

NEW PERSPECTIVES

NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

COMPANY NO: 3240198
CHARITY NO: 1058309

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2022 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).

CHAIR'S REPORT

I am delighted to present the financial statements for New Perspectives for the year ending 31 March 2022. Looking back over 2021/22 I am especially proud of our attitude and approach to creativity through

- our scalable approach which enabled us to remain nimble, flex and responsive so that we continued to produce original and inspirational work in challenging circumstances, for example making us a go to company to deliver a headline installation *House Mother Normal* for the Brighton Festival.
- our regional, national and global outlook which is embedded in all we do. This was demonstrated by our showcasing under-represented voices, be that from the rehearsed reading of *MARYLAND* or the future podcast linking 12 writers in two of the UNESCO Cities of Literature, Nottingham and Baghdad. A piece of work funded by the British Council Digital Collaboration Fund in partnership with the Baghdad City of Literature.
- our flagship regional programmes such as, New Associates which supports early career artists through a bespoke programme of mentoring, masterclasses funding advice, rehearsals, staff/board expertise/networks and Open Pitch where we place creativity in the hands of first-time citizen artists.

The pandemic enabled us to shine. We adeptly switched streams to develop a new programme of original work, connecting with existing and audiences across the globe. In 2021/22 we continued with a bold approach that enabled us to work as collaborators to shape work, re-unite audiences and present fresh opportunities. From fostering connections to opening doors and creating new pathways to creativity, we continued to deliver a hallmark programme: commissioning world class new writing, driving cultural exchange, pioneering talent development and learning through creative innovation.

2021 saw a change of artistic leadership with the appointment of Angharad Jones to lead the company into its 50th anniversary year and beyond. New Perspectives has an unparalleled place in the region and we look forward exploring new ideas and partnerships that can help us to continue to make a difference to the cultural landscape.

Sarah Hall
Interim Chair of the Board of Trustees

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Objectives & Activities

Our aim is to offer both audiences and artists experiences that expand their horizons and deepen their engagement through writing and performance that reflects the world around them, as a catalyst for creating innovative and new work with and for diverse communities. Through an annual programme we champion new writing, original adaptations and foster talent across our region. We bring vital, affordable and accessible live theatre into the heart of wide-ranging rural and urban communities, as well as to national and international audiences, embracing live, off-line and digital technologies.

We believe that all people, whatever their age, circumstance or identity, have the right to access practise and inspire theatre and that all places can be sites of exciting cultural exchange. Based in Nottingham, we have a strong track record in bringing culture and communities together by:

- touring productions regionally, nationally and internationally. We enable audiences to access the same exceptional New Perspectives performances whether in rural England, in overlooked towns or overseas
- creating dynamic partnerships across the East Midlands and beyond
- driving transformative change through a place-based approach across the region, collaborating with communities in areas such as Northants, Mansfield and Cleethorpes
- making a tangible difference to the careers of East Midlands artists by providing bespoke and varied support designed to help sustain their careers in the longer term

We strive to diversify income sources to remain resilient and agile and demonstrate robust governance and efficient use of resources.

Building on our solid foundations, we ensure that all of the audiences and artists we encounter are 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: offering longer term support and developing networks for 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

Our Commitment to Equality, Diversity and Inclusion

We take a holistic approach to ensuring we integrate diversity, equality and inclusivity in all strands of our work and are steadfastly committed to using and promoting best practice in equality and inclusion.

Establishing an Equality, Diversity and inclusion (EDI) Forum in 2023 will help us continue to meeting our aims and to feed into a live strategy and action plan. The Forum, made up from people of all backgrounds, who have an interest in shaping our EDI work will support us 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 see views on and raise broader awareness about our proprieties and progress with stakeholders.

What has been achieved, any challenges and where we can deliver positive outcomes to help drive change will continue to be reviewed and discussed by both executives and trustees to ensure an active EDI policy and plan continues to evolve.

