

IMMEDIATE THEATRE

IMMEDIATE THEATRE

Immediate Theatre

(A company limited by guarantee)

**Annual Report and Unaudited Financial statements for
the Year Ended 31 March 2024**

**Charity number 1061522
Company number 03272271 (England & Wales)**

IMMEDIATE THEATRE

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For the Year Ended 31 March 2024

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Legal and Administrative Information

Year ended 31 March 2024

Charity Legal Name:	Immediate Theatre
Charity registration number:	1061522
Company registration number:	03272271 (England & Wales)
Trustees	S Scarlett - Chair M Butcher L Oguntoyinbo – Vice Chair P Smith S Moss R Harris G Green J Wong - Treasurer S Summers A Lee S Morris
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

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Report of the Directors (Trustees)

Year ended 31 March 2024

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 2024. 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	Vice Chair
J Wong Tuck Hoi	Treasurer
P Smith	
M Butcher	
S Moss	
R Harris	
G Green	
S Summers – also known as S Gorman	
A Lee	
S Morris	

Company Secretary
J Carter

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.

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.

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Our Objectives

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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CHAIR'S SUMMARY

As we complete our first full year in our new office we have seen the benefits of having a home to which we can welcome other organisations as well as offering additional opportunities and support to our participants. Overall, we have seen a significant increase in the hours of activity provided and have more than doubled the number of participants involved in one-off workshops. We are very pleased that through our school's tour of *Pressure Drop* we have increased our audience reach by 400%, demonstrating our commitment to sharing the experiences and ideas generated by our young people with a wider audience.

Our Youth Board have also played a leading role in the development of work over the year, meeting with Trustees and planning their own project which involved parents taking part in a workshop as well as watching the performance. We are excited to see a new generation of leaders emerging and are looking forward to their next event, a celebration of the Youth Theatre work in July.

Our accreditation awarding body AQA has approved Immediate Theatre's own ladder of accreditation through the Unit Award scheme. These 27 certificates take young people on a journey from Entry Level to Level 2 awards. Certificates are awarded termly for those that have completed key learning and performed in the final presentations. This has led to us almost doubling the number of certificates awarded.

Creative Connections, our programme for older people has significantly developed this year with three-year funding from City Bridge enabling us to extend Theatre Exchange into Newham and Enfield. We have also been able to build on the legacy of creating audio work established during lockdown through Voices of Change which is gathering oral histories from migrant communities in Hackney and Newham and turning these stories into podcasts. I was very proud to launch the Hackney and Newham History Social Club podcasts at Hackney Archives in November.

The new database Upshot is now in full use and has significantly increased our ability to monitor our achievements and evidence the impact of our work. We have also embedded our new Marketing Strategy.

We are enormously grateful to our Patron Idris Elba whose ongoing support for the organization has enabled us to reach new areas and achieve such excellent work.

I would like to thank all our staff, freelancers and volunteers for their passion and commitment, particularly our Senior Management team, Jo Carter Artistic Director, Suzy Smith, General Manager and Charmain Humphries Participation Manager for their sustained inspirational leadership during this period.

Shekeila Scarlett – Chair of Trustees

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Year ended 31 March 2024

2023-2024 IN NUMBERS

510	participants attended regular year-round programmes.
1947	additional participants in one off workshops or short programmes.
5341	audience numbers reached through 28 touring performances.
50	weeks of programme delivery.
1483	hours of delivery.
357	AQA accredited certificates awarded to participants.
14	external trips for Young People.
90%	of registered young participants are of diverse ethnic backgrounds.
80%	of adult registered participants are of diverse ethnic backgrounds.
32 %	of registered participants have special educational needs or a disability.
115	registered young people accessing Free School Meals.
41	creatives employed as freelancers.
20	employed as staff (excluding Peer Facilitators).
18	young people employed as Peer Facilitators totalling 786 hours.

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SUMMARY OF PROJECTS

Speech Bubbles

Ages: 5 to 7		201 Participants		176 Sessions
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A weekly drama programme for children in Years 1 and 2 with Speech, Language and Communication Needs (SLCN), designed to provide them an opportunity to improve communication skills through telling stories and acting them out. In the Academic Year 2022/23 we worked with 7 schools and continued in 5 schools in the Academic Year 2023/24. We have also delivered CPD for school staff.

Estate-based Youth Theatres

Ages: 5 to 25		235 Participants		286 Sessions
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Our 9 EbYTs including new sessions for girls only and a group at Little Ilford Youth Zone in Newham provide a space for self-expression, creativity and growth. Parents and carers are invited to termly sharings and we hold an annual Social Action event bringing all the groups together. This year we implemented a new accreditation system providing 27 AQA Unit Award Certificates which will enable participants to progress through the programme.

Holiday Projects

Ages: 5 to 25		128 Participants		10 Weeks
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We provide inclusive activities for young people during school holidays throughout the year - a space for them to express their creativity, have fun and enjoy a hot meal. Summer holiday projects lead to productions with this year *Behind the Yellow Line* taking place at The Yard Theatre.

Interactions

Ages: 11 to 16		61 Participants		86 Sessions
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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. We are now providing weekly online creative sessions supporting vulnerable young people to progress into our regular programmes and holiday projects.

Schools Tour – Pressure Drop

5,029 Audiences		23 Shows in schools		5 Shows at The Yard
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Our retour of *Pressure Drop*, (exploring the challenges young people face growing up in East London including school exclusion, knife crime and sexting) was very successful providing 3 days of performances

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and workshops at The Yard Theatre followed by a tour reaching a further 14 schools targeting Years 8/9/10. The text was published by Indie Novella in September 2023.

Pathways to Employment

Ages: 18+ | 54 Participants | 290 Hours of group work

Providing support for young people including a dedicated group for those with SEND aged 25+ and women of the global majority we provide a combination of 1:1 support and group sessions. Support from Mind in the City, Hackney and Waltham Forest for this project also connects participants to specialist mental health support. We also co-lead the Hackney 16+ Network.

Theatre Exchange

Ages: 60+ | 88 Participants | 60 Sessions | 9 Performances in the community | 312 Audiences

Thanks to funding from City Bridge we took on a Creative Connections Coordinator and have extended this programme to Newham and Enfield running creative programmes with over 60's in community settings and working in partnership with Jazanne Arts. The core Theatre Exchange weekly group are now based at the office space and toured their live show *Second Chance* in November 2023 including a performance in Newham.

Voices of Change

Ages: 60+ | 24 Participant | 315 hours of volunteer engagement | 2 Podcasts published

With funding secured for the Heritage Lottery Fund in April we began recruiting older volunteers in Hackney and Newham training them to research stories and collect oral histories which will be shared with Hackney and Newham Archive collections. A podcast The Hackney and Newham History Social Club was launched in October 2023 using the stories gathered to celebrate the positive impact migrant communities have had on these boroughs



Image: *Exposure* - Performance Picture (2023)

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HIGHLIGHTS OF THE YEAR

i. YOUTH BOARD – SHARING STORIES

In April 2023 we decided we needed to refresh the Youth Board to ensure that we were representing the voices of all our Youth Theatre groups. Young people were invited to put themselves forward for the role and the participants voted on who they wanted to represent them. Alongside this vote staff selected a participant from each group to support the elected member. 18 Participants met 8 times during the year. The group were given an understanding of Immediate Theatres strategic aims and the structure of the youth programmes and asked to identify if anything was missing.

