

# **NEW PERSPECTIVES**

**NEW PERSPECTIVES THEATRE COMPANY**  
(A company limited by guarantee)

**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**COMPANY NO: 3240198**  
**CHARITY NO: 1058309**

## **NEW PERSPECTIVES THEATRE COMPANY**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

The Trustees are pleased to present their annual Report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a Trustees Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, Accounts and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

#### **CHAIR'S REPORT**

I am delighted to present the financial statements for New Perspectives for the year ending 31 March 2021. Looking back over 2020/21 I could not be more proud of the combined tenacity of the staff team and board, who boldly navigated through a landscape of world pandemic, lock-downs, restrictions and uncertainties.

- We continued to build connections  
By creating, presenting and self-promoting our work we reached audiences through the pandemic, forming direct relationships, getting to know and understand our audiences to better grow support for our work
- Used imaginative new formats and technology  
The halt in live touring created the opportunity to unleash creativity by exploring new platforms to tour our work, both on and off line through letterboxes, by phone, podcast and Zoom
- Embraced environmental responsibility  
We continued to review our environmental footprint across the year and put plans in place for the future, including moving to a green electricity tariff and developing a green rider to introduce as live touring becomes possible
- Demonstrated inclusivity and relevance  
We made a commitment to artists through the year, employing 39 freelance artists including five specialists to collaborate with us to deliver an inspired programme. Furthermore we mentored a group of nine East Midlands' artists hosting weekly online sessions, offering one to one support which resulted in the release of over £62,000 in successful Arts Council England funds, providing a vital lifeline to artists in what was the most challenging year the industry has faced

We connected with over 10,000 people by creating original drama, made accessible online via podcast, zoom, Vimeo and YouTube, through one to one interactions by telephone and WhatsApp, an original short form drama by postcard and six different interpretations of the Christmas card mailed through letterboxes, reaching audiences in rural outposts and cities across the world.

## NEW PERSPECTIVES THEATRE COMPANY

### CHAIR'S REPORT (Continued)

At a time when live theatre was placed on hold, together we took a strategic, imaginative and surefooted approach to enable our work travel the globe and look forward to embedding new formats and skills learned through the pandemic into our future live touring programmes.

**Amanda Farr**  
Chair of the Board of Trustees

### REPORT OF THE TRUSTEES

#### Objectives & Activities

Our aim is to offer both audiences and artists experiences that expand their horizons and deepen their engagement with art that reflects the world around them. We do this by focussing on six strategic priorities:

- 1. OUR PROGRAMME:** producing a relevant and original artistic programme of theatre that reflects the contemporary world and that attracts attention regionally, nationally and beyond
- 2. OUR COMMITMENT TO CHILDREN AND YOUNG PEOPLE:** offering regular, sustained activities for children, young people and family audiences, developing this strand as a cornerstone of our programme
- 3. OUR ARTIST DEVELOPMENT:** enriching and developing the creativity of artists and communities across the East Midlands
- 4. OUR AUDIENCES:** expanding, nurturing and expertly communicating with our target audiences and stakeholders
- 5. OUR FINANCES:** diversifying income sources to remain resilient and agile
- 6. OUR GOVERNANCE:** demonstrating robust governance and efficient use of resources

Building on our solid foundations, we ensure that all of the audiences and artists we encounter are be exposed to a regional company which demonstrates:

**Greater diversity:** advocating for diversity and internationalism in the touring sector, through our programming choices as well as through the artists we work with and the audiences we reach

**Deeper engagement:** engaging in a more impactful and creative way with communities and audiences across our region through specific project activity

**Sustained impact:** offering longer term support of emerging and mid-career talent in our region to have a greater impact on their career trajectories

**Increased resilience:** expanding our base of donors and partners through increased fundraising activity and long term artistic planning

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

#### 7. Our Commitment to Equality, Diversity and Inclusion

Our Equality, Diversity and Inclusion (EDI) task group have contributed to developing an active EDI policy and plan which will help us work towards redressing the balance of deep-seated problems to address disparities that will help us to bridge cultural gulfs between disabled people, ethnic minority communities, women, low-income households and young people and those disproportionately affected by the pandemic.

The group have identified 6 challenges that the company is committed to addressing through all of our projects:

1. Our artistic culture does not reflect wider society or experience.
2. People and communities continue to suffer preconception, marginalisation and disempowerment.
3. People from deprived neighbourhoods tend to have a lower rate of engagement in the arts compared to those in lesser deprived areas.
4. People can be marginalised, limited and shunned by the very institutions that claim to support them, through unconscious bias, arrogance, thoughtlessness and fear of change.
5. There is a disparity in access to the arts and creativity for children and young people.
6. The world is not accessible or welcoming enough to people with different cultures, backgrounds, needs and identities.

