

Immediate Theatre

REPORT OF THE TRUSTEES AND UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2020

BRINDLEY MILLEN LTD
167 Turners Hill
Cheshunt
Hertfordshire
EN8 9BH

IMMEDIATE THEATRE

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Report of the Trustees for the Year Ended 31 March 2020

DIRECTORS' AND TRUSTEES' REPORT

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2020. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing documents

Immediate Theatre is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

3272271 (England and Wales)

Registered Charity number

1061522

Registered office

The Adiaha Antigha Centre
24-30 Dalston Lane
London
E8 3AZ

Trustees

M Butcher	Chair
L Oguntinyinbo	Vice Chair
P Smith	Treasurer
S Moss	
S Scarlett	
R Harris	
G Green	
M Howarth	
I Fryer	
A Perry (appointed 09/04/19)	
J Gibbs (resigned 09/04/19)	

Company Secretary

J Carter

Independent Examiner

Brindley Millen Ltd
167 Turners Hill
Cheshunt
Hertfordshire
EN8 9BH

Management

The Board of Trustees governs the charity, meeting at least four times a year. The Trustees delegate daily management of the Company to a management team, currently consisting of one Artistic Director and one General Manager.

Appointment and retirement of trustees

Trustees are appointed (or elected) at the AGM and those who have been standing the longest stand down and offer themselves for re-election. Those wishing to retire from the board do so at the time of the AGM.

Objectives and Activities

Immediate Theatre's charitable objective, as detailed in the Memorandum and Articles of Association is to advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to the dramatic arts.

Public benefit

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

Risk Management

The directors have examined the major strategic, financial, business and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

Chair's Report

This has been a very positive year for the company with the development of all our programmes, enabling us to increase engagement and improve our financial sustainability.

Work with young people remains at the centre of our work, with Estate-based Youth Theatre the cornerstone and we were delighted to be able to resume Interactions, working with excluded young people. Our work with older people through Theatre Exchange is now embedded in our programme and it was a real achievement to be able to bring our work with younger and older participants together through a successful Intergenerational project. Our employability work has been stabilised and is now developing thanks to the start of three-year funding from the Henry Smith Charity and is having a demonstrable impact on those furthest from employment. Alongside this we delivered numerous smaller projects, working in partnership with schools, local authorities, charities, arts and community groups. It was gratifying that both our work and our young people were recognised in the number of nominations and awards received over the year and it was a real accomplishment for the whole team to achieve the London Youth Silver Quality Mark in July.

All this work is delivered by a small, talented and committed staff team, led by Jo Carter and supported by freelancers, trainees and volunteers. Despite the abrupt end to some of our programmes due to COVID-19, the company was able to respond quickly to the crisis and move programmes online. I am so proud of all our staff and freelancers, who adapted quickly and found creative ways to support our most vulnerable participants and their families during the crisis, and of the Trustees, who understood the need to keep delivering, despite the risks and uncertain financial climate.

**PROFESSOR MELISSA BUTCHER, CHAIR OF
TRUSTEES**

Review of activities for the year ended 31st March 2020

Our Vision:

To involve communities in creative projects that inspire wellbeing, break down barriers and engage people in the process of personal and social change.

Our Objectives:

- To provide inspiring participatory arts programmes enabling people to reach their potential and prevent exclusion and social isolation
- To create performances which explore social issues, engage people in the process of change and influence decision making.
- To improve health and wellbeing and increase life skills and employability through engagement in the arts.

Our objectives are delivered across our programmes with thorough evaluation processes being used to evidence the impact of our work.



ACHIEVING OUR OBJECTIVES; HIGHLIGHTS

<i>Inspiring participatory arts programmes enabling people to reach their potential and prevent exclusion and social isolation</i>	<i>Create performances which explore social issues, engage people in the process of change and influence decision making</i>	<i>Improve health and wellbeing and increase life skills and employability through engagement in the arts</i>
<p>Over 1,000 hours of participatory arts engagement delivered</p> <p>1101 people participating over the year including 945 young people, 111 unemployed, and 45 over 55's.</p> <p>Over 85% of participants from Black, Asian, and minority ethnic communities</p> <p>At least 10% of participants identify as disabled</p> <p>Participants ages from 5 – 85+</p> <p>Relaunch of Interactions programme in Jan 2019, enabling us to engage with young people excluded from mainstream education</p> <p>6 young people won local awards for their achievements</p>	<p>58 live performances reaching local audiences of over 2000</p> <p>80 young people took part in our Social Action showcase. Voicing their concerns about the world to an audience of 150 people</p> <p>“George & the Dragon” brought young and old together exploring concerns about deforestation and the importance of working together</p> <p>“Fresh One” explored identity, following the journey of a girl from Zimbabwe to Hackney for our Summer Exposure project.</p> <p>What’s Your Story? participants created two films, focusing on mental health and setting up a business</p> <p>Increasing our reach, we shared films of our work through libraries and online to an estimated 5000 people</p>	<p>Of those young people who sustained engagement, 98% demonstrated improvements in behaviour, engagement and focus</p> <p>As a result of the summer programme, 95% of participants said they had increased in confidence</p> <p>100% of the older participants performing in Intergenerational productions reported enjoyment in taking part. "Better than going on holiday".</p> <p>85 people gained accreditation</p> <p>28 people were engaged as volunteers with 5 extended student placements</p> <p>9 Young People were paid the London Living Wage to work as Peer Facilitators, earning nearly £10,000 between them.</p>

“People like Jo and community-based arts organisations – who really should be at the core of funding – have helped local people begin to reclaim their neighbourhood and bring their community back together”

Cllr Sem Moema, in the *Guardian*

Work with young people

We deliver a range of programmes with young people, including our youth theatres delivered on local estates, work with young people who have been excluded or are at risk of exclusion, and a variety of projects in primary and secondary schools.

Key funders & partners over the year included:

Connecting Young Hackney, Children in Need, Sanctuary Housing, the Jack Petchey Foundation, Zurich Community Trust, Philip King, Hackney Parochial Trust, London Borough of Hackney, Wally Foster Community Centre, Mayor of London's Young Londoners Fund, London Borough of Camden, London Youth, London Bubble, Awards for All, Charlotte Bonham-Carter Charitable Trust.

ESTATE-BASED YOUTH THEATRES

Led by Charmain Humphrey, our Estate-based Youth Theatre programme has continued to prove the value of our work with young people across the borough. We engaged young people through eight regular Youth Theatres and a range of holiday projects, at five venues on estates across the borough, working to build on the social, emotional and practical capabilities of participants. Large numbers of young people return each year, many attending for over 5 years.

Through 38 weeks of after school delivery and 3 additional holiday projects, including an intergenerational performance with members of Theatre Exchange, we engaged:

- 230 regular participants plus 36 additional young people in summer projects
- 8% of participants with registered disabilities; many more with learning support plans
- 68% female participants
- 83% identify as Black, Asian and Minority Ethnicities

Estate-based Youth Theatres

38 WEEKS OF AFTER-SCHOOL DELIVERY

11 TRIPS

4 WEEKS OF SUMMER HOLIDAY PROJECTS

230 REGULAR PARTICIPANTS **66** ACCREDITATIONS COMPLETED

68% FEMALE

83% BAME

8% WITH REGISTERED DISABILITIES



24 PERFORMANCES ACROSS 3 TERMS & 3 SUMMER HOLIDAY PROGRAMMES:

Comedy
Summer 2019

Fresh One
Exposure 2019

Aladdin
Winter 2019

Perfectopia
Breakout 2019

George & the
Dragon 2019

Social Action
Spring 2020

We provided AQA Accreditation for 66 young people throughout the year and ran 11 trips, thanks to funding from the Jack Petchey Foundation, including visits to the Hackney Caribbean Elderly Organisation for intergenerational workshops and to performances at the Arcola Theatre, Hackney Empire and The Peacock Theatre, and were visited by London Bubble Young Theatre makers for a special performance.

Participant data, gathered using the tools and systems approved by the Centre for Youth Impact, evidences the impact of our work on young people's social, emotional and practical capabilities.

Staff observation data showed that young people had improved or sustained previous levels in the following key areas:

- Engagement, focus and behaviour – 82%
- Attitude, enthusiasm and contribution – 86%
- Teamworking and leadership qualities – 74%
- Technical skills and performance ability – 71%
- Communication skills – 90%
- Confidence - 93%

Young people are also asked to rate their quality of life using Cantril's Ladder, an internationally recognised tool for measuring Overall Life Satisfaction. Participants are asked to rate their overall wellbeing from 0-10. This year data shows that 49% of participants reported an improved quality of life; this is particularly significant when taking into consideration the variety of social and emotional barriers faced by our client group.