The Youth Board were given the challenge to make a presentation to the Trustees about a new activity which would enhance our current offer. These ideas were presented by the young people on 12th September, and it was agreed that the two top ideas of having a programme which invited parents to be part of the session and holding a celebratory event at the end of the year were both excellent ideas.

Over the Autumn half-term, we organised a day with the Youth Board to plan and budget for the activities, the group were also treated to a meal at a local restaurant. The outcome of these discussion was: 'Sharing Stories' (Feb 12th – Feb 16th).

Aim: fostering positive relationships between parents and carers and their children through interactive drama activities.

The young people wished to explore different themes during the week before presenting their work to their parents and involving them in the activities. Supported by Kyarna Morris, Sofia Zaragoza and placement Anna Clauw, the group of 14 young people explored the themes of: identity, belonging and community, culture and individual interests. Using the workshops as inspiration, the participants practised facilitating games and exercises as part of the Friday showcase with parents and carers. This provided a safe and supportive environment for 10 parents/carers to explore their creativity and build stronger connections with their children. For example, the 'human knot' being used as a warmup game taught effective communication techniques, active listening skills, and strategies to enhance trust and mutual respect. With support from the Healthy Activities food programme everyone received a hot meal each day.

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IMPACT

100%

of young people stated that they had made friends by the end of the project.

75%

either gained or improved teamwork.

62.5%

said they had developed their trust in others felt they could support their peers.



Parents Feedback:

“He could be a teacher. I never knew my son was able to lead a session like that”

“I am proud that my child is learning more about his upbringing and teaching others”

“I cannot believe how confident she is”

“He always talks about the drama, and it was interesting to see how the sessions are like”

“If they keep practising, they might take your job!”

Following this project the Youth Board focused on our annual Social Action event *Open Your Ears* which took place at Nesbitt Hall on 21st March. Eight of our youth theatres took part, including our new Little Ilford group based in Newham, all presenting performances about something they felt passionate about. The judges were really impressed with the young people and the hard work they had put into their projects was evident across all the performances. The judges awarded the 3rd prize of £50 to Kingsmead Youngers (Topic: Housing), 2nd prize of £75 to Pembury (Topic: the cost-of-living-crisis) and the 1st prize of £150 to Huddleston (Topic: Disability Hate Crime).

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“I felt it was really fun to be hosting. Everyone was excited to participate in social action. I learnt some new facts about different topics that I was not aware of before”

Chair of The Youth Board Juniors



Image: Social Action - Performance Picture (2023)

The youth Board took on responsibilities including greeting the judges, introducing the performances, serving refreshments and hosting the talent show which took place whilst the judges were conferring.

The Youth Board are now focussing on the end of year celebratory event to be held on Saturday 13th July. This will provide an opportunity for everyone to come together and celebrate their achievements over the year.

The company has found the influence of the Youth Board very positive and are looking at new ways to develop this work in the coming year.

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ii. SPEECH BUBBLES

We are delighted that this programme, which provides a weekly drama intervention that develops communication skills and confidence through acting out the children's stories, has continued to demonstrate a significant impact on children in Years 1 and 2 with Speech, Language and Communication Needs. Despite two of the schools being scheduled to close during the academic year 2023/2024, due to falling roll we have maintained very positive relationships with staff and have delivered four CPD workshops, 'Drama Tools for a Communication Friendly Classroom' for staff. The post-programme evaluation scores given by class teachers are incredibly positive for the 81 young people worked with between September 2023 – July 2024:

IMPACT

100%

displayed improvement in their speaking and listening skills.

94%

showed improvement in understanding

83%

displayed improvement in their emotional behaviour and conduct



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“I could use it in my phonics on the playground in small groups or to help children calm down or cheer them up”

Classroom Teacher, London Fields

“I will be playing some of these games as a warmup before my interventions”

Education Support Assistant, Holmleigh

“Sebright has had a wonderful experience with the Speech Bubbles team. Several parents have reported to the school that Speech Bubbles has had a significant impact on their child's confidence and engagement. It is evident that the children have enjoyed themselves and are always excited to attend the session. Furthermore, staff have commented that Speech Bubbles has helped pupils with their participation in whole class sessions and with their listening skills. Class teachers across the school, have continued to use the games that were taught during the CPD session.”

Case Study

Before:

Child A is being seen by a Speech and Language Therapist. Has a speech disorder making it difficult for her to form correct speech sound. Has limited phonics skill.

After:

Child A has grown in confidence. This experience has allowed her to have more social relationships, especially her friendships. Her overall speech and language have improved, giving her greater confidence to share openly. She was able to write sentences with greater clarity. She had more sensible ideas. This was good for her.

Provided by Year 1 Teacher, Holmleigh Primary School

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iii. SUMMER EXPOSURE - BEHIND THE YELLOW LINE

A highpoint of the year was our summer Exposure project, working with young people aged 12-18 (25 for those with SEND) to create and perform the play *Behind the Yellow Line*. The play was developed by young people in their weekly youth theatre sessions over the summer term, working with Deane Dixon

Foster as playwright and director. Having already built positive connections with most of the young people through the regular sessions, Deane and the team were able to stimulate and challenge their individual skills and abilities. The summer project ran for two weeks at Nisbet Community Hall and in response to young people's wishes was then performed over two days at the Yard Theatre – the same venue as *Pressure Drop*. *Behind the Yellow Line* followed three friendship groups on their way to a motive, in Hackney Wick, where we see the everyday lived experiences of young people within Hackney. The play was narrated by a duo using comedy and spoken word to highlight the themes and developments within each scene.

As always it was great to have a mixture of young people with varying needs and abilities within the group; of the 25 young people involved, seven had a learning disability. The group uplifted and supported one another throughout rehearsals, with no signs of bullying or discrimination of any kind. In addition to performing, some young people were also involved backstage. Three ex participants were paid to support the production creating the set by repurposing the *Pressure Drop* set to create the inside of an Overground train and sourcing, plotting and managing sound for the production.

Exposure culminated in three wonderful shows at the Yard, enabling our young people to perform in front of an audience in a professional theatre.

Key Achievements:

- ✓ Engaged young people in a creative process that allowed them to develop and learn new skills
- ✓ Encouraged young people to share ideas and work as an ensemble to create a piece of theatre
- ✓ Collaborated with young people in a creative process that covers challenges and issues that young people face and encourage them to talk about why these challenges exist and how we can change them
- ✓ Produced a final performance that was inclusive and allowed space for young people's lived experience to be seen and heard.
- ✓ Provided hot meals during school holidays for young people facing cost-of-living challenges.

