

Immediate Theatre



**ANNUAL
REPORT**

(A company limited by guarantee)

**Annual Report and Unaudited Financial Statements for the Year Ended 31
March 2025**

Charity number 1061522

Company number 03272271 (England & Wales)

IMMEDIATE THEATRE
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IMMEDIATE THEATRE
Legal and Administrative Information

Year ended 31 March 2025

Charity Legal Name:	Immediate Theatre
Charity registration number:	1061522
Company registration number:	03272271 (England & Wales)
Trustees	S Scarlett - Chair S Moss R Harris G Green J Wong S Summers S Morris N Bettioui J Bolton M Coudoux M Shah
Company Secretary	J Carter
Senior Management Team	J Carter – Artistic Director C Humphrey – Participation Manager S Smith – General Manager
Registered office & operational address:	Unit 1, Sidings House 10 Andre Street London E8 2AA
Independent Examiners:	Simpson Wreford LLP Chartered Accountants Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

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 2025. 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)

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.

Trustees

S Scarlett	Chair
L Oguntinyinbo	resigned 21 January 2025
P Smith	resigned 29 July 2025
M Butcher	resigned 29 July 2025
S Moss	
R Harris	
G Green	
J Wong	
S Summers – also known as S Gorman	
A Lee	resigned 29 July 2025
S Morris	
N Bettoui	appointed 29 July 2025
J Bolton	appointed 29 July 2025
M Coudoux	appointed 29 July 2025
M Shah	appointed 29 July 2025

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 Senior Management Team currently consisting of Artistic Director, General Manager and Participation 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.

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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.

Our Vision:

Immediate Theatre remains committed to our vision of a society where questioning, articulate and motivated people create and collaborate to build thriving communities.

Our Purpose:

Our purpose is 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 preventing exclusion and social isolation
- To creatively explore social issues, engaging people in the process of change and encouraging and enabling them to 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.

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Year ended 31 March 2025

Chair's Summary

This year we are proud to have extended our work into new areas. Our *Creative Connections* programme for people over 60 formed new partnerships in Enfield and Newham and started engaging with those affected by dementia and their carers. We also set up a regular Youth Theatre group in Newham from October 2024 culminating in a Comedy Show which was shared at our *Social Action* event in March 2025 at Hackney Town Hall.

We have reached new audiences through our audio digital work. ***The Hackney and Newham History Social Club*** podcast created in partnership with the Archives and older people across the boroughs has reached 1000s of new listeners and made people feel proud of living in East London. For the first time we have created an audio drama for schools, ***Rift*** – by Abi Falase explores issues about violence towards women and girls and is available free to schools alongside drama and PSHE teachers' packs. This resource offers schools a new and flexible way to bring important issues into the classroom through drama. We aim to build on the impact of these digital projects in the coming years.

Our programmes for young people in Hackney continue to provide a vital and inspiring space where young people feel safe to explore their emotions and ideas. In July 2024 the Youth Board hosted our first ever youth prom, a joyous celebration of the accomplishments of our young people attended by 60 participants. We hope to make this a regular event.

Changes in funding from Young Hackney is focussing our work with young people aged 10 and over – however we have managed to sustain three after-school sessions for younger ages as well as continuing with our *Speech Bubbles* programme in primary schools. We are aware of the huge impact our work can have on our youngest residents and remain committed to finding ways to support these early interventions.

It is not just the regular creative sessions that make the difference, we are very pleased to have been able to introduce our participants to a wide range of cultural experiences with over 50 trips and residentials during the year. The Trustees also recognise the huge amount of 1:1 support provided to our participants by our dedicated staff team and are aware that this sometimes makes the difference between fear and safety, freedom and prison, life and death. We would like to particularly thank Charmain Humphrey for her tireless work supporting young people which was recognised through the first Love Hackney Lifetime Achievement Award she received in February 2025.

Shekeila Scarlett – Chair of Trustees

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Year ended 31 March 2025

2024-2025 in Numbers

323

Participants attending long-term programmes

1041

Additional participants in one-off workshops or short programmes

711

Audience members reached through 30 performances

3200

Online audience for Voices of Change, rising to 12,500 by September

48

Weeks of delivery

1097

Hours of delivery

390

AQA accredited certificates awarded to participants

50

External trips for participants

87%

Of registered young participants are of culturally diverse groups

49%

Of registered adult participants are of culturally diverse groups

21%

Of registered participants have special educational needs or a disability

107

Registered young people accessing Free School Meals

53

Creatives engaged as freelancers

14

Employees (excluding Peer Facilitators)

5

Young people employed as Peer Facilitators, totalling 437 hours
We also had a full-time intern post

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Year ended 31 March 2025

Summary of Projects

Youth Projects

Estate-based Youth Theatres

Ages: 5-25

231 Participants

396 Sessions

Our youth theatres, including a group at Little Ilford Youth Zone in Newham, provide weekly sessions for self-expression, creativity and growth. We now provide three sessions for under 11s, a session for 12-14s and 14-19-year-olds; we also have specialist sessions for young people with SEND and an online session for young people at risk of school exclusion. Parents and carers are invited to termly sharings and we hold an annual *Social Action* event bringing all the groups together. This year, we awarded 390 individual AQA Unit Award Certificates.

Holiday Projects

Ages: 6-25

93 Participants

47 Sessions

We provide free inclusive activities for young people during school holidays—a space for them to express their creativity, have fun and enjoy a hot meal. Summer holiday projects lead to productions, with this year's senior group performing in the Olympic Village.

Speech Bubbles

Ages: 4-7

160 Participants

51 Sessions

A weekly drama programme for children in Years 1 and 2 with speech, language and communication needs (SLCN), designed to provide an opportunity to improve communication skills through telling stories and acting them out. From September 2023 to June 2024, we worked with five schools and continued in three schools from September 2024. We have also delivered CPD for school staff.

Interactions (In school sessions)

Ages: 11-19

60 Participants

20 Sessions

Working with young people facing or at risk of exclusion in schools and those already in Pupil Referral Units to develop life-skills, provide support with issues covering violence and victimisation, healthy relationships and assist reintegration into education.

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Pathways to Employment

Hackney Young Collective

Ages: 18-30	43 Participants	25 Sessions
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Targeted at those seeking employment in the creative industries, the group work towards a production and are given 1:1 support. Our partnership with the Hackney Wellbeing Network connects participants to specialist mental health support.

Indie Project

Ages: 25+	22 Participants	46 Sessions
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Weekly inclusive sessions supporting adults with SEND to develop skills, learn about and discuss well-being, health and other issues through the medium of theatre.

What's Your Story?

Ages: 18+	7 Participants	16 Sessions
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Workshop series for women furthest from the jobs market, creating connections and building confidence and self-esteem.