This year we saw a participation increase of 48% across our Youth Theatre groups. A number of young people were referred to our Nightingale group as a result of the new Young Hackney provision running on Nightingale Estate on Monday evenings, an excellent outcome of our partnership with Young Hackney. We also saw a large increase in numbers at our sessions on Kingsmead Estate, with both the Youngers (ages 5-9) and Olders (ages 9-13) groups more than doubling.

To engage new participants in the 12-16 age group, we created a new session on Wednesday evenings, now based at the Wally Foster Community Centre in Homerton, who generously allowed us to use the space for free. The group have gone from strength to strength, becoming increasingly confident and cohesive and broadening their artistic abilities. They have been actively involved in developing our programmes and fundraising, highlighting just how important they are to our work.

Holiday Programmes

Our summer programmes, Breakout and Exposure, remained very popular this year. Both projects were held at the Wally Foster Community Centre and engaged a total of 48 young people, 25 of whom were brand new to Immediate Theatre.

Breakout, for 5-11 year olds, explored the conflict between human creativity and technology, adapting **Perfectopia** by Maria Zvakou, which they performed at the end of the week. Many of the young people had not taken part in Drama activities before but had a natural flair for performance, and greatly increased their performance skills.

Feedback from parents was extremely positive; many parents and carers commented on how much their children enjoyed the project and how helpful the project had been in providing much-needed free childcare during the summer holiday. It was a fantastic opportunity for us to engage with families who were new to Immediate Theatre, some of whom joined our regular Youth Theatres in the Autumn.



“[My son] keeps asking if he can come back for a second week as he has enjoyed it so much”

Parent of Participant

Exposure, a fully inclusive project for 12-25 year olds, included a mix of young people with varying backgrounds, needs and abilities. Prior to the summer, young people worked with playwright Fintan Dineen, to develop ideas on the theme of identity. This resulted in the play **Fresh One**, directed by Nadya Bettoui, which follows a 12 year old girl moving from Zimbabwe to Hackney. Young people were fully invested in the project from the outset and their voices were at the heart of the play.

94% of audiences rated the show as ‘very good’ or ‘excellent’; more significant was how proud the young people felt of themselves for their performance.

CASE STUDY

A has a range of learning needs and attends our regular Huddleston Youth Theatre group. A has low literacy levels and lacks confidence in delivering dialogue on stage. However, with the support of staff, A was able to learn and deliver lines clearly. A also took on a range of minor roles with complex scene transitions and was able to keep up with all of this at an impressive level. A showed commitment and dedication, especially as A was juggling the project and a part-time placement at Scope.

Young people's goal setting forms showed:

Breakout

- 85% felt that they made friends
- 80% felt that their acting had improved
- 90% had fun and improved their confidence
- 89% felt they were more able to help others
- 41% increase in the average 'life satisfaction' score on Cantril's Ladder



90% of participants
had fun & improved
their confidence



80% felt their
acting had improved



85% of participants
made friends

Exposure

- 100% felt that they had developed their theatre skills
- 100% felt that their confidence had increased
- 63% felt more able to take responsibility compared to 17% at the start
- 100% felt more able to support others compared to 17% at the start
- 57% increase in average 'life satisfaction' score on Cantril's ladder.



100% of participants
felt they were more
able to support others



63% felt more
able to take on
responsibility



57% increase in the
average 'life satisfaction'
score on Cantril's Ladder at
the end of the project

Social Action Project

Following the success of last year's social action project, **#itmakesme**, we developed an annual, borough-wide event to bring all our young people together to share their projects for social action causes. This year's project, **Our Voices, Our Choices**, was a huge success, bringing 80 young people together to perform for an audience of 150 and a panel of judges. We are grateful to the Youth Opportunity Fund for making the project possible.

Groups chose social issues including climate change, racism, pollution, sexism and bullying; and used theatre, dance, photography or music to express their ideas. We worked with local experts including Les Moore from Nightingale Community Garden and Young Hackney's Wellbeing Team, to enable young people to learn more about their chosen issues.



The judging panel included:

Professor Melissa Butcher, chair of Immediate Theatre's Board of Trustees

Sean Pollock, a local photographer, who also kindly took photos of the event

Shekeila Scarlett, Trustee, former participant and Co-chair of Hackney Young Futures Commission

Suzanne Gorman, Artistic Director of Maya Productions

Inez Coffey, Carmen Cummings and Gloria Dascent, representing Theatre Exchange and Hackney Caribbean Elderly Organisation.

According to staff observations:

- 90% of young people improved or sustained their teamworking and communication skills
 - 93% improved or sustained improvements in artistic confidence and creative thinking.
- 50 young people were awarded AQA Accreditation.

Participants remain engaged in global issues and are vocal about the topics they wish to address in future. Their work has been shared on our social media, contributing to wider discussions around climate change on Earth Day and racism as part of the Black Lives Matter movement, enabling young people to have their voices heard and be part of the conversation.

CASE STUDY

J is 8 and joined our Kingsmead Youth Theatre in September 2018. When J first joined, we quickly identified J as having what appeared to be selective mutism; J barely spoke to any staff members and was therefore unable to communicate with us. J was extremely quiet, withdrawn and unable to participate fully in the drama activities. However, J was able to perform in front of 150 audience members at the social action event, delivering all lines whilst facing the audience.

This is a huge achievement for J, who has really surprised staff with this swift progress. This has been a gradual progression as a result of a great deal of patience and compassion from staff, taking a gentle and slow approach to help J gradually build confidence through praise and positive reinforcement



INTERACTIONS

This year we were delighted to resume our work in Pupil Referral Units (PRUs) thanks to funding from the Mayor of London's Young Londoners Fund. Interactions is a film and drama programme led by Charmain Humphrey, working with young people aged 13-19 who have been excluded, or are at risk of exclusion, from mainstream education, providing access to positive creative activities through which they can achieve. It gives participants an awareness of other skills and attributes valued by employers and supports them to continue in education or find work.

We engaged a total of 28 participants in the programme between January and March, running workshops at Inspired Directions School and New Regents College. Young people were committed and engaged, and we received excellent feedback from PRU staff who told us students who are typically more reserved or challenging, were participating and engaged in our sessions. We were able to take participants on a trip to the Arcola Theatre and some of the group joined an EbYT trip to Hackney Empire.

The impact of COVID-19 and school closures meant we were unable to finish the workshops at New Regents, or start regular evening workshops as planned, however we were able to provide additional 1-2-1 support for 2 participants outside school sessions. During lockdown we were able to re-engage some of the participants online and will be continuing this work with new partners in 2020/21.