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At the end of the project young people reported:

IMPACT

85%

improved improvisation and character creation skills

78%

improved acting/performance skills

71%

an increased sense of confidence and made friends



Image: Behind The Yellow Line – Performance Pictures (2023)

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Case Study

X was referred to us by Young Hackney in Summer 2023 when he was in the first year of college (17 years old). He is a young carer with considerable responsibilities – a housebound mother and a younger sibling. X was moving in the wrong circles and had been arrested for joint enterprise, though no charges were made.

He joined our Advanced Youth Theatre and took part in Behind the Yellow Line. At first quiet and reserved, it took him time to build friendships, but he was always punctual and willing to share ideas. We were all very impressed with how X grew in confidence and his ability to respond to direction and support others.

In evaluation he reported that he had: made friends, increased confidence, had fun and improved his acting skills. “I’ve learnt to engage with an audience” “I have created a character” “I felt proud of myself and have helped my peers”.

In Autumn we identified that X was struggling financially, and we were concerned that he might be drawn into illegal ways of making money. We gave him paid work as a Peer Facilitator with young people aged 5-8, on Kingsmead Estate. X takes the work very seriously.

Where X used to get into a lot of fights, he has now channelled his energy into going to the gym- which he is able to pay for due to his part-time job.

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iv. INTERACTIONS – WORKING ONLINE

The Interactions programme has achieved a great deal this year. In total 84 sessions have been delivered – 50 sessions in schools and Pupil Referral Units and 34 evening sessions.

Evening sessions are now held online which has helped young people with anxieties about travelling across the borough to have a safe space to meet new people and grow in confidence and self-esteem. The six core young people involved in the evening program have been very consistent with their attendance throughout the year. The online environment allowed the participants to open up, sharing personal experiences and opinions and taking part in discussions leading to creating ideas and characters. They have become supportive of each other and their friendships and teamworking skills have developed. Charmain Humphrey – Participation Manager also has spent considerable time supporting this group out of session including working with parents and schools.

Demographics:

- 5 were male, 1 female
- All 6 were of Caribbean descent
- 1 has Special Educational Needs

Evaluation from staff indicates that:

- 100% have improved relationships with education
For example, one young person who had been out of school for some time has now reengaged with education and is regularly attending school
- 50% reported having a better awareness of what they want to do when they finish school.
For example, one young person who had no sense of his potential has become a Peer Facilitator on another Immediate Theatre project and now is looking at a career in Youth work.
- 100 % of the young people reported improved relationships with their peers and have improved mental health and wellbeing. For example, the group look out for each other, share online safety tips, they also call our staff when they are concerned about each other, this has included alerting us about a suicide attempt; thanks to the groups actions the young person was taken to hospital and has recovered.

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.

Assessment given on 04/01/24	The assessment was repeated on 28/03/24
1 YP: 4	1YP: 7 (previously a 4)
3 YP : 5	4 YP: 8 (previously 5 or 6)
2 YP: 6	1YP: 9 (previously 6)

This demonstrates the improved quality of life experienced over the term.

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The evening group developed the ideas and characters for a two-week holiday project held in April 2024 which brought together 20 young people from across our youth theatres who have experienced internal school exclusion. The performance *Solace* explored the factors that prevent them from engaging/staying in education, the emotions they experience and coping strategies.

We have also helped to establish the Reducing Exclusions Partnership (Hackney REP). This is a group of voluntary sector organisations in Hackney who are working with young people and their families who have experienced school exclusion. The group works as a collective to highlight this issue and provide the expertise to challenge the high level of exclusion taking place in Hackney and support each other to gain the best outcomes for young people. Our Participation Manager, a senior youth worker, is now also called upon to support young people referred to the partnership.

v. TACKLING KEY ISSUES IN SCHOOLS

The second tour of *Pressure Drop* was staged for a public audience at the Yard Theatre from 4th – 6th April providing two matinee and three evening performances, a performance by our Advanced Youth Theatre (AYT) group and a series of workshops for young people that explored the themes in the play. The performances were attended by 431 people, and we engaged 69 young people in the workshops.

This was followed by a 4-week tour in secondary schools from 18th April – 12th May. The play toured to 14 schools in Hackney, Haringey, Tower Hamlets, Newham, Brent and Croydon, reaching approximately 4269 students in total.

IMPACT

100%

of school staff would recommend the production to other schools

100%

of school staff agreed or strongly agreed that the themes in the play were relevant to their students

90%

of students rated the performance 'good' or 'outstanding'



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We are delighted local publishing company Indie Novella published the text of *Pressure Drop* and this was launched at Hackney Central Library on 27th of September and a short extract performed by 2 of the cast. The library was very pleased with the event and bought copies for all their branches which we have also distributed to local schools.

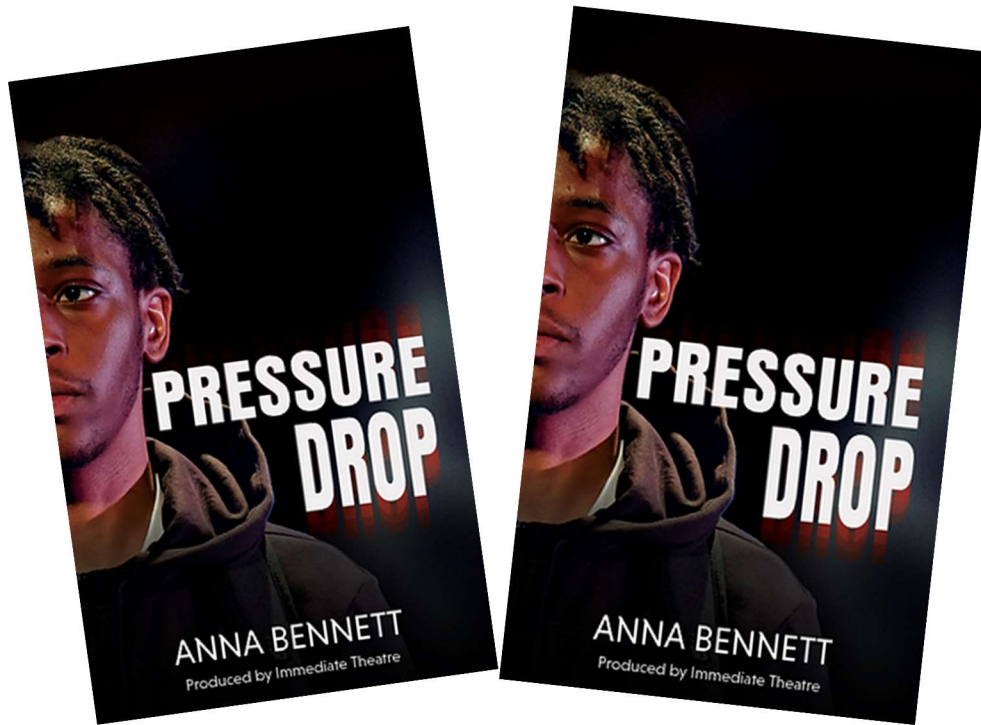


Image: *Pressure Drop* - Book

“It provides opportunities for the real world of young people to be brought to them in a safe setting.”

