

BLAST THEORY

LIMITED BY GUARANTEE

Report of the Trustees
and Unaudited Financial Statements
for the year ended 31 March 2022

Registered Company Number: 03162239 (England and Wales)
Registered Charity Number: 1053343

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FOR THE YEAR ENDED 31ST MARCH 2022

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The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) [effective 1 January 2019].

OBJECTIVES AND ACTIVITIES

Objectives and aims

Blast Theory make interactive art to explore social and political questions. The group's work places the public at the centre of unusual and sometimes unsettling experiences, to create new perspectives and open up the possibility of change.

Led by Matt Adams, Ju Row Farr and Nick Tandavanitj, the group draw on popular culture and new technologies to make performances, games, films, apps and installations.

Significant activities

Our main achievements for the year were:

- We premiered three short films online exploring the effects of violence in army life called *Between The Rubber And The Fist* in April 2021.
- After redeveloping *Rider Spoke* as an app in 2020, we relaunched the work at Brighton Festival in May 2021. *Rider Spoke* was presented in 10 locations in 2021/22, from rural Norfolk to ACMI in Melbourne, Australia.
- *A Cluster Of 17 Cases*: Online premiered at the Contagion exhibition at Science Gallery Bengaluru and returned as part of Cooper Hewitt's Design and Healing: Creative Responses to Epidemics exhibition in New York. The New York Times called it "nerve-shredding".
- Matt Adams was selected as an Associate Artist for IN SITU, the pan-European network for public art.
- Three new Trustees joined the Blast Theory Board, bringing new skills in areas of finance, fundraising, games and legal.
- Gift was selected by UKRI as an outstanding example of interdisciplinary innovation and presented in a showcase at COP26 in Glasgow.
- We offered four paid internships via the government's Kickstart scheme, supporting young people at risk of long-term unemployment.
- We mentored 26 artists and creatives at all stages in their careers, via formal and informal mentoring schemes.
- We hosted four remote artist residencies and one in person residency in partnership with SEAS, Brighton's Socially Engaged Art Salon.
- We celebrated Blast Theory's 30th anniversary with a series of social posts sharing insights and resources and looking back at past works.

Key artistic projects

Between The Rubber And The Fist (Bloodyminded Legacy)

"Just would like to say how brave they all are. It takes courage to speak out. Makes me feel proud." - Audience feedback

In April 2021 we presented *Between The Rubber And The Fist*, three new short films based on interviews with ex-service personnel and visual material from Blast Theory's 2018 live feature film *Bloodyminded*. We hosted a live Q&A event on Facebook to introduce the short films and discuss themes of the impact of violence in the army, PTSD and mental health. The event finished with a screening of the original *Bloodyminded* feature film. 14-18 Now/Imperial War Museum funded *Between The Rubber And The Fist* to extend *Bloodyminded*'s legacy.

The films and online event aimed to encourage dialogue based on the themes of the film: conscientious objection; the psychological toll of warfare on those on the front line; choosing what to fight for; and opposing views on the military and politicisation of the military.

In order to reach our target audience of current and former armed forces personnel and their families, we ran a campaign on Facebook and Instagram that reached over 330,000 people. The adverts contained short sections of the new short films and achieved a high level of engagement (including likes, shares, comments and dialogue about the content).

Rider Spoke restaged

Rider Spoke invites you to cycle through the streets of the city alone with a smartphone on your handlebars and a voice in your ear. You're asked questions about your life, searching for a place to hide your answer to each one. As you cycle, you get to choose - answer another question, or look for the hiding places of others and hear what strangers have to say?

Premiered in 2007 and consistently popular with audiences and critics, we redeveloped Rider Spoke in 2020 as a response to the pandemic and relaunched the work at Brighton Festival in May 2021. During 2021/22, we presented Rider Spoke in 10 locations worldwide, including Sirenos Festival in Lithuania, Adelaide Fringe and ACMI Melbourne. We also toured the work to rural Norfolk as part of a local initiative led by Norfolk and Norwich Festival to boost local cultural engagement and tourism, especially in areas with low cultural engagement especially in areas with low cultural engagement such as King's Lynn and Great Yarmouth (both Levelling Up for Culture Places).

A Cluster of 17 Cases: Online

"Nerve-shredding" - New York Times

As part of our response to the Covid-19 pandemic in summer 2020, the artists decided to revisit the installation work A Cluster of 17 Cases and develop it into an online version with support from Wellcome.

The 1:50 aluminium scale model of the Metropole Hotel in Hong Kong created for the A Cluster of 17 Cases museum installation became a miniature film set for the new online work. We worked with Second Home Studios who sourced a tiny camera to film within spaces that were as small as 25mm wide. The footage combines lengthy tracking shots with the antiseptic atmosphere of the hotel in which every mote of dust is visible. Composer Luke O'Connell created a score of every air conditioner sounds and distant lift noises punctuated by off kilter rumbles, echoes and rolling drums. The work climaxes with smoke spilling through the corridors: a moment directly drawn from the event itself.

The interactive artwork shows the arbitrary nature of a pandemic as it begins to spread and gives a first-hand experience of the unease and terror it engenders. It draws on the facts to create a fictional account of four guests over the course of one night. And it shows the diligence and persistence of those studying pandemics as they work to establish the facts.