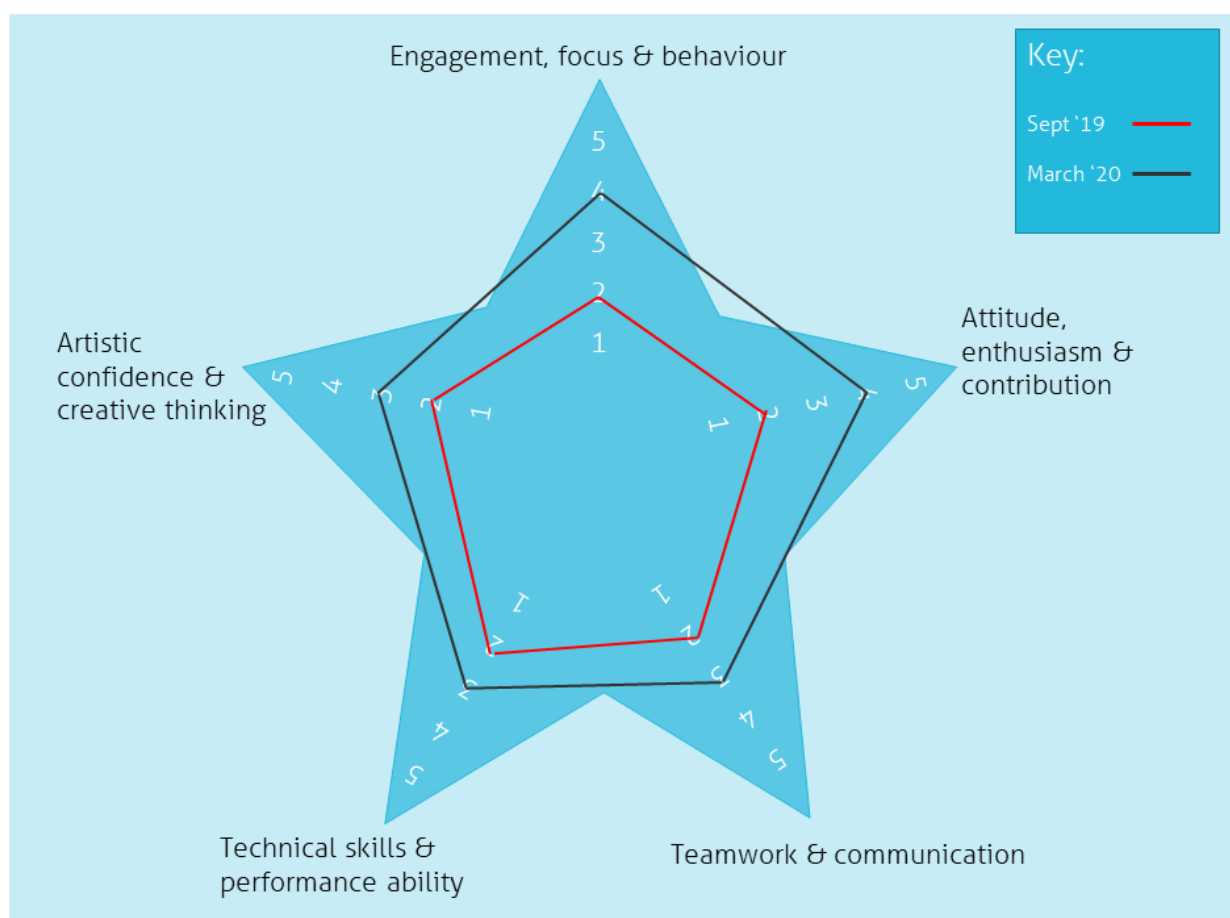
CASE STUDY

R is 16 and joined our Interactions programme in 2019. The Pupil Referral Unit identified that R is dyslexic and has difficulty reading aloud. However, in sessions R was always engaged and towards the end of the programme, regularly impressed staff by becoming a confident reader who would regularly put their hand up to request to read. Although this was challenging, R wanted to push themselves and began to really enjoy reading. Following a tragic death of a member of the project, R would come to our office, even when there were no sessions, for pastoral and one-to-one support. After this, R began to excel and became very motivated and interested in the peer work that we offer. R began volunteering with us and has since assisted on our Kingsmead and Huddleston Youth Theatres. We were able to submit R for a Jack Petchey Achievement Award and put in a nomination for a Positive Choice Award at the Young Hackney Awards in January 2020; R came runner up for the award. Both of these were a huge achievement.

R has really impressed the Immediate Theatre team and has become an active voice and a contributing member of our Youth Board.

The following table shows the progress staff observed in R's development over the year.

Area	Start of Engagement September 2019	March 2020
Engagement, Focus & Behaviour	2 – Can focus for a short period of time, difficult to re-engage & has difficulty accepting instructions. Occasionally disruptive	4 – Easily engaged, remains focused & follows instructions
Attitude, Enthusiasm & Contribution	2 – Low levels of enthusiasm & sometimes shows a negative attitude to tasks set. Rarely able to make a contribution.	4 – Willingness to get involved in all activities with a positive attitude. Frequently makes positive contributions.
Teamwork & Communication	2 – Accepts the need to work in a group but is often distracting. Can appear quiet and withdrawn or over dominant. Struggles to communicate thoughts.	3 – Works with others but struggles to contribute appropriately. Can maintain concentration & responds appropriately to some questions.
Technical Skills & Performance Ability	2 – Understands some simple drama words & technical aspects. Sometimes shows negative attitude to performing	3 – Works on drama techniques with confidence & implements basic stage craft without prompting. Aware of the audience & can take on a character.
Artistic Confidence & Creative Thinking	2 – Difficulty performing in a scene but can perform within games. Shares ideas in a small group when prompted, willing to try out other people's ideas with little confidence.	3 – Able to show artistic confidence sometimes in front of the whole group. Contributes good ideas & feels confident to think creatively about scenes & characters.



LONDON YOUTH RESIDENTIAL

In November 2019 London Youth asked us to run a residential weekend for youth groups at Woodrow High House. Six groups from five London boroughs took part, including Hillingdon Young Carers, Brent's Phoenix Rising and Reach Children's Hub in Hounslow. 62 young people took part in a range of arts activities led by Nadya Bettioui, Hannah Drummond, Olivia McDonald and Gbenga Olopade, exploring themes including climate change, social inequality, racism and mental health. The weekend culminated in a competition event, featuring 10 entries of drama, dance and visual arts projects.

We received very positive responses from the young people involved and excellent feedback from the youth group leaders.

"It was incredible and one of the best residentials I have ever been on. It was so well organised, and the young people achieved so much. I was so blown away by the visible change of all the young people from the Friday to the Saturday, they all grew in confidence and all delivered such impressive drama, dance and art in such a short time. Well done to you and your team for all your hard work! Thanks so much for offering this opportunity to us, they really enjoyed it and gained so much"

**Siobhan Donoghue, Youth and Community Engagement Lead
Reach Children's Hub**

SPEECH BUBBLES

Speech Bubbles is an evidence-based drama-led intervention aimed at improving speech, language and communication in selected children in Key Stage 1; delivered as a franchise from our long-term partners London Bubble. In July 2019 we completed an annual programme with Sebright Primary School as part of an Education Endowment Fund impact study for which we are keenly awaiting the formal results. We also delivered the programme at Holmleigh and Benthall Primary Schools, facilitated by Abbie Nichols and Nadya Bettioui.

We have been focusing efforts on extending the reach of this programme during the 2019/20 Academic year and raised nearly £5,000 to support the work through the Big Give with donations matched by funds from the Childhood Trust. This enabled us to run taster sessions with four new Primary schools and also to establish a partnership with the Hackney Learning Trust Speech and Language Therapy Team. We have now secured funding from UBS enabling us to work with 4 new schools and continue our long-term relationship with Benthall Primary.

CASE STUDY

B has undoubtedly had one of the greatest transformations in Speech Bubbles this year. B was very shy at the beginning of the year and did not speak at all for the first 4-5 weeks. We decided to buddy B up with an older student and B's confidence was boosted significantly. B began to laugh and find joy in the sessions and then became a buddy for a friend – encouraging them to get involved.

ROAD SAFETY WORKSHOPS

Our interactive road safety play, **Now You See Me; Now You Don't**, developed for young people making the transition to secondary school toured to 19 schools in Camden in January, performing to a total of 667 young people. Performances received positive feedback and had a clear impact on audiences:

- 88% of young people said they enjoyed the performance 'a lot'
- 74% said they will behave differently on the roads in future
- 64% said they felt confident to cross roads safely having seen the play
- 100% of teachers rated the performance as 'very good' and would recommend it to other schools

"It was really engaging, and the actors were amazing. It made the children really think about road safety and take ownership of it"

"Really effective – such a great way to share a sensitive issue with young people"

"You have educated and inspired a hall of children – thank you!"

"Brilliant at making these risks feel real and relevant to children"

Comments from teachers

This year we also worked with Camden Council to deliver a new road safety workshop for sixth formers who would soon be learning to drive themselves; **Dying to Ride and Drive**. COVID-19 has changed school priorities and it is unlikely we will be able to run this programme in schools across the borough in 2020/21 as originally planned.

MEET THE PARENTS

Meet the Parents provides sex and relationship education in schools, covering topics like pregnancy and choices, contraception, relationships and sexual exploitation. This year we delivered 13 workshops to 136 year 8 students and 158 year 10 students at Haggerston School.

Evaluation carried out with students found that:

- 99% of year 10 and 82% of year 8 students enjoyed the sessions
- 82% of year 10 and 57% of year 8 students felt they could now offer help to others
- 90% of year 10 students felt confident to make decisions regarding sex and relationships
- 100% of teachers rated the workshops as Excellent or Good and were keen to host the project again

CREATIVE SCHOOLS

In January 2020 we ran a Creative Schools CPD training day at Southern Road Primary School in Plaistow, delivering 6 workshops on 'Active and Interactive Learning' and 'Using Drama approaches to support teaching STEM subjects'. The day was a great success and we hope to develop this area of work further in the future.