Mission

Founded in 1973, New Perspectives is an East Midlands-based UK touring Theatre Company, specialising in bringing innovative and new work to diverse communities. Through an annual programme we champion new writing, original adaptations and foster talent across our region. We bring vital, affordable and accessible live theatre into the heart of wide-ranging rural and urban communities, as well as to national and international audiences.

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; and arts programme in community venues across the county of Northamptonshire.

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 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.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Achievement and Performance

The COVID-19 pandemic transformed our approaches to creating and touring work, at the same time signalled a clear role for New Perspectives in supporting venues to re-engage with audiences, those both eager and those less confident to return to public spaces and communities to reconnect.

We continued our approach as forward-thinking leaders by embracing creativity and innovation, championing new work in order to deepen relationships with existing audiences and make new connections. Through 21/22 we navigated post-Brexit world in pandemic recovery and saw a change of artistic leadership, Jack McNamara moving on in July 2021 and his successor Angharad Jones joining in October 2021.

As we plotted a gradual return to live touring, we curated a programme that was challenging, exciting and accessible. Powerful stories and themes helped us to reconnect with venue programmers and rural promoters and, at the same time planning an ambitious 2023 season, starting with our 50th anniversary year as a springboard.

In April 2021 we released an epic audiobook of master storyteller Alan Moore's first Northampton novel *Voice of the Fire*. The twelve inter-connected stories, read by a stunning cast including Tom Edward Kane (our young star from Harvest), Maxine Peake, Jason Williamson from Sleaford Mods, Nathaniel Martello-White, Mark Gatiss, Toby Jones, Pamela Nomvete, Jonathan Slinger, Aisling Loftus and Alan Moore himself, provided some fifteen + hours of immersive listening, magnificently scored by Adam P. McCready with additional vocals by Sharon Gal. Made available on a wide range of major audio platforms worldwide including from Apple Books to audible, this continues our world-wide reach across digital channels.

"What a sense of place...Hard to put into words how this made me feel. It's terrifying, funny, brutal and whimsical. It ties you to a place like no book I've ever consumed before. Just deeply fascinating storytelling - I was completely gutted when it finished. Magical" Alastair Benham, audible

In May we were commissioned by the Brighton Festival to premiere a digital site-specific installation inspired by B S Johnson's unorthodox novel *House Mother Normal* realised and directed by Tim Crouch, one of the country's pre-eminent experimental playwrights. Experienced by audiences online initially and as a site-specific installation in Brighton as pandemic restrictions lifted, the piece celebrated the fiftieth anniversary of the text in a series of nine monologues, faces and voices, orchestrated into a spoken-word symphony of old age and absurdism.

"There is absolute precision in the chaos...It's a dark, sinister, sad piece, exquisitely performed and produced." Lyn Gardner, Stagedoor

Following the success of postcard drama *Love From Cleethorpes* we created distinct dramas using the same six-part short form format. *Dare To Look Down!* told the unexpected history of Alton Towers, from its origins as a stately home, its WW2 years as an army training ground, its doomed years as a zoo and through to an imagined future in which it has been replaced by a major supermarket chain!

"Dare To Look Down pitches brave possibilities for distanced, doorstep drama" A Younger Theatre

Fair Play an interactive postcard adventure for 3-9yrs followed, featuring a secret code to crack and a mystery letter which reveals the fictional writer. The postcards included 10+ hours of additional activities linked to the cards made available via a QR code.

"My grandchildren enjoyed taking part and solving the mystery" Cate Hall.

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In July The Festival of Small Things presented an opportunity for New Perspectives to connect with audiences through a series of 15 separate, imaginatively conceived encounters by post, in schools, by telephone, including the first live audiences contact in parks, on street corners and in market places since the pandemic. Curated cards containing seeds, teabags and drama on audio cassette all delivered by post and live drama by telephone offered a natural extension stretching the raft of work offered across a range of platforms. A pilot schools project placed black authors front and centre in the offering for children to explore and be inspired. Teachers from 4 local primary schools were thrilled to be introduced to *We Are Every Good Thing* by Derrick Barnes and to Ravelle-Sadé Fairman's original response thereto.