The work premiered at Science Gallery Bengaluru in India in April 2021 as part of their Contagion exhibition. The Cooper Hewitt Smithsonian Design Museum subsequently selected the work for their Design and Healing: Creative Responses to Epidemics exhibition where it has been on show since February 2022.

Exhibitions, presentations and screenings

Museum and gallery exhibitions extend our reach to new, diverse and large audiences, reaching 253,616 people this year according to the museums' own monitoring.

Gift at COP26, Glasgow

As part of COP26, the UN Climate Change conference in Glasgow, UKRI featured Gift as an example of interdisciplinary innovation. Gift is a mobile app that takes the deeply personal process of choosing, making and giving a gift to someone you love and transposes it to the experience of exploring exhibitions, museums and galleries. We adapted the work for COP26 to focus on the climate emergency, inviting delegates and the public to reflect on someone they love as they explore the exhibitions and displays of the conference.

Hurricane at The Red Cross Museum, Geneva [Switzerland]

This interactive work was commissioned in 2012. The annual audience reach for this work was 96,813.

A Cluster of 17 Cases at Rijksmuseum Boerhaave, Leiden [Netherlands]

A Cluster of 17 Cases opened at Rijksmuseum Boerhaave in July 2020 as part of Contagious!, an exhibition examining the history of infectious diseases and their effects on people's lives up to the Covid-19 pandemic. In 2021/22 the

exhibition attracted 55,253 visitors.

Spit Spreads Death: The Exhibition at The Mütter Museum, Philadelphia (USA)

A documentation film of Spit Spreads Death: The Parade [2019] is included in the wider exhibition at The Mütter Museum. The exhibition explores the influenza pandemic of Philadelphia in 1918-19 and its impact on the city. The exhibition was visited by 101,550 people in 2021/22.

LEARNING & PARTICIPATION

Education and inspiration

Blast Theory continue to teach in the UK and internationally, including a workshop for the Soulepper Academy in Canada on designing for interaction; a panel discussion as part of the Electric Dreams conference in Adelaide about Rider Spoke; a keynote to the Theatre and Performance Research Association; and a talk for Birkbeck about agency in games.

The artists and team regularly give interviews and provide mentoring to emerging artists and students as well as mid-career artists. In 2021/22 we offered mentoring to 20 artists. Via a new relationship with Brighton MET college, Ju Row Farr mentored two students. The Blast Theory team offered wraparound mentoring to Kickstart interns throughout the year, focusing on creative practice as well as business planning, finance and communications. Ju also offered further mentoring this year to autistic artist James Shreeve as part of his Developing Your Creative Practice grant from Arts Council England. In addition, Ju joined the Arts Connect Digital Mentoring scheme for the second year running, offering in-depth mentoring to four artists.

After the pandemic we were pleased to start our Pot Luck evenings for young artists in the studio again, hosting a total of six Pot Lucks in the year, each attended by between five and 15 young creatives. Pot Luck is a series of informal dinners and creative events hosted at our studios for local artists to exchange ideas, build networks and develop systems of mutual support. The evenings are always well received, as demonstrated by participant feedback: *"So grateful for all the light you bring to our lives with Pot Lucks"; "So lovely to be surrounded by so many inspirational people."*

Fostering new talent

We made a formal commitment in 2021/22 to no longer offer any longer-term placements as volunteering opportunities, and instead only offer internships paid at the Real Living Wage. We provided four part-time, six-month placements via the government's Kickstart scheme to support young people at risk of long-term unemployment.

Amber Gibbins, one of our 2021/22 Kickstart interns, said: "Working at Blast Theory was a once in a lifetime opportunity. The work speaks for itself, whilst the people are some of the kindest and most compassionate I have met. The culture at Blast Theory is a melting pot of collaboration, professionalism and playfulness. Whilst here I have felt comfortable being myself, and expressing my thoughts and opinions freely."

We often keep in touch with former interns, which also enables us to assess the long-term impact of placements. Alyx Ashton, who did a paid placement in 2020/21, now works in a creative video agency and said about her time at Blast Theory:

"My time at Blast Theory and the skills and experience I gained very much helped me to find a range of opportunities in and alongside my career. [...] They never gave me tasks I thought I couldn't handle but also challenged what I thought I was capable of which helped me improve in so many ways."

In 2021 we also offered a short-term, paid opportunity for two junior React developers to foster new software development talent. Both developers benefited from extensive support whilst they worked on a prototype React application.

Diversity & Inclusion

Diversity & Inclusion was central to our work in 2021/22. Building on the accessibility testing we trialled for Rider Spoke in 2020, we built in access testing for each new work as standard, with paid opportunities for accessibility testers. We engaged two paid accessibility testers for A Cluster Of 17 Cases: Online and offered a further four paid testing opportunities to people of colour and from lower socioeconomic backgrounds.

As some of our 2021/22 artist residencies were remote, we decided to offer our residency studio for free to local artists.

Munya Muchati, a local filmmaker of colour, used the space in the summer of 2021 and we supported three more local artists in the autumn.

We implemented inclusive recruitment practices to all new roles, including sending interview questions in advance and allowing candidates to apply in different formats. For each role, including Trustee vacancies, we identified channels to reach diverse candidates. We also created a Diversity Dashboard to capture data and identify trends. We were pleased to recruit high quality, diverse candidates to join Blast Theory's Board of Trustees and our core team.