Work with Older People

Key funders & partners over the year included:

Arts Council England, London Borough of Hackney, Connect Hackney; Ageing Better, West Hackney Parochial Trust, Hackney Caribbean Elderly Organisation

THEATRE EXCHANGE

This year we continued to develop our programme for older adults, aged 55+, led by Jo Carter. Working with a core group of 18 active older people as performers and volunteers, we created two touring productions, an intergenerational project, community workshops and a performance as part of Windrush celebrations.

We engaged with:

- 45 participants aged 55-85 attending 55 workshops
- 25 participants with registered disabilities
- 21 performances to live audiences of 1,130
- An estimated 5,000 local residents through an installation/film screening at Dalston CLR James Library

Theatre Exchange

45 PARTICIPANTS AGED 55-85

55 WORKSHOPS

25 PARTICIPANTS WITH REGISTERED DISABILITIES

1,130 LIVE AUDIENCE MEMBERS

5000 RESIDENTS & COMMUNITY MEMBERS REACHED
THROUGH FILM SCREENING & INSTALLATION

21 PERFORMANCES ACROSS 3 PRODUCTIONS & 1 INTERGENERATIONAL PROJECT:

Mercy's Story
Summer 2019

The Magic Suitcase
Winter 2019

George & the Dragon
Summer 2019



Intergenerational Productions

Our first truly intergenerational production, **George and the Dragon**, brought together local residents aged 8 to 77 to make theatre. Our core group of performers worked with local playwright Penny Cliff to develop their ideas into a script. They were very committed to the idea of exploring environmental issues, which they also felt would be of interest to our young audience. After exploring the question, "why does the dragon eat people?", the group concluded it was because it had nothing else to eat, adapting the well-known story to relate to the global issue of deforestation.

"It made me think that Hackney is a good community and older people don't just lie around all day"

Participant, aged 10

Working with set designer Loukia Minetou, and sound designer Dom Bouffard we developed a high-quality production which was performed to 550 young people in six local primary schools. This was followed by a week of collaborative work between the generations to create **Cyrene Harmony: George and the Dragon the Sequel**. The core group of older people were joined by 10 young people referred by the schools who together created a final performance in just one week. We developed songs and dance routines with Assistant Director Laurence Young and Musical Director Clair Chapwell which were performed at the beginning and end of the show, bringing all cast and ages together. The group worked very well together, learning to support each other to reach a common goal.



We documented the participant's journey in a film, 'Bringing People Together' which can be viewed on our YouTube channel https://youtu.be/JVeuffDHf_E. The film was screened as part of an installation at Dalston CLR James Library in October attracting an audience of around 5000 local residents.

According to evaluation data, all our performers significantly improved their ability to remember lines and cues, reporting feeling 'confident' or 'very confident' by the end of the project, and 75% said their confidence in interacting with the audience had more than doubled. Feedback from audiences was excellent. All participants had fun and got to know people of different generations, with many saying that the best thing was "making friends".

"I didn't take early retirement just to sit at home and watch TV. I wanted to do something and stimulate my brain, and this is a great way of doing it."

Participant/Performer

CASE STUDY

D joined the core performance group having met Theatre Exchange through workshops at Lime Tree Court sheltered accommodation, where D volunteered. "I noticed that having shared their stories through the workshops the residents got on much better". D was new to acting but thought we might find their guitar playing skills useful. In **George & the Dragon**, D played the part of the beleaguered Old Oak Tree to which the Dragon's victims were tethered. Having performed at the local Primary School on Nightingale Estate, D was delighted that a younger neighbour actually started a conversation in the corridor, having seen D at their school. D has now become a school governor and went on to play the Wolf in the Christmas show. D has made new friends and started playing the guitar for those that want to do more singing.



Windrush Celebrations

In June we worked with HCEO to support 5 members of the Caribbean Elders group to perform Mercy's story (originally performed the previous year) as part of Windrush Day celebrations at Stoke Newington Town Hall to over 300 Caribbean families.

"I'm really enjoying the singing and acting. It's important to remember those who have put in the hard work, and for the children to learn about the hard work that we have done"

Participant, aged 81, who came from Jamaica in 1962

Community Production & Workshops

Building on the success of Theatre Exchange's 2018 pantomime **Cindy Rella**, the group developed a sequel for Christmas 2019, **The Magic Suitcase** which toured to 8 venues including to isolated older people living in sheltered accommodation, lunch and social clubs. The final performances were shared with our Youth Theatres' productions of Aladdin, which once again proved an excellent way to bring the community together across generations. The response was extremely positive with 72% of the audience rating the show as 'excellent'. 100% of young people at Nightingale enjoyed the performance and were impressed by the acting ("even though they were old")!

We were very pleased to be asked to join the Connect Hackney team at the national Ageing Better Celebration Event in Sheffield in July 2019. We led a drama-based workshop with representatives from across the UK exploring overcoming stereotypes around ageing.

Community workshops with isolated older people at Century Court sheltered accommodation and Hackney Caribbean Elderly Organisation (HCEO) engaged 27 participants with a range of needs. At Century Court we used well-known songs to engage the group and focus memories on key topics, such as where they had grown up, favourite foods, and what they would do if they won a million pounds. We created a living memory tree, adding personal stories to the branches each week which blossomed as the spring arrived. Workshops at HCEO focused on intergenerational attitudes, some of our Youth Theatre participants visited to share lunch and debate with the elders. The key theme explored was changing attitudes to discipline from 1950's to present day, a theme which we hope to develop further next year. Unfortunately, due to COVID-19 final sessions at HCEO had to be cancelled.



Thanks to a free rehearsal space provided by Dalston CLR James Library, the core group continued to meet weekly from January, developing skills and ideas. The group transferred smoothly onto Zoom when lockdown was announced, which participants have described as a 'lifeline'. As a result of this online work, we began developing ideas for Hackney Social Radio, a radio programme targeted at digitally isolated older people during the lockdown in order to provide a sense of community and share key health messages.

Data gathered from Theatre Exchange participant evaluation forms shows that participants overwhelmingly joined to improve their social activity and combat isolation. At the end of the project:

- 73% of participants said they had made friends and had fun
- 73% said they developed performance skills
- 73% increased their confidence
- 67% felt they had got to know communities in Hackney



85% of participants
developed their
performance skills



73% of
participants
made friends &
had fun



73% of participants
increased their
confidence

Employability Work

Key funders & partners over the year included:

Henry Smith Charity, EQUIP, Sanctuary, Uber Moving Forward Fund, Job Centre Plus, Hackney CVS, Skyway

PATHWAYS TO EMPLOYMENT

In partnership with Hackney CVS, we developed our relationship with the Department for Work and Pensions. Following a presentation to staff in July 2019, we delivered two workshops a month at the Mare Street Job Centre Plus. We delivered Employability Skills training with over 100 unemployed participants aged 18-34 and established a more collaborative working practice with Job Centre staff.

What's Your Story?

Funding from Henry Smith enabled us to stabilise and embed our employability work, through our **What's Your Story?** programme. **What's Your Story?** uses filmmaking and drama techniques to engage participants, enabling them to build confidence and communication skills and begin their journey towards employment. Participants identify a particular issue that is important to them and develop their ideas into a short film, which they create and edit themselves.

The use of creative activities enables participants to explore and share their experiences and find ways to support each other; participants often continue this support network beyond the workshops. Alongside the creative work, participants are given 1-2-1 support and mentoring to create or update their CV, identify career goals, practice interview techniques and apply for jobs and/or training.



This year we ran 2 programmes for Black, Asian and Minority Ethnic women not in employment, education or training, engaging a total of 13 participants, many of whom have not been in employment for many years. Working in partnership with Hestia, the women's domestic abuse refuge, we delivered a week-long programme to engage a group of vulnerable women and build their confidence in gaining employment. In October we delivered 4 weeks of workshops, followed by long term one-to-one support. We provided a child minder to ensure the course was accessible for those with young children, for whom childcare is often a significant barrier to employment. The women worked together to create a documentary film about running your own business, including interviews with local business owners.

CASE STUDY

A joined our What's your story? programme in October 2019, where she completed the course and gained accreditation. As part of a production team, A played a pivotal role in planning and scheduling the filming for a short documentary exploring the attributes needed to be a successful business owner. She helped to make contact with local business owners and fulfilled her role as a camera assistant during the different interviews. Following the workshops, A expressed an interest in arts administration, and she progressed to volunteering in the Immediate Theatre office, where she worked closely with the Artistic Director and supported on both Theatre Exchange and Estate-based Youth Theatre projects. We have since supported A to take up a volunteering opportunity with another theatre company where she is now employed as a Trainee Producer.