Creative Connections - Community Arts

Theatre Exchange

Ages: 60+	29 Participants 416 Audience Members	44 Sessions 5 Shows
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A youth theatre for older people, meeting weekly. Our cabaret style touring production Off the Cuff brought joy to over 400 people across Hackney, Newham and Enfield.

Creative Workshops in the Community

Ages: 60+ & Carers	70 Participants	25 Sessions
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We have extended our work with older people in Hackney, Newham and Enfield. Including working with people with dementia and their carers.

Voices of Change

Production Club	13 Volunteers	24 Sessions
Community Outreach	245 Participants	12 Sessions
Online Listens	3,200 by March	12,500 by September 25

Engages with residents and from Hackney & Newham archiving oral histories and creating the Hackney and Newham History Social Club podcasts.

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Highlights from the Year

1. Voices of Change / Hackney & Newham History Social Club

From May 2023 to July 2025, we have been celebrating the lives and stories of people who have made Hackney and Newham their home, supported by the National Lottery Heritage Fund and working with Hackney and Newham Archives. Over the two years, volunteers and staff have worked together to engage 317 residents through workshops, events, talks and visits. We worked with 43 volunteers with 15 taking a leadership role through the Production Club helping to shape the programme. We recorded 30 in-depth interviews with people from many backgrounds and walks of life. Among the interviewees were: a 99-year-old RAF veteran from Jamaica; a Gujarati couple from Zambia and India whose family have run a corner shop for three generations; a nurse from Guyana; and a Hong Kong community worker who saved a centre for Vietnamese refugees.

The stories were shared through ***The Hackney and Newham History Social Club*** podcast, live events and community workshops, and are now preserved at Newham Archives and Hackney Museum for future generations to hear. The podcast, hosted by broadcaster Sue Elliott-Nicholls, mixed oral history, music and location sound to bring Hackney and Newham's local life to listeners. It has been featured in national media, highlighted on major podcast platforms, and praised by audiences for its warmth, humour and insights about the areas' history.

By April 2025 we had at least 3,200 online listens. However, with the release of final episode extensive publicity we have reached 12,500 listens by September 2025, well exceeding targets.



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Impact

The Voices of Change project was independently evaluated by Live Project Solutions, and the feedback and survey data shows it made a clear and positive difference for individuals, communities and partner organisations.

For participants, it provided new skills, confidence and friendships. People spoke about the enjoyment of working together, the sense of purpose and pride of contributing to the sharing of local history, and the inspiration they found in hearing each other's stories. For some, it was the first time they had shared their story or researched a local heritage story. Many said it improved their wellbeing through the friendships and connections and getting out and about through learning trips and events.

For volunteers, the project offered training in intercultural awareness, oral history methods, research and audio production. This helped people listen and understand different perspectives and

feel confident interviewing people from varied backgrounds.

For the community, the project strengthened social cohesion, connecting people who might never otherwise meet. It celebrated the cultural richness of Hackney and Newham and created a safe space for people to share memories, heritage and personal histories. This will fill important gaps in the Hackney and Newham Archives and be available for perpetuity

For the company, the project has raised Immediate Theatre's profile and expanded its practice to include high-quality heritage audio storytelling.

Feedback

"Everyone's got something to tell that you might not have heard before... you can learn from other people's experiences. ... I'm happy. I learnt so much"

"It's made me think differently about what heritage is."

Volunteers involved in training and recording

"You've made an East Londoner very proud"

"It's so inspiring and lovely and I wish I could tell a story about the history of my home in such a cool way"

"It's like being out in the city I love."

Comments from listeners to the podcast

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2. Breakout 2024: Once Upon Our World

In July we brought together children from across Hackney to explore global folktales through theatre. Led by Gina Theodotu, supported by a team of 6 facilitators, 27 young people aged 5-12 took part in this five-day summer holiday project. This year's theme was stories from around the world with each linked to an element and a core virtue.

Children explored character development through voice, movement and rhythm, with each folktale's element influencing the pace and tone of their

performance. Performing in the round and speaking in chorus helped less confident participants find their voice and feel part of a team.

We partnered with Para Carnival to provide costumes and set, significantly enhancing the performance quality and participant engagement. In September participants visited the London Aquarium. It was a joyful day of discovery, laughter, and bonding—an exciting reward for a week of creativity and hard work.



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Impact

Breakout 2024 was more than a theatre project—it was a journey of personal growth. Through warm-ups, improvisation, and ensemble work, children developed:

Trust - 82% said they learned to trust others

Responsibility - 76% felt empowered to take charge

Pride - 73% felt proud of their achievements

Confidence - 55% reported increased self-belief and theatre skills

Teamwork - 55% learned to collaborate and support others

22 participants earned AQA Entry Level Certificates in Creating and Performing in an Original Drama Piece, recognising their commitment, creativity, and teamwork.

Case Study: A Journey of Growth

A, aged 10, joined *Breakout 2024* shy and hesitant to speak in front of others. Assigned a key role in the Prometheus tale, she gradually embraced her character through rhythm work and chorus speaking. By the final performance, A delivered her lines with confidence and poise. Her mother shared, “I’ve never seen her so proud of herself. She’s grown so much in just one week.”

Feedback

“Wonderful performance from all the children.”

“It was great to see stories from around the world”

“The costumes made a huge difference this year.”

Feedback in post-show evaluation from parents and carers

“It was beautiful to see all the young people invest in the various folktales. We had a real range of ages, which enabled development of soft skills.”

Immediate Theatre facilitator

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3. Theatre Exchange Community Tour – Off the Cuff

In November 2024, *Theatre Exchange*, our over 60s weekly drama group, launched a live tour with a new format. The cabaret-style show was created entirely by the cast of 16 supported by a professional director, musician, designer and stage manager.

This year we selected larger capacity venues and collaborated with local organisations which support older people to replicate Hackney's Winter Warmer format, offering refreshments, advice before and after the show. The tour enabled diverse community groups and individuals to come together to access health and wellbeing services as well as entertainment. Five performances across Hackney, Enfield, and Newham reached 416 audience members.



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Impact

The **Off the Cuff** tour had a profound impact on participants, many of whom reported increased confidence, new skills, and a deep sense of community. The ensemble, ranging in age from their 60s to late 80s, including many with disabilities and lifelong health issues, embraced the creative process with enthusiasm and dedication.

The audience response was overwhelmingly positive. Of the 225 evaluation forms gathered **94%** rated the show as either 'excellent' or 'good'.

65% reported rarely or never attending live entertainment,
This highlights the tour's role in reaching an underserved audience.

Case Study: Achieving a Dream

B, aged 61, joined the group in January 2024 and expressed pride in being part of the ensemble despite mobility and health issues: *"Performing on the stage was my desire. I never imagined I would work with so many talented people."*

Feedback

"All was very entertaining, songs and music, jokes. Brilliant, great fun!"

"Happy, relaxed & feeling good."

"Very uplifting, enjoyed mix of audience."

"It made me feel I should join as well."