We propose to form an Equality, Diversity and Inclusion (EDI) Forum to help us continue to meet our aims and to feed into a living strategy and action plan. The Forum, made up from people from all backgrounds, who have an interest in shaping our EDI work and will meet quarterly to:

- Raise relevant issues and concerns to enable us to develop an appropriate response
- Offer comment and advice to feed into the development of appropriate projects
- Provide us with an opportunity to seek views on and raise broader awareness about our priorities and progress with stakeholders

What has been achieved, any challenges and what needs to be done will continue to be reviewed and discussed by both executives and trustees at to ensure the plan continues to evolve.

#### **Mission**

Founded in 1973, New Perspectives is an East Midlands-based touring theatre company, specialising in bringing new work to rural and community audiences. Through an annual programme of original adaptations, rare revivals and new writing, the company aims to bring live theatre that is vital, affordable and accessible into the heart of wide-ranging communities, as well as to regional, national and international venues.

As advocates for regional talent, we facilitate and provide career-defining training, mentoring and participatory opportunities for East Midlands' theatre artists and residents. As rural touring stakeholders, we manage Northants Touring Arts; an arts programme in community venues across the county of Northamptonshire.

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

#### Public benefit

We have a strong commitment to communities across the East Midlands region - within Nottinghamshire, Derbyshire, Lincolnshire, Northamptonshire, Leicestershire and Rutland. This area is characterised by a diverse landscape, economy and population, including large conurbations and rural areas. Removing barriers of location, age, culture or socio-economic status fuels our ambition to bring audiences into close contact with the highest quality new work.

We make a distinct cultural footprint as both an active rural champion and vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is locally, nationally and internationally recognised as challenging, original and unafraid to take bold creative risks
- Empowering artists and theatre makers across the region with knowledge, skills and increasing networks through the development of small-scale and rural touring theatre
- Engaging regional audiences by widening access to high quality live performance regardless of age, social class, ethnicity, gender, disability or geographic location

We maintain the highest levels of artistry and production values in all our work, and deliver a programme of wide cultural significance and therefore able to advance the arts through regular critical analysis of the work we create. Our productions are testament to the fact that rural theatre is as relevant, challenging and dynamic as theatre made for any other environment.

The Trustees have complied with their duties under Section 17(5) of the 2011 Charities Act.

#### Achievement and Performance

April 2020 signalled a time of widespread disruption. The outbreak of the Coronavirus pandemic impacted on the lives of people and industries worldwide. With live touring plans on hold, New Perspectives immediately set to work to re-imagine ways of continuing to reach new and existing audiences. A new programme of work was developed to enable audiences to connect, reflect and be inspired at a time when the demand for culture and creative content intensified through the lockdown periods.

May 2020 saw the launch of a high profile podcast series. *PlacePrints*, a digital project that had been in progress from the previous winter, was supported by a development grant from The Space. David Rudkin's text suddenly had greater resonance - epic stories told by hidden voices brought haunted landscapes across the British Isles vividly to auditory life at a time when travel restrictions were imposed across much of England, Wales, Scotland and Ireland. Launched as planned, the combination of the rural focus, text written by a visionary but largely overlooked senior artist, recorded by major name actors from around the UK and made available free of charge by podcast, gave the project an added significance. With over 4,000 plays of episodes in 10 countries worldwide, *PlacePrints* became 2020's 25<sup>th</sup> most popular fiction podcast in the UK.

*"Standing somewhere between ghost story and New Nature Writing, Rudkin's homage to the British landscape is eerie, and unexpected...PlacePrints is a gripping series...These stories deserve careful listening"* The Reviews Hub (*PlacePrints*)

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

A suite of accompanying short films added a visual texture to the audio series, which acted as the starting point for a year which continued with New Perspectives collaborating with online festivals in Nottinghamshire and London at Battersea Arts Centre and the Coronet Theatre. Over the first 6 months of the pandemic digital access became more critical than ever. In 20-21 New Perspectives reaching over 10,000 people through an imaginative and adventurous programme delivered via on and offline platforms by zoom, WhatsApp, by telephone and by post.

*"New Perspectives has been a pioneer during the theatre shutdown"* Lyn Gardner, Stagedoor

*Love From Cleethorpes* was the first short-form drama told across 6 original postcards. This fictional love story, created as COVID-safe method of 'touring' drama direct to letterboxes, helped to support rural promoters reach audiences in rural places, deepening engagement through online creative writing workshops. It captured the hearts and minds of audiences, mailed to over 2,200 letterboxes in 26 countries worldwide and led to a successful award from The Peter Sowerby Foundation to develop new postcard dramas in 21/22.

*"A rather interesting development in theatre's current quest to find new platforms, methods of distribution and ways of engaging with audiences"* The Stage (*Love from Cleethorpes*)

*The Boss of it All* followed, re-imagining New Perspectives' stage production of Lars von Trier's office comedy as a Zoom-style live broadcast in a co-production with Soho Theatre and in association with Derby QUAD. Five live performances saw the cast zooming in from their homes across the UK, with a different guest artist joining each performance from cities across the world. A performance edit was made available to rent online via Soho on Demand for a further 6 months.