Head of Year, Little Ilford School, Newham

“I could really empathise with and understand the motives of all the characters, and I felt it was very representative of today’s society.”

Student, Hackney

“I thought that maya’s monologue on the struggles for teenage girls was very needed.”

Student, Newham

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Applying the same approach as was used to create this show the creative team worked with our young people during the Easter Holidays to explore ideas for our next production, feedback from *Pressure Drop* was discussed and it was agreed we should focus on attitudes to women and girls particularly the challenges faced by young women in school. In September 2023 we ran outreach workshops in schools and set up a new Estate based Youth Theatre exclusively for young women- Uplifting Me/We led by Kyarna Morris. The group were involved in the recruitment of the playwright Abi Falase, who was commissioned in November 2023 to write a play for schools. Abi started by working with the girls' group and running workshops in schools to further explore the issues.

In January 2024 we ran a young (16 -25years) women writers group led by Abi Falase and *Pressure Drop* writer Anna Bennett. The young women joined us for the first read through of Abi's script *Rift* and produced six short pieces of their own which will be included in the education pack when the show is shared with schools in the coming year.

“Absolutely fantastic! Thought provoking and I really loved it”

“Very good representation of issues faced by vulnerable adults in the community”

vi. THE INDIE PROJECT

The Indie Project was piloted between January – July 2024. The aim of the project was to provide creative sessions for the SEND community who are over 25 years of age, having identified that there is a gap in the activities offered to this group in the Hackney area. The session is run weekly during the day providing 4 hours of activity. At its heart the Indie Project gives participants an opportunity to engage socially, promote and facilitate discussion on well-being, health and other social issues through the medium of theatre, and develop their confidence to interact with others. As part of our sessions, we welcomed guests from the local community to discuss and promote their services and the issues they deal with such as Hackney Health Watch, Homerton Hospital and Hackney Council.

We welcomed many of the older participants from the Huddleston Estate based Youth Theatre SEND project and accepted new referrals, developing a regular group of 12 participants. As part of the project the group made a presentation to parents and partner organisations focussing on disability hate crime.

Audience Feedback:

Due to the success of the project we decided to include the Indie Project in our Pathways Programme, sustaining engagement with the cohort and looking at ways of developing career and or volunteering pathways to help them progress whilst maintaining the social and creative aspects of the group. This has had a significant impact on participants with one being a model for a portrait at the National Portrait Gallery, a second asking a question to actor Micheal Sheen's on the BBC program 'Assemble' for 'Autism

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Acceptance Week', one is now working as a paid Peer Facilitator for Immediate Theatre and two others have secured part time work.



Image: *Indie* - Members

Case Study

Participant Y is 26 and has Williams Syndrome, high blood-pressure and learning disabilities. Y joined the Indie project when it started. This was the first project they had attended since Covid, their mother described them as needing support to complete basic tasks. Y was totally reliant on their mother who had given up work since Y completed education. The weekly sessions provide her with a vital moment in the week to attend appointments.

We have seen significant developments in Y, they are more confident, will make eye contact, is actively nominating themselves to do tasks in sessions. Y has become the life and soul of the group. In Autumn 2023 Y won the Gold Gary Francis Award for “Outstanding Young Person” due to their warm personality and skills in bringing people together and overcoming challenges. This gave Y renewed self-esteem. Y now wants to volunteer, and we are working on their CV and personal statement in which they have highlighted that they want to work in transport.

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vii. WHAT'S YOUR STORY?

With Hannah Drummond taking a lead on Pathways to Employment we were delighted to launch a revamped version of our very popular What's You Story? project in June 2023 and repeated in February 2024. The programme worked with 14 unemployed women of the global majority many of whom faced complex challenges in their lives. Each project provides 8 days of workshops over four weeks using drama and creative play as a vehicle for the women to build confidence within themselves, create connections with other women and support them to achieve their employment goals. The project culminates in a sharing for friends and family and is followed up with 1:1 support. As with our work with young adults this work is supported by involvement in the Hackney Wellbeing Partnership enabling us to refer participants on to other mental health services.

"It inspired me so much and spread so much positivity and created an environment where us women could express ourselves so comfortably."

'It's a soothing situation to be put in. There's a cup of tea, there's a biscuit. There's friendly faces. Let's just chat. Yeah, discover things about each other because I think through all that lockdown, a lot of us have forgotten how to be curious.'

"The sessions had made me feel healthy again I found joy!"

WYS participants

IMPACT

100%

of the participants demonstrated an increased level of confidence and self-esteem by the end of the project

100%

of the participants demonstrated new positive connections with women in their community.

100%

of the women exhibited an improvement with their individual skills and embraced new ones.

90%

of the women said they had felt useful, a 23% increase from the beginning



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Image: *What's Your Story* - Participants

Case Study

X demonstrated an anxious/fearful attachment style which led to them needing a lot of validation and attaching themselves to both lead facilitators at various points of the program. Through 1:1 discussion staff became aware of various outside factors and ongoing mental health challenges X was going through. Staff set up an action plan with X and supported her to think about what her next step's might look like. After further discussion and coaching, X was supported to apply for some volunteering opportunities related to the performing arts. We also supported X to apply for new housing as this has been affecting her wellbeing greatly and identified potential part-time work opportunities. X remained in touch with Hannah and is now in a more stable position and has had several interviews for jobs."

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viii. SECOND CHANCE – COMMUNITY TOUR

For the first time since the pandemic, in November 2023 Theatre Exchange was able to create a live tour to Lunch, Social Clubs and Sheltered Accommodation venues and for the first time ever this work took us beyond Hackney. Led by Penny Cliff, long standing freelance facilitator and playwright and Immediate Theatre’s Artistic Director Jo Carter; the group explored issues such as the environment and attitudes to aging, creating scenes which were shaped by Penny into a script. A first draft was presented at an event in July alongside two other groups of older performers from Newham and Enfield who also shared work in progress.

With a professional team in place, rehearsals began in earnest in October led by director Jack McMahon, music director Ashley Hodgson, and designer Pip Nash. Working as an ensemble helped soothe apprehension about performing live again and created a sense of union and ownership between the members which helped to support the integration of four new members at the rehearsal stage. The resulting production, *Second Chance*, set in a charity shop in Dalston, was forty-five minutes of comedy, music and magic.

The tour opened at Bonny Downs Community centre in Newham and was brilliantly received, with a warm and enthusiastic audience boosting the performers’ confidence for the rest of the tour. A few performers were unable to be at every show, but others were happy to double up and perform their roles. The diverse audiences were enthusiastic, encouraging and engaged and particularly enjoyed meeting the performers after the show. The penultimate performance was shared with our youth theatre group at Pembury Centre, an excellent way to bring the community together across generations. At the final performance at our home venue, we managed to accommodate 50 people and celebrated everyone’s achievements with a party. Returning to live performance with such encouraging audiences has been a hugely positive experience for the group and for their confidence in their performing abilities.