The coordination of the live encounters created new links with Nottingham City Parks, independent galleries and market teams which may lead to future creative possibilities. Across the festival we employed 18 artists, a freelance coordinator, supplemented by a dozen paid leads and volunteers. All told we engaged with a total of 860 audiences - 122 by post, 195 in schools, 14 live interactions by telephone and 529 live interactions at 9 separate events across two days.

As the first piece under her artistic leadership Angharad Jones directed a script in hand live reading of *MARYLAND* Lucy Kirkwood's new play, with kind permission from the Royal Court. This was a fitting debut as a relevant and urgent piece of new writing with a female weighted cast made up solely of East Midlands' artists. This signalled our commitment to providing employment for regional freelance artists.

"It was such a pleasure to host the event and such an amazing play with an amazing audience atmosphere before and after" Edward Boott, NonSuch Studios Nottingham.

VOICE OF THE FIRE an immersive new audio book

By Alan Moore

Directed by Jack McNamara

Composer and sound Design by Adam P McCready

Vocalist Sharon Gal

Voiceover Grace Cordell

Hobs' Hogg (in 3 parts) spoken by Tom Edward-Kane

The Cremation Fields (in 3 parts) spoken by Maxine Peake

In the Drownings spoken by Jason Williamson

The Head of Diocletian spoken by Nathaniel Martello-White

November Saints spoken by Pamela Nomvete

Limping to Jerusalem spoken by Toby Jones

Confessions of a Mask spoken by Mark Gatiss

Angel Language (in 2 parts) spoken by Jonathan Slinger

Partners in Knitting spoken by Aisling Loftus

The Sun Looks Pale Upon the Wall spoken by Jason Williamson

I Travel in Suspenders spoken by Tom Edward-Kane

Phipp's Fire Escape spoken by Alan Moore

HOUSE MOTHER NORMAL

By B S Johnson

A digital installation realised and directed by Tim Crouch

Video design by Giles Thacker

Sound design by Thor McIntyre-Bernie

Cast: Amelda Brown, Tim Carlow, Vivien Bridson, Pip Donaghy, Tyrone Huggins, Margaret Jackman,

Marsha Millar, Sharon Morgan, Cleo Sylvestre

DARE TO LOOK DOWN – a drama in six postcards

By New Perspectives

Conceived and written by Jack McNamara

Design by Ruth Disney

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

FAIR PLAY – a postcard adventure for 3-9yrs
By New Perspectives
Conceived and written by Jayne Williams
Design by Ruth Disney

THE FESTIVAL OF SMALL THINGS a celebration of the intimate, the tactile and the local
Curated and managed by New Perspectives
Festival Coordinator Gloria Lowe
Festival Leads Christina Tsoutsis, Sharon White, Abii Soul, Sylvia Robson, Nicola Curzon
Festival Volunteers Francis Lowe, Evie Wakefield, Natasha Walker-De Bisschop, Hilary Thumpston and
Bulwell Forest Garden Volunteers
With thanks to A Room Full of Butterflies, Ashfield district Council, Bulwell Forest Garden, Green's Windmill
and Science Centre, Nottingham City Council's Markets Team, Nottingham City Council's Parks Team,
Nottingham Cattle Market, The Ostler (horse and cart)

SMALL THINGS by post and in schools:
200 CUPPAS Limited edition card with 2 exquisite teabags
Written by Selina Thompson
Illustrated by Honey Williams

FLORILEGIA Limited edition cards with a packet of unique seeds
By Annabel Dover

THE GREAT ALMIGHTY GILL limited edition cassette tape
By Daniel Hoffmann-Gill

WE ARE EVERY GOOD THING – workshops in schools
By Derrick Barnes
Response poem by Ravelle-Sadé Fairman

SMALL THINGS live
A LITTLE LIFT theatre performance by telephone
By Sophia Hatfield

A TOWN CRY FOR TODAY market place proclamations
By Naomi Obeng
Performed by Karen Crow

BONE AND RAG MAN travelling music
Cast: David "Stickman" Higgins and Mark Evans

POETRY YOU CAN HOLD pavement poetry
Featuring Panya Banjoko

DREAM PLACE park performances
Performed by Vincent Gambini

HOW TO HULA park workshop
Led by Carla Bradley

NOT HERE a silent protest
By Unanima - Learning Disabled and Autistic Theatre Company