Feedback in post-show evaluation from audience members

"Wow, what an experience!"

"Never felt so supported... being part of such a diverse,
and creative group of people."

Feedback from participants aged 80 & 87

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4. Expanding our work into Newham

This year we have seen considerable growth in our activity beyond Hackney, particularly expanding our work in Newham across a range of projects.

Creative Connections

Creative Connections took sessions for over 60's into Newham and Enfield, with short workshop series designed to suit the needs of the group including those with dementia and their carers using: dance, creative writing and visual arts as well as story sharing and drama. 100 Newham residents aged over 60 were engaged as participants with several becoming volunteers on the *Voices of Change* project.

We also brought the Theatre Exchange cabaret **Off The Cuff** to the Memorial Community Church in Newham, welcoming over 60 local residents and six health and wellbeing partner organisations.

The Newham Youth Comedy Project

This year, we are very proud to have delivered our first extended participatory youth programme in

Newham. *The Newham Youth Comedy Project*, led Youth Zone, was commissioned by Culture Within Newham. The initiative aimed to introduce comedy as a creative outlet for young people aged 11-17, fostering confidence, collaboration, and performance skills.

25 sessions were delivered between September 2024 and May 2025, including a half-term production week in February leading to a performance. In total 18 young people were engaged with a core group of five performing in the final showcase to an audience of 40 family and friends, and gaining AQA Certification. Seven participants attended a West End performance of *The Play That Goes Wrong*, including a backstage tour and Q&A with cast members. The group also performed their work as part of *Social Action* at Hackney Town Hall and were placed third.



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Impact

The Youth Comedy Project had an impressive impact on participants, fostering team work and the importance of group commitment:

Confidence - 100% reported increased self-belief and confidence

Trust - 100% said they learned to trust others

Pride - 100% felt proud of their achievements

Teamwork - 80% learned to collaborate and support others

Responsibility - 60% felt they had developed leadership skills

Case Study: From Shyness to Spotlight

C, aged 12 was initially shy and reluctant to perform but grew into a confident host for the final showcase. She was picked out by judges at the Social Action event who praised her for creating a great rapport with the audience. Her journey culminated in the decision to audition for their school production, a testament to the transformative power of creative engagement.

Feedback

"I got to make my own stand-up comedy shows."

"Improved my trust problems."

"Working with others improved my confidence."

Feedback from participants.

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5. Hackney Young Collective (HYC) – Do You See Me?

Immediate Theatre's *Hackney Young Collective* (HYC) is a brand-new initiative launched in July 2024. Led by Hannah Drummond, this pioneering project was designed to support young creatives aged 18-30 in exploring the full spectrum of theatre-making skills. From devising and writing to directing and performing, participants collaborated to produce a powerful new piece of theatre. The final performance at The Courtyard Theatre showcased the group's collaborative work and creativity.

With over 80 initial registrations, the project engaged 30 participants in workshops, 21 in rehearsals, and culminated in a final production with eight performers. Themes of isolation and chaos chosen by the group shaped the devised performance and gave a powerful insight into the experiences of young Londoners.



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Impact

The project significantly improved participants' confidence, communication, and understanding of theatre production and provided a renewed sense of purpose. The Warwick Edinburgh mental wellbeing surveys tell us that:

Ability to make up their own mind - 71% showed improvement

Feel closer to others - 71% showed improvement.

We also used staff observations and post process evaluations to log change/ improvement in participants who completed the process:

Better understanding of the world of work - 100%

Self-esteem and confidence - 86%

Case Study: Overcoming Challenges

D, aged 26 joined HYC after the introductory sessions, immediately impressing staff with their skills and support for the group. However, early 1:1s revealed they were facing significant mental health challenges, including job loss, a breakup, and family trauma, which led them to consider stepping away. Recognising the need for extra support, Hannah invited D to join the Wellbeing Network and offered to be their mental health coach. When D experienced a major setback and had suicidal thoughts, Hannah maintained daily check-ins, encouraging gentle re-engagement with the group. In a powerful act of resilience, D chose to return and perform in the final show. Their journey demonstrates how creative, collective spaces can offer strength, belonging, and recovery. D is now thriving and will be directing three short plays on mental health themes at a well-known fringe venue in October 2025.

Feedback

"I feel more confident as a theatre maker and deviser generally... I am able to learn lines, build and perform in character."

"The team were super supportive of me both in the rehearsal room and outside of it. This project helped to see me through a really difficult time."

"I reengaged with parts of myself as a creative I had forgotten."

Feedback from participants

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6. Social Action 2025 – Open Your Ears

In 2025, Immediate Theatre continued our commitment to youth empowerment through the **Open Your Ears** social action programme. This initiative provided over 100 young people from our *Estate-based Youth Theatre* programme in Hackney and Newham with an opportunity to explore and address pressing social issues through creative expression. The young people chose to focus on themes of discrimination, mental health, social media, and gender equality. Work began in January with each group exploring ideas and choosing a theme.

We were proud to host a public showcase of the work in March at Hackney Town Hall enabling parents/carers and families to join us for the first time since covid. The evening was hosted by our

Youth Board and comprised eight youth theatre performances from young people aged 7-25, supported by special performances featuring Layyah, winner of BBC Three's The Rap Game UK, and our own talented volunteer, dancer, Joel Gibbons.

We are very grateful to Sheila Suso-Runge, Speaker of Hackney who had enabled us to use this magnificent space and acted as a judge, joined by the High Sheriff of Greater London, Millicent Grant KC (Hon), Kevin Stuart, Lisa Ogun, Andy Bryan, Marcy Cox and Tuffayel Ahmed. Judges assessed the groups' creativity, teamwork and *Social Action* message. They were impressed by the passion and insight shown by all the young people and the quality and energy of the work.

The judges selected:

Senior Winner - Uplifting Me/We group, for their work on discrimination in schools

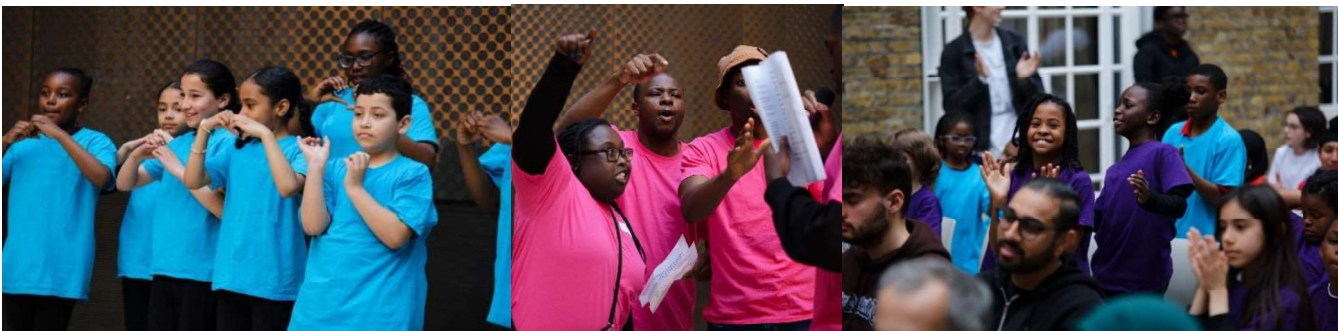
“Creative, well organised... subject matter important.”