*"Ingenious...Inventive, relatable and clever"* Broadway World (*The Boss of It All*)

WhatsApp proved to be an interesting platform to develop a new drama. *StaySafe* was an original live cast drama made available in the palm of your hand and the first of its kind, exciting audiences and gaining attention nation-wide. Initially scheduled for nine 'live' performances as part of the Headlong/English Touring Theatre national storytelling festival *Signal Fires*, further performances were delivered in November and December.

*"Totally brilliant, simple and incredibly effective use of technology to tell stories"* The Guardian (readers' favourite theatre of the year; *Stay Safe* WhatsApp drama)

Combining art/drama commission *Christmas cards – restaged* broke continued to break new ground giving a renewed resonance to the traditional Christmas card. A series of 6 original cards were produced as a novel way to support the arts and receive and/or send a creative provocation over the festive season.

*"I just got my set and they're all brilliant. I can't bring myself to send them. Gonna get them out every year to remember 2020"* Jane Upton (*Christmas cards – restaged*)

The Valentine's weekend presented the perfect opportunity to present a series of original short dramas, delivered live to audiences by telephone in a collaboration with Stute Theatre's Sophie Hatfield. *Love Down the Line* resulted in 56 solo performances, exploring a form that created direct access between the audience member and the actor.

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

*"I missed the shared experience of laughing together in an auditorium, but since that is not an option right now, maybe this was the next best thing... an effective and creative piece of theatre"* LondonTheatre1 (*Love Down the Line*)

#### PLACEPRINTS

By David Rudkin

Welsh translation of *These Clouded Hills* by Gweneira Raw-Rees

Directed by Jack McNamara

Sound Design by Adam McCready (Poetical Machines Ltd)

Filmmaker Grant Gee

Cast: Ray Castleton, Grace Cordell, Charlotte Cornwell, Angharad Davis (violin), Hayley Doherty, Hedydd Dylan, Frances Grey, Harpal Hayer, Tyrone Huggins, Toby Jones, Josie Lawrence, Maria Louis, Richard Lynch, Michael Pennington, Stephen Rea, Juliet Stevenson, Rachel Summers, Frances Tomelty, Ben Welch, Jack Wilkinson, Anthony Wise

Supported by The Space and using public funding by Arts Council England, Lottery Funded

#### LOVE FROM CLEETHORPES – a drama in six postcards

By New Perspectives

Conceived by Jack McNamara

Design by Ruth Disney

#### THE BOSS OF IT ALL

By Lars Von Trier

Adapted for Zoom and directed by Jack McNamara

Design by Lily Arnold

Digital Producer Darius Powell

Technical Delivery Adam Crowther

Stage Managers Oran O'Neill and Alison Willcox

Cast: Ross Armstrong, David Alade, Angela Bain, Jamie de Coursey, Yuriko Kotani, Josie Lawrence, Rachel Summers

With appearances by: Le Gateau Chocolat, Neil Hamburger, Anavab Pal, Natalie Palamedes and narration by Tone Haldrup Lorenzen

A New Perspectives and Soho Theatre co-production in association with Derby QUAD

Presented by arrangement with Nordiska ApS, Copenhagen

#### STAY SAFE – a spine-chilling WhatsApp play

By Jack McNamara

Designer Joe Strickland

Conceived as part of Signal Fires, a UK-wide project from Headlong Theatre

#### CHRISTMAS RE-STAGED

Commissioned artists: Tim Etchells, Eve Leigh, Selina Thompson, Jane Upton, Jatinder Verma and 1927

#### LOVE DOWN THE LINE

By Sophia Hatfield and Jack McNamara

Directed by Jack McNamara

Cast: Sophia Hatfield, Ollie Smith

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

Collaborations with online festivals saw our work featured at:  
NOTTINGHAM STORIES, Nottstopping Festival  
SHHH...AKESPEARE, Upload Virtual Festival  
THE SPIRIT parts 1, 2 & 3, Battersea Arts Centre – Going Global, Going Digital  
PLACEPRINTS, The Coronet – Inside Out season  
CROSSINGS by Deidre Kinahan; in a co-production with Pentabus streamed online

Through the year we delivered over 68 bespoke sessions, delivering 483 contact points to a combination of workshop participants and emerging artists as part of the New Associates programme – providing a creative lifeline to artists and writers over the year. We produced a short film of the picture book *Miserable Aunt Bertha* for family audiences, were commissioned to create a short piece to celebrate a local project close to our home base in Bulwell and The Shhh...akespeare performative workshop was made available to schools – all made available online and free of charge throughout the year.

#### SHHH...AKESPEARE a performative workshop

By Jayne Williams  
Directed by Gary Lagden  
Designed by Clare Taylor  
Filmmaker Ian Dearman  
Cast: Hayley Doherty

#### MISERABLE AUNT BERTHA

By John Vernon Lord and Fay Maschler  
Filmed and edited by Jack McNamara  
Artists: Tim Crouch, Victoria Brazier

#### AN ODE TO BULWELL

Pots, Pits and People project evaluation film for Rebalancing the Outer Estates Foundation  
Artists: Nicola Curzon and Jayne Williams  
Filmed by Ian Dearman

Nine East Midlands' artists joined us for an 18 month period as New Associates, a programme designed to support creative professional development through a tailored training package including mentoring and practical support. Sustained through weekly Zoom sessions, the programme culminated with a first time face to face session to share work in progress in July 2021. Over this period we selected 4 East Midland's residents, each with a story to tell, to collaborate with and match with a creative partner to create and deliver their idea. The inaugural *Open Pitch* project is scheduled to culminate in autumn 2021.