“The sense of community, ensemble, and support that the project created was fantastic. It felt like a team and a creative family that wanted everyone to do and feel their best. I looked forward to every rehearsal and the fun and kindness in the room was brilliant!”

Jack McMahon – Director

“...audiences were amazing and very encouraging. It gave me a sense of community connection, of giving back to people that might not go out to theatre or out at all”

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

IMPACT

100%

enjoyed the experience and are looking forward to the next performance

91%

improved in all areas of performance

64%

change in sense of ownership



Second Chance was featured on December 23rd, 2023, in the Metro, journalist Gregory Robinson spoke to some of our participants regarding their experience in Theatre Exchange and Immediate Theatre.

[Hackney theatre group brings Christmas panto to marginalised groups | Metro News](#)

9 performances reached an audience of 320
94% said the show was “excellent” or “good”
58% rarely or never see live entertainment

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024



Image: *Second Chance* – Performers/Volunteers

Case Study

S (68) is an active and consistent participant in regular sessions and co lead our taster sessions for new participants. She expressed her journey from trepidation to competence through line learning: “There's a lot of trepidation to begin with because I haven't had to learn lines, but it's good for my brain and I want to get my brain going and learning the lines and getting right it is so satisfying. It just grew and grew, and I think, yeah, I can do this. Be competent. I'm back in the game. I can actually do this.”

In April 2023 The Heritage Lottery Fund confirmed two-year funding for Voices of Change with the following aims:

- A wider range of people will be involved in heritage
- Heritage will be identified and better explained
- People will have developed skills
- People will have greater wellbeing

The project will gather oral histories of Newham and Hackney residents who migrated to the area between 1939 and 1990, documenting how they have shaped our boroughs. These stories will be shared with Hackney and Newham Archives and act as the inspiration for Hackney and Newham History Social Club a series of podcasts hosted by Sue Elliot Nichols making the link with our previous Hackney Social Radio project.

In the summer we welcomed Producer- Tamsin Hughes, Assistant Producer – Carina Vogelsberger and Creative Connections Coordinator – Tiziana Silvestre who also leads on Theatre Exchange. The project was formally launched on November 9th at Hackney Archives as part of the Black History Season. The event included a workshop mapping key places and spaces in the borough followed by presentations hosted by Shekeila Scarlett our chair, and conversations with Carmen and Des who were featured in our first podcast:



In the taster episode Sue Elliott Nichols travels from the north in Woodberry Down through Hackney and across to Newham and out east to Woolwich. Along the way she talks to people who have witnessed the changes in the borough over the years.

Voices of Change was created with the wonderful older volunteers who had been involved in Hackney Social Radio and Hackney Social Audio. With Tiziana leading on outreach work to Hackney and making new connections in Newham, this group has significantly expanded and diversified. They have taken part in training in oral history gathering, recording and Cultural Sensitivity as well as meeting monthly to discuss ideas, become familiar with the archives and get involved in other heritage activities. As we prepare for our first full series in June 2024, they are actively engaged in creating the work.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Case Study

Participant X was involved in producing the launch episode of the podcast and had joined the project only shortly before production started, while experiencing complex issues in their personal life. Despite stating they struggle with a long-time learning disability; they played a key part in creating the first episode through contributing both audio recordings and their local history expertise. In their feedback after the launch event, they reported that, for the first time, they felt that their interest in heritage was being acknowledged and appreciated. Apart from gaining new technical skills and learning how to use audio recording equipment, joining Voices of Change allowed X to connect with likeminded heritage enthusiasts of a similar age and across both boroughs. Furthermore, they have displayed enhanced confidence and well-being during their participation and at the podcast launch event at CLR James Dalston Library, joined our podcast presenter on stage to introduce the project and share their experience with the audience.

x. AWARDS

We are delighted that our work has been recognised through local awards this year, being presented with the Hackney Youth Awards 2023, Creativity, Innovation & Ambition Award for our Exposure Summer Project – Beyond the Yellow Line and the Hackney CVS Community Award for contributing to a fairer society by reducing inequality in City and Hackney.

Nine of our young people gained Petchey Awards of £300 which supported trips and resources for the Estate Based Youth Theatre programme. Six participants were nominated for Young Hackney Awards with two being presented with medals and one winning the category.

xi. PREMISES

This marks our first full year of residence in our new Andre Street home. During the year this has enabled us to support other local groups with rehearsal and meeting space including establishing an ongoing relationship with Turkish speaking theatre company Mavi. It has also enabled us to run many additional activities such as the Young Women's writing sessions which were held on Saturday mornings and additional holiday activities.

With support from City Bridge we will be undertaking a full Access Audit in June 2024 and looking at how we can make the venue fully accessible to everyone in our community.

FUTURE DEVELOPMENTS

Now that the Estate based Youth Theatre team have embedded our own AQA Unit Award scheme across the year we are looking forward to participants being able to step up to the next level. We are also creating new Units for special projects such as holiday projects and Peer Facilitators. We are looking forward to developing our new group in Newham with Deane Dixon Foster who is a Newham resident taking a lead on developing a Newham Comedy Night with the group. Laughter is so important in these challenging times.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

This year we are going to be focussing on strengthening links between our youth programmes and Pathways to Employment. We are developing the Peer Facilitators providing a series of training sessions for them across the year and introducing a Career Development Plan and 1:1 support for looking at short, and long-term goals. We are also launching the Hackney Young Collective, a weekly drama group for those aged 18 -30 providing them with a space to develop ideas and gain 1:1 support. This will culminate in a production in January 2025. Hannah Drummond will be training as a Mental Health Coach developing our relationship with the Well Being Network.

June will see the first full series of Hackney and Newham History Social Club podcast. These 6 short episodes tell the story of Hackney Lido and life for a Windrush family in East London. We are looking forward to significantly increasing our online presence.

Our Theatre Exchange group will be taking even greater authorship of their work, creating their own musical cabaret for our November tour and taking this to bigger venues where we can host the 100's of people we have met through the extended outreach programme.

The production of our new work for schools - *Rift* by Abi False will be developed as an audio production, enabling teachers to be able to access this exciting material in the classroom. We are thrilled by the potential of this new pilot in helping to give teachers the resources to tackle critical issues.

We will also be looking ahead to the future creating a five-year business plan for the organisation which will focus on long term succession planning and ensuring a sustainable future for future for Immediate Theatre.