Kevin Stuart, Judge

Junior Winner - The Pembury Youth Theatre for their work on gender discrimination

“Great teamwork – lots of understanding of the topic and stage placement.”

Lisa Ogun Judge



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Impact

All our participants completed before and after surveys reporting the positive impact of the work.

Confidence - **80%** reported an increased sense of self-belief and confidence.

Sharing ideas - **67%** re-reported feeling that they had been able to share their ideas

Acting and theatre skills - **65%** reported having increased their theatre skills

63 participants achieved AQA Accreditation in Exploring Social Issues Through Theatre. These form part of our ladder of accreditation enabling us to reward young people at different levels from entry point through to more experienced and confident performers.

Feedback

"I liked how they helped each other with stage choreography and the script"

"Well-rehearsed, naturally funny and a great twist"

"Strong characters and great teamwork!"

"A good understanding of the topics"

Social Action 2025 judges



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7. Audio Drama for Schools – Rift

In March 2025 we launched **Rift**, Immediate Theatre's first audio drama for schools, developed in response to the logistical and financial challenges of touring live productions. Written by multidisciplinary artist Abi Falase, **Rift** explores misogyny, privilege, and solidarity through the story of teenagers navigating complex social and online environments.

Abi Falase describes her approach as: "I write what I like to call 'Feel Good Social Realism'. I wrap big political and societal discussions about everything from race and gender to faith and sexuality in pockets of comedy, because if you don't laugh, you'll cry."

The play was developed through a collaborative process involving young women from our youth theatres and schools. Outreach workshops and a dedicated young women's writing group helped shape the narrative, ensuring the themes were rooted in lived experience.

The audio format was chosen for its accessibility and imaginative potential, allowing students to engage with the material flexibly and creatively. **Rift**

is available online for free for at least five years, making contemporary drama widely accessible to educators. To support classroom use, a comprehensive resource pack was created by an experienced drama teacher. Six short pieces written by the young women who informed the play's development are included in the pack.

Rift exemplifies Immediate Theatre's commitment to using the arts to address pressing social issues and empower young people. We hope this pilot will pave the way for future audio productions, expanding access to relevant drama across the UK.



Feedback

Teachers involved in pilot workshops praised the project:

"It encourages students to use their imagination and introduces them to another form of drama."

"The students really enjoyed the workshops which focused on important issues."

Teachers involved in pilot workshops praised the project

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8. Trips & Residentials Expanding Cultural Horizons

We believe that it is vital to support our participants to experience the wider cultural offer available in London through trips and residentials.

Youth Trips

Throughout the 2024–25 year, the team facilitated a vibrant and diverse programme of 43 trips for young people. These trips provided invaluable opportunities for cultural enrichment, personal development, and community engagement.

“Many of our young people regularly tell us how important trips are for them — they often describe them as a chance to 'see new places' 'bond with friends,' and 'do something different from everyday life.' They say trips give them opportunities to feel more independent, to build confidence, and to create memories that make them feel valued and included. For some, it's the first time they've travelled outside of their local area, and they consistently highlight how these experiences open their minds to new possibilities.”

Charmain Humphrey Participation Manager

Creative Connections

During 2024-2025, *Creative Connections* programme organised seven cultural outings for *Theatre Exchange* and *Voices of Change* participants for social interaction, skills development, peer to peer relationships and cultural enrichment. Many participants have followed up on this by inviting each other to events and shows increasing the impact of our work.

9. Awards 2024-25

We are proud that our work has been recognised through a number of awards. By engaging people who are normally excluded from the arts, we have empowered individuals to take their destiny in their own hands, while showing them that they belong and the arts are for people just like them.

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May 2024 – Hackney CVS, Community Achievement Awards

We are extremely grateful to have received the HCVS Community Achievement Award, recognising Immediate Theatre's commitment to 'Contributing to a fairer society by reducing inequality in City and Hackney.' This award serves as a reminder to why we do the things we do with such passion and vigour.

Throughout our journey we have remained true to our mission of making safe spaces for creative and questioning individuals to flourish, grow, and challenge the narrative. We couldn't be more elated to have won this award; however, deep down we, as an organisation, know we do not do the things we do for recognition, but for the amazing people we get to work with on a day-to-day basis.

This award thus not only signifies our achievement but also the resolve of those we work with, those who choose to show up even when the world tells them they shouldn't and those who find belonging in spaces and places they would not have thought possible before joining our programmes.

February 2025 - Love Hackney Lifetime Achievement Award

We are thrilled to celebrate that our Participation Manager, Charmain Humphrey, was honoured with the first Love Hackney Lifetime Achievement Award for her extraordinary dedication to the Hackney community. Charmain has been a driving force at Immediate Theatre for over 28 years, shaping lives through her unwavering commitment to young people and families, providing a beacon of hope, compassion, and creativity.

Charmain has led transformative work in Pupil Referral Units, supporting students at risk of

exclusion and ensuring they have the tools to succeed.

During the pandemic, Charmain went above and beyond -personally delivering tablets, food parcels, and creative packs to over 80 households. Her efforts brought not only resources but also connection and comfort to families facing isolation.

In the past year Charmain has also served the Hackney community as Consort to the Speaker Councillor Sheila Suso-Runge, attending events and meetings and celebrating work in the community.

We are incredibly proud of Charmain and grateful for the love, strength, and leadership she brings to Immediate Theatre and the wider community. This award is a testament to her dedication.



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February 2025 - Love Hackney Volunteer of the Year

We were delighted that Joel Gibbons was awarded Volunteer of the Year at the Love Hackney Awards. Over the past two years, Joel has shown unwavering dedication, volunteering four days a week across multiple youth theatres, leading warm-up activities and teaching dance moves, supporting outreach and walk-overs.

Joel is not only a valued team member but also a role model in our SEND sessions, helping others build relationships and break down barriers. His journey from participant to volunteer has been inspiring, showing remarkable personal growth and a deep commitment to inclusion. Through projects like our Exposure and Breakout summer programmes, Joel has demonstrated a willingness to learn, lead, and uplift others.

Joel's contributions go beyond volunteering—he's learning skills for future employment and is an inspiring ambassador for SEND inclusion, proving what's possible with passion and perseverance.



March 2025 Young Hackney, Junior Young Explorer Award

We are delighted to congratulate Yasser Ilyas Saidani, winner of the Junior Young Explorer Award at Young Hackney.

