

**Clean  
Break  
Theatre  
Company**

**(Clean Break)**

**Annual Report and Financial  
Statements**

31 March 2023

Company Limited by Guarantee  
Registration Number  
2690758 (England and Wales)

Charity Registration Number  
1017560

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

<b>Members of the Board</b>	Emily Ashton (appointed July 2022; Chair of the Finance Committee) Deborah Coles (retired July 2022) Sara Forbes (resigned May 2022) Alison Frater (Co-Chair) Lara Grace Ilori (appointed July 2023) Catriona Guthrie (appointed July 2023) Alison Jefferis (Chair of Development Committee) Rania Jumaily (appointed July 2022) Ellie Kendrick (retired July 2022) Rose Mahon (appointed July 2022) Carien Meijer (appointed July 2023) Winsome Pinnock Amanda Richardson (resigned June 22, reappointed July 23) Alexandra Rowse Naima Sakande (appointed July 2023) Jess Southgate (appointed July 2023) Nola Sterling Tanya Tracey (Co-Chair, retired July 2023)
<b>Secretary</b>	Erin Gavaghan
<b>Executive Team</b>	Erin Gavaghan (Executive Director & Joint CEO) Anna Herrmann (Joint Artistic Director & Joint CEO) Róisín McBrinn (Joint Artistic Director & Joint CEO, to August 2022)
<b>Senior Management</b>	Cath Longman-Jones (Head of Finance & Operations, to October 2022) Saffi Jones (Head of Finance & Operations, from February 2023) Sally Muckley (Head of Development & Communications) Jacqueline Stewart (Head of Participation, & interim from September 2022 then Deputy CEO from 1 July 2023)
<b>Registered office</b>	2 Patshull Road London NW5 2LB
<b>Company registration number</b>	2690758 (England and Wales)

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

**Charity registration number** 1017560

**Auditor** Buzzacott LLP  
130 Wood Street  
London  
EC2V 6DL

**Solicitors** Bates Wells Braithwaite  
10 Queen Street Place  
London  
EC4R 1BE

**Bankers** CAF Bank Ltd  
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## Message from the Co-Chairs Year to 31 March 2023

### Message from the Co-Chairs

Reflecting on 2023 we longed for an end to Covid restrictions, a return to normality, but the pace of change didn't slow. During the pandemic years, Clean Break worked with passion for social and racial justice putting creativity and kindness at the centre of meeting needs, transforming lives. Resilience among women brought joy and hope.

The aftershocks of Covid bringing economic uncertainty especially in the arts sector, made worse by a war in Europe and a cost-of-living crisis has been felt personally, deeply by Members and staff. Work intensified. There has been the need for advocacy to stop the building of 500 new prison places for women, responding to the impact of revelations about systemic racism in the Metropolitan Police (The Casey Report) and the shocking travesties of justice back-lighting systemic violence against women and girls so prominent in social discourse this year, yet still unresolved. Most prisons lagged well behind the community in opening their doors. The impact on women of continued lockdown has been severe.

Despite these many challenges, we see Clean Break move forward and to a new reality. The report in the following pages celebrates the organisation's success in not just navigating turbulent times but staying ahead. Highlights for us have been returning to work with women in prisons including the production of a short play ***A Proposal for Resisting Darkness*** in HMP Downview, also broadcast on National Prison Radio. We were moved by brilliant writing and acting in ***Catch***, a play by Sonia Jalaly addressing the challenges facing women leaving prison that also provided acting traineeships for Members. Our unique and wonderful award-nominated play ***Favour***, about Muslim women in prison by Ambreen Razia was groundbreaking, with high quality writing and acting it connected women's experience across generations, bridging cultures and challenging social norms. We were thrilled by the appointment of two Creative Associates, Titilola Dawudu and Rachel Valentine Smith bringing huge artistic expertise and energy to the company, and meeting Member's requests for the development of ***Playwright Pathways***. Creating the massively well-reviewed ***Dixon and Daughters*** by Deborah Bruce broke even more new ground for Clean Break including delivery of trauma informed training, ***Leading with Kindness***, during co-production with the National Theatre.

Clean Break's exceptional output demonstrates an unrivaled ability to adapt to change including by identifying opportunities for innovation. A new focus on digital solutions and social media as a means for increasing access to creativity and the work of Clean Break has interested new funders. There are also plans for building earned income to diversify the funding base. We want to thank all of our funders including Arts Council England for their continued generosity, recognising the social and artistic importance of the work especially in challenging times.

## Message from the Chair Year to 31 March 2023

### Message from the Co-Chairs (continued)

Close to our hearts, we've seen how the resilience in our organisation comes from the warmth and passion of the women we work with and in our many partnerships. At Board level, we've deepened our commitment to anti-racism supporting the development of a policy and plan that impacts everything we do. We said goodbye to Róisín McBrinn, Joint Artistic Director in August; valuing her enormous contribution to Clean Break over the last 8 years including directing *Favour* and *Dixon and Daughters* this year, we wish her every success in the future. We've worked through organisational change to deliver the senior team's mandate that creative and transformational priorities be informed directly by Member participation now including Jacqueline Stewart (Head of Participation) taking a role within the Executive team, as Deputy CEO. We welcome the Member Advisory Group's engagement in governance, keeping Members' voices alive throughout all discussions. We want to thank all trustees for their massive commitment to Clean Break. We know that their advice and support is considered invaluable across the organisation. Most of all we want to thank the entire staff team. Their skill, experience, dedication, amazing flexibility and hard work is how Clean Break continues to deliver such high-quality work, no matter the challenge.

Coming to the end of our time as Co-Chairs (with Tanya leaving after 9 years as a trustee and as Co-Chair for the last two of these, and Alison staying on to support the transition to new chairing arrangements), we reflect on the importance and value we see in our shared chairing model. Practically, it might just look like a 'two minds is better than one', combination of skills and experience that can reach more effectively across the Board but more importantly, we sense a wider more empathic embrace. It makes being a trustee immediately accessible to more women - more women with lived experience of the criminal justice system than ever before, more women from the Global Majority than ever before. Co-chairing for us is a conversation, a co-production, a collaborative model that thrives on consultation. It's a set of questions, a revelation an 'I hadn't thought about it like that before', broader perspective, an internally reflective, self-evaluating, jointly supervising and creative approach to governance that has many checks and balances baked in. Centring Members of Clean Break in all Board decisions is the key to our practice in co-chairing. We believe this is the route to achieving impact, the change that's needed, the personal and political transformation that underpins Clean Break's mission.

Alison Frater and Tanya Tracey  
July 2023

## Report of the Board Year to 31 March 2023

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2023.

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

The financial statements have been prepared in accordance with the accounting policies set out on pages 45 to 48 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

### OBJECTIVES AND ACTIVITIES

#### Principal aims and objects

Our charitable objects as stated in our governing document are:

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

For some time we have ceased to use the term 'offenders' in our communications internally or externally. Instead, we speak of 'women with lived experience of the criminal justice system'. In keeping with our vision, we emphasise they are women foremost and do not use stigmatising labels. We refer to women who attend our programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with addiction and/or mental health needs. Members can be currently attending or have attended in the past but want to maintain an ongoing affiliation with Clean Break. Member artists are those who have progressed into professional creative careers and are employed by us.

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

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

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

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

## **OBJECTIVES AND ACTIVITIES (continued)**

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

### **Public benefit**

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

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

*Specifically, we define our beneficiaries as:*

- ◆ Members, as participants and artists engaged in our work
- ◆ Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community including prison
- ◆ Artists and freelance creatives who contribute to, create and deliver work
- ◆ Members of the public engaging with Clean Break's work on stage, online and in print

### **ACHIEVEMENTS AND PERFORMANCE**

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

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

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

### **Context for 2022-2023**

This year was an extension of our four-year Business Plan (2018-2022), to allow for planning and post-pandemic strategic development. It also aligned our planning with the funding cycle of key stakeholder, Arts Council England. This additional year of working to the plan offered us opportunity to review our learning from the challenges of the past few years alongside recognising successes and strengths.

## ACHIEVEMENTS AND PERFORMANCE (continued)

### Context for 2022-2023 (continued)

As we put lockdowns and pandemic disruption behind us, there were other challenges for this year. Global conflict, particularly in Ukraine, pushed energy prices up which, combined with the highest inflation levels in 40 years, created a cost-of-living crisis. Against this, society continues to grapple with violence against women and girls (VAWG) and the headlines are regularly punctuated by the failings of our police relating to this.

The impact is felt keenly across the communities we work with, and we are trying to support our Members who are amongst those who have felt the pinch hardest. Our resources and energies remain focused in meeting their needs and counteracting inequalities as they become further entrenched in our society whilst advocating for change.

2022 saw us continue to forefront and embed anti-racism across our practice and ways of working, met with commitment and engagement from all our Members, trustees, staff and artists. Centring our commitment to inclusion, we engaged our community further in training and reviewing our trans-inclusion policy this year and will take this work forward in the year to come. Co-creation as a practice was developed further this year, as we established our Members Advisory Board more strongly within the organisation. Ensuring that more voices are present across the organisation provides a rich and authentic way of working that we value and celebrate. Equality, diversity and inclusion are central to how we approach our work and will continue to be guiding us for the future. We were proud to have been shortlisted for The Charity Governance Awards in the Board Equity, Diversity and Inclusion category recognising the work of the Board over the past year.

In a year full of creative achievements, some of our highlights were:

- ◆ **Favour** – our co-production with the Bush Theatre, written by Ambreen Razia reached 3,094 audience members across its run, received positive reviews, and received two Offie Award nominations for cast members and a Stage Debut Award nomination for our Member designer Liz Whitbread.
- ◆ **Limitless** Festival – our first ever Members Festival was a great success in July 2022, bringing people new to us, staff, volunteers, neighbours, family and friends into the building to experience the talents of Members. A team of three Member's became co-producers, together they co-ordinated performances, wellbeing workshops, a panelled event, open mic session, as well as the creation of a community mural.
- ◆ **Inspiring Futures** – following the upheaval of the pandemic, we were delighted to deliver our theatre making project in HMP Downview; culminating in a play by Yasmin Joseph, **A Proposal for Resisting Darkness**, contributed to and performed by women in the prison, it later resulted in the creation of an audio play in partnership with National Prison Radio, for broadcast in 2023.
- ◆ **Catch** – by Sonia Jalaly, performed by Members as part of an actor traineeship, toured to 12 venues across England, in universities, at conferences, for prison and women centre staff and at a London theatre.

## ACHIEVEMENTS AND PERFORMANCE (continued)

### Context for 2022-2023 (continued)

Organisationally, we are grateful to Arts Council England for recognising our alignment to their strategy and aims through a renewal of our National Portfolio funding status this year. From April 2023, we will be funded at the same level to deliver our refreshed strategic plan for the next three years. Alongside this, we have had significant investment in our digital working as part of the Bloomberg Accelerator Programme which will add capacity to our team until June 2024 and enable us to create a step-change in how we interact with our digital audiences.

We are underway with our capital project, to improve the accessibility and environmental sustainability of our studios building in Kentish Town. Supported primarily by Arts Council England, we are looking forward to co-creating elements of the project with our Members in the coming year.

A significant piece of work engaged with in 2022 was our submission to One Small Thing, and we are delighted to have attained a Silver Quality Mark award in March 2023 in recognition of our trauma-informed practice. Valid for three years, this accreditation is a testament to the diligent practice that Clean Break has developed and delivers across all our work.

We thank our dedicated funders and supporters who help us to realise our ambitions, our partners who we collaborate with and especially our Members who are the heart of all we endeavour. Sharing our work with audiences is at the forefront of our advocacy, changing hearts and minds through theatre.

As we enter the next financial period, we are in rehearsals for our next production *Dixon and Daughters* being co-produced with National Theatre for the Dorfman Stage from April - June 2023.