#### OPEN PITCH

Community artists: Donna Briscoe-Greene, Ann Hill, Bob Lindsay, Caroline Spence

#### NEW ASSOCIATES 2020-21

Callum Berridge, Sophie Bloor, Matthew Gray, Samson Hawkins, Simon Marshall, Leanne Moden, Naomi Obeng, Elizabeth Twells, Sharon White

*'The New Associates programme opened my eyes to the possibilities of theatre, and really spurred me to get creative with my writing.'* Leanne Moden, 2020/21 New Associate

## **NEW PERSPECTIVES THEATRE COMPANY**

### **REPORT OF THE TRUSTEES (continued)**

#### **STRUCTURE, GOVERNANCE & MANAGEMENT**

##### **Governing Document**

New Perspectives Theatre Company Ltd is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 14 August 1996. It is registered with the Charity Commission. A maximum of 12 Trustees each agree to contribute £1 in the event of the charity winding up.

##### **Appointment of Trustees**

New Perspectives regularly updates a register of Trustees' knowledge/skills/experience, regularly monitoring and reviewing the governance of the company aligned to Arts Council England's Creative Case for Diversity. This provides a constantly evolving set of recruitment criteria which the Trustees use when attracting/selecting a suitable candidate for any vacancies. Potential Trustees are identified through individual recommendation by existing Trustees, via targeted solicitations, and in response to advertising campaigns.

##### **Trustee Induction & Training**

Each potential new Trustee is offered a chance to meet the Chair and observe a full Board meeting prior to taking a decision whether to become involved with the company – they are then matched with a range of induction resources/opportunities to suit their existing level of knowledge/skills/experience; these include provision of Memorandum & Articles of Association, Business Plan, most recent Audited Accounts, most recent management accounts, always supported by either a single meeting with the charity's Executive Team to discuss the company's current strategic overview and/or full day meeting/shadowing a number of staff to gain a fuller overview of both strategic and operation issues affecting the charity.

##### **Organisation**

The Board of Trustees, which can have up to 12 Trustees, govern the charity. The Board meets 4 times per year, and there are working sub-groups which meet quarterly to address specific governance/operational issues including finance, fundraising, risk management and policy groups focussing specific areas including equal opportunities, health and safety, environmental etc. An Executive Team is appointed by the Trustees to manage the day to day operations of the charity. To facilitate effective operations, the Executive Director has delegated authority, within terms of delegation approved by the Trustees, for operational matters including matters relating to finance, employment, with the Artistic Director leading on the artistic programme.

##### **Related Parties**

New Perspectives has a close working relationship with Arts Council England, who provide significant funding to the charity and who monitor our activity against agreed targets through a number of mechanisms, including quarterly financial reporting, annual review and attendance at Board meetings as/when required by either party.

##### **Risk Management**

New Perspective tasks a working group of Trustees and senior staff to conduct an annual risk review, and then develops an annual risk mitigation plan in response.

Our current risk review/mitigation plan focuses on ensuring that we deliver against our Business Plan and remain in step with the strategic objectives of our funding partners.

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

#### Financial Review

During 2020/21 New Perspectives monitored its reporting mechanisms to allow effective Board scrutiny of financial management and further improve the clarity/transparency of the charity's financial dealings for funding partners. The Trustees report a net trading income of £100,830 in the year ended 31 March 2021.

The Company had income during the year of £367,421. The Company's Revenue Unrestricted Fund balance is £566,072 as at 31 March 2021 of which £330,060 is designated (Designated Capital Fund £230,060, Special Projects Fund £100,000). The Trustees consider the balance to be adequate for the coming year.

The principal funding sources for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2021 amounted to £566,072.

#### Investment Powers and Policy

Under the Memorandum and Articles of Association we have the power to invest any monies not immediately required for our purposes in any way the Trustees think fit.

Aside from retaining a prudent amount in reserves each year, most of the charity's funds are to be spent in the short term, so there are few funds for long term investment.

#### Reserves Policy

Unrestricted reserves held amount to £566,072 much of which is represented by the freehold property. We aim to maintain the net value of the company.

The Trustees have examined the charity's requirement for reserves in the light of the main risks to the organisation. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be between 1 and 3 months of the expenditure. The reserves are needed to meet the working capital requirements of the charity and the Trustees are confident that at this level they would be able to continue the current activities of the charity in the event of a significant drop in funding.

The Trustees have adopted the policy that in the event of the charity being wound up due to lack of funding unrestricted funds held and not committed should cover the current notice, redundancy pay liability and the equivalent of 3 months running costs (including salaries and related costs) estimated to total £100,000; currently general reserves held are sufficient to cover these costs.