Yasser's journey has been one of remarkable personal growth, perseverance, and courage. Since joining our Pembury Youth Theatre group, he has shown inspiring dedication, overcoming initial hesitation and

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

gradually becoming a vital part of the team. His consistent attendance and willingness to face new challenges head-on speak volumes about his character.

From stepping into a standout role in our pantomime to enthusiastically participating in events like the prom and Santa's Grotto, Yasser has grown in confidence and connection. His openness, warmth, and commitment to engaging with others make him a true role model and a deserving recipient of this award.

April 2025 High Sheriff of Greater London Borough Youth Awards

Our congratulations also go to Corneil Mondesir, Kayden Hales, Nicholas Myers and Temiola Akinboye who were presented with awards by High Sheriff of Greater London, Millicent Grant KC (Hon).

Future Developments

During this year we have initiated a new business planning process to ensure that participants, staff and Trustees are all involved in shaping our future.

In 2025/26 we will focus on exploring new ideas and learning from others before developing a new formal business strategy from April 2028. In the coming year we are encouraging staff to visit other organisations and try new ideas to identify how we can develop and share our own practice.

We will be looking ahead to our 30th Birthday in October 2026 with a campaign to raise awareness of our work and its impact, deepen engagement, attract donors and volunteers and build our legacy.

With the completion of *Voices of Change* in July 2025 we will be considering how to develop our work with older people both through live activities in the community and by enabling them to make their voices heard through digital platforms.

Our young people aged 14-19 will be mounting a summer production exploring the real experiences of knife crime—a subject about which they feel passionate and which they hope to share with the wider community in the coming years.

Financial Review

The company continued to improve its financial resilience over the year, increasing, ending the year in a stronger position than we had expected midway through the year. Income increased to £707,839 with expenditure of £740,473. An operating deficit of £32,634 is higher than we had budgeted for the year, mainly due to spending restricted reserves brought forward from 2023/24. Fundraising is challenging with increased competition for grants. Many funders have reduced funds, particularly local authorities, and trusts and foundations are reviewing their criteria to reflect the financial climate and reduce the number of bids they receive. However, we have a robust fundraising strategy, exercise prudent cost control and regularly review income and expenditure targets when funding bids are unsuccessful. The ongoing support of our key funders and partners and reflects the hard work of the staff team and their commitment to Immediate Theatre and we are still able to develop ambitious new projects with a level of confidence in achieving funding targets.

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Year ended 31 March 2025

The London Borough of Hackney continued to provide a range of support. We successfully tendered to continue delivering our Connecting Young Hackney contract from November 2024 for three years, although the grant is at a lower level than the previous contract. The Infrastructure Grant for our holistic support of Hackney residents funded our work across several programmes and we also received funds to deliver workshops in local schools. Healthy Activities and Food grants enabled us to provide holiday activities for young people including a hot meal, as well as essential equipment for the projects.

Support continued from the Clinical Commissioning Group (CCG) via Mind in the City, Hackney and Waltham Forest for the Wellbeing Network as part of our Pathways to Employment programme. We also received a grant from Creative Newham for a comedy project in Newham. This meant overall income from local government made up 17.4% of total income, a reduction from 25% in 2023/24.

Income from Central and Regional Government through the National Lottery grew to £224,281, 31.8% of our total income, the highest amount for several years, due mainly to the Heritage Lottery funded *Voices of Change* project and the continuation of a multi-year grant from the Big Lottery Reaching Communities Fund for *Estate based Youth Theatre* (EbYT). Other lottery funding included an Arts Council grant towards the production of *Rift* and an Awards 4 All grant for our Theatre Exchange tour. We would like to thank National Lottery Players for their support.

Trusts and Foundations continued to be our largest source of income. Although income from Trusts increased to £302,079, the percentage decreased to 42.8% (45% in 2023/24). An additional 57,714 of Trust funding was brought forward from 2023/24.

The Coutts Foundation, Sanctuary, the Cooperative Fund, Foyle Foundation, Feeding Britain, King Charles III Charitable Fund, SEC Foundation and the Skinners' Company Charity, all supported us to deliver Estate-based Youth Theatres (EbYT), together with the Jack Petchey Foundation who, alongside their Achievement Awards, also provided funds for an Intern to support our Youth Theatres.

The Angus Lawson Memorial Trust enabled us to continue to deliver Interactions for young people at risk of or excluded from school along with carried forward funds from Merchant Taylor's Charity and Harold Immanuel (now called the Human Rights Fund); Harold Immanuel carried forward funds also supported *Pathways to Employment*. Henry Smith Foundation continued to support *Pathways to Employment* with two grants, along with Baily Thomas Charitable Fund, and Austin and Hope Pilkington Trust who supported the *Indie Project*.

Partnership funding for the Heritage funded *Voices of Change* project came from Aspers Good Causes Fund and Historic England, with a grant from DB Bartlett for work with older people contributing towards this work as well as *Theatre Exchange*. *Theatre Exchange* was also supported by grants from WG Edwards Charitable Fund and the West Hackney Parochial Fund and the second year of a two-year grant from the City Bridge Foundation. City Bridge also funded an Access Audit to assess our venue and identify the measures needed to improve accessibility. UBS continued to support Speech Bubbles along with funds carried forward from Charles S French Charitable Trust and the Ironmongers' Company. Funds carried forward from Vanguard

IMMEDIATE THEATRE Report of the Directors (Trustees)

Year ended 31 March 2025

supported the development of our work for secondary schools on attitudes to girls, culminating in *Rift* audio drama and resource pack for secondary schools. A grant from HCVS allowed us to support a small community organisation.

Other income accounted for 8% of our total income, mainly due to a large donation from Jessica Nussenbaum. Other donations included income from a cake sale on behalf of *EbYT*, as well as regular donations through Givvy and Benevity totalling 3.1% of our income. Income generation including delivering work in local schools, partnership for our *Speech Bubbles* programmes, holiday projects, attending voluntary sector leadership meetings and hiring out our rehearsal space totalled 1.8%. The remainder of other income included bank interest at 0.6% and Access to Work reimbursements at 2.5%.

We would like to thank all these funders and donors who supported our activities over the year.

The company ended the year with an operating deficit of £32,634 which includes a decrease to unrestricted reserves of £11,199 (comprised of £3,920 free reserves, £7,279 depreciation cost) to leave a closing balance in unrestricted reserves at the year-end of £224,127, of which £135,664 is free reserves and £88,463 designated reserves including tangible assets.

Reserves Policy

The total reserves of the company at the close of 24/25 are £240,437 (2023/24: £273,071). This includes free unrestricted funds of £135,664 (2023/24: £139,584), designated funds of £88,463 (made up £80,063 for new office building works and £8,400 towards work on staff wellbeing and developing creative projects) and restricted funds of £16,310 which must be spent on specific projects. It is the aim of the trustees to have sufficient reserves to cover 3 months' running costs based on the prior year's financial statement, currently calculated at £150,172. These reserves will be used to safeguard against a temporary shortfall in income and any additional unforeseen costs. Trustees will continue to make prudent progress towards meeting the reserves target to match the company's increased turnover. Trustees review the Reserves Policy annually to account for changing circumstances and identify the amount needed to reflect commitments and increased costs as well as the need for to support future work.