## ACTIVITIES

### Productions and production pipeline

Income earned £55,442 (2022: £18,321), with expected theatre tax credits £23,532 (2022: £20,726); total income being £78,974 (2022: 39,047)

Direct costs £258,850 (2022: £234,705)

Support costs £249,411 (2022: £163,524)

Total costs £508,261 (2022: £398,229)

*Our aims to produce bold, adventurous, and outstanding theatre and spark action, curiosity and debate were fulfilled through:*

### ***New live productions***

- ◆ **Favour** by Ambreen Razia, co-directed by Róisín McBrinn and Sophie Dillon Moniram,

**ACTIVITIES** (continued)

**Productions and production pipeline** (continued)

***New live productions*** (continued)

was a co-commission and co-production with The Bush. Rehearsals started in May, with the play open from mid-June to 6 August 2023. The total production earned £36,770 gross box office sales and cost £101,510 to produce; the income and expenditure were shared equally between the co-producers.

Playing to 3,094 audience at The Bush theatre in London in summer 2022; attendances were negatively impacted by transport strikes and cancellations due to Covid illness in the cast. Audience engagement was deepened through two post-show discussions from our sister criminal justice charities relating to the themes of the play.

The production was nominated for Best Stage Production at the Asian Media Awards; two of the cast members have been nominated for Off West End awards for their performances; and Member artist Liz Whitbread was nominated for a Stage Debut Award for her design of the set and costumes.

*"Liz Whitbread's scuffed but homely domestic interior — with a sunken kitchen — becomes almost a character in its own right."* - The Times

- ◆ **Catch**, by Sonia Jalaly, was developed in collaboration with Advance Charity, who we also deliver work with in women's centres. Directed by Anna Herrmann, with a cast of three Members and accompanied by Member's as facilitators who engaged audiences in discussion and consideration of the themes and experiences of the characters in the play. The project operates as an actor traineeship for our Members looking to move on from the Members Programme, or for women who have left and want to re-engage. Alongside the tour, the three Members in the cast receive masterclasses, headshots, CV development and a bursary to spend on further training. This short play toured 12 venues, four being secured in partnership with Women in Prison, across England reaching estimated audiences of 455 and will be revived in 2023 for further performances.

We invested £49,620 in realising the production and tour, the income model was fee-based garnering £11,300 in income; we also had two performances at The Gate in Camden Town to an invited audience of 100.

When asked how the performance made them feel, audiences responded:

*Moved, I felt my mind had been opened to a universe of experiences different to my own and which I hadn't considered as much as I will from now on.*

*It helped me to understand the specific pains faced by women in dealing with the criminal justice system.*

***Creating new live and digital work***

- ◆ ***Dixon and Daughters*** by Deborah Bruce started rehearsals in March 2023, opening on 25 April in the Dorfman Theatre at the National Theatre. Directed by former Joint Artistic Director Róisín McBrinn, with two Member artists in the cast and a Member artist as part of the stage management team, this co-production is a testament to the power of the stories that Clean Break commissions.

## ACTIVITIES (continued)

### Productions and production pipeline (continued)

#### *Creating new live and digital work (continued)*

In the lead up, we worked closely with the National Theatre teams to create opportunities for our Members to volunteer in Front of House roles, to shadow the designer and experience behind the scenes aspects of making theatre. We delivered our trauma-informed training, *Leading with Kindness*, to staff to share our practice, and introduced audience care through our self-care guide, ensuring that mental health first aid trained staff are present and providing a quiet space be available for those affected by the content of the play. On writing this report, the show had opened to multiple four-star reviews, positive audience feedback; and reached 16,933 audience over the run.

- ◆ **Hope:** Building on our experiences of creating digital theatre works in the past few years, we ambitiously undertook creating a wholly digital work this year. We have invested £37,332 direct costs in creating this work, thanks to a successful fundraising campaign through The Big Give's Women and Girls Match Fund in March 2022. We engaged Kirsty Housley and Ola Ince as joint lead artists working with a cast of four Members and a Member as Associate Director to create a devised digital work. Distribution of the work will be in Autumn 2023.
- ◆ We continue to **strengthen our pipeline of commissioned or co-created work** to highlight women's lived experience of the criminal justice system and to increase the diversity of women's voices on stage.

This included continued support for existing commissions with Natasha Marshall and Yasmin Joseph; as well as offering new commissions to Gurpreet Kaur Bhatti and Emma Dennis Edwards. We invested £6,116 across 3 commissions this year (2022: £12,468 across 9 commissions) and converted our commission with Deborah Bruce into a co-commission with National Theatre to unlock additional investment in her work. We have exceeded our commitment to ensuring that at least 50% of our current commissions are women from the global majority.

- ◆ **Research and development** are key elements to how artists engage with Clean Break and create their plays, and we invested £3,743 in research and development during the year (2021: £1,834). We also explored the role of autobiography in our work, and through an invitation from LIFT, we partnered with an international artist renowned for devising work from personal stories. This resulted in a week's residency in February 2023 with Janaina Leite and five Member artists, in partnership with LIFT, and supported by Royal Central School of Speech and Drama. We are excited by the potential of this international collaboration on our future output.

**Playwright Pathways:** This year our Creative Associates designed and launched a programme in partnership with Royal Court Theatre to develop the skills of six Members, as they embark on writing their first full length plays, investing £3,502 to date in the project which will conclude in autumn 2023. To date the Members have engaged across 16 sessions on elements of playwrighting, plus received one to one dramaturgical support and saw shows together that offered them the opportunity to engage with the creatives of those shows directly.

**ACTIVITIES** (continued)

**Members Programme and other participation activities**

Income earned through grants and fees for services £38,900 (2022: £43,500)
Direct costs £216,537 (2022: £204,371)
Support costs £209,760 (2022: £287,523)
Total costs £507,297 (2022: £491,894)

We returned to delivering our programme of theatre-based workshops and support at our studios in Kentish Town this year, filling the building with life and laughter again.

**Members programme**

Our core on-site **Members Programme** delivered 125 sessions over the year and provided support to a total of 49 women across four different strands in person and online (**Health & Wellbeing, Theatre Makers, Writers Circle and Creative Space**).

In addition, this year our Members co-created and produced a festival of work, **Limitless** by Members for Members. This project built their skills and experiences as well as celebrating the rich creativity of our community. Three Members co-produced, co-leading on decision-making and learning the skills of producing alongside our own producer. The festival took place at our Clean Break studios and included 12 workshops, crafting, wellbeing activities and both live and digital performances of original work by Members across three days reaching 304 audience.

*It felt so inclusive and gave me confidence, something I would not have been able to do a year ago. – Clean Break Member*

*My highlight of the festival was witnessing, experiencing & participating in the creativity, generosity & love of such hugely talented women as well as receiving encouragement and supports from the CB Staff & Volunteer team. – Clean Break Member*

We delivered five **masterclasses** online engaging with 76 Members, including sessions on funding, screen acting, being a freelancer and casting. We are thankful to the artists who have offered their expertise for these sessions. We are proud that two Members from our **Theatre Makers** course have successfully gained bursary places with Royal Central School of Speech and Drama on their Acting Diploma course. Others have accessed work in the industry through relationships brokered at Clean Break. We annually award our own bursary, in memory of our late colleague Helen Pringle. In this, its third year, the award was offered to Chloe Florence to support her complete her MFA in Professional Acting at LAMDA. This is also the second year we have supported a Member with a bursary place on a year-long writing course for stage and screen led by Scriptease. We have also supported other Members across the year in providing rehearsal space, mentorship and networks as they seek to establish themselves as artists.

**ACTIVITIES** (continued)

**Members Programme and other participation activities** (continued)

***Members programme*** (continued)

Thanks to our Patron Lucy Kirkwood's ***Take Your Seat*** individual giving scheme, we were able to take 89 Members to see 11 performances of 7 theatre productions on stages across London and via online streaming (two of the performances were online). We believe that art is a human right and yet too often, theatre is unaffordable. There is a huge appetite amongst our Members to engage in theatre and to be part of and appreciate the cultural life of their city and ***Take Your Seat*** plus the generosity of many venues in the industry who offer complimentary or low-cost tickets, allow this right to be exercised.

Each year we ensure that there are moments to gathering in celebration, usually for a Festive lunch and a Summer celebration, but also to mark International Women's Day and Black History Month – as these moments in March and October help us to highlight the specific needs and achievements of women and the disproportionality of Black women in particular, in the criminal justice system.

This year we also held a memorial gathering at our Studios to bring our community together to share our grief at the loss of our long-term Member and dear friend Carrie Rock.

These moments extend the connections of our Members at Clean Break and creates a strong sense of community, celebrating in each other's successes, supporting each other through challenging times and inspiring new ideas and projects.

***Holistic support***

Our building is a women-only, trauma-informed space that our Members rely on for more than the creative work that we offer to them through our ***Members Programme***. Underpinning our creative offer is our holistic support, which continues to be needed more than ever. We worked hard to meet our Members' support needs with nimbleness and resourcefulness, focused on connectivity and care. Across the year we provided regular support and advocacy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence. We hosted debt advice sessions and started a partnership with Mary Ward Legal Centre to offer advice on financial wellbeing, benefits support and advice and created opportunities for 1:1 legal advice workshops monthly for Members. We also continued to address digital poverty through the offer of support with loaned Chromebooks and data to enable participation in both our programme and other services which were now being delivered remotely.

When asked: *What do you like about Clean Break?* Members this year said:

*Safe space, women only space, nurturing, supportive lots of opportunity to develop as an artist. Lunch provided, fares provided, art therapy sessions, being involved in anti - racism group.*

**ACTIVITIES** (continued)

**Members Programme and other participation activities** (continued)

*Holistic support (continued)*

*The sense of community and inclusion. How welcoming and friendly most people are. The sense of solidarity, the culture of support and warmth, encouragement. Being around so many people who get the importance, value and sanctity of theatre and performance, means of self expression, women only spaces and the million other things that make Clean Break the special place that it is.*

Thanks to the extraordinary resilience of our Members and the phenomenal work of our staff, drawing on our extensive experience and networks to meet needs, we were able to make a difference, and saw positive outcomes for women. The devastating impact of inequalities widening through the pandemic has been felt here as elsewhere, and we are doing our best, along with our partners to keep women safe and supported.

Building relationships is a vital ingredient of building trust so when Members tell us that the therapists volunteering with us have been the best they have ever experienced; evidencing that the matching process that we use really works well. Our therapy volunteers offered 385 hours of support across the year.

We have found that not only do we liaise with other services but increasingly with families too supporting Members who may be estranged from their family, but who may be both interested and wanting to support recovery/crisis in some way.

***Delivery in women's centres and the community***

We are pleased that the Ministry of Justice along with MOPAC (Mayors Office of Policing and Crime) granted continued funding for the work delivered by the London Women's Services Alliance, led by Advance Minerva and Women in Prison, in women's centres in London until March 2025.

We delivered 62 creative sessions as part of this in three women's centres, engaging with women 155 times (average of three women per session) led by artists Marika McKennell, Emma Dennis Edwards, Sam Adams and JB Rose. We are pleased to see women join our **Members Programme** as a progression to this outreach, which enables further engagement and support.

Our performance of **Catch** this year specifically explored the experiences of women and the value of women's centres, co-commissioned and researched in partnership with Advance and the tour supported by Women in Prison. This is one of the routes we approach advocacy and campaigning, by offering theatre commissioned to speak to a theme within our sectors to raise awareness and provoke debate.

An additional project this year was our collaboration with Housing for Women, running outreach theatre workshops for women leaving prison that explored the experiences of housing. The project was hampered by a short lead in time, and low participation numbers. We will realise the second part of the project in July 2023, therefore there are designated funds carried forward dedicated to this delayed project delivery of £3k.