FINANCIAL REVIEW

Income was lower than budgeted this year at £615,222 for the first time since the pandemic, however we still ended the year in a strong position, increasing unrestricted reserves by £33,540. An operating deficit of £78,065 was mainly due to spending the high level of restricted reserves b/fwd from 2022/23. We have a robust fundraising strategy and exercise prudent cost control so were able to revise expenditure to match reduced income when funding bids were unsuccessful. Our continuing strong financial position is due to the ongoing support of our key funders and partners and reflects the hard work of the staff team and their commitment to Immediate Theatre.

The London Borough of Hackney continued to provide support. Our Connecting Young Hackney contract was extended for a further year and the Infrastructure Grant for our holistic support of Hackney residents funded our work across programmes. We also received project grants for a girls' project, the Indie project working with adults with SEND and Black History Month and a community grant for Theatre Exchange. The Youth Opportunities Fund and Healthy Activities and Food grants enabled us to provide holiday activities for young people including a hot meal. Continued support 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 meant overall income from local government made up 25% of total income.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Income from Central and Regional Government grew to 27% of our total income, with the first year of 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, and the GLA Violence Reduction

Unit (Rise Up East). Income from The Heritage Lottery is based on actual spending therefore the late start of the Voices of Change project led to £40,100 lower income than budgeted, although this will be received in subsequent years.

Trusts and Foundations continued to be our largest source of income, thanks to support from our fundraiser, Katrina Duncan. Grants decreased to £261,872, 45% of income received in the year, however an additional £148,431 had been carried forward from the previous year including £100,656 from Global to support *Pressure Drop* and EbYT, making a total of 56% of all income from Trusts. The Coutts Foundation, Sanctuary, Hackney Parochial, London City Airport the Cooperative Fund and the Jack Petchey Foundations also supported us to deliver EbYT. The Angus Lawson Memorial Trust, and Merchant Taylor enabled us to continue to deliver Interactions for young people at risk of or excluded from school and Harold Immanuel supported both Interactions and Pathways to Employment. Two grants from Henry Smith also supported Pathways along with Sanctuary and the West Hackney Parochial Trust. UBS continued to support Speech Bubbles and were joined by Charles French and the Ironmongers Company. Speech Bubbles CIC supported us via a grant from Paul Hamlyn to deliver CPD work with schools. Vanguard supported us once again, funding the development of our work on attitudes to girls and for secondary schools. A new two-year grant from City Bridge supported Theatre Exchange. A New Direction contributed towards our Voices of Change STEP Intern and the final months of our Hackney Social Audio Intern.

Other income accounted for 2% of our total income. This included delivering work in local schools and holiday projects, attending voluntary sector leadership meetings, income from hiring our rehearsal space as well as box office from *Pressure Drop* at the Yard Theatre. In addition, we received several donations including a large donation in memory of Kate Swarbrick towards creating the next secondary school play.

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

RESERVES POLICY

The total reserves of the company at the close of 23/24 are £273,071 (2022/23: £351,136). This includes unrestricted funds of £139,584 (2022/23: £106,044), unrestricted designated funds of £95,742 (made up of £87,342 for leasehold improvements made in 2022/23 and £8,400 which the company has chosen to designate for creative projects and staff wellbeing) and restricted funds of £37,745 which must be spent on specific projects. It is the aim of the trustees to hold sufficient reserves to cover 3 months' running costs based on the prior year's financial statement, currently calculated at £140,993. 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 five years and are pleased to have once again achieved an increase in unrestricted reserves. Trustees review the Reserves Policy annually and will determine the amount needed to reflect increased costs and commitments and significant risks and to maintain programmes.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

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 and 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 Paul Smith, 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).

This year the Board has continued to play an active part in supporting the development of the organisation providing strong leadership and governance throughout. In July we were pleased to welcome Anthony Lee through our work with East London Business Alliance who has experience of employment support and Sophie Morris joined us as a parent of youth theatre participants. We were sorry to say goodbye to Melanie Howarth who stepped down in July. We are seeking a young trustee (18- 25) to join us in the coming year.

STAFFING

We are immensely grateful to the staff team for their commitment to the organisation. We are pleased to be able to increase salaries at the end of the year once more in line with Joint National Council recommendations providing a flat rate increase of £1,925 rather than a % increase. The management team has remained stable, but we have seen a number of staff move on within our administration team and have welcomed seven new members of staff, increasing our staffing to 12 Full time and two part time workers by March 2023.

Artistic Director	Jo Carter
General Manager	Suzy Smith
Participation Manager	Charmain Humphrey
Estate-based Youth Theatre Coordinator (PT)	Gavin Dent
Schools Coordinator	Kyarna Morris
Schools Coordinator	Eleanor Clack (until September 2023)
Producer (Voices of Change)	Tamsin Hughes
Creative Connections Coordinator	Tiziana Silvestre
Administrator	James Creighton-Goode
Administrator	Jennika Vadera (until October 2023)
Administrator	Rebecca Mayer (until May 2023)
Marketing Officer	Devere Mahbeir
Marketing Officer	Sorrel Allen (until March 2024)
Pathways Coordinator	Hannah Drummond
Youth Programmes Coordinator	Sofia Zaragoza
Projects Leader (PT)	Deane Dixon-Foster
Production Assistant (STEP Intern)	Carina Vogelsberger
Audio Assistant	Leo Dunlop (until June 2023)
Creative Pathways Coordinator	Kianu Glasgow (until May 2023)
Pathways Assistant (PT)	Ramon Thompson (until January 2023)

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

We would also like to recognize the enormous contributions of our Peer Facilitators:

Besart Kastrati, Montell Pemberton, Jasmine Williams, Kasino Morris Diedrick, Ajia Perkins, Joaquim Fortunato, Tecumseh Lee Cunningham, Daniel Oji, Isla Rainforth, Jesse Orlando, King Ilunga, Mary Basuamina, Kareem Davies, Zakiya Julie, Charles Williams Paterna Puertas, Arlo Carter, Taye Robertson, Rae McAskill

Our wonderful team of freelancers:

We need to acknowledge the huge contribution of Katrina Duncan who has supported our fundraising over many years, Polly Ramond our bookkeeper and Peter Ladanyi who provided essential support with resolving our VAT issues.

Ben Moss - photographer

Speech Bubbles Facilitators: Susan Elliott-Nicholls, Laura (Flo) Katesmark, Charlotte MacRae, Sasha Scarlett

Estate based Youth Theatres: Gina Theodotou, Hannah Davies, Stella Leonti, Martha May Corton, Andrew Straw, Lucie Adewusi, Samara Gamon, Anna Clauw, Alisha Fernandes,

Interactions/Rise Up East – Deji Adeosun – Project Coordinator, Kevin Stuart – facilitator

Theatre Exchange: Penny Cliff, Pip Nash, Mel Haring, Jack McMahon, Ashleigh Hodgson, Agnieszka Karolina Rolkiewicz

Voices of Change: Sue Elliott-Nicholls, Chris Hayes and Beth Crosland (Live Projects Solutions), Fynn Creative.