Board Development

Our board of eleven Trustees includes ex-participants and Hackney residents, who bring a range of expertise and lived experience. Led by the Chair Shekeila Scarlett, Trustees meet quarterly and hold additional meetings with our Youth Board, other User Groups and staff team to ensure that they are listening to and responding to their needs and ideas. A Finance Sub-committee, led by Treasurer Jack Wong, meets quarterly, reviewing financial performance, forecasting, financial controls and reserves, reporting all proceedings to the full Board. A Personnel Sub-committee, led by Shekeila Scarlett meets to discuss staff salaries as needed. We have also identified named roles for Trustees leading on Safeguarding (Gifty Green) and Equalities, Diversity and Inclusion (Suzanne Gorman).

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Report of the Directors (Trustees)

Year ended 31 March 2025

In February 2025 the Trustees joined representatives from our younger and older participants to discuss what they saw as priorities for the organisation. The session enabled the different groups to work together to explore new ideas which will influence our plans.

We were very sad to say goodbye to Lisa Oguntinyinbo who has served as a Trustee since 2011. We recognise that a number of Trustees have now served for many years and are looking to stand down in the coming year. We therefore initiated a recruitment drive and conducted a very thorough process of interviews and group meetings involving staff and trustees before appointing four new Trustees in July 2025.

In the coming year under the leadership of Shekeila Scarlett we are looking to increase engagement between Trustees and operational staff outside of quarterly meetings, ensuring that the Board feel fully engaged with all aspects of the organisation and clear about their leadership role.

IMMEDIATE THEATRE
Report of the Directors (Trustees)

Year ended 31 March 2025

Staffing

Artistic Director – Jo Carter
General Manager – Suzy Smith
Participation Manager – Charmain Humphrey
Schools Coordinator – Kyarna Morris
Pathways Coordinator – Hannah Drummond
Producer (Voices of Change) – Tamsin Hughes
Creative Connections Coordinator – Tiziana Silvestre
Administrator – James Creighton-Goode
Marketing Officer – Devere Mahbeir
Production Assistant – Carina Vogelsberger
Projects Leader (PT) – Deane Dixon-Foster
SEND Coordinator (PT) – Gavin Dent
Youth Programmes Coordinator – Sofia Zaragoza (until December 2024)
Youth Projects Assistant (Jack Petchey) – Fynn Williams (until March 2025)
Peer Facilitators - Kareen Davies, Charles Williams Paterna Puertas, Besart Katrati, Mary Basuamina, Montel Pemberton
Cleaner – Fadumo Abdi Sheikhdon

Freelancers

We work with a selection of regular freelancers who contribute significantly our work:

Katrina Duncan supports our fundraising and bid writing,
Daniella Santos and Deji Adeoshun are regular facilitator for our youth projects
Charlotte MacRae has been a long-term contributor to our Speech Bubbles work,
Sue Elliott-Nicholls is the host of the *Hackney and Newham History Social Club*
Penny Cliff has been facilitating the Theatre Exchange group since 2017.
Ben Moss of Fleeting Images for photography and film work.

Short term freelancers include:

EbYT/Youth Projects – Gina Theodotou, Kevin Stewart, Sheila Suso-Runge.

Pathways – Martha-May Corton, Vale Infanta, Rhy Blackett-Codrington.

Voices of Change – Raju Vaidyanathan, Nathan Gibson, George Fogarty, Des Blake, Justin Marosa, Sema Çiçek, Aga Rolkiewicz, Morgan Elliott, Maria Christodoulou, Marilyn Fontaine, Spencer Elliott, Brandon Bendell, Ryan Jones, Chris Hayes, Beth Crosland, Becky Lamb Pritchard.

Theatre Exchange – Katy Schutte, Danielle Capretti, Teresa Hare Duke, Melanie Hering, Neesha Badham, Matei Tolescu, Roshi Nasehi, Ashley Hodgson, Pip Nash, Ruth Pownall.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2025

RIFT – Abi Falase (Writer, Director of Audio version), Eva Sampson (Director), Eddie Latter (Company Stage Manager), Charlotte Espiner (Designer), Roly Botha (Sound Designer), Phoebe Stapleton (Movement Director), Pia Rose Scattergood- (Folio/Spot Effects), Taiwo Ava Oyebola (Production Assistant), Kayode Gomez (Sound Engineer/Designer), Safi-Veliora Omar (Actor), Nicky Dune (Actor), Simran Bhandari (Actor), Jordan Whitby (Actor), Déja Bowens (Actor), Ashling Edward O'Shea (Actor), Tom Victor (Actor), Mo Bangura (Actor).

We are immensely grateful to the staff team for their commitment to the organisation. We were pleased to be able to increase salaries in April 2024 in line with Joint National Council (JNC) recommendations providing a flat rate increase of £1,925 rather than a percentage increase. We hope to implement the new JNC recommendation during 2024/25. We were very sad to have to lose Sofia Zaragoza in December due to reductions in the Young Hackney contract, otherwise the team has remained stable.

Directors (Trustees) Responsibilities

The Trustees, as set out on page 4 (who are also the directors of Immediate Theatre for the purposes of company law) are responsible for preparing the Directors' (Trustees) Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently.
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue on that basis.

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

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

IMMEDIATE THEATRE
Report of the Directors (Trustees)
Year ended 31 March 2025

Limited Liability

Members of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the company in the event of winding up.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Immediate Theatre's charitable purpose is to provide increased access to music and musical education to young people in London, particularly those from disadvantaged backgrounds and provide them with opportunities to participate in a range of musical activities.

Independent Examiners

Simpson Wreford LLP., were appointed as Independent Examiners during the year and have expressed their willingness to continue in that capacity.

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of directors (trustees) on 28 October 2025

S Scarlett

Director (Trustee)

IMMEDIATIE THEATRE

Independent Examiners' Report

To the Trustees of Immediate Theatre for the Year Ended 31 March 2025

I report to the Charity Trustees on my examination of the accounts of the company for the year ended 31 March 2025, which are set out on pages 33 to 45.

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 Report

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and 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 accounting 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.