**ACTIVITIES** (continued)

**Members Programme and other participation activities** (continued)

***Delivery in prisons***

The relaxing of Covid restrictions has supported us being able to deliver work directly in prison again this year. Our work with Open Book was paused this year, but fruitful discussions with HMP Downview will see the delivery recommencing in June 2023.

In May 2022, we took some of the cast and creatives for our production ***Favour*** to HMP New Hall to share the progress of the play with women there, as well as bringing our artists into prison to deepen their understanding of the experiences they portray on stage.

Our first ever digital screening of our work was made possible with ***Typical Girls*** which was screened via WayOut TV at HMP Drake Hall. As it was broadcast on personal TVs, we don't have data about how many people tuned in. An audience of 37 women from the PIPE unit at HMP Low Newton watched the recording of ***Typical Girls***. Feedback was that they said they found it really inspiring and moving.

Despite continued disruption and postponement, our participation in the research project, ***Inspiring Futures***, was realised in the summer. The project, led by National Criminal Justice Arts Alliance (NCJAA) and funded by Paul Hamlyn Foundation and Economic and Social Research Council in partnership with Institute of Criminology, Cambridge University, investigates the impact of the arts in criminal justice settings and resulted in a showcase of work in March 2023. Clean Break's participation in the research project saw us run weekly creative workshops from May – June 2022 for 7 women (3 of whom performed the final piece), led by Anna Herrmann and Yasmin Joseph, followed by the creation of a short play, written by Yasmin, and developed with the ideas of the participating women. A final performance in the prison chapel to a small, invited audience of 17 with an integrated cast of women prisoners, professional actors and prison civilian staff, was a triumph considering the many challenges experienced along the way. The project was later turned into an audio drama in partnership with National Prison Radio and ***A Proposal for Resisting Darkness*** will be broadcast on prison radio in May 2023 and to wider audiences in later in 2023.

*"The Downview Theatre Company are some of some of the most imaginative, brave and insightful artists I've ever worked with. This play is a small way of capturing their mighty voices, and the hope and creativity they've used to thrive against all odds."* - Yasmin Joseph, Writer

*I put myself out there, learned to work in a group, share ideas and remember lines. I learned the process of putting together a show.* - participant

*I feel proud [...] I cannot express how grateful I am.* - participant

*It was clever, uplifting, and joyful. I also found it relatable, something that I could empathise with.* - audience member

*I loved it, brilliant writing, inspiring story Very enjoyable, great to see the women have fun expressing themselves, putting across an important message.* - audience member

**ACTIVITIES** (continued)

**Members Programme and other participation activities** (continued)

***Delivery in prisons*** (continued)

Our three-day residency at HMP Styal in March 2023 was a wonderful opportunity to engage with nine women creatively whose feedback indicates that they found the work inspiring and beneficial. We were hugely grateful to the prison staff who welcomed us and ensured the project was incredibly well supported. Anna Herrmann and Titilola Dawudu were accompanied by Gurpreet Kaur Bhatti in delivering this writing residency and a sharing of the women's writing on the final day was performed by two visiting actors and attended by an audience of prison staff and Clean Break.

Participant feedback was very positive, illustrating the impact of this work for the women:

*It was fantastic. Thank you so much for your enthusiastic skillful and encouraging professionalism. It's been such a pleasure to work with you.*

*Prisons need this - a little confidence goes a long way. Having the chance to feel value in life and art in secure settings - SAVES LIVES <3*

*...it increases our self esteem, helps us with self expression, gives opportunity for professional development, gives us so many transferable skills, helps make a sense of community.*

*I was non-verbal when I came to prison but this project instantly made me comfortable.*

*We all worked great as a team and supported each other and grew close over a short space of time. With a bit of help and support I was able to read my poem to an audience.*

Our work in prisons and women's centres is a vital part of our wider practice, ensuring that there is a strong interconnection between the theatre we produce for audiences and the creative energy that is born in prisons and outreach settings. This relationship inspires women inside prison walls, artists we work with and our core team – and speaks to the unique position of our work.

**Research and leadership**

Income earned £35,514 (2022: £32,078)
Direct costs £30,678 (2022: £100,372)
Support costs £39,204 (2022: £58,335)
Total costs £69,882 (2022: £158,707)

***Academic partnerships and research***

Our work undertaking research to understand women's experiences of the criminal justice system, and particularly how the arts can contribute to improved outcomes for women, continues to advance sector wide learning, promote best practice and build a strong body of work with our academic partners.

**ACTIVITIES** (continued)

**Research and leadership** (continued)

***Academic partnerships and research*** (continued)

Our ***Women Theatre Justice*** multi-disciplinary research project, led by Queen Mary University of London and thanks to funding from the Arts and Humanities Research Council (AHRC) has been shared widely by the academic researchers across the year via two articles/chapters (total of 11 since 2019), and at three conferences (total of 11 since 2020). We also held an event and exhibition at York St John University in October to build on the success of our earlier event/exhibition in Coventry in March. We had hoped to share the research outcomes at a final dissemination event in February 2023, however due to on-going strikes making scheduling problematic; the final sharing is now due to take place at the Shard in London on 22 May 2023.

New research partnerships were initiated in 2022, (detailed below) building on our areas of enquiry and strengthening existing partnerships:

- ◆ ***A Story of Her Own*** – was a partnership between criminology and theatre academics at Goldsmiths University and Clean Break – and saw us organise and host five day-long workshops to explore what narrative care means to women with criminal justice experience. Attended by nine Member artists, the academics and our Creative Associate, Rachel Valentine Smith, and led over a four-month period, the project culminated in April 2023 with a sharing of the women’s creative responses. We are in discussions about further work in 2023/24 and beyond in recognition of the importance of this topic.
- ◆ ***Nuffield: Transformative Justice*** – we were excited by an invitation to participate in this research project to explore a transformative justice model for women with convictions in Stoke on Trent. Appointing two Member artists to support delivery of 15 creative sessions the work will continue until summer 2024. This project is important not only for its research but also as it offers employment to Member artists as facilitators.
- ◆ A research element linked to the development week with LIFT and artist Janaina Leite, as described in the productions and pipeline section above, has enabled a strong reflection on the outcomes of the week, and identified some of the key questions to explore moving forward. Thanks to a long-standing relationship with Royal Central School of Speech and Drama and Doctors Selina Busby and Sarah Bartley, this research was successfully facilitated with ease and fluency at short notice.

***Sharing our leadership and practice***

We have experienced a consistent demand to learn more about our practice and have regularly offered training to support this ask. Our current business model looks to develop this as an asset, to extend how we share our leadership and generate income from the activities.

We delivered 15 sessions (2022: 27 sessions) through regular delivery of our established one-day training courses, plus one-off workshops in university settings to 335 participants (2022: 513 participants). Participant feedback included:

*I feel like I have a stronger picture of Clean Break's work. It was a brilliant experience.*

## Report of the Board Year to 31 March 2023

### ACTIVITIES (continued)

#### Research and leadership (continued)

##### *Sharing our leadership and practice (continued)*

*Today had a room of supportive, generous theatre-makers which was brilliant to experience.*

*It was a brilliant day and was so great to have the opportunity to share experience and advice with other facilitators and theatre practitioners.*

**Achieving Greater Impact** is our bespoke training offer to women in manager roles in a corporate environment. We aimed to increase delivery of this work in 2022/23, however with one of our partners altering their structure and pausing the work, we faced challenges securing a second partner and were as such unable to make progress to build on previous years. We demonstrated agility in trialling new ways of delivering the training and offered our first open access training day in April 2023, positioning us well to build momentum in 2023.

This area of our earned income generation is beginning to grow, generating £11,618 (2021: £8,838) across our offer of speaking engagements, training courses and workshops. It has given us the confidence return to our aims for this work and increase our targets for the next year, delivering digitally and hopefully again in our building as soon as possible.

Our digital voice this year has been less focused on external online events and more dedicated to infrastructure for the future as well as building our digital audience around our live work. We have produced 12 blogs, written interviews and articles which ran alongside our productions illuminating the issues inherent in the plays and as stand alone pieces to draw attention to particular issues facing women. For Black History Month, Jacqueline Stewart, Head of Participation, spoke with consultant Amardeep Kainth from darvaja to share with our listeners the anti-racism journey we have been on.

Our staff continue to raise the profile of our work by speaking at events and conferences, participating in networks such as CLINKS, National Criminal Justice Arts Alliance, ACEVO and What Next? and representing the organisation at events and conferences – including a performance and screening of our short film, *Sweatbox*, at the Howard League for Penal Reform conference. Other notables include our Artistic Director, Anna Herrmann, being awarded an Honorary Fellowship at Royal Central School of Speech and Drama and speaking of the importance of our work at the Royal Festival Hall on graduation day.

#### Operations and administration

Other income earned £24,707 (2022: £34,104 – included insurance claim)

Support staff £347,761 (2022: £290,751)

Other support costs £289,521 (2022: £227,740)

Total support costs £637,282 (2022: £518,491)

Our fourth strategic aim is to run our organisation with equity and fairness, with women's voices and sustainability at the heart – our general support costs (overheads and admin) and direct and support staff costs reflect the financial impact of this aim.

**ACTIVITIES** (continued)

**Operations and administration** (continued)

We achieve this aim by ensuring that our governance framework is strong; our Members are represented; our staff team are thriving; our business model is fit for purpose; and our operational systems and processes are robust.

Costs reflecting the financial impact of this aim are naturally embedded within and allocated across all of our activities, but mostly reflected in our support costs. This year's support costs, including support staff, totalled £637,282 making up 51% of our expenditure (2022: £518,491, 42%).

Our trustees devote considerable time to working not only with our senior team but also across working groups and committees that include staff and Members to ensure that the charity was financially stable, that future strategy is developing strongly, and the staff are thriving; all while centring our Members' needs. We returned to in-person meetings this year, which enabled us to strengthen our culture of working together – we had two Board away days to dig deeply into the areas of development that would benefit the charity.

Strengthening how Members' voices influence the charity continued to progress, we engaged in bringing co-creation practice into the company through our work with our *Members Advisory Group* to strength how we work with our Members and hear different voices across our community.

The external landscape continued to test our business model, and we while we continued to rely on fundraising for our income, we were able to diversify income streams during the year to return to earning income from our assets and services. However, as we were not able to reach our projected income targets for the year we have had to utilise reserves to balance the year end.

We began to gain momentum with earned income generation through our building this year. Over the year we generated £24,249 in hires income (2022: £8,312); this is still lagging far behind the pre-pandemic income (2019: £128,522) and we are prioritising improving our offer through our capital improvements and ensuring that we are making the most of the asset of our building in the years ahead.

**Staff, advisers and volunteers**

We are a person-centred organisation, and value the contributions and commitment of our workforce.

We continued to engage with our team through monthly half-day team sessions, the sharing of resources, and strong peer to peer learning. We also continued to offer personal training allowances which 69% of staff surveyed found empowering. In total, we invested £7,617 in staff and trustee development this year (2022: £8,306).

An initiative that we delivered in 2022 was to offer a series of talks to our community for provocation and inspirational learning. *Inspire Speaker* invited progressive women activists, artists and anti-racism leaders to speak with our community of Members, Trustees, staff, volunteers, and artists once a month about their practice. Across a 12-month period, we invited 10 women to speak through these online talks, attended by an average of 20 women per event.

## Report of the Board Year to 31 March 2023

### ACTIVITIES (continued)

#### Operations and administration (continued)

##### *Staff, advisers and volunteers (continued)*

As of 31 March 2023, we employed 27 staff with one vacancy and an employee on sabbatical until September 2023. The full-time equivalent staff count was 20 with 52% of the team working part-time hours.

We bade farewell to our Joint Artistic Director, Róisín McBrinn in August 2022. After 8 years with Clean Break, she relocated to Dublin, Ireland to take up the role of Artistic Director at The Gate Theatre. She returned in March 2023 to direct *Dixon and Daughters* at the National Theatre.