Following outreach and a positive introductory session in February 2020, we began a programme for young people aged 18-25 in March, engaging 7 participants. The young people explored and researched making a short documentary about how prevalent anxiety and depression is amongst young people and how difficult it is to get help from mental health services. The course was cut short due to lockdown and we were unable to carry out the filming, however, we continued to support the participants with online 1-2-1 sessions through lockdown. Through this work we have also developed a relationship with Hackney Mind, to identify how we can support young black men with their mental health in future.

Over the year:

- 111 people engaged in employability training taster sessions with 65 of these receiving further support
- 13 BAME women completed the programme and gained accreditation
- Of these women, 4 entered further education, 2 gained volunteering/work experience, 2 entered employment and 1 started their own business



13 BAME women completed the programme & gained accreditation



4 entered further education



111 people engaged in employability training taster sessions

2 gained volunteering/work experience

1 started their own business



65 of these received further support



2 entered employment

PEER FACILITATORS

We are committed to providing first-time employment opportunities for young people who would otherwise face significant barriers. We regularly train participants as Peer Facilitators, young leaders aged 16-25, paid the London Living Wage and trained in the principles of safeguarding, drama workshop facilitation, and being a positive role model for vulnerable young people. We use summer programmes to develop skills and provide volunteering opportunities, creating progression routes to employment in September. This programme provides invaluable skills and work experience for young people, some of whom continue to be employed on EbYT at the end of the year. This year we employed 9 young people as Peer Facilitators, earning almost £10,000 between them.

CASE STUDY

Montell joined us for work experience from the Big Creative Academy in May 2019 and continued to work with us on the summer programmes as a volunteer/Peer Facilitator. Montell has become one of our strongest and most dedicated Peer Facilitators over the course of the year, working across many of our Estate-based Youth Theatre groups, as well as joining our Theatre Exchange Intergenerational sessions and community workshops. We referred Montell to London Bubble, where he worked on the Young Theatre Makers project. This year Montell was awarded an Outstanding Volunteer Award at the Young Hackney Awards and received the Gary Francis Achievement Award at the Hackney CVS Awards in February.



“Becoming a Peer Facilitator has improved my confidence, social skills and my ability to take on leadership. I have also realised because of my role and age, I am able to engage with the young people and hopefully inspire them in any way possible”

Montell, Peer Facilitator

INTERNSHIPS AND PLACEMENTS

In August 2019, the first round of our Marketing and Administration Internship came to an end. Fiona has since gone on to permanent employment in an administrative role within a performing arts organisation. We were delighted to receive a second round of funding from the Jack Petchey Foundation to host the internship for another year. Georgia joined us in September 2019 and has been a real asset to the company, transforming our marketing and social media.

We continue to host a number of placement students, who we often go on to employ once they graduate. Students this year came from BA Applied Theatre courses at the Royal Central School of Speech and Drama and UEL, and MA Applied Anthropology and Community Art at Goldsmiths, University of London.

AWARDS

This was a great year for recognition of our participants and of our work. We were very proud to see 7 young people shortlisted for the Young Hackney Awards in January 2020; of these, 2 were awarded Outstanding Volunteer and Arts & Culture Awards and 4 were runners up for Community Impact, Young Adventurer, Overcoming Adversity and Positive Choice Awards. Two of our Peers, Montell and Kyarna were awarded Gary Francis Young Achiever Awards at the Hackney CVS Awards in February 2020 and our Artistic Director Jo Carter was also nominated for the Adiaha Antigha Community Achievement Award.

We were shortlisted for the London Youth Arts & Culture Award in October and two What's Your Story? Participants were winners in the London Youth 2020 Visual Art Competition in the 18-25 category, taking first and third prize for their pieces which explored mental health.



Living Wage

Immediate Theatre is proud to be a Living Wage Employer, accredited by the Living Wage Foundation. All employees are paid London Living Wage we use industry guidelines such as JNC and Independent Theatre Council agreements to set fees and wage levels.



Quality Assurance

In July 2019, having demonstrated our commitment to high quality youth work; we achieved the London Youth Silver Quality Mark. Assessment focused on opportunities for young people, staff and volunteers and included Monitoring and Evaluation; Diversity, Equality and Inclusion; Leadership and Management; and Partnerships. Completing first the Bronze and now the Silver level meant we were able to claim a £5,000 award. The Quality mark is a badge of excellence recognised by local authorities and funders.

Marketing and Audience Engagement

This year we have developed our digital presence, increasing audience engagement across our social media channels. With the appointment of our second Marketing and Administration Intern, Georgia Gill, in September 2019, we began monitoring engagement across social media platforms. Since then, we have seen a growth in followers of 22% on Instagram and a rise in engagement with our posts across all channels, with the monthly average rising by 21% on Twitter, 25% on Instagram, and 6% on Facebook. A particularly positive outcome of our social media presence was the online fundraising campaign we ran as part of the Big Give Christmas Challenge for a week in December, raising nearly £5,000.

We are really pleased with this development and expect to see numbers continue to rise in the 20/21 period. Having a dedicated marketing role in place means that we are able to put more focus on this area, our digital output has become much more engaging and interactive, and our audience is responding to this. We have also developed our Youth Voice, aiming to create more opportunities for our young people to have a platform to speak on the issues affecting them. This is an area which we intend to continue to develop over the coming year.

We were pleased to have our work shared in the press over the year and are particularly proud of the extended articles in the Guardian and the Hackney Gazette, covering our Intergenerational production of **George and the Dragon** in the summer of 2019. The articles can be viewed here:

https://www.theguardian.com/stage/2019/jul/25/immediate-theatre-arcola-over-50s-george-and-the-dragon?CMP=Share_iOSApp_Other

<https://www.hackneygazette.co.uk/news/education/dalston-s-immediate-theatre-over-50s-acting-group-tours-primary-schools-1-6198934>

Plans for Future Periods

Our focus over the coming year will be supporting our participants, staff and freelancers to deal with the impact of COVID-19, as it will be for most organisations. Our participants across all projects have been disproportionately affected by COVID-19 and lockdown, as well as the impact of racism and Black Lives Matter and our services are needed more than ever. However, our staff have risen to the challenges and all programmes have been adapted and sustained through the lock down period.

We also have positive developments, and new partnerships to celebrate. We are looking forward to building on the initial work of the Interactions programme and setting up a new evening session for this group. From August we will deliver an online-only Transitions project funded by the Youth Endowment Fund, looking at the impact of virtual delivery on young people who are struggling with the move to secondary school. With support from UBS and Hackney Learning Trust Speech and Language Therapy team we are looking forward to delivering Speech Bubbles in 5 Primary Schools, providing much-needed support as children return to school.

Theatre Exchange has established the exciting new Hackney Social Radio providing hyper-local entertainment and health and wellbeing information for the young at heart. With older people finding it challenging to return to their daily routines, this programme may become a lifeline for vulnerable older people.

What's Your Story? has developed new ways of working online helping participants to create websites and Business Plans. We will be focussing our attention on supporting young people to develop their skills find work in the changed employment landscape.

This year we developed a relationship with Hackney-born actor Idris Elba, who will be joining us as the first Patron of Immediate Theatre. We believe that this will bring much-needed support to continue our work and will inspire and encourage the young people we work with, strengthening their belief in what they are capable of achieving. We look forward to working closely with Idris in the years to come.

Financial Review

Despite the current climate and the impact of the global pandemic, Immediate Theatre improved its financial stability and sustainability over the year. There was a slight decrease in the year's income to £303,512, compared to the previous year's £330,533 with a small decrease in expenditure. Although there was a small operating deficit, this was primarily due to the spending of restricted funds carried forward from the previous year, and there was a small surplus in general funds. We increased unrestricted reserves to £27,865 from £24,514, strengthening our financial position.

The reduction in income from Central Government was due in part to the completion of both the Talent Match and Our Space programmes, reducing these funds to 12.5% from 26.2% in 18/19. However, we did receive a further grant from the Arts Council for Theatre Exchange and January saw the start of three year funding from the Young Londoners fund to support our Interactions Programme.