Kate Taylor FCA

For and behalf of Simpson Wreford LLP, Chartered Accountants

Institute of Chartered Accounts in England and Wales

Wellesley House

Duke of Wellington Avenue

London, SE18 6SS

Dated: 27 November 2025

IMMEDIATIE THEATRE

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2025

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2025	Total funds 2024
		£	£	£	£
INCOME	4				
Donations and legacies		44,256	607	44,863	9,155
Charitable activities		67,134	573,612	640,746	581,806
Investment income		4,498	-	4,498	4,080
Other income		17,732	-	17,732	20,181
TOTAL INCOME		133,620	574,219	707,839	615,222
EXPENDITURE ON:	6				
Raising funds		6,695	-	6,695	7,847
Charitable activities		138,124	595,654	733,778	685,440
TOTAL EXPENDITURE		144,819	595,654	740,473	693,287
NET INCOME/(EXPENDITURE)		(11,199)	(21,435)	(32,634)	(78,065)
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS		(11,199)	(21,435)	(32,634)	(78,065)
RECONCILIATION OF FUNDS					
Total funds brought forward		235,326	37,745	273,071	351,136
Total funds carried forward		224,127	16,310	240,437	273,071

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 36 to 45 form part of these financial statements.

IMMEDIATIE THEATRE

Balance Sheet as at 31 March 2025

	Notes	2025	2024
Fixed Assets			
Tangible assets	8	80,063	87,342
Current Assets			
Debtors	9	45,604	67,267
Cash at bank and in hand		157,658	155,741
		<u>203,262</u>	<u>223,008</u>
Creditors			
Amounts falling due within one year	10	<u>(42,888)</u>	<u>(37,279)</u>
Net current assets		<u>160,374</u>	<u>185,729</u>
Total net assets		<u>240,437</u>	<u>273,071</u>
The Funds of the Charity	11		
Unrestricted Funds		135,664	139,584
Unrestricted Funds - Designated		88,463	95,742
Restricted Funds		16,310	37,745
		<u>240,437</u>	<u>273,071</u>

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

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

The financial statements on pages 36 to 45 were approved by the Trustees on 28 October 2025 and signed on their behalf by:

S Scarlett

Director (Trustee)

Company Number – 03272271 (England & Wales)

J Wong

Director (Trustee)

IMMEDIATIE THEATRE
Statement of Cashflows
For the year ended 31 March 2025

	Notes	2025 £	2024 £
Cash used in operating activities			
Net cash provided by/(used in) operating activitie	15	<u>(2,581)</u>	<u>(119,895)</u>
Cash flows from investing activities			
Interest income		4,498	4,080
Purchase of tangible fixed assets		-	-
Cash provided by/ (used) in investing activities		<u>4,498</u>	<u>4,080</u>
(Decrease)/Increase in cash and cash equivalents in the year		1,917	(115,815)
Cash and cash equivalents at the beginning of the year		155,741	271,556
Total cash and cash equivalents at the end of the year		<u>157,658</u>	<u>155,741</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

1. Accounting Policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

a) Company Information

Immediate Theatre is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is Unit 1, Sidings House, 10 Andre Street, London, E8 2AA.

b) Basis of Accounting

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 (FRS102)– (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2025 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2025 and the results for the year ended on that date.

Immediate Theatre meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

c) Going Concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

d) Fund Accounting

- Unrestricted funds are available for use at the discretion of the Directors in furtherance of the general objectives of the charity. Unrestricted funds include donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose.
- Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal. Expenditure, which meets these criteria, is charged to the fund.

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

1. Accounting Policies continued

e) Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

- Grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Grant income is only deferred where the donor has clearly specified that it relates to a future period.
- Incoming resources from charitable consulting activities are accounted for when earned. Consultancy income is deferred where it relates to services to be carried out in the future.
- Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

f) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

- Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Other costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the independent examination and costs linked to the strategic management of the charity.
- All costs are allocated between the expenditure categories of the SOFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on the basis of an estimate of the proportion of project size.

g) Fixed Assets

Fixed assets are initially measured at cost and subsequently measured at cost net of depreciation and any impairment losses.

It is the policy of the company to provide depreciation at the following annual rates in order to write off each asset over its estimated useful economic life. The following rates of depreciation have been applied throughout the year.

Fixtures & Fittings	-	2 years straight line
Leasehold Improvements	-	14 years straight line (over the remaining lease term)

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

1. Accounting Policies continued

h) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

i) Cash at Bank and in Hand

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

j) Creditors and Provisions

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

k) Financial Instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

l) Employee Benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

m) Retirement Benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

2. Related Party Transactions

No trustee (or persons connected with them) received any remuneration or benefits from the charity during the year. £95 of Trustee expenses were reimbursed.

3. Remuneration

The key management personnel of the charity comprise the Artistic Director and Participation Manager.

Remuneration of key management personnel	2025	2024
	£	£
Aggregate total	<u>92,193</u>	<u>88,343</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

4. Income	<i>Unrestricted</i>	<i>Restricted</i>	<i>2025 Total</i>	<i>2024 Total</i>
	£	£	£	£
4.1 Income from donations and legacies				
<i>Donations</i>	1,945	607	2,552	9,155
Jessica Nussenbaum	20,000	-	20,000	-
The Denis James & Brigid Catherine Clare Bartlett Charitable Trust	22,311	-	22,311	-
<i>Grant income</i>				
Arts Council England	-	27,500	27,500	-
London City Airport Community	-	-	-	3,000
Merchant Taylor	-	-	-	5,200
Cooperative Grocery	1,842	-	1,842	1,098
Charles French Foundation	-	-	-	2,000
Big Lottery Fund: Reaching Communities	-	50,126	50,126	50,126
London Borough of Hackney- Young Hackney	-	56,393	56,393	65,000
London Borough of Hackney - Youth Women's Theatre	-	-	-	10,000
London Borough of Hackney - Infrastructure Grant	1,800	18,000	19,800	19,800
London Borough of Hackney - Black History	-	-	-	450
London Borough of Hackney - Discover Young Hackney	-	-	-	5,000
London Borough of Hackney - HAF free school meals	-	5,940	5,940	5,223
London Borough of Hackney	-	-	-	11,000
Hackney CVS and Young Black People's Mental Wealth Fund	4,000	-	4,000	-
Mind in the City, Hackney and Waltham Forest	-	25,397	25,397	29,791
Catch 22	-	13,000	13,000	-
Sanctuary Group	-	4,000	4,000	8,094
Southern Housing Group	-	10,000	10,000	-
Coutts	38,500	-	38,500	38,500
Angus Lawsom Memorial Trust	-	15,480	15,480	-
A New Direction - STEP Programme	-	-	-	5,000
Awards for All	-	18,440	18,440	-
Henry Smith Charity	-	61,800	61,800	61,100
City Bridge Trust	4,332	50,000	54,332	50,000
Jack Petchey	-	24,128	24,128	3,400
Skinners' Charity Foundation	-	10,000	10,000	-
Baily Thomas Charitable Trust	-	5,000	5,000	-
Vanguard Group	-	-	-	30,000
Heritage Lottery Fund	-	128,215	128,215	85,310
Historic England	-	6,000	6,000	-
Foyle Foundation	-	8,300	8,300	-
The Wickers Charity	-	-	-	25,000
UBS - Speech Bubbles	-	18,893	18,893	24,325
Harold Immanuel	-	-	-	20,000
Ironmongers	-	-	-	3,065
West Hackney Parochial Trust	-	10,000	10,000	11,000
Other small grants	-	7,000	7,000	-
4.2 Income from charitable activities				
Earned income	16,660	-	16,660	9,324
<i>Other income - Access to Work</i>	17,732	-	17,732	20,181
<i>Interest received</i>	4,498	-	4,498	4,080
	<u>133,620</u>	<u>574,219</u>	<u>707,839</u>	<u>615,222</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