Pressure Drop: Anna Bennet - Playwright, Adam Karim - Director, Eddie Latter - Stage Manager, Daniel Peart, Elliot Popeau George - sound design, Matilda O'Grady - movement director, Isabel Sun, Erin Guan, Pip Nash - designers, Nick Johnson Walker- set maker, Abi Turner – lighting designer. The cast Mia Thompson-Semackor, Tyrelle Boyce, Bradley Lockett and Ivan Oyik, Chadrack Mbuini, Yusef Hofri. Deviniat Adedibu & Joshua Picton – workshop facilitators.

Placements and Volunteers: Nicole Wilson, Sarah Tolele, Owen Sloane, Rebecca Kleeman, Delxash Kalo, Costner Quaresma, Josiah Mitchell, Anna Clauw, Mairin, Charlyn, Zara, Reyhannisa Haji

And our partners:

Hackney CVS, London Youth, Rise Up east, Hackney Reducing Exclusion Partnership, 16+ Network, Hackney Quest, Apex, Taking Shape, The Yard, Don't Stab Your Future, Speech Bubbles, Accounts, Hackney Speakers Office,

The Well being Network – particularly Mind in the City, Hackney and Waltham Forest, Irie Mind and the African Community School; Hackney Works and the Job Centre Plus, Beta Minds, Sanctuary.

Hackney and Newham Archives, Jazzanne Arts, Hackney Caribbean Elderly Organisation, Age UK Enfield, Methodist Homes Association Enfield, Hackney Lunch Clubs Network, Bonny Downs Newham.

And all the amazing schools and community groups we have worked with over the year.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

Directors (Trustees) Responsibilities

The Trustees, as set out on page 3 (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.

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.

IMMEDIATE THEATRE

Report of the Directors (Trustees)

Year ended 31 March 2024

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

S Scarlett
Director (Trustee)

IMMEDIATE THEATRE

Independent Examiners' Report

To the Trustees of Immediate Theatre for the Year Ended 31 March 2024

I report to the Charity Trustees on my examination of the accounts of the company for the year ended 31 March 2024, which are set out on pages 28 to 38.

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:

IMMEDIATE THEATRE

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2024

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2024	Total funds 2023
		£	£	£	£
INCOME	4				
Donations and legacies		2,027	7,128	9,155	1,339
Charitable activities		40,102	541,704	581,806	962,061
Other income		24,261	-	24,261	19,628
TOTAL INCOME		66,390	548,832	615,222	983,028
				-	
EXPENDITURE ON:	6				
Raising funds		7,847	-	7,847	6,440
Charitable activities		32,432	653,008	685,440	744,631
TOTAL EXPENDITURE		40,279	653,008	693,287	751,071
NET INCOME/(EXPENDITURE)		26,111	(104,176)	(78,065)	231,957
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS		26,111	(104,176)	(78,065)	231,957
RECONCILIATION OF FUNDS					
Total funds brought forward		209,215	141,921	351,136	119,179
Total funds carried forward		235,326	37,745	273,071	351,136

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 39 to 46 form part of these financial statements.

IMMEDIATE THEATRE

Balance Sheet as at 31 March 2024

	Notes	2024	2023
Fixed Assets			
Tangible assets	8	87,342	94,621
Current Assets			
Debtors	9	67,267	35,466
Cash at bank and in hand		155,741	271,556
		<u>223,008</u>	<u>307,023</u>
Creditors			
Amounts falling due within one year	10	<u>(37,279)</u>	<u>(50,507)</u>
Net current assets		<u>185,729</u>	<u>256,515</u>
Total net assets		<u>273,071</u>	<u>351,136</u>
The Funds of the Charity	11		
Unrestricted Funds		139,584	106,044
Unrestricted Funds - Designated		95,742	103,171
Restricted Funds		<u>37,745</u>	<u>141,921</u>
		<u>273,071</u>	<u>351,136</u>

For the year ending 31 March 2024 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 35 to 46 were approved by the Trustees on and signed on their behalf by:

S Scarlett
Director (Trustee)

Company Number – 03272271 (England & Wales)

IMMEDIATE THEATRE

Statement of Cashflows

For the year ended 31 March 2024

	Notes	2024 £	2023 £
Cash used in operating activities			
Net cash provided by/(used in) operating activities	16	<u>(119,895)</u>	<u>174,354</u>
Cash flows from investing activities			
Interest income		4,080	330
Purchase of tangible fixed assets		-	(101,900)
Cash provided by/ (used) in investing activities		<u>4,080.00</u>	<u>(101,570)</u>
(Decrease)/Increase in cash and cash equivalents in the year		(115,815)	72,454
Cash and cash equivalents at the beginning of the year		271,556	199,102
Total cash and cash equivalents at the end of the year		<u>155,741</u>	<u>271,556</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

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.

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.

(a) 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 2024 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 2024 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).

(b) 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.

(c) 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.

(d) 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:

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

1. Accounting Policies continued

- 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.

(e) 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.

(f) 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)

(g) 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.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

1. Accounting Policies continued

(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.

(j) 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.

(k) Employee benefits

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

(l) Retirement benefits

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

2. Related Party Transactions

No trustee (or persons connected with them) received any remuneration or benefits from the charity during the year. £456 of Trustee expenses were reimbursed.

3. Remuneration

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

Remuneration of key management personnel	2024	2023
	£	£
Aggregate total	<u>130,421</u>	<u>97,677</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

4 Income	<i>Unrestricted</i> £	<i>Restricted</i> £	<i>2024 Total</i> £	<i>2023 Total</i> £
4.1 Income from donations and legacies				
<i>Donations</i>	2,027	7,128	9,155	1,339
<i>Grant income</i>				
Arts Council England	-	-	-	30,000
Young Londoners Fund	-	-	-	41,971
Violence Reduction Unit; GLA	-	-	-	42,928
London City Airport Community	-	3,000	3,000	-
Merchant Taylor	-	5,200	5,200	-
Cooperative Grocery	-	1,098	1,098	-
Charles French Foundation	-	2,000	2,000	-
Big Lottery Fund: Reaching Communities	-	50,126	50,126	50,124
London Borough of Hackney- Young Hac	-	65,000	65,000	65,000
London Borough of Hackney - Youth Wo	-	10,000	10,000	-
London Borough of Hackney - Infrastruct	-	19,800	19,800	18,000
London Borough of Hackney - Home for	-	-	-	83,000
London Borough of Hackney - Black Hist	-	450	450	-
London Borough of Hackney - Discover `	-	5,000	5,000	5,000
London Borough of Hackney - HAF free	-	5,223	5,223	4,870
London Borough of Hackney - Libraries I	-	-	-	1,750
London Borough of Hackney - Kickstart	-	-	-	28,147
London Borough of Hackney	-	11,000	11,000	2,450
Mind in the City, Hackney and Waltham I	-	29,791	29,791	21,859
Sanctuary Housing Association	-	8,094	8,094	4,000
Coutts	38,500	-	38,500	38,500
Angus Lawsom Memorial Trust	-	-	-	22,177
A New Direction - STEP Programme	-	5,000	5,000	5,000
Global Giving	-	-	-	279,122
Henry Smith Charity	-	61,100	61,100	42,600
City Bridge Trust	-	50,000	50,000	-
Jack Petchey	-	3,400	3,400	17,875
Zurich Community Foundation	-	-	-	5,546
Vanguard Group	-	30,000	30,000	-
Vintners Foundation	-	-	-	3,000
Heritage Lottery Fund	-	85,310	85,310	-
The Wickers Charity	-	25,000	25,000	-
CAF Resilience Emergency Fund	-	-	-	76,767
UBS - Speech Bubbles	-	24,325	24,325	21,300
UBS - Cost of Living Crisis	-	-	-	10,000
Harold Immanuel	-	20,000	20,000	20,000
Ironmongers	-	3,065	3,065	-
West Hackney Parochial Trust	-	11,000	11,000	10,000
4.2 Income from charitable activities				
Income from schools	-	-	-	3,200
Speech Bubbles	-	-	-	500
Apex	-	-	-	2,394
London Youth	-	-	-	3,000
Earned income	1,602	7,722	9,324	1,981
<i>Other income - Access to Work</i>	20,181	-	20,181	19,298
<i>Interest received</i>	4,080	-	4,080	330
	66,390	548,832	615,222	983,028