Despite financial pressures on local authorities, the London Borough of Hackney continued to provide significant support with ongoing revenue funding, support for our Estate based Youth Theatre through Connect Young Hackney, and funding for holiday programmes and other projects through the Youth Opportunity Fund and Discover Young Hackney. This led to an overall increase in local government funds (36.6%, up from 30.7% in 18/19). This continued support recognises the value of our work to the borough. Unfortunately, we go into 2020/21 with the loss of our main Hackney grant, although our Connecting Young Hackney contract has been extended to March 2022.

We continued to receive individual donations, including a jumble sale organised by Trustee Lisa Ogun, and raised £4,928 through the Big Give Christmas Challenge in December. Earned income from sales grew substantially to £32,047 up from £18,914 in 2018/19. The London Borough of Camden again bought in our tour of **Now You See Me; Now You Don't**, several schools bought in Speech Bubbles and other projects, and the Department of Work and Pensions paid us to engage clients in Pathways to employment. Further sales included a social action residential weekend for London Youth and the National FGM Centre making a training film with our young people. We hope to continue to build levels of earned income, however much of this work, particularly with schools, has been impacted by COVID-19.

With much appreciated support from our fundraiser Katrina Duncan and General Manager Sharon Mitcheson, we maintained income from Trusts & Foundations at the same level as the previous year, with a slight percentage increase to 38.7% (35.6% in 2018/19). This was the final year of three-year funding from Zurich Community Foundation and Children in Need. We are implementing our strategy to replace these funds, although the results of some funding bids were postponed as Trusts moved to emergency funding to deal with the pandemic. In October we were delighted to gain three year funding from Henry Smith for our Pathways to Employment programme, as well as support from a number of Trusts and Foundations including the West Hackney Parochial Fund for Theatre Exchange. We will continue to prioritise long term funding from Trusts & Foundations in the coming year.

Reserves policy

The total reserves of the company at the close of 2019/20 are £46,461 (2018/19 £54,593). This includes an operational reserve of £27,865 (2018/19: £24,513) and restricted funds of £18,596 which must be spent on specific projects.

It is the aim of the trustees to build up sufficient reserves to cover 3 months running costs based on the prior year's financial statement, currently calculated at £53,500. These reserves will be used to safeguard against a temporary shortfall in income and any additional unforeseen costs. We have been rebuilding our reserves over the past four years and are pleased to have achieved a further increase in unrestricted/operational reserves this year. We will continue working towards achieving our target over the coming year.

Board Development

The Board has continued to provide strong governance under the leadership of Professor Melissa Butcher. We welcomed lawyer Astrid Perry as a Trustee at the start of the year. Trustees meet quarterly and hold additional meetings with our User Groups (young people, older people and unemployed) and wider staff team to ensure that they are listening to and responding to their needs and ideas. There is a Finance sub-committee which meets at least quarterly, reviewing financial performance, forecasting and reserves with all proceedings reported to the full Board.

Staffing

Our core staff team remained stable over the year

Artistic Director	Jo Carter
General Manager	Sharon Mitcheson
Participation Manager	Charmain Humphrey
Training Coordinator	Gbenga Olopade
Youth Drama Coordinator	Nadya Bettoui
Marketing & Administration Intern	Fiona McGregor / Georgia Gill (Sept 2019)

We were very sorry to lose our General Manager, Sharon Mitcheson in March who had been with the company for six years and grateful that under lockdown she was able to continue to support the company from her new home in Bristol. We are very pleased to welcome Suzy Smith in June 2020 as our new General Manager. Suzy was previously Executive Director at Theatre Peckham, an Arts Council NPO, and brings with her 20 years of experience in community arts.

We congratulate Nadya Bettoui on the birth of her son Raif, she will be on Maternity Leave from March 2020 and her role is being covered by Hannah Drummond and Olivia McDonald. Both Hannah and Olivia originally joined the company as placement students and went on to work freelance across various projects.

We would like to thank our freelancers, volunteers and placements for their support over the year:

Abbie Nichols	Fintan Dineen	Les Moore
Ada Onyekwelu	Gina Harbour	Lois Bentley
Ajia Perkins	Gina Theodotou	Loukia Minetou
Chloe Chilvers	Hannah Cassidy-	Maria Coker
Chryssi Janetou	Matthews	Montell Pemberton
Clair Chapwell	Hannah Drummond	Nicky Wilson
Claudia Rebolledo-	Isla Rainforth	Olivia McDonald
Sanchez	J'Nai Toney	Penny Cliff
Corban- Jeremiah	Jordan Bangura	Preece Killick
Lewis	Justin Marosa	Sean McCarron
David Omordia	Katrina Duncan	Steve Roberts
Dayana Tellerias	Kyarna Morris	Tash Marks
Dom Bouffard	Laurence Young	Unique Spencer
Esteban Gitton		

Approved by order of the board of trustees on Oct 23, 2020 and signed on its behalf by:



Melissa Butcher (Oct 22, 2020 16:41 GMT+1)

M Butcher - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF IMMEDIATE THEATRE

Independent examiner's report to the trustees of Immediate Theatre ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2020.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of Institute of Chartered Accountants in England & Wales which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

mwbrindley

mwbrindley (Oct 23, 2020 12:25 GMT+1)

Maurice Brindley BSc FCA
Institute of Chartered Accountants in England & Wales
Brindley Millen Ltd
167 Turners Hill
Cheshunt
Hertfordshire
EN8 9BH

Date: Oct 23, 2020

IMMEDIATE THEATRE**STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
for the Year Ended 31 March 2020**

	Notes	Unrestricted funds £	Restricted funds £	31.3.20 Total funds £	31.3.19 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	-	-	-	446
Charitable activities	3				
Projects		7,107	296,405	303,512	330,533
		<hr/>	<hr/>	<hr/>	<hr/>
Total		7,107	296,405	303,512	330,979
EXPENDITURE ON					
Charitable activities	4				
Projects		3,758	307,886	311,644	315,040
		<hr/>	<hr/>	<hr/>	<hr/>
NET INCOME/(EXPENDITURE)		3,349	(11,481)	(8,132)	15,939
RECONCILIATION OF FUNDS					
Total funds brought forward		24,514	30,079	54,593	38,654
		<hr/>	<hr/>	<hr/>	<hr/>
TOTAL FUNDS CARRIED FORWARD		<u>27,863</u>	<u>18,598</u>	<u>46,461</u>	<u>54,593</u>

The notes form part of these financial statements

IMMEDIATE THEATRE (REGISTERED NUMBER: 03272271)**BALANCE SHEET****31 March 2020**

	Notes	Unrestricted funds £	Restricted funds £	31.3.20 Total funds £	31.3.19 Total funds £
CURRENT ASSETS					
Debtors	11	10,787	200	10,987	26,437
Cash at bank and in hand		<u>34,028</u>	<u>18,396</u>	<u>52,424</u>	<u>42,447</u>
		44,815	18,596	63,411	68,884
CREDITORS					
Amounts falling due within one year	12	(16,950)	-	(16,950)	(14,291)
NET CURRENT ASSETS		<u>27,865</u>	<u>18,596</u>	<u>46,461</u>	<u>54,593</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>27,865</u>	<u>18,596</u>	<u>46,461</u>	<u>54,593</u>
NET ASSETS		<u>27,865</u>	<u>18,596</u>	<u>46,461</u>	<u>54,593</u>
FUNDS	13				
Unrestricted funds				27,865	24,514
Restricted funds				<u>18,596</u>	<u>30,079</u>
TOTAL FUNDS				<u>46,461</u>	<u>54,593</u>

The notes form part of these financial statements

IMMEDIATE THEATRE (REGISTERED NUMBER: 03272271)

BALANCE SHEET

31 March 2020

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2020.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2020 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue onOct 23, 2020..... and were signed on its behalf by:


Paul smith (Oct 23, 2020 12:04 GMT+1)

.....
P Smith - Trustee


Melissa Butcher (Oct 22, 2020 16:41 GMT+1)

.....
M Butcher - Trustee

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS **for the Year Ended 31 March 2020**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements and assessment of going concern

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

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

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Charitable Trading Income

Income arising from workshops, seminars and courses are included in the period in which the relevant event takes place.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Allocation and apportionment of costs

Costs are allocated and apportioned across funds either according to the actual identifiable expenditure incurred or according to a reasonable estimate of the costs incurred by each fund where resources are shared.

Tangible fixed assets

Equipment had an estimated useful life of two years and has been fully depreciated.

Taxation

No provision has been made for corporation tax or deferred tax as the charity is a registered charity and is therefore exempt,

Debtors

Trade and other debtors are recognised at the settlement amount.