Residency Programme

Blast Theory's Residency Programme, initiated and run by the artists, provides space and uninterrupted time for residents to research and develop new work in a supportive environment. We encourage debate and exchange with residents throughout the residency and provide weekly mentoring.

In 2021/22 we hosted three remote and one in person residency for artists from diverse backgrounds, countries and practices at different stages in their careers:

- Theatre maker Kristina Werner and creative producer Rimas Ribaciauskas (Lithuania) developed a major commission for Kaunas European Capital of Culture 2022 during their remote residency: a theatre show taking place in taxis.
- Adrienne Mackey (USA) is a multidisciplinary artist who explores the potential of performance and play. During her remote residency, Adrienne developed an analogue card game commissioned to bring new audiences to nature sites.
- In partnership with Brighton's Socially Engaged Arts Salon (SEAS), we hosted European artist Maja Spasova at the studio in December 2021. Maja developed a new project as part of Hunger, a series dealing with food deprivation and undernourishment in a contemporary context.
- Performance Artist Georgia Banks (Australia) was our final remote resident of the year, working on Gee, a fantastic and fruitless attempt to quantify the self through reality TV auditions and robots.

AUDIENCES AND ONLINE REACH

Blast Theory is known worldwide by a passionate and knowledgeable group of fans. Our work engages a broad audience ranging from students, academics, artists, critics, researchers and the general public to games fans, bloggers and technology enthusiasts.

Audiences are at the centre of Blast Theory's work and we focus on deep, highly immersive forms of engagement that are innovative and, on occasion, risky. As many of our works are experienced individually or in small groups and cover complex social issues, we create debrief spaces to allow audiences to talk and debate the work afterwards.

Our work is devoted to participation and interaction. As public visits began to recover from the pandemic we continued to embrace and trial new ways of reaching and engaging with audiences, including via Blast Theory's website, newsletter and social channels. In 2021/22 we attracted 13,791 unique visitors to our website and had a combined social media following of 16,090. Via lead generation ads, we significantly grew our newsletter to 8,291 subscribers, an increase of 2,391. Open and click rates also improved as we refreshed the newsletter with more artist-led content to give audiences an insight into the Company and the artists' creative process.

1,605 took part in Rider Spoke during 2021/22 and A Cluster Of 17 Cases: Online saw 8,200 visits. Blast Theory's museum installations attracted 152,066 visitors.

As part of a communications audit, we conducted an audience survey in 2021 which offered useful insights into Blast Theory's audiences. Over half of respondents lived outside the UK; and a large proportion of respondents were aged 20-34. 11.5% of respondents came from lower socioeconomic backgrounds.

AWARDS & PRESS

In 2021 we were delighted to win two more Lovie Awards: a Bronze Lovie and People's Lovie for A Cluster Of 17 Cases: Online in the Weird & Experimental Websites category.

Press coverage played a significant role in advertising the online experience of A Cluster Of 17 Cases: Online. Notably the New York Times voted it one of the best online tours in their coverage of Virtual Theatre, calling the experience "nerve-shredding".

We also had generous press coverage of Rider Spoke both locally and internationally. During our tour in Australia we featured in articles from Timeout and Broadsheet.

Nick also had an in-depth interview about Rider Spoke with ZERO1NE - an open innovation platform where people with various perspectives get together, design their own questions and seek answers to those questions.

PUBLICATIONS & RESEARCH PAPERS

The breadth and quality of the publications featuring Blast Theory's work demonstrates its impact and significance in the fields of theatre, visual art and interaction design. Notable publications this year include the research paper "From Sharing To Gifting: A web app for deepening engagement" about Gift, co-authored by Matt Adams, Ju Row Farr and Nick Tandavanitj with Jocelyn Spence, Sarah Clark and Steve Benford (Proceedings of Electronic Visualisation & the Arts London); and Blast Theory's inclusion in the Routledge Companion to Mobile Media Art (Routledge) and Contemporary Theatre Review ("Participation, Preparedness, and Pandemic: An Interview with Blast Theory").

PUBLIC BENEFIT

In developing the objectives for the year, and in planning activities, the Trustees have considered the Charity Commission's general guidance on public benefit. Blast Theory aims to contribute to the cultural life of the South East region, the United Kingdom and internationally by implementing a diverse programme of innovative performances, exhibitions, research projects and public events. We introduce a broad range of the public - from all backgrounds - to the potential of new forms of theatre and visual arts and we contribute to a dialogue about the impact of emerging technologies on contemporary society. We are committed to supporting the careers of young and emerging practitioners and create opportunities that provide hands-on access to the Company's creative and business models.

In 2021/22 our Learning & Participation activity - including free studio space, Pot Luck evenings and mentoring - enabled us to reach a young, diverse audience with a specific focus on people from lower socioeconomic backgrounds.

We consider the affordability of our ticketed events when we determine prices making events free where possible. Online activity is an important way to share our work with the widest audience.

FINANCIAL REVIEW

Covid-19

On the basis of the Company's current general (free) reserves, budgets and forecasts, despite the short-term impact of the Covid-19 pandemic, the Trustees remain confident that Blast Theory is a going concern.