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

TOUCH a park installation
By Tony Fisher and Fi Marks

THE #MEADOW BEHIND BARS a curated walk
By Alison Lloyd

LOST SPELLS a garden installation
Inspired by Lost Spells by Robert Macfarlane, illustrated by Jackie Morris
Conceived by Jayne Williams

MARYLAND – rehearsed reading
By Lucy Kirkwood

Directed by Angharad Jones

Cast: Eve Austin, Bhawna Bhawsar, Georgia Booker, Phoebe Frances Brown, Maxine Finch, Narisha Lawson, Rebecca D'Souza, Tanya Myers, Jack Quarton, Yasmin Steadman

Through the year we delivered over 200 sessions, delivering 588 contact points to a combination of community participants and emerging artists as part of the New Associates programme – providing a creative lifeline to artists, practitioners and writers over the year. Nine East Midlands' artists concluded their time as New Associates and have since joined our alumnus network as we welcomed a fourteen strong new cohort to join us in 2022-23. Over this period we supported four East Midlands' residents, each with a story to tell, to collaborate with and match with a creative partner to create and deliver their idea. The first project culminated in winter 2021, with others scheduled for completion in 2022.

OPEN PITCH

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

Open Pitch performance

ELSIE TANNER KNEW MY NANNA

Written and performed by Caroline Beeson Spence

Directed by Jayne Williams

Technical support and lighting Alison Willcox

NEW ASSOCIATES 2021-22

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

NEW ASSOCIATES 2022-23

Imogen Beech, Amy Crighton, Kate Spencer, Jack Burrows, Abigail Pidgeon, Lisa February, Dan Scott, John Booker, Joe Strickland, Emma-Louise Howell, Laurie Owen, Stacey Moon-Tracy, Tionee Joseph, Bridie Squires

'We had inspiring workshops with a range of artists and creatives, were given continuous personal guidance on funding, as well as making a group of friends and collaborators for life.' Elizabeth Twells, New Associate 2020/21.

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 Artistic Director/CEO leads on the artistic programme and overall management, working closely with the Executive Director.

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 £10,560 in the year ended 31 March 2022.

The Company had income during the year of £377,072. The Company's Revenue Unrestricted Fund balance is £562,725 as at 31 March 2022 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 source for the year were the monies from the Arts Council.

The accumulated unrestricted income fund at 31 March 2022 amounted to £562,725.

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 £562,725 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.

Going Concern

The financial accounts are set out on pages 14 to 22. The Trustees are satisfied that with considerations made against business risks, the preparation of the financial statements, appropriate accounting policies, methods and principles in place to provide sufficient appropriate evidence, that the company remains a going concern. The Trustees agree that the charity's assets are available and adequate to fulfil 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 work in partnership to bring attendees 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.

An outline of our key productions in 2022-23:

Where I Belong, international first-time collaboration between New Perspectives and the Baghdad City of Literature, supported by a grant by the British Council Digital Collaboration Fund. Twelve distinctive writers and artists (a mix of established and emerging; six from Nottingham and six from Baghdad) will write and record a collection of poems and stories with an emphasis on under-represented voices, connecting artists from two UNESCO cities released as a podcast series.

The Great Almighty Gill, a staging of the one-man play written and performed by Nottingham born actor and writer, Daniel Hoffmann-Gill, directed by Angharad Jones. A 70 minute autobiographical tour de force performance, part tribute, part stand-up and occasional lip-syncing will offer a glimpse of a father and son relationship and the impact that complications surrounding dementia have on the sufferer and those around them told with laughter, heartfelt bravado and emotion. To be premiered at the Edinburgh Fringe and rural tour.