Cash at bank and in hand

Cash at bank and in hand comprises cash and monies held in bank current accounts.

Creditors

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

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2020**

1. ACCOUNTING POLICIES - continued

Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds - these are funds set aside by the trustees which can be used in accordance with the charitable objects at the discretion of the Trustees.

Restricted funds - these are funds that can only be used for particular purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular purposes.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Donated goods

Donated goods and services are included in the Statement of Financial Activities as income and expenditure. Items are valued at best estimate of cost incurred.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially settled at transaction value and subsequently measured at their settlement value.

2. DONATIONS AND LEGACIES

	31.3.20	31.3.19
	£	£
Miscellaneous Income	-	446

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31.3.20	31.3.19
	Projects	£	£
Grants		303,512	330,533

Grants received, included in the above, are as follows:

	<u>Project</u>		
Central / Regional Government			
Lottery Money Via Hackney CVS	Talent Match	-	15,868
Arts Council England	Theatre Exchange	23,410	23,410
Young Londoners Fund	Interactions	11,992	-
European Social Fund/Bauer	What's Your Story?	2,572	13,497
Media			
Home Office	Our Space	-	30,000
Big Lottery Fund: Awards for All	Speech Bubbles	-	3,962
		<u>37,974</u>	<u>86,737</u>

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2020**

Local Government

London Borough of Hackney- Young Hackney	Connecting Young Hackney Contract for Estate-based Youth Theatre and key work	65,000	65,000
London Borough of Hackney - Main Grant	Estate-based Youth Theatre Theatre Exchange	18,000 7,022	18,369 6,996
London Borough of Hackney	Dalston Children's Festival & DYH & Hackney Circle Youth Opportunity Fund Social Action project Hackney Connect: Ageing Better	1,700 9,505 - 10,000	450 3,500 5,000 2,500
		111,227	101,815

Trusts and Foundations

Sanctuary Housing Association	Estate-based Youth Theatre What's Your Story? / Pathways to Employment	4,000 4,476	3,500 5,405
EQUIP Fund (via Paddington Development Trust)	Pathways to Employment	7,595	-
Henry Smith Charity	Pathways to Employment	17,500	-
Children in Need	Estate-based Youth Theatre	10,000	20,000
Jack Petchey	Awards scheme Internship Grant	3,000 19,772	2,250 11,603
Zurich Community Foundation	Estate-based Youth Theatre	15,000	15,000
Philip Bates	Estate-based Youth Theatre	-	250
Southern Housing	Estate-based Youth Theatre	-	2,016
Hackney Homes	Estate-based Youth Theatre	-	996
West Hackney Parochial Trust	Theatre Exchange	10,000	10,000
Hackney Parochial Trust	Estate-based Youth Theatre	5,000	-
National Vegetarian Week	Estate-based Youth Theatre	200	-
P King	Estate-based Youth Theatre Core	- -	4,000 16,000
London Youth	Estate-based Youth Theatre/City Leaders Silver Quality Mark	- - -	600 5,000
East End Community Foundation: Uber Fund	Pathways to Employment	5,000	-
East End Community Foundation: Allen & Overy Ben Ogden Memorial Fund	Pathways to Employment	2,500	-
ANTZ Network	Pathways to Employment	1,200	-
DM Thomas	Estate-based Youth Theatre	-	3,430
People's Postcode Lottery	What's Your Story? EbYT: Nightingale Community	-	14,997
Groundwork	Garden+2500+12	5,000	-
London Bubble	Speech Bubbles	750	3,000
Charlotte Bonham-Carter Charitable Trust	Speech Bubbles	2,000	-
Wick Award: Community Chest Fund	Theatre Exchange	1,000	-
Mbili Charitable Trust	Estate-based Youth Theatre	1,000	-
Woodward Charitable Trust	Estate-based Youth Theatre	1,800	-
Loughborough University	Small Grant for EbYT Summer	800	-
		117,593	118,047

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2020**

3. INCOME FROM CHARITABLE ACTIVITIES - continued

Income Generation			
Benthal Primary School	Speech Bubbles	3,000	2,180
Holmleigh Primary School	Speech Bubbles	160	320
Sebright Primary School	Speech Bubbles	-	500
Various Hackney Schools	Meet The Parents	825	-
Mulberry UTC	Cyberbullying workshops	-	500
	Continuous Professional Development		
Southern Road Primary School	training	700	-
	Continuous Professional Development		
Creative Schools	training	600	-
Creative Education Trust	Schools workshops	200	-
Hackney CVS	Training	40	-
PSHE Association	National Police Engagement Project	220	-
	Now You See me; Now You Don't -		
London Borough of Camden	schools tour	9,000	9,000
	Dying to Ride workshops	937	-
	Now You See me; Now You Don't -		
London Borough of Tower	schools tour	-	4,500
Hamlets			
Department for Work & Pensions	Pathways to Employment	9,941	-
National FGM Centre	Training film	1,650	-
Inspire! Education Business			
Partnership	Estate-based Youth Theatre	-	964
London Youth	Estate-based Youth Theatre residential	4,774	500
Future Films	What's Your Story	-	450
Big Give Christmas Challenge	Speech Bubbles	3,559	-
The Childhood Trust	Speech Bubbles	220	-
Individual Giving	Donations via Givey/Give as you live	618	129
	Cash donations	274	633
	Donations via other sources	-	788
Other	Chinese Students visiting	-	3,420
Other	HCVS - donation for Social Action	-	50
	awards		
		<u>36,718</u>	<u>23,934</u>
		<u>303,512</u>	<u>330,533</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 5) £	Totals £
Projects	<u>308,748</u>	<u>2,896</u>	<u>311,644</u>

5. SUPPORT COSTS

	Governance costs £
Projects	<u>2,896</u>

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2020**

6. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.20	31.3.19
	£	£
Independent examiners fee	<u>2,640</u>	<u>2,640</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2020 nor for the year ended 31 March 2019.

The key management personnel of the charity comprise the trustees, the Artistic Director, Participation Manager and General manager. The total employee benefits of the key management of the charity were £90,516 (2019: £91,948)

Trustees' expenses

	31.3.20	31.3.19
	£	£
Trustees' expenses	<u>256</u>	<u>230</u>

Trustee expenses consist of travel to board meetings, which benefited on trustee and refreshments which all trustees benefit from.

8. STAFF COSTS

	31.3.20	31.3.19
	£	£
Wages and salaries	176,306	168,084
Social security costs	13,028	11,956
Other pension costs	<u>3,919</u>	<u>2,205</u>
	<u>193,253</u>	<u>182,245</u>

The average monthly number of employees during the year was as follows:

	31.3.20	31.3.19
	<u>6</u>	<u>6</u>
All staff		

No employees received emoluments in excess of £60,000.

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued**
for the Year Ended 31 March 2020**9. 2018/19 COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	444	2	446
Charitable activities			
Projects	32,561	297,972	330,533
	<hr/>	<hr/>	<hr/>
Total	33,005	297,974	330,979
 EXPENDITURE ON			
Charitable activities			
Projects	31,568	283,472	315,040
	<hr/>	<hr/>	<hr/>
NET INCOME	1,437	14,502	15,939
 RECONCILIATION OF FUNDS			
Total funds brought forward	23,076	15,578	38,654
	<hr/>	<hr/>	<hr/>
TOTAL FUNDS CARRIED FORWARD	<u>24,513</u>	<u>30,080</u>	<u>54,593</u>

10. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2019 and 31 March 2020	<u>1,740</u>
DEPRECIATION	
At 1 April 2019 and 31 March 2020	<u>1,740</u>
NET BOOK VALUE	
At 31 March 2020	<u>-</u>
At 31 March 2019	<u>-</u>

11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.20 £	31.3.19 £
Trade debtors	8,247	23,897
Other debtors	<u>2,740</u>	<u>2,540</u>
	<u>10,987</u>	<u>26,437</u>

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued**
for the Year Ended 31 March 2020**12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.3.20	31.3.19
	£	£
Trade creditors	2,654	3,674
Social security and other taxes	2,079	3,643
Other creditors	658	491
Accrued expenses	3,407	6,483
Grants in advance	<u>8,152</u>	<u>-</u>
	<u>16,950</u>	<u>14,291</u>