We welcomed freelance accounting consultant Jennifer Jones back to Clean Break this year, to support us in our transition between our outgoing and incoming Head of Finance & Operations; Jennifer will also lead on our audit preparations and support the induction of the new team.

In 2022/23 we engaged 82 freelancers in addition to our staff team to realise the work described in this report. This included playwrights on commission, actors and artists who created work and facilitated sessions in our programmes; it also includes the individuals who lent their expertise to our talks and events (both internally and externally facing).

In particular, we again extend our thanks to Henri Seebohm for her ongoing clinical supervision work with our Members team; to our press and media consultant Nancy Poole for her continued support this year.

In early 2021 we began a period of investment in working with several skilled consultants to bring expertise and additional capacity around organisational change. The total financial investment in organisational change projects this year was £18,593 (2022: £32,766). Much of this work is on-going and we are working with:

- ◆ **darvaja** ([www.darvaja.org](http://www.darvaja.org)) a collective of black and brown women practitioners from the UK and global south, working in different roles in the Social Development sector who address inequalities by recentring vulnerable and marginalised communities in social development work, enabling relevant and meaningful impact with and for communities in need and underserved. They led a programme of deep learning throughout 2021-2022, culminating in a co-created action plan (April 2022) to direct Clean Break's future anti-racism work. We have continued to work with them this year, supporting the anti-racism reporting mechanisms for our productions of *Favour* and *Hope*, and as a source of support and expertise as we continue to deepen our anti-racism practice.
- ◆ **Inspirit** ([www.inspirit-training.org.uk](http://www.inspirit-training.org.uk)) a service user-led organisation, have become experts in helping local authorities and organisations in all aspects of service user involvement, participation, and co-production. Their Director of Learning and Development, Linda Bush, has supported the establishing of Clean Break's Members Advisory Group, to ensure that Members voice is more prominent within the organisation. We have continued to work with Linda throughout 2022-23, to build the infrastructure and embed reflective practice into our approach (see further information under Members Advisory Group below) and are grateful for her flexible and empathetic style.

**ACTIVITIES** (continued)

**Operations and administration** (continued)

**Staff, advisers and volunteers** (continued)

- ◆ **Silver Sea Insight** is a consultancy for the arts and culture sector specialising in audience research, data and CRM projects. Working with Liz Pagett, we are reconfiguring how we use Salesforce to ensure that our team are better equipped and trained to capture and hold the data needed to illustrate our impact in relation to our Theory of Change.

Our volunteers helped to sustain our work this year and are a vital part of how we deliver our ambitions. We were supported by 46 volunteers working 1,265 hours across the year (2022: 38 volunteers offered 1,226 hours support). Our volunteers supported a range of projects including the delivery of our **Members Programme**, the **Limitless** Festival, **Catch** rehearsals as an Assistant Director, and **Catch** design process; delivered Art/Drama Therapy to Members; cooked meals for Members, cared for our courtyard garden and supported our administration. Our volunteers are led and supported by our experienced Volunteer Manager.

**Members Advisory Group**

A group of Members have met fortnightly through most of 2022, led by Linda Bush from Inspirit and supported by the Members team. They have established ways of working, agreed terms of reference and desired outcomes for the group and the organisation. Other achievements include co-creating a Social Media policy with our press consultant and contributing to our annual Away Days with the Board. Since 2023 the group has moved to monthly meetings, chaired internally, and will shortly be welcoming in new members, and strengthening its relationship with our trustees, with a representative in attendance at future Board meetings.

**Sustainability**

Sustainability continues to be central to our work, from how to sustain our Members engagement, our staff and their resilience, our finances, and our building, as well as our ability to affect change within our organisation and within society in relation to social and climate justice.

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

While climate change continues to be an urgent concern, the continued closure of our building limited progress. We had the opportunity to assess what positive changes we could make to the building in the autumn, as part of our successful application to Arts Council England for a capital investment grant. Over the coming three years, we will audit and invest in changes to our building's infrastructure that will improve our environmental sustainability and accessibility as well.

**ACTIVITIES** (continued)

**Operations and administration** (continued)

**Sustainability** (continued)

Equality, diversity, and inclusion are deeply embedded in our mission, values and all activities. We continue to invest in and progress our anti-racism practice, led by the action plan we agreed in April 2022. Our team is held to account by a working group that includes Members, staff and trustees; and our Joint CEOs report quarterly on our progress to our whole community. We have accomplished much in our plans this year including agreeing a guide to preferred language to describe identities of those from the global majority, external reporting systems for our artistic projects, team sessions dedicated to exploring race and racism, commissioning a pay review, committing to work led by Black and global majority artists and more.

This chart illustrates our diversity as of 31 March 2023 and includes some benchmarking from Arts Council England, the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust published twice annually) and UK ethnicity data from the 2021 census. The disproportionate number of Black and minoritised women in the penal system compared to the general population clearly indicates the systemic challenge of racism that needs addressing.

Report of the Board Year to 31 March 2023

Workforce Statistics 2022/23	Freelancers	Staff	Trustees	Volunteers		Industry Statist		
	38/83	28/28	9/10	44/44		Arts (ACE) workforce (21/22 data)	Women in the prison system	
<i>Diversity Measure</i>	46% response	100% response	90% response	100% response				
Ethnicity	% of those surveyed							
Asian	3%	4%	0%	5%		14%  (listed as BAME)	3.3%	
Black	11%	25%	22%	11%			7.2%	
Mixed or multiple background ethnic	16%	18%	33%	9%			4.9%	
White British or Irish	47%	29%	33%	39%			51%	83.4%
White Other	13%	25%	11%	30%			6%	
Other ethnic group (Arab/Latinx)	5%	0%	0%	5%			-	0.7%
Prefer not to say	5%	0%	0%	2%			4%	0.5%

Report of the Board Year to 31 March 2023

Workforce Statistics 2022/23	Freelancers	Staff	Trustees	Volunteers	Industry Statist	
					Arts (ACE) workforce (21/22 data)	Women in the prison system
<i>Diversity Measure</i>						
<b>Disability &amp; mental health</b>						
Disabled or having long-term disability including mental health	42%	39%	11%	70%	7%	Not available
Identify as neurodivergent	29%	18%	11%	18%	Not available	Not available
<b>CJS experience</b>						
Personal experience of the criminal justice system	37%	11%	33%	16%	Not available	100%

We are committed to publishing this information publicly.

**ACTIVITIES** (continued)

**Operations and administration** (continued)

***Sustainability*** (continued)

Keeping women's voices at the heart, ensuring that our Members' voices are those amplified and central is vital to our sustainability. Our ambition to have Members involved across all areas of company life and represented in decision making structures continues to strengthen.

**The Future**

As we write this report, we are embarking on our new strategic plan for the next 3 years. We have reviewed and refreshed our strategic aims, values and priorities for the period and are energised to accomplish our ambitions.

We will continue to lead with compassion and courage to make positive change in the sectors we work in and for the women we work with. We are proud to have secured the renewal of our Arts Council England National Portfolio funding, which illustrates the value of our work within the national arts ecology and our alignment to their new strategy, Let's Create.

Anti-racism is now firmly placed as non-negotiable in our practice and partnerships, and this will become increasingly evident in all areas. We are proud to have attained a Silver Quality Mark from One Small Thing in recognition of our trauma-informed practices in March 2023. This is a significant achievement and brings to light the practice that runs through all of our work – which will strengthen over the following years.

We are excited by the artists we have under commission and will continue to invest in fresh voices, trialling new approaches to how we commission writers to make greater strides towards transparency and equity. Our digital work will take a further step change as we participate in the Bloomberg Philanthropies Digital Accelerator Programme, helping us to realise an online knowledge hub which will give audiences new access into our processes and share our output on a global scale.

As ever we will collaborate with new and existing theatre partners to co-produce outstanding and courageous theatre on a national scale amplifying the stories and voices of women, engaging audiences in dialogue which foregrounds the need for systems change. Ultimately, we want our impact to be strong and sustained, for Members, for women in prison and their families and communities, for our team, and for the sectors we work in.

The year ahead will see us co-producing with National Theatre, investing in the capital improvements for our building and rebalancing our financial stability through our commercial income generation ambitions.

## FINANCE AND FUNDING

### Overview

Total income for the year was £967,203, an expected decrease from the previous year's £1,064,744 (10% lower). Fundraised income from Donations and Legacies made up 82% of income, compared with 86% in 2021/22 (2021: 96%).

- ◆ 2022/23 had a planned deficit budget to utilise the £114,000 in designated funds brought forward, being unrestricted income specifically designated towards activities in this year (2022: £264,589), and £127,554 in brought forward restricted funds (2022: £211,599).
- ◆ Income from charitable activities rose this year to £153,388 (2022: £114,625) illustrating the shift to rebuilding a more diversified income generation sourcing.
- ◆ Opening unrestricted reserves in the general fund were £319,711; and over the course of the year spent down £176,083 to support cost-of-living needs for staff and Members, impact on budgets relating to the rise in inflation and shortfalls in income generation across voluntary and earned sources.

Total expenditure for the year was £1,243,068 (2022: £1,224,736), in a return to a more usual level of operation post-pandemic.

- ◆ We invested at a similar level in delivering our charitable activities, however there was a shift this year away from our Research & Leadership projects toward Productions & Production Pipeline investment.
- ◆ Costs of raising funds decreased to £134,040 (2022: £157,152), due to vacancies in year.

With lower income and increased costs, the result was an in-year deficit of (£275,865).

We budgeted for an in-year deficit, as we had in the previous financial year, to make use of the brought forward designated and restricted funds at the start of the year and all income expected to be received in-year.

However, the post-pandemic impact on the financial landscape combined with record high inflation meant that we were unable to achieve our income generation plans while contending with rapidly increasing prices across all areas.

The brought forward designated activities fund of £114,000 was spent in full during the year, as was the brought forward restricted funds of £127,554. We were able to realise several postponed projects in this year, such as Inspiring Futures which saw us working in prison with women again more freely.

At the year end, the charity had £153,016 in restricted funds towards activities budgeted for 2023/24 as a result of new multi-year grants secured in year. Trustees have designated £3,000 from unrestricted funds towards the year ahead to realise one delayed project with Housing for Women.

## **FINANCE AND FUNDING** (continued)

### **Overview** (continued)

The impact on the unrestricted reserves position was monitored by the Trustees and Senior Team, and a plan to rebuild these over the coming 5 years has been agreed internally as the current level £143,628 is below our target of £250,000 to be held in our general fund.

### **Income**

#### ***Income from donations and legacies***

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

Income from donations and legacies totaled £789,108, a shortfall against target which was a result of several of our multi-year agreements coming to an end and funders taking a hiatus to review strategies following the pandemic. We also struggled with staff capacity, due to natural turnover of staff, which exacerbated our ability to grow our fundraised income, particularly from individuals.

In contrast, there were some significant successes. We secured funding from Arts Council England for a 3-year building project to make our studios more accessible and environmentally sustainable. We joined the second cohort of the Bloomberg Philanthropies Digital Accelerator Programme with a 2-year grant to develop a 'Knowledge Hub' on our website. We renewed our relationships with National Lottery Community Fund, City Bridge Trust and Backstage Trust for further multi-year periods. We ran a successful Big Give Christmas Challenge campaign, raising £36,519, and were successful in renewing our Arts Council NPO status for a further 3 years. We also spent the year re-building relationships and putting the groundwork in place to start the new financial year in a strong position (65% of 23/24 income secured.)

We are incredibly grateful to the regular funders who continued to support our work in 2022/23 and those new supporters who are helping to secure our future.

Our immense thanks as ever to our development committee and the development team who worked tirelessly, despite the many challenges of the year, to respond to the opportunities that were presented through the year from existing funders and new supporters.

#### ***Income from charitable and other activities***

Our effort to rebuild our earned income this year was not realised, and this had an impact on our bottom line. Earned income is usually generated from ticket sales and other production income, fees for delivering work and training, and through hiring our space in our building.