The Swearing Jar, the UK premiere of Kate Hewlett's award-winning play with music, directed by Angharad Jones. This delicate four-hander is peppered with acoustic guitar songs, layered with comedy, memory and music in an intricate story that unravels life-changing secrets. The themes are universal and the ideas of love, loss, moving on, loyalty, and ultimately hope, is something that UK audiences will respond to at this moment in time. The play premiered in Canada and transferred to New York. This UK premier will tour to a mixture of rural venues, studio theatres and arts centres.

Summary

We will continue to develop the hotbed of talent across our region and explore new international connections in the build up to autumn 2023 which marks our 50th anniversary season. We will explore new ways of working to create, co-create and share unique theatrical encounters, at the same time demonstrating a commitment to support freelance and under-represented artists and practitioners as we continue to navigate the changing landscape.

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
Amanda Farr, (Resigned 2.11.21)
Jeremy Hague
Sarah Hall (Interim Chair from 2.11.21)
Diana Meale (Deputy Chair)
Jane Morgan
Judy Owen
Veronica Pickering (Resigned 31.12.21)
Gerard Rogers (Company Secretary)
Susan Rowe (Resigned 14.7.21)
Thulani Molife (Appointed 16.5.22)

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 FCA, 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.

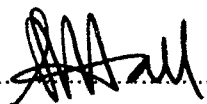
Members of the Board of Trustees

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 2022 was 9 (11 in 2021).

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 6.12.2022 and signed on its behalf by:

.....
(Trustee) 
Robert Han

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 2022.

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.

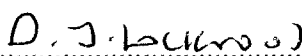
Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed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

Dated 7.12.2022.....

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 2022**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	31 March 2021 £
INCOME							
Investment income:							
Bank Interest		569	-	569	709	-	709
Incoming resources from charitable activities	2	<u>341,974</u>	<u>34,529</u>	<u>376,503</u>	<u>366,712</u>	<u>-</u>	<u>366,712</u>
TOTAL INCOMING RESOURCES		<u>342,543</u>	<u>34,529</u>	<u>377,072</u>	<u>367,421</u>	<u>-</u>	<u>367,421</u>
EXPENDITURE							
Charitable activities:							
Expenditure on	3						
Charitable Activities		344,742	13,529	358,271	257,299	1,200	258,499
Support Costs	4	8,241	-	8,241	8,092	-	8,092
TOTAL EXPENDITURE		<u>352,983</u>	<u>13,529</u>	<u>366,512</u>	<u>265,391</u>	<u>1,200</u>	<u>266,591</u>
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS		(10,440)	21,000	10,560	102,030	(1,200)	100,830
THEATRE TAX RELIEF	13	<u>7,093</u>	<u>-</u>	<u>7,093</u>	<u>5,311</u>	<u>-</u>	<u>5,311</u>
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR	5	<u>(3,347)</u>	<u>21,000</u>	<u>17,653</u>	<u>107,341</u>	<u>(1,200)</u>	<u>106,141</u>
TOTAL FUND AT 31 MARCH 2021		<u>566,072</u>	<u>6,000</u>	<u>572,072</u>	<u>453,656</u>	<u>12,275</u>	<u>465,931</u>
Transfer Between Funds	11	-	-	-	5,075	(5,075)	-
TOTAL FUND AT 31 MARCH 2022	10	<u>562,725</u>	<u>27,000</u>	<u>589,725</u>	<u>566,072</u>	<u>6,000</u>	<u>572,072</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 2022

	Notes	2022		2021	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		237,630		242,099
CURRENT ASSETS					
Debtors	8	25,410		62,635	
Cash at bank and in hand		<u>343,489</u>		<u>275,982</u>	
		368,899		338,617	
CURRENT LIABILITIES					
CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	9	<u>16,804</u>		<u>8,644</u>	
NET CURRENT ASSETS			<u>352,095</u>		<u>329,973</u>
NET ASSETS			<u>589,725</u>		<u>572,072</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10		232,665		236,012
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		<u>27,000</u>		<u>6,000</u>
TOTAL CHARITY FUNDS		£	<u>589,725</u>	£	<u>572,072</u>

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

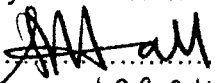
The Trustees acknowledge their responsibilities for:

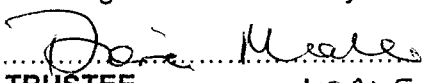
Ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006, and

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 and with the Financial Reporting Standard (issued January 2022).