5. Income by activity

	<i>Interactions</i>	<i>Speech Bubbles</i>	<i>Theatre Exchange</i>	<i>Can I Walk in your Shoes?</i>	<i>based Youth Theatre</i>	<i>Pathways to Employment</i>	<i>Heritage Lottery</i>	<i>Other income and donations</i>	<i>2025 Total</i>	<i>2024 Total</i>
	£	£	£	£		£	£	£	£	£
Donations	-	-	17,769	-	1,100	5,061	-	20,933	44,863	9,154
Grant income	16,250	18,893	96,751	27,500	231,958	70,886	151,715	10,133	624,086	572,481
Charitable activities	1,250	2,400	250	-	9,175	-	-	3,585	16,660	9,324
Other income	-	-	-	-	-	-	-	22,230	22,230	24,261
	17,500	21,293	114,770	27,500	242,233	75,947	151,715	56,881	707,839	615,220

6. Expenditure

	<i>2025 Total</i>	<i>2024 Total</i>	<i>Basis of support cost allocation</i>
6.1 Charitable activities			
Staff costs	492,547	405,972	
Depreciation and impairment	7,279	7,279	
Other project costs	230,557	266,137	
Support costs			
Trustee expenses	95	456	Governance
Accountancy	3,300	5,596	Governance
	<u>733,778</u>	<u>685,440</u>	
6.2 Raising funds			
Fundraising costs	<u>6,695</u>	<u>7,847</u>	
Total expenditure	<u>740,473</u>	<u>693,287</u>	

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

7. Staff Costs

Staff costs for the year were as follows:

	2025	2024
	£	£
Salaries and wages	440,786	369,073
Social Security costs	42,642	29,357
Staff pension costs	9,119	7,542
	<u>492,547</u>	<u>405,972</u>

The average number of staff employed during the year, was as follows:

2025	2024
<u>18</u>	<u>17</u>

There were no employees whose annual income exceeded £60,000.

8. Tangible Fixed Assets

	Fixtures & Fittings	New Office - Designate d	New Office - Restricted	Total
Cost				
At 1 April 2024	1,740	82,850	19,050	103,640
Additions	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
At 31 March 2025	<u>1,740</u>	<u>82,850</u>	<u>19,050</u>	<u>103,640</u>
Depreciation				
At 1 April 2024	1,740	11,836	2,722	16,298
Charge for year	<u>-</u>	<u>5,918</u>	<u>1,361</u>	<u>7,279</u>
At 31 March 2025	<u>1,740</u>	<u>17,754</u>	<u>4,083</u>	<u>23,577</u>
Net Book Value				
At 31 March 2025	<u>-</u>	<u>65,096</u>	<u>14,967</u>	<u>80,063</u>
At 31 March 2024	<u>-</u>	<u>71,014</u>	<u>16,328</u>	<u>87,342</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

9. Debtors

	2025	2024
	£	£
Trade debtors	24,848	31,162
Accrued income	11,213	23,125
Prepayments	3,290	6,727
Other debtors	6,253	6,253
	<u>45,604</u>	<u>67,267</u>

10. Creditors: Amounts Falling Due within One Year

	2025	2024
	£	£
Trade Creditors	-	3,620
Accruals	18,888	3,168
Deferred income	13,113	19,191
Other creditors	1,975	2,260
Social security and other tax	8,912	9,040
	<u>42,888</u>	<u>37,279</u>

11. Movement in Funds

	As at 1				As at 31
Restricted funds	April 2024	Income	Expenditure	Transfers	March 2025
Interactions	8,750	16,250	(24,422)	-	578
Speech Bubbles	3,724	18,893	(22,617)	-	-
Pathways to Employment	-	75,886	(75,886)	-	-
Estate-based Youth Theatre	-	179,225	(175,206)	-	4,019
Newham Estate-based Youth Theatre	-	13,000	(11,800)	-	1,200
Theatre Exchange	-	96,750	(88,200)	-	8,550
Heritage Lottery Fund	-	146,715	(144,752)	-	1,963
Can I Walk in your Shoes?	25,271	27,500	(52,771)	-	-
	<u>37,745</u>	<u>574,219</u>	<u>(595,654)</u>	<u>-</u>	<u>16,310</u>
		-			
Unrestricted funds					
Core	139,584	133,620	(137,540)		135,664
Designated funds					
Home for Immediate Theatre	87,342	-	(7,279)		80,063
Staff wellbeing	8,400	-	-	-	8,400
	<u>95,742</u>	<u>-</u>	<u>7,279</u>	<u>-</u>	<u>88,463</u>
Total funds	<u>273,071</u>	<u>707,839</u>	<u>(740,473)</u>	<u>-</u>	<u>240,437</u>

IMMEDIATE THEATRE
Notes to the Financial Statements – Year ended 31 March 2025

12. Material Funds During the Year

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 KSI to develop their speaking, listening and attention skills, franchised from London Bubble.

Theatre Exchange:

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

Can I Walk in Your Shoes:

Using a combination of theatre and film to shed light on the social injustices young people still experience and help them to identify a future that has purpose and prosperity.

Pathways to Employment

Creative programmes and employability workshops and one-to-one support for participants who face barriers to employment including the long-term unemployed.

Designated Funds—Home for Immediate Theatre

This represents the grants received to fund the new office leasehold improvements cost, the grants were restricted in nature and spent on assets that have been capitalised on the balance sheet. The fund balances have been transferred to designated funds to enable future depreciation charges in relation to these costs to be accounted for separately and not to confuse the reserves with free unrestricted reserves.

13. Leasing Agreements

At the reporting end date the charity had outstanding future commitments for future minimum lease payments under operating leases as follows:

Whilst the lease is 15 years long, it is cancellable after 2, 5 and 10 years.

2025	2024
£	£
112,554	37,518

14. 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
Notes to the Financial Statements – Year ended 31 March 2025

15. Reconciliation of net movement in funds to net cash flow from operating activities.

	2025	2024
	£	£
Net movements in funds	(32,634)	(78,065)
Add back: Depreciation	7,279	7,279
Add back: interest received	(4,498)	(4,080)
(Increase)/decrease in debtors	21,663	(31,801)
(Decrease)/increase in creditors	5,609	(13,228)
	<u>(2,581)</u>	<u>(119,895)</u>