Arts Council England funding

The funding received from Arts Council England (ACE) contributes to the core running costs of the Company. However, these funds do not cover core costs in full, representing 38% of Blast Theory's total income in 2020/21. Blast Theory leverages ACE funding to secure contributed, project and earned income to supplement its running costs.

Reserves policy

The Trustees have established a policy of maintaining an unrestricted reserve for two purposes. Firstly, the designated reserve is held to provide for essential staff and running costs in times of financial uncertainty. Secondly, there is a general reserve to safeguard against the risk element inherent in the Company's research and development projects.

Reserves

Total income in this year amounted to £350,994 a decrease of 1% on the previous year. Resources expended in 2021/22 were £436,003 (2020/21 £416,985).

The Company currently has a designated reserve of £135,000 to cover six months' operating costs. In addition, an unrestricted reserve is maintained to support artistic ambition and to manage risk. In the current financial year £82,654 has been deducted from the general reserve, bringing the total to £53,320.

In addition, Blast Theory has a £32,000 Designated Fund made up of prize money from the Nam June Paik Art Center Award which will be invested in R&D towards a new artwork.

Former Blast Theory artist Jamie Iddon bequeathed £12,000 to the Company to be used in support of new artists. This

amount will be treated as a Designated Fund.

The total reserves at the year-end stand at £313,629 of which a substantial proportion is represented by restricted assets. At 31 March 2022, the level of reserves available for the charity's use (i.e. unrestricted funds not invested in fixed assets) was £232,320 (2020/21 £302,974).

To achieve artistic excellence and take artistic risks with a sustainable financial system, the Company assigns a minimum of 5% contingency to each project. This is matched with a 5% contingency against core costs to protect against unexpected eventualities.

FUTURE PLANS

The major financial objective for the Company is to sustain a mixed economy of revenue and earned income in order to fund its artistic ambitions, and to ensure ongoing funding through ACE. We have a renewed focus on fundraising and have updated our Artistic and Business Strategy to build a stronger structure for the organisation.

Key goals for the future planning period are to:

- Take artistic risks and be bold. We will continue to create new hybrids: artworks that may not look like artworks but that have wide reach and deep engagement;
- Create large-scale art works to engage communities across whole cities;
- Push our interactive practice into new areas to stake out possible futures for artistic practice;
- Explore new forms of practice through new models of creation and distribution;
- Demonstrate innovation and experimentation through research-led practice;
- Build strong fundraising skills through the organisation;
- Secure funding from Trusts & Foundations to support our programme to foster young talent and develop digital skills;
- Secure funding via Blast Theory's individual giving scheme and Trusts & Foundations to fund paid internships;
- Deepen our understanding of our audiences - online and physical - to enable us to specifically target our work in the future

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Company was incorporated on 1 February 1996 (Company no: 3162239) and is governed by its Memorandum and Articles of Association.

The Company was registered as a charity with the Charity Commission on 29 February 1996.

The Company is limited by guarantee and therefore has no share capital.

Recruitment and appointment of new trustees

The Trustees from the Company form its Committee of Management and Governing Body and are empowered to act as necessary in order for the Company to fulfil its objectives. Trustees may be appointed by fellow Trustees at any time. Blast Theory acknowledges that the Company can make a significant contribution to the region and wish to involve local expertise on the Board. Trustees are recruited based on their knowledge and experience of the digital media, arts and cultural sector.

Following an open, inclusive recruitment process we appointed three new Trustees in 2021/22:

- Charlotte Christesen, Head of Development at Battersea Arts Centre
- Guy Gadney, Founder and CEO of Charisma AI
- Razi Mireskandari, Managing Partner, Simons Muirhead Burton LLP

Upon joining, Trustees are issued with an induction pack which includes Blast Theory's Memorandum and Articles and most recent Business Plan; the most recent minutes; management accounts; Blast Theory biography; a copy of "The Essential Trustee: What you need to know" and a copy of "Charity Fundraising Guidance", both published by the Charity

Commission.

The Trustees approve strategy, annual plans and budgets, and monitor progress against agreed objectives. Trustees delegate the management of the organisation to the Director.

Organisational development

Jonny Goode joined Blast Theory as Communications Manager in 2021. A former Weston Jerwood Bursary recipient, Jonny previously worked for Turner Contemporary, Siobhan Davies Dance Studios and 1927.

Nick Tandavanitj sits on the Board of Fabrica, a contemporary art gallery in Brighton. Matt Adams chairs the Advisory Board for non zero one. Ju Row Farr is a Trustee at Lighthouse.

Environmental performance

Our carbon footprint in 2021/22, directly related to travel was minimal. We strive to reduce emissions year on year but given the nature of Blast Theory's work, international travel is essential and there will be some years where our carbon footprint is larger as a result. We consider our overseas travel carefully to ensure we only travel when absolutely necessary.

We are currently reviewing the data we record so that we are able to act in a more nuanced way to reduce our overall environmental impact. Speaking with peers, attending regular meetings and workshops to further our understanding of how we can effect meaningful change to our practice.

We consider the environmental impact across the entire operation both in our building and during production and set targets for overall reduction. We are also looking at alternatives to offsetting, working locally or within our communities and will continue to adapt our approach.

Risk management

The current environment for small artist led organisations with strong commitments to innovation and risk remains challenging.