All of these income streams began to recover this year, albeit much more slowly than anticipated. We are still analysing our shortfall but recognise that we will need to invest in expertise and capacity if we are to see success in this area of our business model for the future.

**FINANCE AND FUNDING** (continued)

**Income** (continued)

***Income from charitable and other activities*** (continued)

Our charitable activities earned £153,388 (2022: £114,625; 2021: £55,281) showing a positive trend in rebuilding our activities. We found that our income from hires and training were slow to build, in part due to cautious client responses to bookings.

**Expenditure**

***Direct Expenditure on raising funds***

Expenditure on raising funds decreased to £134,040 (2022: £147,245, predominantly due to decreased staffing costs with vacancies in the team. Events costs rose to £4,690 with the return to producing in London which enabled us to host more readily, were minimal in both years, with a focus on low cost, digital events (2022: £171; 2021: £764).

***Direct Expenditure on charitable activities***

Direct costs of delivering against our charitable activities totalled £506,065 (2022: £539,448) this year.

Direct spend on theatre productions and related engagement activity increased including one major live production in the summer (Favour) and a touring sector play in the spring (Catch); there was also investment in a new digital production (Hope) which will be distributed in 2023/24.

Direct costs of Research & Leadership activities decreased compared with the previous years to £30,678 (2022: £100,372, 2021: £57,878, 2020: £61,437). While we didn't have a major research project running, we did engage in several smaller projects and began to see more of the outcomes relating to the Women, Theatre, Justice project be delivered from the previous investment.

Direct costs of delivering our Members Programme and related support services increased this year to £216,537 (2022: £204,371). This increase related to the delivery of additional activities this year, such as the first co-created Members Festival, Limitless, and the new Playwright Pathways programme delivered with Royal Court Theatre.

Direct costs of delivering projects for women's centres and prisons rose this year as access to women in more restricted environments began to ease. This year we invested £32,743 in delivering to women's centres in London (2022: £24,035), and we are pleased to have the contracts confirmed for delivering this work through until spring 2025 with our partners Advance Charity and Women in Prison. The cost of the delivery of creative activities in prisons rose to £28,924 (2022: £9,103) including a return to residencies connecting women in prison with writers and creative staff, and the realisation of the much-delayed project Inspiring Futures which saw a play created in prison which was then transformed into a radio drama in partnership with Prison Radio.

**FINANCE AND FUNDING** (continued)

**Expenditure** (continued)

**Staff costs**

Total staff costs (Note 10), including core support from freelance consultants, were £799,543 (2022: £744,534), and full-time equivalent headcount of 21.

There was turnover in the year, particularly in the management team, which resulted in some vacancies and interim freelance staff support being brought in for a cost of £7,130 in the year.

Staff were awarded a cost-of-living inflationary rise in salaries of 2% in the spring, and then Trustees also awarded a one-time payment to ease the impact of inflation in November which was equal to a further 2% of the salary budget but offered with parity to salaried staff as a discretionary one-off payment; with a smaller award offered to those staff with wages linked to London Living Wage as the decision was taken to increase their rate of pay in November with the rise recommended rates rather than wait until spring as is the usual practice. The second award was funded through unrestricted reserves specifically.

**Support costs**

Support costs overall increased this year to £637,282 (2022: £518,491, 2021: £476,542). This is in part in relation to the rising costs linked to inflation, the cost-of-living crisis and fuel pricing.

Organisational change costs include Clean Break's focus on anti-racist practice, member involvement and impact measurement, and from this year also our investment from the Bloomberg Accelerator Programme – which includes a new staff role supporting the project.

**Reserves**

Clean Break's trustees review quarterly and revise the charity's reserves policy annually in light of the charity's financial position, planned activities and the financial risks ahead. The policy as included has been updated to reflect current needs.

The Board agreed that the reserves target for the charity is to maintain a minimum of £250,000 in free reserves to support the charity, being equivalent to 3 months operating costs (2022-23 this was £244k).

These reserves are also considered in relation to the following financial risks:

- ◆ Funds to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income.
- ◆ £150,000 contingency against income targets not yet met for the year ahead, across all sources of income generation.
- ◆ £50,000 held to cover unforeseen expenditure beyond contingencies built into annual budgets. This would include the cost of covering unexpected long term staff absence, or the cost of urgent, unplanned maintenance or repairs to our building.

Should reserves be utilised, then a plan to rebuild them will be implemented without delay.

**FINANCE AND FUNDING** (continued)

**Reserves** (continued)

Trustees will review reserves levels at least quarterly and this policy annually.

As at 31 March 2023, Clean Break has free unrestricted cash reserves (general funds) of £143,628 which is below our target level of £250,000 (2022: £319,711). The current financial outlook does not support contributing to these in 2023/24, and so a plan to rebuild these over the following 4 years will be implemented from April 2024.

**Going concern**

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

Trustees have discussed the impact on the charity and the sectors it operates in of society recovering from the pandemic, the conflict in Europe and current cost-of-living crisis, in the context of the charity's resources, policies, processes and plans for the twelve months ahead.

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

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly (see Risk Management section below).

Some key external risk factors that have been considered in relation to going concern include:

- ◆ hugely competitive fundraising landscape, with potentially less funding available for the sectors we operate in;
- ◆ donor fatigue, with numerous emergency appeals relating to significant European and global events in recent years;
- ◆ slow return to "normal" post pandemic impacting the generation of earned income, especially from hires;
- ◆ increased cost-of-living and inflation affecting ability to recruit and retain staff, and increased overhead costs, especially those related to the running of a building; and
- ◆ changes to the sectors we operate in resulting from the above, impacting partnerships we rely on for income and delivery.

**FINANCE AND FUNDING** (continued)

**Going concern** (continued)

Trustees note that the strategic rebuilding of multi-year funding relationships over the year has improved the income outlook. At the time of writing, 72% of our fundraising target for the financial year ahead has been achieved, compared with 43% this time last year.

Despite the significant challenges of this landscape, Clean Break has demonstrated in the past years that the charity is able to manage the financial risks resulting from a difficult and changing external environment effectively, through careful planning, regular reforecasting and continuous risk assessment, supported by adequate free reserves, an overdraft facility if necessary, and ongoing good relationships with its core funders.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2023, should be prepared on a going concern basis.

**Risk management**

Risk management remains a key consideration as all charities are navigating an uncertain world.

Trustees returned to their regular quarterly meetings, with risk management a standing agenda item.

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

Key financial risks this year - namely lower income from earned sources and a challenging fundraising landscape as we shift from emergency funding to funding during a cost-of-living crisis - were mitigated through:

- ◆ strict financial controls, especially around expenditure;
- ◆ pre-approved access to an overdraft facility of £100,000 to cover short-term cash needs if necessary (not used in 2021/22 or 2022/23);
- ◆ ongoing review and risk assessment of anticipated activities with reforecasting of budgets and cashflows throughout the year;
- ◆ maintaining good communication with funders, and renewing multi-year grants coming to their end; and
- ◆ utilising reserves.

## **FINANCE AND FUNDING** (continued)

### **Risk management** (continued)

Looking ahead, risks around income generation are high. Income targets for 2023/24 are ambitious and need to be met to balance the increasing operating costs of the current economic climate. To mitigate the risks, we are implementing a phased budget approach to ensure a high level of control over committing to expenditure which, combined with rigorous internal financial controls will see us maintain reserves and our budget envelope for the year.

Despite the uncertainties ahead, Clean Break has weathered uncertain years in the past and we feel capable of addressing the challenges that face us.

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum liability of members in the event of a winding up is £1. At 31 March 2023 there were 9 members who are all Directors of the company.

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

### **Members of the Board**

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

Each member of the Board has taken responsibility for monitoring the charity's activities in specific operational areas and attention is paid to the skills mix to ensure that the Board has the necessary skills required to contribute fully to the charity's development. The Board proactively plans for succession; recruiting new trustees in anticipation for the July AGM retirement of those at the end of their service. This year we openly recruited 5 trustees who will be appointed on 25 July 2023. We were delighted to have a very strong interest in our open recruitment, and thank trustees Alison Jefferis, Rania Jumaily and Alex Rowse and Member artist Sarah Jane Dent for supporting the executive team in the process.

We are deeply grateful to Tanya Tracey who will be retiring this year. Having served on the Board for 9 years, with the past two years in the role of Co-Chair, her leadership has been transformational for our governance. She has particularly influenced our work on anti-racism and lived experience in leadership and decision making.

The Board met 4 times in 2022/23, these meetings were hybrid to accommodate flexibility and it was wonderful to bring the group together in person. In addition to meetings, the trustees engaged in additional sessions to progress our work around anti-racism, co-creation, leadership review, refreshing our strategy and theory of change. We hosted 2 away days with trustees: the first engaging with our community and strategy for the next period; and the second to consider how we work together and the leadership structure for the future.

**STRUCTURE, GOVERNANCE AND MANAGEMENT** (continued)

**Members of the Board** (continued)

The Finance Committee welcomed new leadership with Emily Ashton taking up the role of Chair from July 2022. Trustees who participated in the committee meetings throughout the year included: Alex Rowse and Alison Frater, Co-Chair of the Board.

Clean Break has a Development Committee chaired by trustee Alison Jefferis. We are grateful for the commitment of non-trustee volunteers on the Development Committee : Tracey Abayeta, Honour Bayes, Elise Brown, Sarah Jane Dent, Sophie Fiori, Sharon Heyman, Catherine Hinwood, Sarah Jeffs, Gillian Jones, Rebecca Urang and Sara Watson. The role of all these women in helping us achieve our development targets is appreciated.

As mentioned in describing our activities during this report, we are especially grateful to our Patrons this year who have gone above and beyond to support our work and our Members. We are sad to see Tanya Moodie step down from this role for personal reasons and thank her for her involvement and support, which we know will be ongoing.

**Key management personnel**

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Executive Team (two Joint Artistic Directors and Executive Director, also being Joint CEOs) and the Senior Management Team (Head of Participation, Head of Finance & Operations, Head of Development & Communications).

There was a change in key management personnel this year with the departure of one of the Joint Artistic Directors in August and later the Head of Finance & Operations in October, both to take up roles in other arts organisations. A thorough review of the leadership structure was undertaken, engaging our community of Members, artists, staff and trustees with support from Despina Tsatsas as a critical friend. An interim leadership model was implemented from July 2022, with the remaining two joint CEOs increasing their working hours and the Head of Participation stepping up as interim Deputy CEO from September. From July 2023, this structure will be made permanent as the new Executive team, and they will be supported by heads of department including a new artistic role to be recruited for 2024, as the Senior Leadership Team.

There is a Pay and Pay Review Policy which sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board annually and if approved is awarded to all staff who have completed their probationary period.

As detailed earlier in this report, in 2022/23 a cost-of-living increase of 2% was awarded to all staff who had completed their probation period or been in new posts for more than six months. This was determined in relation to Public Sector Pay awards, and the trustees note that it is well below inflation at present. As the year progressed and the cost-of-living crisis deepened with rising inflation, the trustees agreed that an additional cost of living payment to staff would be an appropriate use of reserves. £15k was put towards a discretionary one-off payment to staff, a mid-year increase in pay for those who are paid in relation to London Living Wage and some funds put to vouchers for Members to alleviate hardship.

**STRUCTURE, GOVERNANCE AND MANAGEMENT** (continued)

**Key management personnel** (continued)

Clean Break is accredited with the Living Wage Foundation and committed to fair pay as an ITC Ethical Manager as well.

The trustees and senior staff determined that a review of this policy and a benchmarked pay equity review were necessary. Clean Break engaged QCG to conduct a pay review, with the results having been delivered in April 2023. These will be considered, and a new pay policy framework devised to support the team with transparent work levels and rewards.

**Statement of the members of the Board's responsibilities**

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

Company law requires the members of the Board to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure of the charitable company, for that period.