The Trustees will aim to ensure the continuation of activities; in the event of a significant drop in income. It would be necessary to consider how the funding would be replaced or the activities changed.

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

#### Future Plans

We will continue to embrace creativity and innovation and champion new work in order to deepen relationships with existing audiences and make new connections as we navigate a post Brexit world in pandemic recovery. We will work in partnership to bring attenders back to experience live theatre and using experience and skills gained across the raft of work produced during the pandemic lockdowns, augment engagement with our productions, both on and off line, developing audiences with a renewed confidence with an exciting programme to challenge and engage audiences. In the first quarter of 2021 activities included:

*The Fishermen* a new recording in partnership with Naked Productions and BBC Radio 3, for the first time uniting all three actors Michael Ajao, David Alade and Valentine Olukiga, featuring an introduction by director Jack McNamara and novelist Chigozie Obioma broadcast on BBC Radio 3 as part of the *Light Up British Theatre BBC Culture in Quarantine* season.

*House Mother Normal* – a digital installation marking the 50<sup>th</sup> anniversary of BS Johnson's novel, realised by Tim Crouch as a headline event at the Brighton Festival

*Voice of the Fire* – an audiobook marking the 25<sup>th</sup> anniversary of Alan Moore epic novel  
*The Festival of Small Things* – a series of unique encounters by telephone, letterbox, in parks, market squares and on street corners

Continuing through 2021/22 with:

*Letterbox drama* – Dare to Look Down! 6 characters, 6 postcards from Alton towers written across 150 years and Fair Play an engaging postcard series for children (5-11yrs) and families

*Macbeth* – a performative workshop for touring into schools

6x6 – short pieces recorded by 12 writers, tales from two cities, giving voice to the underbelly of UNESCO cities of literature Nottingham and Baghdad: funded by the British Council

*Cities Between Worlds* – an interrogation of perceptions of people and places by spearheading a three-way connection between New Perspectives (UK), KININSO KONCEPTS, Lagos (Nigeria) and the Savanna Trust, Harare (Zimbabwe);

October 2021 marks fresh artistic leadership as Angharad Jones joins Executive Director Sally Anne Tye as the company's new Artistic Director.

#### Summary

We will continue to develop the hotbed of talent across our region and explore new international connections in the build up to our 50<sup>th</sup> anniversary season. We will explore new ways of working to create breath-taking and electrifying theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and creatives, as we navigate the landscape and welcome live audiences back to engage with our work.

## **NEW PERSPECTIVES THEATRE COMPANY**

### **REFERENCE AND ADMINISTRATIVE DETAILS:**

Name of Company: NEW PERSPECTIVES THEATRE COMPANY

The company is incorporated under the 2006 Companies Act (number 3240198) and is governed by its Memorandum and Articles of Association.

New Perspectives Theatre Company is a registered charity (No. 1058309).

The company is managed by the Trustees who are appointed at the Annual General Meeting, these Trustees have served during the year and since the year end date.

### **BOARD OF TRUSTEES**

Richard Bond  
Ravelle- Sade Fairman (Appointed 13.7.20)  
Amanda Farr, Chair  
Jeremy Hague  
Sarah Hall  
Diana Meale (Deputy Chair)  
Jane Morgan  
Judy Owen  
Veronica Pickering  
Gerard Rogers (Company Secretary)  
Susan Rowe (Resigned 14.7.21)

### **EXECUTIVE TEAM**

Jack McNamara – Artistic Director/ CEO (to 24.7.21)  
Angharad Jones – Artistic Director/ CEO (from 4.10.21)  
Sally Anne Tye – Executive Director  
(responsible for the day to day running of the charity)

### **REGISTERED OFFICE**

8 Park Lane Business Centre  
Park Lane  
Basford  
Nottingham NG6 0DW

### **COMPANY REGISTRATION NUMBER**

3240198

### **CHARITY REGISTRATION NUMBER**

1058309

### **BANKERS**

Unity Trust Bank  
9 Brindley Place  
Birmingham B1 2HB

### **INDEPENDENT EXAMINER**

Mrs D J Lockwood ACA, FCCA, ATT(Fellow)  
Haines Watts Chartered Accountants  
Cliffe Hill House  
22 – 26 Nottingham Road  
Stapleford  
Nottingham NG9 8AA

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES (continued)

#### Trustees Responsibilities In Relation to Financial Statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year.

In so doing the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is appropriate to presume that the charity will not continue in business; and
- State whether applicable UK accounting standards have been followed; subject to any material departures disclosed and explained in the financial statements.

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

So far as we are aware, there is no relevant information of which the Independent Examiner is unaware;

- As the Board of Trustees of the company we have taken all the steps we ought to have taken in order to make ourselves aware of any relevant information and to establish that the charity's Independent Examiner is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

#### Members of The Board of Trustees

Trustees, who are Directors for the purpose of the company law and Trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 1.

Trustees of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the charitable company in the event of winding up. The total number of Trustees at 31 March 2021 was 11 (9 in 2020).