The Trustees have considered the major risks that the charity faces and have systems in place to mitigate those risks. Some of the biggest risks identified by the charity are:

- The continuation and level of funding from Arts Council England, higher educational organisations and other funders and organisations;
- The impact of Brexit on the UK's ability to access EU funding programmes such as Horizon Europe;
- Increasing competition on digital platforms;
- Large commissions with long complex contract negotiations;
- Key members of the Artistic team becoming ill or leaving the Company;
- An ambitious programme to be delivered by a small team and risks of working beyond capacity;
- Finding appropriate measures to safeguard the Company's Intellectual Property Rights.

We continued to use our company-wide Risk Register which is updated and reviewed annually at Board meetings. Where risks are identified between Board meetings, Trustees are informed and we arrange ad-hoc meetings to assess the risks and consider appropriate action plans.

BLAST THEORY (REGISTERED NUMBER: 03162239)

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31ST MARCH 2022

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
03162239 (England and Wales)

Registered Charity number
1053343

Registered office
Unit 5, 20 Wellington Road
Portslade
Brighton
East Sussex
BN41 1DN

Trustees
Charlotte Christesen (appointed 07.12.21)
Guy Gadney (appointed 07.12.21)
Sarah Lau
Anthony Lilley (Chair)
Iris Maor
Laura McDermott
Razi Mireskandari (appointed 07.12.21)
Simon Williams

Company Secretary
Anne Rupert

Independent Examiner
Christopher Robert Tyler FCA DChA FCIE
Institute of Chartered Accountants in England and Wales
F1 CRT Limited
Flat 24 Wellingtonia Court
Laine Close
Brighton
East Sussex
BN1 6TD

Senior Staff Members
Matt Adams (Artist and Director)
Ju Row Farr (Artist)
Nick Tandavanitj (Artist)
Anne Rupert (Business Director)

Bankers
The Cooperative Bank
1 Islington High Street
London
N1 9TR

INDEPENDENT EXAMINATION

In accordance with section 72 of the Memorandum of Association the Company has dispensed with the requirement to have its accounts formally audited and has appointed C R Tyler FCA DChA FCIE to act as Independent Examiner.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

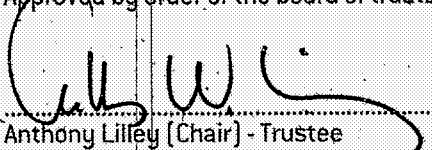
The trustees (who are also the directors of Blast Theory for the purposes of Company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees 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 the incoming resources and application of resources, including the income and expenditure, of the charitable Company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable Company will continue in business.

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

Approved by order of the board of trustees on 9/12/22 and signed on its behalf by:


Anthony Lilley (Chair) - Trustee

Independent examiner's report to the trustees of Blast Theory ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Responsibilities and basis of report

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

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

Independent examiner's statement

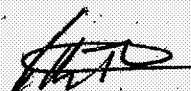
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

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

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

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

Christopher Robert Tyler FCA DChA FCIE
Institute of Chartered Accountants in England and Wales
F1 CRT Limited
Flat 24 Wellingtonia Court
Laine Close
Brighton
East Sussex
BN1 6TD



Date: 13th December 2022

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31ST MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	Restricted Development £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM						
Charitable activities						
Artistic Productions		343,268	-	-	343,268	349,561
Other trading activities	2	857	-	-	857	137
Investment income	3	6,869	-	-	6,869	5,508
Total		<u>350,994</u>	<u>-</u>	<u>-</u>	<u>350,994</u>	<u>355,206</u>
EXPENDITURE ON						
Charitable activities						
Artistic Productions	5	46,604	-	-	46,604	84,506
Support costs		375,044	-	14,355	389,399	332,479
Total		<u>421,648</u>	<u>-</u>	<u>14,355</u>	<u>436,003</u>	<u>416,985</u>
NET INCOME/(EXPENDITURE)		(70,654)	-	(14,355)	(85,009)	(61,779)
RECONCILIATION OF FUNDS						
Total funds brought forward		302,974	-	95,664	398,638	460,417
TOTAL FUNDS CARRIED FORWARD		<u>232,320</u>	<u>-</u>	<u>81,309</u>	<u>313,629</u>	<u>398,638</u>

The notes form part of these financial statements

BALANCE SHEET
FOR THE YEAR ENDED 31ST MARCH 2022

	Notes	2022 £	2021 £
FIXED ASSETS			
Tangible assets	12	92,797	99,155
CURRENT ASSETS			
Debtors	13	80,914	34,215
Cash at bank and in hand		<u>222,560</u>	<u>354,857</u>
		303,474	389,072
CREDITORS			
Amounts falling due within one year	14	<u>(82,642)</u>	<u>(89,589)</u>
NET CURRENT ASSETS		<u>220,832</u>	<u>299,483</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>313,629</u>	<u>398,638</u>
NET ASSETS		<u>313,629</u>	<u>398,638</u>
FUNDS	16		
Unrestricted funds:			
General fund		53,320	135,974
Designated fund - fund set up to ensure the smooth closing of the charity should the need arise.		135,000	135,000
Designated fund - Artist fund to support further project work.		32,000	32,000
Designated fund - Jamie Iddon legacy to support new artists.		<u>12,000</u>	<u>-</u>
		<u>232,320</u>	<u>302,974</u>
Restricted funds:			
SEEDA - towards leasehold improvements		4,594	9,570
Arts Council of England South East - towards leasehold improvements		76,715	86,094
		<u>81,309</u>	<u>95,664</u>
TOTAL FUNDS		<u>313,629</u>	<u>398,638</u>