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

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

The members of the Board are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**Report of the Board Year to 31 March 2023**

**STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)**

**Statement of the members of the Board's responsibilities (continued)**

Each of the Board members confirms that:

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

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

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

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



Co-Chairs of the Board      Alison Frater

Date: *25 July 2023*

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

**Opinion**

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2023 which comprise the consolidated statement of financial activities, the consolidated and charitable company balance sheets, the consolidated statement of cash flows, the principal accounting policies and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) (United Kingdom Generally Accepted Accounting Practice), including FRS 102, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

In our opinion, the financial statements:

- ◆ give a true and fair view of the state of the group's and of the charitable parent company's affairs as at 31 March 2023 and of the group's income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Companies Act 2006.

**Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

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

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

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

## **Independent auditor's report** Year to 31 March 2023

### **Other information**

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

### **Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

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

### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the group and the charitable parent company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

**Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the director of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the charitable parent company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or the charitable parent company or to cease operations, or have no realistic alternative but to do so.

**Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

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

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

**Auditor's responsibilities for the audit of the financial statements (continued)**

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

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

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

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

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

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

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

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

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

**Independent auditor's report Year to 31 March 2023**

**Use of report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

*Buzzacott LLP*

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

*9 August 2023*

## Consolidated statement of financial activities Year to 31 March 2023

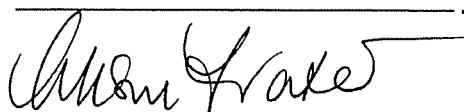
	Notes	Unrestricted funds £	Restricted funds £	2023 Total funds £	Unrestricted funds £	Restricted funds £	2022 Total funds £
<b>Income and expenditure</b>							
<b>Income from:</b>							
Donations and legacies	1	416,119	372,989	789,108	368,215	547,800	916,015
Charitable activities	2	153,388	—	153,388	71,125	43,500	114,625
Other	3	24,707	—	24,707	34,104	—	34,104
<b>Total income</b>		<b>594,214</b>	<b>372,989</b>	<b>967,203</b>	<b>473,444</b>	<b>591,300</b>	<b>1,064,744</b>
<b>Expenditure on:</b>							
Raising funds	5	134,040	—	134,040	157,152	—	157,152
Charitable activities	6	771,177	314,263	1,085,440	425,594	623,236	1,048,830
Other	7	23,588	—	23,588	18,754	—	18,754
<b>Total expenditure</b>		<b>928,805</b>	<b>314,263</b>	<b>1,243,068</b>	<b>601,500</b>	<b>623,236</b>	<b>1,224,736</b>
<b>Net (expenditure) income before transfers</b>		<b>(334,591)</b>	<b>58,726</b>	<b>(275,865)</b>	<b>(128,056)</b>	<b>(31,936)</b>	<b>(159,992)</b>
Gross transfers between funds	16, 17	33,264	(33,264)	—	52,109	(52,109)	—
<b>Net movement in funds and net (expenditure) income</b>	9	<b>(301,327)</b>	<b>25,462</b>	<b>(275,865)</b>	<b>(75,947)</b>	<b>(84,045)</b>	<b>(159,992)</b>
<b>Reconciliation of funds:</b>							
Fund balances brought forward at 1 April 2022		1,116,688	127,554	1,244,242	1,192,635	211,599	1,404,234
<b>Fund balances carried forward at 31 March 2023</b>		<b>815,361</b>	<b>153,016</b>	<b>968,377</b>	<b>1,116,688</b>	<b>127,554</b>	<b>1,244,242</b>

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

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

**Balance sheets** Year to 31 March 2023

	Notes	Group		Charity	
		2023 £	2022 £	2023 £	2022 £
<b>Fixed assets</b>					
Tangible assets	13	668,733	682,977	668,733	682,977
Investments	14	—	—	1	1
		<b>668,733</b>	<b>682,977</b>	<b>668,734</b>	<b>682,978</b>
<b>Current assets</b>					
Debtors	15	86,311	134,986	86,377	135,024
Cash at bank and in hand		304,436	531,230	304,369	531,191
		<b>390,747</b>	<b>666,216</b>	<b>390,746</b>	<b>666,215</b>
<b>Creditors:</b> amounts falling due within one year	16	<b>(91,103)</b>	<b>(104,951)</b>	<b>(91,103)</b>	<b>(104,951)</b>
<b>Net current assets</b>		<b>299,644</b>	<b>561,265</b>	<b>299,643</b>	<b>561,264</b>
<b>Total net assets</b>		<b>968,377</b>	<b>1,244,242</b>	<b>968,377</b>	<b>1,244,242</b>
<b>Represented by:</b>					
<b>The funds of the charity</b>					
Restricted funds	17				
. Restricted income funds		153,016	127,554	153,016	127,554
Unrestricted funds	18				
. General fund		143,628	319,711	143,628	319,711
. Activities fund		—	114,000	—	114,000
. Housing for Women fund		3,000	—	3,000	—
. Building fund		576,215	598,757	576,215	598,757
. Tangible fixed assets fund		92,518	84,220	92,518	84,220
		<b>968,377</b>	<b>1,244,242</b>	<b>968,377</b>	<b>1,244,242</b>

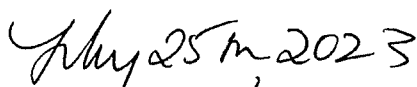


Approved by the members of the Board  
and signed on their behalf by:

Alison Frater

Member of the Board

Approved on:



Clean Break Theatre Company

Company Registration Number 2690758 (England and Wales)

## Consolidated statement of cash flows Year to 31 March 2023

	Notes	2023 £	2022 £
<b>Cash flows from operating activities:</b>			
Net cash (used in) provided by operating activities	A	(192,781)	(60,358)
<b>Cash flows from investing activities:</b>			
Purchase of tangible fixed assets		(34,013)	(66,460)
<b>Net cash used in investing activities</b>		<b>(34,013)</b>	<b>(66,460)</b>
<b>Change in cash and cash equivalents in the year</b>		<b>(226,794)</b>	<b>(126,818)</b>
<b>Cash and cash equivalents at 1 April 2022</b>	B	<b>531,230</b>	<b>658,048</b>
<b>Cash and cash equivalents at 31 March 2023</b>	B	<b>304,436</b>	<b>531,230</b>

### Notes to the statement of cash flows for the year to 31 March 2023

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

	2023 £	2022 £
<b>Net movement in funds (as per the statement of financial activities)</b>	<b>(275,865)</b>	<b>(159,992)</b>
<b>Adjustments for:</b>		
Depreciation charge	48,257	45,591
Losses on disposal of fixed assets	—	12,052
Decrease in debtors	48,675	41,594
(Decrease) increase in creditors	(13,848)	397
<b>Net cash (used in) provided by operating activities</b>	<b>(192,781)</b>	<b>(60,358)</b>

#### B Analysis of cash and cash equivalents

	2023 £	2022 £
Analyse as follows:		
Cash at bank and in hand	304,436	531,230
<b>Total cash and cash equivalents</b>	<b>304,436</b>	<b>531,230</b>

Clean Break Theatre Company does not have any borrowings or lease obligations. Net debt consists therefore of the cash at bank and in hand.

## **Principal accounting policies** Year to 31 March 2023

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

### **Basis of accounting**

These financial statements have been prepared for the year to 31 March 2023.

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

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

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

### **Basis of consolidation**

The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2023, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

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

### **Assessment of going concern**

The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed the company's operations in 2023-24 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

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

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has on-going support from its bankers and funders. At the time of finalising this report, the charity has secured 72% of its voluntary income target for the next 12 months.

## Principal accounting policies Year to 31 March 2023

### **Assessment of going concern (continued)**

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2023, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

### **Income recognition**

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

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

Legacies are included in the statement of financial activities when the charity is entitled to the legacy, the executors have established that there are sufficient surplus assets in the estate to pay the legacy, and any conditions attached to the legacy are within the control of the charity. Entitlement is taken as the earlier of the date on which either: the charity is aware that probate has or will be granted, the estate has been finalised and notification has been made by the executor to the charity that a distribution will be made, or when a distribution is received from the estate.

Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, but the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title of the asset having been transferred to the charity.

### **Expenditure recognition**

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

Expenditure comprises the following:

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

## Principal accounting policies Year to 31 March 2023

### **Allocation of support and governance costs**

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

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

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

### **Debtors**

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

### **Cash at bank and in hand**

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

### **Creditors and provisions**

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

### **Tangible fixed assets**

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

#### **a. Freehold land and buildings**

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

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

#### **b. Building improvements and refurbishment**

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

## Principal accounting policies Year to 31 March 2023

### **Tangible fixed assets** (continued)

#### c. Equipment, fixtures and fittings

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

### **Fund accounting**

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

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

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

### **Critical accounting estimates and areas of judgement**

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- ◆ estimating the useful economic life of tangible fixed assets for the purpose of calculating depreciation;
- ◆ the estimation of the value of assets disposed of in year;
- ◆ the estimate of the holiday pay accrual;
- ◆ the provision for bad and doubtful debts; and
- ◆ estimating future income and expenditure flows for the purpose of assessing going concern.

Notes to the financial statements Year to 31 March 2023

1 Income from donations

	Unrestricted funds £	Restricted funds £	2023 Total funds £
<b>General</b>			
. General donations	31,285	1,025	32,310
. The Big Give campaign donations	36,519	—	36,519
	<b>67,804</b>	<b>1,025</b>	<b>68,829</b>
<b>Statutory Grants</b>			
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Capital grant	—	39,145	39,145
. The National Lottery Community Fund	—	56,063	56,063
. Stavros Niarchos	—	20,000	20,000
	<b>220,173</b>	<b>115,208</b>	<b>335,381</b>
<b>Trusts &amp; Foundations</b>			
. 1772 Charity	2,000	—	2,000
. The AB Charitable Trust	15,000	—	15,000
. Backstage Trust	30,000	—	30,000
. The City Bridge Trust	—	25,000	25,000
. D'Oyly Carte Charitable Trust	—	5,000	5,000
. Drapers' Charitable Fund	—	10,000	10,000
. Fenton Arts Trust	—	5,000	5,000
. The Foyle Foundation	—	30,000	30,000
. Harold Hyam Wingate	—	5,000	5,000
. Inner London Magistrates	7,500	—	7,500
. Weston Jerwood Creative Bursary	—	1,256	1,256
. Maria Bjornson	—	10,000	10,000
. Mary Kinross Charitable Trust	20,000	—	20,000
. Royal Victoria Hall	—	1,500	1,500
. Swire Charitable Trust	20,000	—	20,000
. The Tallow Chandlers' Company	—	4,000	4,000
. Two Magpies Fund	15,000	—	15,000
	<b>109,500</b>	<b>96,756</b>	<b>206,256</b>
<b>Corporate Funding</b>			
. Bloomberg	—	125,000	125,000
. Charity Governance Awards	1,000	—	1,000
. Columbia Threadneedle Foundation	—	35,000	35,000
. GMS Estates Ltd	17,142	—	17,142
. Institute for Voluntary Action Research	500	—	500
	<b>18,642</b>	<b>160,000</b>	<b>178,642</b>
<b>2023 Total donations &amp; legacies</b>	<b>416,119</b>	<b>372,989</b>	<b>789,108</b>