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 28.10.21 and signed on its behalf by:

AM Farr  
.....  
(Trustee) AMANDA FARR

## NEW PERSPECTIVES THEATRE COMPANY– COMPANY NUMBER 3240198

### Independent Examiner's report to the Trustees of New Perspectives Theatre Company

I report on the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2021.

#### Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purpose 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.

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

#### Independent Examiner's Statement

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:-

- Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- The accounts do not accord with those records; or
- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirements that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- 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 (FRS102)).

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.

D. J. Lockwood  
D J Lockwood FCA, FCCA, ATT(Fellow)  
Chartered Accountant

Dated 2.11.2021

Haines Watts  
Chartered Accountants  
Cliffe Hill House  
22-26 Nottingham Road  
Stapleford  
Nottingham NG9 8AA

**NEW PERSPECTIVES THEATRE COMPANY**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**(INCLUDING INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 MARCH 2021**

Note	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	31 March 2020 £
<b>INCOME</b>						
<b>Investment income:</b>						
Bank Interest	709	-	709	52	-	52
<b>Incoming resources from charitable activities</b>	366,712	-	366,712	450,409	12,275	462,684
<b>TOTAL INCOMING RESOURCES</b>	<u>367,421</u>	<u>-</u>	<u>367,421</u>	<u>450,461</u>	<u>12,275</u>	<u>462,736</u>
<b>EXPENDITURE</b>						
<b>Charitable activities:</b>						
Expenditure on						
Charitable Activities	257,299	1,200	258,499	433,430	-	433,430
Support Costs	8,092	-	8,092	7,958	-	7,958
<b>TOTAL EXPENDITURE</b>	<u>265,391</u>	<u>1,200</u>	<u>266,591</u>	<u>441,388</u>	<u>-</u>	<u>441,388</u>
<b>NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS</b>	102,030	(1,200)	100,830	9,073	12,275	21,348
<b>THEATRE TAX RELIEF</b>	<u>5,311</u>	<u>-</u>	<u>5,311</u>	<u>25,640</u>	<u>-</u>	<u>25,640</u>
<b>NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR</b>	<u>107,341</u>	<u>(1,200)</u>	<u>106,141</u>	<u>34,713</u>	<u>12,275</u>	<u>46,988</u>
<b>TOTAL FUND AT 31 MARCH 2020</b>	<u>453,656</u>	<u>12,275</u>	<u>465,931</u>	<u>418,943</u>	<u>-</u>	<u>418,943</u>
<b>Transfer Between Funds</b>	5,075	(5,075)	-	-	-	-
<b>TOTAL FUND AT 31 MARCH 2021</b>	<u>566,072</u>	<u>6,000</u>	<u>572,072</u>	<u>453,656</u>	<u>12,275</u>	<u>465,931</u>

The statement of financial activities includes all gains and losses recognised in the year.

All incoming resources and resources expended arise from continuing activities.

The notes on pages 16 to 22 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2021

	Notes	2021		2020	
		£	£	£	£
<b>FIXED ASSETS</b>					
Tangible assets	7		242,099		246,563
<b>CURRENT ASSETS</b>					
Debtors	8	62,635		66,797	
Cash at bank and in hand		<u>275,982</u>		<u>162,911</u>	
		338,617		229,708	
<b>CURRENT LIABILITIES</b>					
<b>CREDITORS:</b>					
<b>AMOUNTS FALLING</b>					
<b>DUE WITHIN ONE YEAR</b>	9	<u>8,644</u>		<u>10,340</u>	
<b>NET CURRENT ASSETS</b>			<u>329,973</u>		<u>219,368</u>
<b>NET ASSETS</b>			<u>572,072</u>		<u>465,931</u>
<b>REPRESENTED BY:</b>					
<b>UNRESTRICTED FUNDS</b>	10		236,012		123,596
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
<b>RESTRICTED FUNDS</b>	10		<u>6,000</u>		<u>12,275</u>
<b>TOTAL CHARITY FUNDS</b>		£	<u>572,072</u>	£	<u>465,931</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

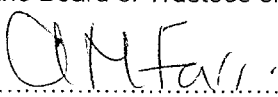
The Trustees acknowledge their responsibilities for:

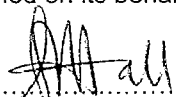
Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of 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 the financial statements, so far as applicable to the company.

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

Approved by the Board of Trustees on 25.11.2021 and signed on its behalf by:

.....  
  
 TRUSTEE AMANDA FARE

.....  
  
 TRUSTEE SARAH HALL

The notes on pages 16 to 22 form part of these accounts

## NEW PERSPECTIVES THEATRE COMPANY

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

#### 1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:-

Basis of Preparation and assessment of going concern

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities; Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019) – (Charities SORP (FRS102)), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Charities Act 2011 and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The financial statements are presented in sterling (£).

#### GOING CONCERN

The Trustees' consider that there are no material uncertainties about the charity's ability to continue as a going concern. In response to the COVID-19 pandemic the Executives re-defined the programme, retaining an ambitious and creative approach to engage with audiences across the region and beyond; the Finance and Fundraising subgroup have increased the level of scrutiny to closely monitor the financial consequences of the pandemic.