The charitable Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

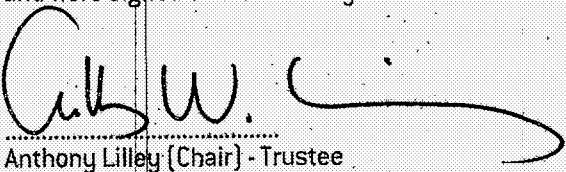
The members have not required the Company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

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

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

The financial statements were approved by the Board of Trustees and authorised for issue on 9/12/22
and were signed on its behalf by:


.....
Anthony Lilley (Chair) - Trustee

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST MARCH 2022

	Notes	2022 £	2021 £
Cash flows from operating activities			
Cash generated from operations	1	<u>(118,889)</u>	<u>5,323</u>
Net cash (used in)/provided by operating activities		<u>(118,889)</u>	<u>5,323</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		<u>(13,677)</u>	<u>(1,416)</u>
Interest received		<u>269</u>	<u>608</u>
Net cash used in investing activities		<u>(13,408)</u>	<u>(808)</u>
Change in cash and cash equivalents in the reporting period			
		<u>(132,297)</u>	<u>4,515</u>
Cash and cash equivalents at the beginning of the reporting period		<u>354,857</u>	<u>350,342</u>
Cash and cash equivalents at the end of the reporting period		<u>222,560</u>	<u>354,857</u>

The notes form part of these financial statements

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST MARCH 2022**1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2022	2021
	£	£
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(85,009)	(61,779)
Adjustments for:		
Depreciation charges	20,034	18,289
Interest received	(269)	(608)
(Increase)/decrease in debtors	(46,699)	11,858
(Decrease)/increase in creditors	(6,946)	37,563
Net cash (used in)/provided by operations	<u>(118,889)</u>	<u>5,323</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 01.04.21	Cash flow	At 31.03.22
	£	£	£
Net cash			
Cash at bank and in hand	<u>354,857</u>	<u>(132,297)</u>	<u>222,560</u>
	<u>354,857</u>	<u>(132,297)</u>	<u>222,560</u>
Total	<u>354,857</u>	<u>(132,297)</u>	<u>222,560</u>

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable Company, which is a public benefit entity under FRS102, have been prepared in accordance with the Charities SORP (FRS102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006.

The financial statements have been prepared under the historical cost convention.

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

Income

All incoming resources are accounted for on a receivable basis and are included in the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

The following specific policies apply to categories of income:

Grants.

Grants are recognised on an accrual basis, accounted for in relation to the period to which they relate. Where grants have been received for capital projects the costs have been capitalised on the Balance Sheet and depreciated in accordance with the accounting policy and charged against income.

Such income is only deferred when:

- the donor specified that the grant or donation must only be used for future accounting periods; or
- the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Donated services and facilities.

These are included at the value to the charity where this can be quantified. No amounts are included in the financial statements for services donated by volunteers.

Investment income.

This is recognised on an accrual basis.

Expenditure

All expenditure is accounted for on an accrual basis and has been classified under headings that aggregate all costs related to that category. Costs are allocated to an activity consistent with the uses of resources, eg. staff costs by time spent and other costs by their usage.

Expenditure is classified and accounted for as follows:

Resources expended

Charitable activities expenditure

Comprises those costs incurred by the charity associated with the staging of shows and presentations.

Support costs.

Includes the office functions such as general management, payroll administration, budgeting and accounting, information technology, human resources and financing. It also includes those costs incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Tangible fixed assets and depreciation

Fixed assets acquired from unrestricted funds are capitalised and the cost is written off over their useful economic life as follows:

Leasehold Improvements - over the lease term, 20 years.

Fixtures, Fittings and Equipment - over 4 years.

Fixed assets acquired from restricted funds are written off in the year in which the expenditure is occurred.

Impairment reviews take place annually and adjustments made to the carrying value where necessary.

Donated assets are recognised at current value at the date of the gift.

Assets costing £500 or more are capitalised.

Tangible fixed assets and depreciation

Fixed assets acquired from unrestricted funds are capitalised and the cost is written off over their useful economic life as follows:

Leasehold improvements - over the lease term, 20 years.

Fixtures, Fittings and Equipment - over 4 years.

Fixed assets acquired from restricted funds are written off in the year in which the expenditure is occurred.

Impairment reviews take place annually and adjustments made to the carrying value where necessary.

Donated assets are recognised at current value at the date of the gift.

Assets costing £500 or more are capitalised.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable Company for UK Corporation Tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010, or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively for charitable purposes.

Fund accounting

The charity has the following funds for which it is responsible:

Unrestricted Funds

These funds are for use on the general objectives of the charity.

Designated Funds

These comprise general funds which have been set aside at the discretion of the Trustees for specific purposes.

Restricted Funds

These funds are subject to specific restrictions imposed by the donor. The purposes and use of restricted funds are set out in the notes to the accounts.

Foreign currencies

Assets and liabilities in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate of exchange ruling at the date of transaction. Exchange differences are taken to the Statement of Financial Activities.

2. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Sales, hires & merchandise	<u>857</u>	<u>137</u>

3. INVESTMENT INCOME

	2022	2021
	£	£
Rental income	6,600	4,900
Deposit account interest	<u>269</u>	<u>608</u>
	<u>6,869</u>	<u>5,508</u>

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2022	2021
		£	£
Performance fees	Artistic Productions	87,049	10,268
Commissions	Artistic Productions	5,750	99,831
Education	Artistic Productions	6,284	7,852
Grants	Artistic Productions	217,911	220,722
Trusts and foundations	Artistic Productions	<u>26,274</u>	<u>10,888</u>
		<u>343,268</u>	<u>349,561</u>

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

	2022	2021
	£	£
Arts Council England - National Portfolio Organisation	136,623	136,627
Arts Council England - Catalyst Evolve project	-	14,180
The Imperial War Museum on behalf of 14-18 NOW - Bloodyminded	20,790	3,710
University of Sussex	-	3,000
Brighton and Hove City Council	-	10,000
HMRC - Job Retention Scheme	-	53,205
DWP Kickstart Scheme	17,285	-
The UKRI Trustworthy Autonomous Systems (TAS Hub) - Cat Royale	11,682	-
The British Council	25,000	-
In Situ: European Platform for Artistic Creation in a Public Space	<u>6,531</u>	-
	<u>217,911</u>	<u>220,722</u>

Deferred income carried forward consists of the following:

	2022	2021
	£	£
The UKRI Trustworthy Autonomous Systems (TAS) Hub	42,728	-
DWP Kickstart Scheme	565	-
Bloodyminded Legacy	-	17,290
Charitable Giving	5,429	2,900
Chalk Cliff Trust	5,000	5,000
The Wellcome Trust	2,538	21,212
The British Council	-	25,000
Ports Fest Rider Spoke	4,750	-

Income raised through charitable giving is used to fund the internship programme. The 2021/22 programme was funded through a combination of DWPs Kickstart scheme and the University of Sussex First Generation Scholars. All other income will be deferred to the 2022/23 paid intern programme.

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 6) £	Support costs (see note 7) £	Totals £
Artistic Productions	46,604		46,604
Support costs	<u>21,954</u>	<u>367,445</u>	<u>389,399</u>
	<u>68,558</u>	<u>367,445</u>	<u>436,003</u>

6. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2022 £	2021 £
Freelance fees	28,740	42,095
Production development costs	17,864	42,411
Independent examination	1,920	1,600
Depreciation	<u>20,034</u>	<u>18,289</u>
	<u>68,558</u>	<u>104,395</u>

7. SUPPORT COSTS

	Management £
Support costs	<u>367,445</u>

Support costs, included in the above, are as follows:

	2022 Support costs £	2021 Total activities £
Employee costs	288,031	255,151
Management cost	1,316	2,009
Premises costs	28,209	24,690
General administration expenses	38,842	24,088
Professional fees	<u>11,047</u>	<u>6,652</u>
	<u>367,445</u>	<u>312,590</u>

8. NET INCOME/(EXPENDITURE)

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

	2022 £	2021 £
Depreciation - owned assets	20,035	18,288
Independent examination	<u>1,920</u>	<u>1,600</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

The amount of reimbursed expenses to the trustees during the year was £216 (2021 : £nil).

10. STAFF COSTS

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	266,704	233,570
Employer's national insurance costs	24,052	20,871
Employer's pension costs	7,942	6,908
SMP recovered	(6,027)	-

The average head count of employees including maternity cover and four fixed term contracts, funded through the DWP Kickstart scheme during the year was:

14	9
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There were no employees with emoluments (excluding employer pension costs) above £60,000 in this year or the preceding year.

The key management personnel comprises the trustees, Artists, Director and Business Director. The employee benefits of the key management personnel were £153,456 (2021 : £145,654) including employers' national insurance and pension contributions.

The charity has entered into an agreement with one of its artists (and employees) Matt Adams under which they receive rents amounting to £18,000 (2021: £18,000) per year plus service charges of £3,068 (2021: £2,416). The agreement relating to this was made on an arms-length basis using documentation drawn up by a Solicitor. This lease commenced on 20 February 2007.

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2021)

	Unrestricted funds £	Restricted funds £	Restricted Development £	Total £
INCOME AND ENDOWMENTS FROM				
Charitable activities				
Artistic Productions	335,381	14,180	-	349,561
Other trading activities	137	-	-	137
Investment income	5,508	-	-	5,508
Total	<u>341,026</u>	<u>14,180</u>	<u>-</u>	<u>355,206</u>
EXPENDITURE ON				
Charitable activities				
Artistic Productions	84,506	-	-	84,506
Support costs	303,943	14,180	14,356	332,479
Total	<u>388,449</u>	<u>14,180</u>	<u>14,356</u>	<u>416,985</u>
NET INCOME/(EXPENDITURE)	(47,423)	-	(14,356)	(61,779)

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2021) - continued

	Unrestricted funds £	Restricted funds £	Restricted Development £	Total £
Transfers between funds	<u>28,391</u>	-	<u>(28,391)</u>	-
Net movement in funds	(19,032)	-	(42,747)	(61,779)
RECONCILIATION OF FUNDS				
Total funds brought forward	322,006	-	138,411	460,417
TOTAL FUNDS CARRIED FORWARD	<u>302,974</u>	-	<u>95,664</u>	<u>398,638</u>