## Notes to the financial statements Year to 31 March 2023

### 1 Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2022 Total funds £
<b>General</b>			
. General donations	42,033	1,800	43,833
. Legacy donations	15,000	—	15,000
. The Big Give campaign donations	40,227	50,700	90,927
	<u>97,260</u>	<u>52,500</u>	<u>149,760</u>
<b>Statutory Grants</b>			
. Arts & Humanities Research Council via Women, Theatre, Justice	—	1,200	1,200
- Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England and DCMS: Culture Recovery Fund Round 2	—	98,000	98,000
. Arts Council England and DCMS: Culture Recovery Fund Round 3	—	37,480	37,480
. Coronavirus Job Retention Scheme	1,640	—	1,640
. Goldsmiths, University of London	—	4,655	4,655
. London Borough of Camden: Section 106 Funds	—	40,000	40,000
. Ministry of Justice	—	51,735	51,735
. National Lottery Community Fund	—	60,000	60,000
. National Lottery Heritage Fund	—	39,050	39,050
	<u>221,813</u>	<u>332,120</u>	<u>553,933</u>
<b>Trusts and Foundations</b>			
. City Bridge Trust	—	41,667	41,667
. Esmée Fairbairn Foundation	—	50,000	50,000
. The Garrick Charitable Trust	—	3,000	3,000
. The Goldsmiths' Company Charity	15,000	—	15,000
. Inner London Magistrates' Court's Poor Box and Feeder Charity	7,000	—	7,000
. Jerwood Arts	—	21,302	21,302
. The Mary Kinross Charitable Trust	10,000	—	10,000
. Paul Hamlyn Foundation via Clinks	—	8,061	8,061
. Tallow Chandlers Benevolent Fund	—	4,000	4,000
. The Victoria Wood Foundation	—	5,150	5,150
	<u>32,000</u>	<u>133,180</u>	<u>165,180</u>
<b>Corporate funding</b>			
. Columbia Threadneedle Foundation	—	30,000	30,000
. GMS Estates Ltd	17,142	—	17,142
	<u>17,142</u>	<u>30,000</u>	<u>47,142</u>
<b>2022 Total funds</b>	<u>368,215</u>	<u>547,800</u>	<u>916,015</u>

Notes to the financial statements Year to 31 March 2023

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	2023 Total funds £
<b>Fees, ticket sales and recharges from:</b>			
<b>Production and Production pipeline</b>			
. Productions and related engagement activity	47,062	—	47,062
. Production pipeline: commissions and R&D	8,380	—	8,380
	<b>55,442</b>	<b>—</b>	<b>55,442</b>
<b>Research and Leadership activities</b>			
. Leadership activities: workshops, talks, training, mentoring	35,514	—	35,514
	<b>35,514</b>	<b>—</b>	<b>35,514</b>
<b>Members programme and other services</b>			
. Members groups, support services and related engagement activity	—	—	—
	<b>2,050</b>	<b>—</b>	<b>2,050</b>
	<b>2,050</b>	<b>—</b>	<b>2,050</b>
<b>Service level agreements from:</b>			
<b>Members programme and other services</b>			
. Members groups, support services and related engagement activity	1,200	—	1,200
. Women's Centres service delivery	35,650	—	35,650
	<b>36,850</b>	<b>—</b>	<b>36,850</b>
<b>Theatre tax relief from:</b>			
<b>Productions and Production pipeline</b>			
. Productions and related engagement activity	23,532	—	23,532
<b>2023 Total Income from charitable activities</b>	<b>153,388</b>	<b>—</b>	<b>153,388</b>
	Unrestricted funds £	Restricted funds £	2022 Total funds £
<b>Fees, ticket sales and recharges from:</b>			
<b>Production and Production pipeline</b>			
. Productions and related engagement activity	16,140	—	16,140
. Production pipeline: commissions and R&D	2,181	—	2,181
	<b>18,321</b>	<b>—</b>	<b>18,321</b>
<b>Research and Leadership activities</b>			
. Leadership activities: workshops, talks, training, mentoring	32,078	—	32,078
	<b>32,078</b>	<b>—</b>	<b>32,078</b>
<b>Members programme and other services</b>			
. Members groups, support services and related engagement activity	—	—	—
	<b>—</b>	<b>—</b>	<b>—</b>
	<b>50,399</b>	<b>—</b>	<b>50,399</b>
<b>Performance-related grants from:</b>			
<b>Members programme and other services</b>			
. Members groups, support services and related engagement activity	—	3,600	3,600
. Women's Centres service delivery	—	39,900	39,900
	<b>—</b>	<b>43,500</b>	<b>43,500</b>
<b>Theatre tax relief from:</b>			
<b>Productions and Production pipeline</b>			
. Productions and related engagement activity	20,726	—	20,726
<b>2022 Total income from charitable activities</b>	<b>71,125</b>	<b>43,500</b>	<b>114,625</b>

Notes to the financial statements Year to 31 March 2023

**3 Other income**

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Room hire	24,249	—	24,249
Sundry income	458	—	458
<b>2023 Total funds</b>	<b>24,707</b>	<b>—</b>	<b>24,707</b>
	Unrestricted funds £	Restricted funds £	2022 Total funds £
Room hire	8,312	—	8,312
Sundry income	25,792	—	25,792
<b>2022 Total funds</b>	<b>34,104</b>	<b>—</b>	<b>34,104</b>

Other income includes £nil proceeds from an insurance claim to replace water damaged flooring (2022: £25,789).

**4 Investment in trading subsidiary**

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

The net assets and liabilities of Clean Break Productions Limited at 31 March 2023 were:

	2023 £	2022 £
Current assets	23,599	20,765
Creditors: amounts falling due within one year	(23,598)	(20,764)
<b>Total net assets</b>	<b>1</b>	<b>1</b>
<b>Aggregate share capital and reserves</b>	<b>1</b>	<b>1</b>

A summary of its trading results for the period ended 31 March 2023 is shown below.

	2023 £	2022 £
Turnover	128,976	134,335
Cost of sales	(125,626)	(131,085)
<b>Gross profit</b>	<b>3,350</b>	<b>3,250</b>
Administrative expenses	(3,350)	(3,250)
<b>Operating loss</b>	<b>—</b>	<b>—</b>
Gift aid payment	(23,532)	(20,726)
Loss for the year before taxation	(23,532)	(20,726)
Taxation for the year	23,532	20,726
<b>Loss for the year</b>	<b>—</b>	<b>—</b>

## 5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fundraising costs			
. Staff costs	124,525	—	124,525
. Events	616	—	616
. Subscriptions, resources and general expenses	4,074	—	4,074
. Support costs	4,825	—	4,825
<b>2023 Total funds</b>	<b>134,040</b>	<b>—</b>	<b>134,040</b>
	Unrestricted funds £	Restricted funds £	2022 Total funds £
Fundraising costs			
. Staff costs	147,245	—	147,245
. Events	171	—	171
. Subscriptions, resources and general expenses	5,181	—	5,181
. Support costs	4,555	—	4,555
<b>2022 Total funds</b>	<b>157,152</b>	<b>—</b>	<b>157,152</b>

## 6 Expenditure on charitable activities

	Direct costs £	Support costs (note 8) £	2023 Total £
<b>Productions and Production pipeline</b>			
. Productions and related engagement activity	209,507	174,679	384,186
. Production pipeline: commissions and R&D	49,343	74,732	124,075
	<b>258,850</b>	<b>249,411</b>	<b>508,261</b>
<b>Research and Leadership activities</b>			
. Leadership activities: workshops, talks, training, mentoring	16,054	25,708	41,762
. Research and heritage activities	14,624	13,496	28,120
	<b>30,678</b>	<b>39,204</b>	<b>69,882</b>
<b>Members programmes and other services</b>			
. Members groups, support services and related engagement activity	154,870	243,457	398,327
. Women's Centres delivery	32,743	26,203	58,946
. Prison projects and other outreach	28,924	21,100	50,024
	<b>216,537</b>	<b>290,760</b>	<b>507,297</b>
	<b>506,065</b>	<b>579,375</b>	<b>1,085,440</b>

Notes to the financial statements Year to 31 March 2023

**6 Expenditure on charitable activities (continued)**

	Direct costs £	Support costs (note 8) £	2022 Total £
<b>Productions and Production pipeline</b>			
. Productions and related engagement activity	200,731	125,721	326,452
. Production pipeline: commissions and R&D	33,974	37,803	71,777
	<u>234,705</u>	<u>163,524</u>	<u>398,229</u>
<b>Research and Leadership activities</b>			
. Leadership activities: workshops, talks, training, mentoring	26,292	33,196	59,488
. Research and heritage activities	74,080	25,139	99,219
	<u>100,372</u>	<u>58,335</u>	<u>158,707</u>
<b>Members programmes and other services</b>			
. Members groups, support services and related engagement activity	171,233	264,958	436,191
. Women's Centres delivery	24,035	12,635	36,670
. Prison projects and other outreach	9,103	9,930	19,033
	<u>204,371</u>	<u>287,523</u>	<u>491,894</u>
	<u>539,448</u>	<u>509,382</u>	<u>1,048,830</u>

**7 Other expenditure**

	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
Direct costs: Room hire	18,763	—	18,763	3,285
Support costs: Room hire	4,825	—	4,825	4,555
Other costs	—	—	—	10,914
<b>2023 Total other expenditure</b>	<u>23,588</u>	<u>—</u>	<u>23,588</u>	<u>18,754</u>

There were no costs analysed as other expenditure in the current year. Other costs in the prior year relate to a loss on the disposal of water damaged flooring which was claimed on insurance (see note 3).

**8 Support costs**

	2023 £	2022 £
Support staff (note 10)	347,761	290,751
Depreciation	48,257	45,591
Governance costs	43,603	46,267
Other costs	197,661	135,882
<b>Total funds</b>	<u>637,282</u>	<u>518,491</u>

Support costs are allocated to expenditure on raising funds, expenditure on charitable activities and other expenditure (notes 5 to 7).

**Notes to the financial statements** Year to 31 March 2023

**9 Net movement in funds**

This is stated after charging:

	2023 £	2022 £
Staff costs	799,543	744,534
Auditor's remuneration (including irrecoverable VAT)		
· Statutory audit services – charity	12,524	11,724
· Statutory audit services - subsidiary	1,470	1,376
· Grant audit services - charity	—	2,752
· Corporation tax services - charity	—	1,651
· Corporation tax services - subsidiary	3,730	2,202
· VAT consultancy services – group	—	1,800
Depreciation	48,257	45,591

**10 Employees and staff costs and remuneration of key management personnel**

Staff costs during the year were as follows:

	2023 £	2022 £
Wages and salaries	704,724	656,669
Social security costs	22,464	58,642
Pension costs	65,225	21,008
	<b>792,413</b>	<b>736,319</b>
Freelance fees	7,130	8,215
	<b>799,543</b>	<b>744,534</b>

During the year, the average number of employees, expressed as average head count, was 25 (2022: 24), and as full time equivalents was 18.6 (2022: 18.8). Employee costs and employee numbers include staff on casual and variable hours contracts.

One employee earned between £60,001 and £70,000 per annum, including taxable benefits (2022: one).

Total employee costs in the prior year include £1,847 in wages and salaries paid to staff while placed on furlough leave due to the coronavirus pandemic. There were no costs in the current year. The average full time equivalent head count excluding staff on furlough leave was 18.6 (2022: 18.8).

Total staff costs includes the cost of freelance consultants engaged to supplement the core staff team, for example PR, HR and Finance support, either on an interim basis when a permanent role is vacant, or on a longer term basis where consultancy support is more suitable than an in-house role.

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

**10 Employees and staff costs and remuneration of key management personnel**  
(continued)

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel was £317,639 (2022: £331,918).

**11 Members of the Board**

During the prior year, two members of the Board received a total of £340 in event speaker fees, as approved by the other members of the Board; no such payments were made in 2023 and no other Board member received any remuneration in respect of their services.

Out of pocket travel, accommodation and childcare expenses totalling £320 (2022: £581) were reimbursed to or paid on behalf of four members of the Board (2022: three members of the Board).