#### INCOMING RESOURCES

Grants and donations are accounted for as soon as their amount and receipt are certain. In the case of donations this is usually only when they are received. All other income is accounted for under the accruals concept. Gifts in kind are valued at their estimated value to the charity.

#### RESOURCES EXPENDED

Expenditure is recognised when a liability is incurred.

Costs of generating funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds.

Charitable activities include expenditure associated with the staging of dramatic productions and related activities and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements. Support costs include central functions and premises costs and have been allocated to activity cost categories on a basis consistent with the use of resources, but do not directly undertake charitable activities.

**NEW PERSPECTIVES THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

**FUND ACCOUNTING**

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

**FIXED ASSETS**

Fixed assets are included in the balance sheet at cost less accumulated depreciation. Depreciation is provided to write off the cost of fixed assets over their estimated useful lives at the following rates per annum:

Equipment	25%	straight line
Motor vehicles	16.67%	straight line
Fixtures and fittings	25%	straight line

Freehold premises have not been depreciated as the residual value is believed to be higher than historical cost.

Individual assets costing less than £500 are not usually capitalised.

**LIMITED BY GUARANTEE**

The charity is limited by guarantee and in the event of it being wound up, every member is liable to contribute a sum not exceeding £1.

**LEASE COMMITMENTS**

Rentals paid under operating leases are charged to the profit and loss account on a straight line basis over the period of the lease.

**Debtors**

Debtors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

**Creditors**

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

**Financial Instruments**

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

**NEW PERSPECTIVES THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

**Judgement and Key Sources of Estimation Uncertainty**

The preparation of accounts using generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the accounts and the reported amounts of revenues and expenses during the reporting period.

The key estimates and assumptions used in the Financial Statements are detailed in the accounting policies.

**Pensions**

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. Contributions payable for the year are shown in the statement of financial activities.

**2. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES**

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
<b>Grants and production contributions:</b>				
Arts Council England	308,316	-	308,316	302,745
Others *	21,948	-	21,948	55,822
	<u>330,263</u>	<u>-</u>	<u>330,263</u>	<u>358,567</u>
Performance and venue fees	30,911	-	30,911	93,419
Other income (Royalties)	333	-	333	2,598
Fundraising	5,205	-	5,205	8,100
	<u>36,449</u>	<u>-</u>	<u>36,449</u>	<u>104,117</u>
<b>Total</b>	<u>366,712</u>	<u>-</u>	<u>366,712</u>	<u>462,684</u>

\*Includes COVID government support furlough claim totalling £21,936.

**3. RESOURCES EXPENDED**

	Total 2021 £	Total 2020 £
<b>Expenditure on Charitable Activities (Production and Project Costs)</b>		
Research and Development Costs	2,392	6,038
Direct production costs	58,252	199,139
Salaries and payroll costs	128,589	133,200
Premises costs	9,447	10,442
Administration Costs	27,104	19,928
Marketing and Communications	1,524	28,826
Travelling	589	2,949
Professional fees	24,174	23,638
Loan interest	-	-
Equipment and Other Repairs	1,962	4,804
Depreciation	4,466	4,466
<b>Total</b>	<u>258,499</u>	<u>433,430</u>

**NEW PERSPECTIVES THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

**4. SUPPORT COSTS**

	<b>Total 2021 £</b>	<b>Total 2020 £</b>
Board Costs	-	287
Salaries and payroll costs	3,995	3,935
Accountancy and Independent Examination Fee	1,800	1,800
Bank charges	696	963
Confirmation Statement Fee	13	13
Payroll Processing	1,588	960
	<u>8,092</u>	<u>7,958</u>

**5. NET INCOMING RESOURCES FOR THE YEAR**

This is stated after charging:

	<b>2021 £</b>	<b>2020 £</b>
Operating leases - equipment	926	926
Independent Examiners services	<u>1,800</u>	<u>1,800</u>

**6. STAFF COSTS AND NUMBERS**

Staff costs were as follows:

	<b>2021 £</b>	<b>2020 £</b>
Salaries and wages	118,177	122,276
Social security costs	11,586	12,161
Pension costs	2,821	2,698
	<u>132,584</u>	<u>137,135</u>

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

	<b>2021</b>	<b>2020</b>
Touring, production and related support	<u>5</u>	<u>5</u>

No employee earned more than £60,000 per annum.

The remuneration paid to key personnel in the year totalled £92,393 (2020: £90,502).

**Trustee Remuneration and Related Party Transaction**

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2021. Two Trustees were reimbursed a total of £212 in 2020.

There were no fees paid to any Charity Trustee, or person connected with such a Trustee, directly or indirectly from the funds of the company or from the property of any situation or body corporate connected with the company. There are no other related party transactions.