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

5. Income by activity

	<i>Interactions</i>	<i>Speech Bubbles</i>	<i>Theatre Exchange</i>	<i>My Ends</i>	<i>Can I Walk in your Shoes?</i>	<i>Estate-based Youth Theatre</i>	<i>Pathways to Employment</i>	<i>Heritage Lottery</i>	<i>Other income and donations</i>	<i>2024 Total</i>	<i>2023 Total</i>
	£	£	£	£	£	£	£	£	£	£	£
Donations	-	-	270	-	2,691	4,166	-	-	2,027	9,154	1,339
Grant income	15,200	29,390	65,000	26,800	30,000	192,846	112,485	100,760	-	572,481	950,986
Charitable activities	-	5,190	-	-	34	2,500	-	-	5,682	13,406	11,075
Other income	-	-	-	-	-	-	-	-	20,181	20,181	19,628
	15,200	34,580	65,270	26,800	32,725	199,512	112,485	100,760	27,890	615,222	983,028

6 Expenditure

	<i>2024 Total</i>	<i>2023 Total</i>	<i>Basis of support cost allocation</i>
6.1 Charitable activities			
Staff costs	405,972	441,907	
Depreciation and impairment	7,279	7,279	
Other project costs	266,137	293,363	
Support costs			
Trustee expenses	456	82	<i>Governance</i>
Accountancy	5,596	2,000	<i>Governance</i>
	<u>685,440</u>	<u>744,631</u>	
6.2 Raising funds			
Fundraising costs	<u>7,847</u>	<u>6,440</u>	
Total expenditure	<u>693,287</u>	<u>751,071</u>	

7. Staff Costs

Staff costs for the year were as follows:	2024	2023
	£	£
Salaries and wages	369,073	402,459
Social Security costs	29,357	32,704
Staff pension costs	7,542	6,744
	<u>405,972</u>	<u>441,907</u>

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

	2024	2023
	<u>17</u>	<u>20</u>

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

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

8. Tangible Fixed Assets

	Fixtures & Fittings	New Office - Designated	New Office - Restricted	Total
Cost				
At 1 April 2023	1,740	82,850	19,050	103,640
Additions	-	-	-	-
At 31 March 2024	<u>1,740</u>	<u>82,850</u>	<u>19,050</u>	<u>103,640</u>
Depreciation				
At 1 April 2023	1,740	5,918	1,361	9,019
Charge for year	-	5,918	1,361	7,279
At 31 March 2024	<u>1,740</u>	<u>11,836</u>	<u>2,722</u>	<u>16,298</u>
Net Book Value				
At 31 March 2024	<u>-</u>	<u>71,014</u>	<u>16,328</u>	<u>87,342</u>
At 31 March 2023	<u>-</u>	<u>76,932</u>	<u>17,689</u>	<u>94,621</u>

9. Debtors

	2024	2023
	£	£
Trade debtors	31,162	23,699
Accrued income	23,125	3,000
Prepayments	6,727	1,747
Other debtors	6,253	6,253
VAT repayable	-	767
	<u>67,267</u>	<u>35,466</u>

10. Creditors: Amounts Falling Due within One Year

	2024	2023
	£	£
Trade Creditors	3,620	385
Accruals	3,168	2,000
Deferred income	19,191	35,900
Other creditors	2,260	-
Social security and other tax	9,040	12,222
	<u>37,279</u>	<u>50,507</u>

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

11. Movement in Funds

	<i>As at 1 April</i>				<i>As at 31</i>
<i>Restricted funds</i>	<i>2023</i>	<i>Income</i>	<i>Expenditure</i>	<i>Transfers</i>	<i>March 2024</i>
Interactions	20,480	15,200	(26,930)	-	8,750
Speech Bubbles	-	34,580	(30,856)	-	3,724
Pathways to Employment	19,529	112,485	(132,014)	-	-
Estate-based Youth Theatre	52,552	161,012	(213,564)	-	-
Theatre Exchange	1,250	65,270	(66,520)	-	-
My Ends	-	26,800	(26,800)	-	-
Voices of change	-	100,760	(100,760)	-	-
Can I Walk in your Shoes?	48,110	32,725	(55,564)	-	25,271
	141,921	548,832	(653,008)	-	37,745
<i>Unrestricted funds</i>					
Core	106,044	66,390	(33,000)	150	139,584
<i>Designated funds</i>					
Home for Immediate Theatre	94,771	-	(7,279)	(150)	87,342
Staff wellbeing	8,400	-	-	-	8,400
	103,171	-	(7,279)	(150)	95,742
<i>Total funds</i>	351,136	615,222	(693,287)	-	273,071

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 KS1 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.

IMMEDIATE THEATRE

Notes to the financial statements – Year ended 31 March 2024

Interactions

Supporting 13-19-year-olds excluded or at risk of exclusion from school, providing access to positive creative activities through which they can improve their academic attainment and achieve their goals.

Voices of Change

Gathering stories from people who moved to or worked in Hackney or Newham between 1939 and 1990. Brought to life in the Hackney and Newham History Social Club podcast, which celebrates people and places that have shaped both boroughs.

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. VAT

The charity registered for VAT in December 2001 when the charity's VAT taxable turnover reached the threshold. The charity has subsequently de-registered for VAT in April 2023.

14. 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.

2024	2023
£	£
£37,518	£46,898

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.

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

	2024	2023
	£	£
Net movements in funds	(78,065)	231,957
Add back: Depreciation	7,279	7,279
Add back: interest received	(4,080)	330
(Increase)/decrease in debtors	(31,801)	(29,837)
(Decrease)/increase in creditors	(13,228)	(35,045)
	<u>(119,895)</u>	<u>174,684</u>