**12 Taxation**

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

**13 Tangible fixed assets**

Group and charity	Freehold land and buildings £	Building improve- ments £	Equipment, furniture and fittings £	2023 Total £
<b>Cost</b>				
At 1 April 2022	1,126,999	104,683	150,559	1,382,241
Additions	—	17,866	16,147	34,013
At 31 March 2023	1,126,999	122,549	166,706	1,416,254
<b>Depreciation</b>				
At 1 April 2022	528,242	56,308	114,714	699,264
Charge for year	22,542	7,661	18,054	48,257
At 31 March 2023	550,784	63,969	132,768	747,521
<b>Net book values</b>				
At 31 March 2023	576,215	58,580	33,938	668,733
At 31 March 2022	598,757	48,375	35,845	682,977

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

Notes to the financial statements Year to 31 March 2023

**14 Investments**

	Group		Charity	
	2023 £	2022 £	2023 £	2022 £
Investment in subsidiary	—	—	1	1

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

**15 Debtors**

	Group		Charity	
	2023 £	2022 £	2023 £	2022 £
Grants receivable	24,799	84,616	24,799	84,616
Amounts owed by subsidiary undertaking	—	—	23,598	20,764
Other debtors	10,298	20,881	10,298	20,881
Theatre tax credits	23,532	20,726	—	—
Prepayments and accrued income	27,682	8,763	27,682	8,763
	<b>86,311</b>	<b>134,986</b>	<b>86,377</b>	<b>135,024</b>

**16 Creditors: amounts falling due within one year**

	Group		Charity	
	2023 £	2022 £	2023 £	2022 £
Expense creditors	24,531	24,332	24,531	24,332
Social security and other taxes	19,042	16,099	19,042	16,099
Grants received in advance	—	3,975	—	3,975
Earned income received in advance	3,194	6,020	3,194	6,020
VAT control account	9,687	4,998	9,687	4,998
Other creditors	251	1,416	251	1,416
Accruals	34,398	48,111	34,398	48,111
	<b>91,103</b>	<b>104,951</b>	<b>91,103</b>	<b>104,951</b>

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2023 £	2022 £	2023 £	2022 £
Balance as at 1 April 2022	9,995	15,900	9,995	15,900
Amount released to income	(9,995)	(15,900)	(9,995)	(15,900)
Amount deferred in year	3,194	9,995	3,194	9,995
Balance as at 31 March 2023	<b>3,194</b>	<b>9,995</b>	<b>3,194</b>	<b>9,995</b>

Notes to the financial statements Year to 31 March 2023

**17 Restricted funds**

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

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts & Humanities Research Council via Women, Theatre, Justice project <i>Research &amp; Heritage</i>	1,850	—	(1,850)	—	—
Arts Council England: Capital grant <i>Capital refurbishment project</i>	—	39,145	(15,056)	(24,089)	—
Big Give <i>Artistic Project: Hope</i>	50,700	—	(50,700)	—	—
Bloomberg <i>Digital Accelerator project</i>	—	125,000	(18,800)	—	106,200
City Bridge Trust <i>Staff costs: Head of Participation</i>	—	25,000	(25,000)	—	—
Columbia Threadneedle Foundation <i>Member activities</i>	—	35,000	(35,000)	—	—
D'Oyly Carte Charitable Trust <i>Member activities</i>	—	5,000	(5,000)	—	—
Drapers' Charitable Fund <i>Member activities</i>	—	10,000	(10,000)	—	—
Fenton Arts Trust <i>Artistic Project: Catch</i>	—	5,000	(5,000)	—	—
The Foyle Foundation <i>Core costs</i>	—	30,000	(30,000)	—	—
The Garrick Charitable Trust <i>Production pipeline</i>	1,767	—	(1,767)	—	—
Harold Hyam Wingate <i>Writers' progression/development</i>	—	5,000	(5,000)	—	—
Individual donations for specified purposes <i>incl Members theatre trips</i>	789	1,025	(1,192)	—	622
Weston Jerwood Creative Bursary <i>Staff costs: Participation Associate</i>	—	1,256	(1,256)	—	—
Maria Bjornson <i>Artistic Project: Favour</i>	—	10,000	(10,000)	—	—
MOPAC via Advance Minerva and Women In Prison <i>Women's Centre activities</i>	4,935	—	(4,935)	—	—
The National Lottery Community Fund <i>Member activities, infrastructure &amp; equipment</i>	46,406	56,063	(64,600)	(9,175)	28,694
Paul Hamlyn Foundation via Clinks <i>Artistic Project: Inspiring Futures</i>	15,957	—	(15,957)	—	—
Royal Victoria Hall <i>Artistic Project: Favour</i>	—	1,500	(1,500)	—	—
Stavros Niarchos Foundation <i>Member activities</i>	—	20,000	(2,500)	—	17,500
Tallow Chandlers Benevolent Fund <i>Member activities</i>	—	4,000	(4,000)	—	—
Victoria Wood Foundation <i>Member activities, writers circle</i>	5,150	—	(5,150)	—	—
	127,554	372,989	(314,263)	(33,264)	153,016

Notes to the financial statements Year to 31 March 2023

17 Restricted funds (continued)

Group and charity	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
AHRC via Women, Theatre, Justice project <i>Research &amp; Heritage</i>	17,315	1,200	(16,665)	—	1,850
Arts Council England and DCMS: Culture Recovery Fund Round 2 <i>Covid-19 response &amp; recovery</i>	—	98,000	(89,042)	(8,958)	—
Arts Council England and DCMS: Culture Recovery Fund Round 3 <i>Covid-19 response &amp; recovery</i>	—	37,480	(37,480)	—	—
Big Give <i>Productions &amp; digital</i>	—	50,700	—	—	50,700
City Bridge Trust <i>Core salary</i>	5,677	41,667	(47,344)	—	—
Columbia Threadneedle Foundation <i>Member activities</i>	5,876	30,000	(35,876)	—	—
Esmée Fairbairn Foundation <i>Productions</i>	—	50,000	(50,000)	—	—
The Evan Cornish Foundation <i>Prison projects</i>	3,114	—	(3,114)	—	—
The Garrick Charitable Trust <i>Production pipeline</i>	—	3,000	(1,233)	—	1,767
Individual donations for specified purposes <i>incl Members theatre trips</i>	500	1,800	(1,511)	—	789
Goldsmiths, University of London <i>Prison projects</i>	—	4,655	(4,655)	—	—
Jerwood Arts <i>Production pipeline &amp; staff salaries</i>	—	21,302	(21,302)	—	—
London Borough of Camden <i>Member activities</i>	—	3,600	(3,600)	—	—
London Borough of Camden: Section 106 funds <i>Fixed assets &amp; salaries</i>	—	40,000	(26,047)	(13,953)	—
London Community Foundation (Waves 2 & 3) <i>Covid-19 response &amp; recovery</i>	7,276	—	(7,276)	—	—
Ministry of Justice <i>Overheads</i>	—	51,735	(51,735)	—	—
MOPAC via Advance Minerva & WIP <i>Women's Centre activities</i>	9,356	39,900	(44,321)	—	4,935
The National Lottery Community Fund <i>Member activities, infrastructure &amp; equipment</i>	141,145	60,000	(132,769)	(21,970)	46,406
The National Lottery Heritage Fund <i>Research &amp; Heritage</i>	—	39,050	(31,822)	(7,228)	—
Paul Hamlyn Foundation via Clinks <i>Prison projects</i>	8,061	8,061	(165)	—	15,957
Stavros Niarchos Foundation <i>Member activities</i>	13,279	—	(13,279)	—	—
Tallow Chandlers Benevolent Fund <i>Member activities</i>	—	4,000	(4,000)	—	—
Victoria Wood Foundation <i>Member activities</i>	—	5,150	—	—	5,150
	<u>211,599</u>	<u>591,300</u>	<u>(623,236)</u>	<u>(52,109)</u>	<u>127,554</u>

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

**Notes to the financial statements** Year to 31 March 2023

**17 Restricted funds** (continued)

Fund balances held at 31 March 2023 towards the specified purposes are expected to be spent in the next financial year.

Transfers between funds represent:

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

**18 Unrestricted funds**

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2023 £
General fund	319,711	609,214	(829,805)	44,508	143,628
Activities fund	114,000	—	(114,000)	—	—
Housing for Women fund	—	—	—	3,000	3,000
Land and Buildings fund	598,757	—	—	(22,542)	576,215
Tangible fixed assets fund	84,220	—	—	8,298	92,518
	<b>1,116,688</b>	<b>609,214</b>	<b>(943,805)</b>	<b>33,264</b>	<b>815,361</b>

Group and charity	At 1 April 2021 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2022 £
General fund	253,886	473,444	(336,911)	(70,708)	319,711
Activities fund	264,589	—	(264,589)	114,000	114,000
Land and Building fund	630,668	—	—	(31,911)	598,757
Tangible fixed assets fund	43,492	—	—	40,728	84,220
	<b>1,192,635</b>	<b>473,444</b>	<b>(601,500)</b>	<b>52,109</b>	<b>1,116,688</b>

The designated Activities fund was created in 2021 and represents the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead. Having spent this as planned in 2022-23, a new designated Housing for Women fund was created in the year towards a project that has a delayed completion.

Transfers between funds represent:

Funds set aside specifically towards activities in the next financial year (transfer from General fund to Activities fund).

Annual depreciation charged on the building and tangible fixed assets (transfer from Other fixed assets fund and Land & Buildings fund to General fund).

**18 Unrestricted funds (continued)**

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

**19 Analysis of net assets between funds**

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2023 £
Fund balances at 31 March 2023						
Are represented by:						
Tangible fixed assets	—	—	576,215	92,518	—	668,733
Net current assets	143,628	3,000	—	—	153,016	299,644
<b>Total net assets</b>	<b>143,628</b>	<b>3,000</b>	<b>576,215</b>	<b>92,518</b>	<b>153,016</b>	<b>968,377</b>

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2022 £
Fund balances at 31 March 2022						
Are represented by:						
Tangible fixed assets	—	—	598,757	84,220	—	682,977
Net current assets	319,711	114,000	—	—	127,554	561,265
<b>Total net assets</b>	<b>319,711</b>	<b>114,000</b>	<b>598,757</b>	<b>84,220</b>	<b>127,554</b>	<b>1,244,242</b>

**20 Liability of members**

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

**21 Related party transactions**

Alison Jefferis, Member of the Board and Chair of the Development Committee was Chair of Columbia Threadneedle Foundation (CTF) and Head of Corporate Affairs at the Foundation's parent company, Threadneedle Asset Management Holdings Ltd (TAMH Ltd) until May 2022. During the year ended 31 March 2023, Clean Break received £450 + VAT in sales income from TAMH Ltd invoiced in 2021/22 (2022: £30,000 corporate donations from CTF and £20,850 in sales income from TAMH Ltd). All transactions were conducted at arms' length.

**Notes to the financial statements** Year to 31 March 2023

**21 Related party transactions** (continued)

No Trustees received payments for services this year as disclosed in Note 11 (2022: two Trustees, Amanda Richardson and Ellie Kendrick received a total of £340 for event speaker services).

Members of the Board, the Development Committee, the Executive Team and Senior Management Team made donations with a total value of £3,753 during the year (2022: £6,884).

## Section 37 Statement Year to 31 March 2023

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

This statement also includes unspent balances brought forward at 1 April 2022, the amounts used during the year and the balances carried forward at 31 March 2023.

Donor	Purpose	At 1 April 2022 £	Income £	Expenditure and transfers £	At 31 March 2023 £
London Borough of Camden: Section 106 funds	Essential building maintenance and related staffing costs (included in Note 1 and Note 6 to the accounts)	—	40,000	(40,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme - Health & Wellbeing group (included in Note 2 and Note 6 to the accounts)	—	40,000	(40,000)	—

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

The comparative statement for the year ended 31 March 2022 is as follows:

Donor	Purpose	At 1 April 2021 £	Income £	Expenditure and transfers £	At 31 March 2022 £
London Borough of Camden: Discretionary Grant Fund for business	To compensate for loss of income against ongoing fixed building costs (included in note 1 and note 6 to the accounts)	—	40,000	(40,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

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

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