**NEW PERSPECTIVES THEATRE COMPANY**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

**7. TANGIBLE FIXED ASSETS**

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
<b>COST</b>					
At 1 April 2020	230,060	68,254	96,093	2,542	396,949
Additions	-	-	-	-	-
Disposal	-	-	-	-	-
At 31 March 2021	<u>230,060</u>	<u>68,254</u>	<u>96,093</u>	<u>2,542</u>	<u>396,949</u>
<b>DEPRECIATION</b>					
At 1 April 2020	-	53,108	94,736	2,542	150,386
Charge for period	-	3,788	679	-	4,467
Eliminated on disposal	-	-	-	-	-
At 31 March 2021	<u>-</u>	<u>56,896</u>	<u>95,415</u>	<u>2,542</u>	<u>154,853</u>
<b>NET BOOK VALUE</b>					
At 31 March 2020	<u>230,060</u>	<u>15,146</u>	<u>1,357</u>	<u>-</u>	<u>246,563</u>
At 31 March 2021	<u>230,060</u>	<u>11,358</u>	<u>678</u>	<u>-</u>	<u>242,096</u>

**8. DEBTORS**

	2021	2020
	£	£
Trade debtors	19,848	17,658
Prepayments	4,131	5,402
Other debtors	25,730	13,988
Theatre Tax Relief (note 13)	10,311	29,672
Other debtors including taxation and social security	2,615	77
	<u>62,635</u>	<u>66,797</u>

**9. CREDITORS**

	2021	2020
	£	£
<b>Amounts falling due within one year</b>		
Trade creditors	3,112	5,404
Other creditors including taxation and social security	-	-
Accruals and deferred income	5,532	4,936
	<u>8,644</u>	<u>10,340</u>

**NEW PERSPECTIVES THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

**10. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

<b>Year Ended 31 March 2021</b>	<b>Tangible fixed assets</b>	<b>Net current assets</b>	<b>Total 2021</b>	<b>Total 2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Unrestricted funds	12,039	223,973	236,012	123,596
Restricted funds	-	6,000	6,000	12,275
Designated funds	230,060	100,000	330,060	330,060
	<u>242,099</u>	<u>329,973</u>	<u>572,072</u>	<u>465,931</u>

<b>Year Ended 31 March 2020</b>	<b>Tangible fixed assets</b>	<b>Net current assets</b>	<b>Total 2020</b>	<b>Total 2019</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Unrestricted funds	16,503	107,093	123,596	88,883
Restricted funds	-	12,275	12,275	-
Designated funds	230,060	100,000	330,060	330,060
	<u>246,563</u>	<u>219,368</u>	<u>465,931</u>	<u>418,943</u>

**11. RESTRICTED FUNDS**

<b>Year Ended 31 March 2021</b>	<b>At 1 April 2020</b>	<b>Incoming Resources</b>	<b>Outgoing Resources</b>	<b>Transfer</b>	<b>At 31 March 2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Northampton Touring Arts	5,075	-	-	(5,075)	-
Leche Trust	1,200	-	1,200	-	-
D'Oyly Carte Charitable Trust	3,000	-	-	-	3,000
Garrick Charitable Trust	3,000	-	-	-	3,000
	<u>12,275</u>	<u>-</u>	<u>1,200</u>	<u>(5,075)</u>	<u>6,000</u>

<b>Year Ended 31 March 2020</b>	<b>At 1 April 2019</b>	<b>Incoming Resources</b>	<b>Outgoing Resources</b>	<b>Transfer</b>	<b>At 31 March 2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Northampton Touring Arts	-	5,075	-	-	5,075
Leche Trust	-	1,200	-	-	1,200
D'Oyly Carte Charitable Trust	-	3,000	-	-	3,000
Garrick Charitable Trust	-	3,000	-	-	3,000
	<u>-</u>	<u>12,275</u>	<u>-</u>	<u>-</u>	<u>12,275</u>

**NEW PERSPECTIVES THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)**

Northants Touring Arts – Balance £5,095 – Transferred to the general fund.

The Leche Trust – Balance £1,200 – funds to support the New Associates 2020, now all spent.

The D'Oyly Carte – Balance £3,000 – funds to support a community project.

The Garrick Charitable Trust – Balance £3,000 – funds to support Open Pitch 2021.

## **12. RESERVE CAPITAL**

The company is limited by guarantee with no authorised or issued share capital.

The amounts guaranteed in the nature of reserve capital are £1. These amounts are only capable of being called up for the purpose of the winding up of the company.

## **13. TAXATION**

The charitable company is exempt from Corporation Tax on its charitable activities.

A new Government initiative, 'Theatre Tax Relief', commenced on 1 September 2014 – this gives rise in the period to a claim for Theatre Tax Relief to total £5,311 in 2021 (£25,640: 2020). This is shown as a debtor within these accounts, along with an amount of £5,000 outstanding from the previous year but now paid.

## **14. FINANCIAL COMMITMENTS**

The charity had an annual commitment to pay quarterly £232 net of VAT for a phone system held on lease which commenced in June 2019 for a five year period.

## **15. PENSION COMMITMENTS**

The charity operates a defined contribution pension scheme. The assets are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the fund and amounted to £2,821 (2020: £2,698).