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 6/12/2022 and signed on its behalf by:

.....

 TRUSTEE SARAH HALL

.....

 TRUSTEE O. ANA MEALE

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 2022

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 2022 (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 2022 (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 2022 £	Total 2021 £
Grants and production contributions:				
Arts Council England	308,316	-	308,316	308,316
Others *	6,005	10,529	16,534	21,948
	<u>314,321</u>	<u>10,529</u>	<u>324,850</u>	<u>330,263</u>
Performance and venue fees	26,689	24,000	50,689	30,911
Other income	230	-	230	333
Fundraising	734	-	734	5,205
	<u>27,653</u>	<u>24,000</u>	<u>51,653</u>	<u>36,449</u>
Total	<u>341,974</u>	<u>34,529</u>	<u>376,503</u>	<u>366,712</u>

*Includes COVID government support furlough claim totalling £6,005.

3. RESOURCES EXPENDED

	Total 2022 £	Total 2021 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	1,668	2,392
Direct production costs	141,678	58,252
Salaries and payroll costs	130,665	128,589
Premises costs	10,545	9,447
Administration Costs	27,849	27,104
Marketing and Communications	3,660	1,524
Travelling	1,666	589
Professional fees	30,075	24,174
Equipment and Other Repairs	5,999	1,962
Depreciation	4,466	4,466
Total	<u>358,271</u>	<u>258,499</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

4. SUPPORT COSTS

	Total 2022 £	Total 2021 £
Salaries and payroll costs	4,210	3,995
Accountancy and Independent Examination Fee	1,890	1,800
Bank charges	716	696
Confirmation Statement Fee	13	13
Payroll Processing	<u>1,412</u>	<u>1,588</u>
	<u>8,241</u>	<u>8,092</u>

5. NET INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2022 £	2021 £
Operating leases - equipment	926	926
Independent Examiners services	<u>1,890</u>	<u>1,800</u>

6. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	120,565	118,177
Social security costs	11,707	11,586
Pension costs	<u>2,603</u>	<u>2,821</u>
	<u>134,875</u>	<u>132,584</u>

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

	2022	2021
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 £91,284 (2021: £92,393).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2022 or 2021.

Ravelle-Sade Fairman, a trustee of New Perspectives Theatre Company, received in the year a total of £1,420 as a payment for fees in relation to work completed on behalf of the charity.

There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

7. TANGIBLE FIXED ASSETS

	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2021	230,060	68,254	96,093	2,542	396,949
Additions	-	-	-	-	-
Disposal	-	-	-	-	-
At 31 March 2022	<u>230,060</u>	<u>68,254</u>	<u>96,093</u>	<u>2,542</u>	<u>396,949</u>
DEPRECIATION					
At 1 April 2021	-	56,896	95,415	2,542	154,853
Charge for period	-	3,788	678	-	4,466
Eliminated on disposal	-	-	-	-	-
At 31 March 2022	<u>-</u>	<u>60,684</u>	<u>96,093</u>	<u>2,542</u>	<u>159,319</u>
NET BOOK VALUE					
At 31 March 2022	<u>230,060</u>	<u>7,570</u>	<u>-</u>	<u>-</u>	<u>237,630</u>
At 31 March 2021	<u>230,060</u>	<u>11,358</u>	<u>678</u>	<u>-</u>	<u>242,096</u>

8. DEBTORS

	2022 £	2021 £
Trade debtors	217	19,848
Prepayments	9,340	4,131
Other debtors	1,666	25,730
Theatre Tax Relief (note 13)	12,001	10,311
Other debtors including taxation and social security	2,186	2,615
	<u>25,410</u>	<u>62,635</u>

9. CREDITORS

	2022 £	2021 £
Amounts falling due within one year		
Trade creditors	8,374	3,112
Other creditors including taxation and social security	-	-
Accruals and deferred income	8,430	5,532
	<u>16,804</u>	<u>8,644</u>