13. MOVEMENT IN FUNDS

	At 1.4.19	Net movement in funds	At 31.3.20
	£	£	£
Unrestricted funds			
General fund	22,714	3,351	26,065
Designated fund	<u>1,800</u>	<u>-</u>	<u>1,800</u>
	24,514	3,351	27,865
Restricted funds			
Interactions	-	605	605
Estate-based Youth Theatre	9,605	(5,605)	4,000
Speech Bubbles	1,565	(565)	1,000
Our Space	2,211	(2,211)	-
Create Your Future	2,310	(2,310)	-
What's Your Story?	5,123	(5,123)	-
Theatre Exchange	9,265	(5,965)	3,300
Pathways to Employment	-	8,584	8,584
Development (internship)	<u>-</u>	<u>1,107</u>	<u>1,107</u>
	<u>30,079</u>	<u>(11,483)</u>	<u>18,596</u>
TOTAL FUNDS	<u>54,593</u>	<u>(8,132)</u>	<u>46,461</u>

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued**
for the Year Ended 31 March 2020**13. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	7,107	(3,756)	3,351
Restricted funds			
Interactions	11,912	(11,307)	605
Estate-based Youth Theatre	143,100	(148,705)	(5,605)
Now You See Me, Now You Don't	9,000	(9,000)	-
Speech Bubbles	10,207	(10,772)	(565)
Our Space	-	(2,211)	(2,211)
Create Your Future	-	(2,310)	(2,310)
What's Your Story?	3,772	(8,895)	(5,123)
Theatre Exchange	51,630	(57,595)	(5,965)
Pathways to Employment	47,011	(38,427)	8,584
Development (internship)	19,773	(18,666)	1,107
	<u>296,405</u>	<u>(307,888)</u>	<u>(11,483)</u>
TOTAL FUNDS	<u>303,512</u>	<u>(311,644)</u>	<u>(8,132)</u>

Comparatives for movement in funds

	At 1.4.18 £	Net movement in funds £	At 31.3.19 £
Unrestricted funds			
General fund	23,076	(362)	22,714
Designated fund	-	<u>1,800</u>	<u>1,800</u>
	23,076	1,438	24,514
Restricted funds			
Estate-based Youth Theatre	10,000	(395)	9,605
Speech Bubbles	1,720	(155)	1,565
Jack Petchey Foundation	858	(858)	-
Schools Work Development	3,000	(3,000)	-
Our Space	-	2,211	2,211
Create Your Future	-	2,310	2,310
What's Your Story?	-	5,123	5,123
Theatre Exchange	-	<u>9,265</u>	<u>9,265</u>
	<u>15,578</u>	<u>14,501</u>	<u>30,079</u>
TOTAL FUNDS	<u>38,654</u>	<u>15,939</u>	<u>54,593</u>

IMMEDIATE THEATRE**NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2020****13. MOVEMENT IN FUNDS - continued**

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	17,005	(17,367)	(362)
Designated fund	<u>16,000</u>	<u>(14,200)</u>	<u>1,800</u>
	33,005	(31,567)	1,438
Restricted funds			
Estate-based Youth Theatre	143,155	(143,550)	(395)
Now You See Me, Now You Don't	13,500	(13,500)	-
Speech Bubbles	9,962	(10,117)	(155)
Talent Match	15,868	(15,868)	-
Jack Petchey Foundation	2,250	(3,108)	(858)
Schools Work Development	500	(3,500)	(3,000)
Our Space	30,000	(27,789)	2,211
Create Your Future	13,498	(11,188)	2,310
What's Your Story?	22,202	(17,079)	5,123
Theatre Exchange	43,539	(34,274)	9,265
Powys Exchange	<u>3,500</u>	<u>(3,500)</u>	<u>-</u>
	<u>297,974</u>	<u>(283,473)</u>	<u>14,501</u>
TOTAL FUNDS	<u><u>330,979</u></u>	<u><u>(315,040)</u></u>	<u><u>15,939</u></u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.18 £	Net movement in funds £	At 31.3.20 £
Unrestricted funds			
General fund	23,076	2,989	26,065
Designated fund	<u>-</u>	<u>1,800</u>	<u>1,800</u>
	23,076	4,789	27,865
Restricted funds			
Interactions	-	605	605
Estate-based Youth Theatre	10,000	(6,000)	4,000
Speech Bubbles	1,720	(720)	1,000
Jack Petchey Foundation	858	(858)	-
Schools Work Development	3,000	(3,000)	-
Theatre Exchange	-	3,300	3,300
Pathways to Employment	-	8,584	8,584
Development (internship)	<u>-</u>	<u>1,107</u>	<u>1,107</u>
	<u>15,578</u>	<u>3,018</u>	<u>18,596</u>
TOTAL FUNDS	<u><u>38,654</u></u>	<u><u>7,807</u></u>	<u><u>46,461</u></u>

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2020**

13. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	24,112	(21,123)	2,989
Designated fund	<u>16,000</u>	<u>(14,200)</u>	<u>1,800</u>
	40,112	(35,323)	4,789
Restricted funds			
Interactions	11,912	(11,307)	605
Estate-based Youth Theatre	286,255	(292,255)	(6,000)
Now You See Me, Now You Don't	22,500	(22,500)	-
Speech Bubbles	20,169	(20,889)	(720)
Talent Match	15,868	(15,868)	-
Jack Petchey Foundation	2,250	(3,108)	(858)
Schools Work Development	500	(3,500)	(3,000)
Our Space	30,000	(30,000)	-
Create Your Future	13,498	(13,498)	-
What's Your Story?	25,974	(25,974)	-
Theatre Exchange	95,169	(91,869)	3,300
Powys Exchange	3,500	(3,500)	-
Pathways to Employment	47,011	(38,427)	8,584
Development (internship)	<u>19,773</u>	<u>(18,666)</u>	<u>1,107</u>
	<u>594,379</u>	<u>(591,361)</u>	<u>3,018</u>
TOTAL FUNDS	<u><u>634,491</u></u>	<u><u>(626,684)</u></u>	<u><u>7,807</u></u>

Estate-based Youth Theatres:

After school and holiday drama projects delivered in areas of high deprivation for young people aged 5-19.

Speech Bubbles:

Supporting children in KS1 to develop their speaking, listening and attention skills, franchised from London Bubble.

Create Your Future & What's Your Story:

Employability workshops, including 1-to-1 work with BAME women and young people aged 18-25, who face barriers to employment.

Theatre Exchange / Older People:

Drama project with people over the age of 50 delivered to prevent isolation in the community, including intergenerational activities.

Talent Match:

Providing training and support for young people aged 18 - 25 who are facing barriers to employment.

Jack Petchey Foundation:

Awards for young people chosen by their peers to fund a trip or other special activity. Also includes funding for year-long internship programme to employ a young person aged 18-25 full time.

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued **for the Year Ended 31 March 2020**

13. MOVEMENT IN FUNDS - continued

Meet the Parents:

Trains young people to deliver sex, relationships & parenting education workshops in schools and youth settings.

Our Space:

Anti-knife crime project promoting a safer community with young people aged 9-16 years.

Now You See Me; Now You Don't:

Road safety workshops delivered to Year 5 and 6 students across London.

14. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2020.

15. MEMBER'S GUARANTEE

The members' liability is limited by guarantee.

The members guarantee that in the event of a winding up of the company each member will contribute such amounts as may be required, not exceeding £1.

IMMEDIATE THEATRE**DETAILED STATEMENT OF FINANCIAL ACTIVITIES**
for the Year Ended 31 March 2020

	31.3.20 £	31.3.19 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Miscellaneous Income	-	446
Charitable activities		
Grants	<u>303,512</u>	<u>330,533</u>
Total incoming resources	303,512	330,979
EXPENDITURE		
Charitable activities		
Wages	176,306	168,084
Social security	13,028	11,956
Pensions	3,919	2,205
Advertising	747	1,638
Production costs & artist fees	80,612	84,051
Staff recruitment and training	209	-
Travel	5,854	8,054
Premises costs	18,999	21,857
Office expenses	4,089	9,168
Computer equipment and repairs	1,875	2,607
Legal and professional fees	<u>3,110</u>	<u>2,550</u>
	308,748	312,170
Support costs		
Governance costs		
Trustees' expenses	256	230
Independent Examiners fee	<u>2,640</u>	<u>2,640</u>
	<u>2,896</u>	<u>2,870</u>
Total resources expended	<u>311,644</u>	<u>315,040</u>
Net (expenditure)/income	<u>(8,132)</u>	<u>15,939</u>