12. TANGIBLE FIXED ASSETS

	Long leasehold £	Fixtures and fittings £	Totals £
COST			
At 1 April 2021	287,109	92,840	379,949
Additions	-	<u>13,677</u>	<u>13,677</u>
At 31 March 2022	<u>287,109</u>	<u>106,517</u>	<u>393,626</u>
DEPRECIATION			
At 1 April 2021	191,445	89,349	280,794
Charge for year	<u>14,356</u>	<u>5,679</u>	<u>20,035</u>
At 31 March 2022	<u>205,801</u>	<u>95,028</u>	<u>300,829</u>
NET BOOK VALUE			
At 31 March 2022	<u>81,308</u>	<u>11,489</u>	<u>92,797</u>
At 31 March 2021	<u>95,664</u>	<u>3,491</u>	<u>99,155</u>

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade debtors	15,622	673
Grants receivable	<u>65,292</u>	<u>33,542</u>
	<u>80,914</u>	<u>34,215</u>

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	1,026	913
Social security and other taxes	4,912	5,475
VAT	11,557	8,252
Deferred income	61,010	71,402
Accrued expenses	4,137	3,547
	<u>82,642</u>	<u>89,589</u>

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds	Restricted funds	Restricted Development	2022 Total	2021 Total funds
	£	£	£	£	£
Fixed assets	11,489	-	81,308	92,797	99,155
Current assets	303,473	-	1	303,474	389,072
Current liabilities	<u>(82,642)</u>	-	-	<u>(82,642)</u>	<u>(89,589)</u>
	<u>232,320</u>	-	<u>81,309</u>	<u>313,629</u>	<u>398,638</u>

16. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
Unrestricted funds				
General fund	135,974	(70,654)	(12,000)	53,320
Designated fund - fund set up to ensure the smooth closing of the charity should the need arise.	135,000	-	-	135,000
Designated fund - Artist fund to support further project work.	32,000	-	-	32,000
Designated fund - Jamie Iddoh legacy to support new artists.	-	-	12,000	12,000
	<u>302,974</u>	<u>(70,654)</u>	-	<u>232,320</u>
Restricted funds				
SEEDA - towards leasehold improvements	9,570	(4,976)	-	4,594
Arts Council of England South East - towards leasehold improvements	<u>86,094</u>	<u>(9,379)</u>	-	<u>76,715</u>
	<u>95,664</u>	<u>(14,355)</u>	-	<u>81,309</u>
TOTAL FUNDS	<u>398,638</u>	<u>(85,009)</u>	-	<u>313,629</u>

16. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	350,994	(421,648)	(70,654)
Restricted funds			
SEEDA - towards leasehold improvements		(4,976)	(4,976)
Arts Council of England South East - towards leasehold improvements		(9,379)	(9,379)
		(14,355)	(14,355)
TOTAL FUNDS	<u>350,994</u>	<u>(436,003)</u>	<u>(85,009)</u>

Comparatives for movement in funds

	At 01.04.20 £	Net movement in funds £	Transfers between funds £	At 31.03.21 £
Unrestricted funds				
General fund	170,006	(47,423)	13,391	135,974
Designated fund - fund set up to ensure the smooth closing of the charity should the need arise.	120,000	-	15,000	135,000
Designated fund - Artist fund to support further project work.	<u>32,000</u>	-	-	<u>32,000</u>
	322,006	(47,423)	28,391	302,974
Restricted funds				
SEEDA - towards leasehold improvements	14,546	(4,976)	-	9,570
Arts Council of England South East - towards leasehold improvements	<u>123,865</u>	<u>(9,380)</u>	<u>(28,391)</u>	<u>86,094</u>
	<u>138,411</u>	<u>(14,356)</u>	<u>(28,391)</u>	<u>95,664</u>
TOTAL FUNDS	<u>460,417</u>	<u>(61,779)</u>	-	<u>398,638</u>

16. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	341,026	(388,449)	(47,423)
Restricted funds			
SEEDA - towards leasehold improvements	-	(4,976)	(4,976)
Arts Council of England South East - towards leasehold improvements	-	(9,380)	(9,380)
Arts Council England - Catalyst Evolve, a project that supports organisations to enable them to attract more private giving.	14,180	(14,180)	-
	<u>14,180</u>	<u>(28,536)</u>	<u>(14,356)</u>
TOTAL FUNDS	<u>355,206</u>	<u>(416,985)</u>	<u>(61,779)</u>

17. CONTINGENT LIABILITIES

The Charity received a substantial grant from the Arts Council England towards the improvements of its leasehold property in 2006/07. A condition for receipt of this funding was the grant of a fixed and floating charge, in favour of the Arts Council England, over the Charity's assets. This charge includes a covenant for repayment of some or all of the amounts granted to the Charity in the event that certain conditions are breached. The legal charge expires 12 February 2027.

18. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2022.

19. LEGAL STATUS

Blast Theory is a charitable Company, limited by guarantee, registered in England and Wales.

The Company's registered number and registered office address can be found in the Legal and Administrative Information section of the accounts.

The Charity is a Company limited by guarantee and has no share capital. The liability of each member in the event of a winding up is £1.