

# **NEW PERSPECTIVES**

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

**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

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

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2024 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 Statement

This year I was delighted to see plans set out as part of our new funding agreement with Arts Council England come into fruition as we entered the company's 50<sup>th</sup> anniversary year. This is a tremendous milestone, and the company archive, held as a special collection at the University of Nottingham, has provided a great source of information and context to how the leadership, governance and the external environment has influenced development of the organisation across the 50 years. I am proud of the team and their ability to see beyond the obvious financial challenges, the impact of increases in material costs and the cost-of-living crisis, in their approach to developing new work and supporting emerging artists.

Highlights of the year include:

- Our commitment to excellence and diversity which was clearly demonstrated through our two touring productions *We Need New Names* and *Model Village* – from the stories we tell, the creatives we work with to imagine and present them, the range of places we tour to and the conversations we spark.
- How the team have collectively embedded engagement into the work, whether that be demystifying the artistic process through Q&A's running alongside performances of *We Need New Names* or handing the creative decision over to the audiences in *Model Village*, where the end of the piece was put to a vote in each village hall and then the collective singing of an anthem.
- The relationships we developed by championing emerging and citizen artists through our New Associates and Open Pitch programmes and developing both venue and creative partnerships which are vital to our future growth

I am delighted that New Perspectives has been selected in first round of organisations announced to join the Ramps on the Moon Change Partner programme. This will help us to embed anti-ablism in the heart of what we do. I also endorse the company's pledge to meet the Theatre Green Book BASIC and look forward to learning how this informs developing a roadmap to net zero.

I should like to take this opportunity to thank both the Executives and the staff team as well as my fellow Trustees for their hard work, commitment, advocacy and support. As a result, New Perspectives enters its sixth decade as an innovative force across the region with much to shout about!

**Sarah Hall (Chair)**

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES

#### Objectives & Activities

New Perspectives is a Nottingham based theatre company touring relevant ambitious productions across the UK championing underrepresented voices. Through our development programmes including New Associates and Open Pitch, we nurture existing and unearth new talent.

Our over-arching aim is to open up creative thought processes, so new perspectives can emerge through the stories we showcase and the audiences who watch and talk about them.

We are groundbreaking in the depth we offer to programmes and to the stories we showcase.

Our work is centred around three core values:

**Ambitious:** We are ambitious in our storytelling, in our production values, in our creativity, in our mission and in our expectations.

**Relevant:** We ensure that the stories we tell are relevant to audiences, that our development programmes are representative of relevant social and cultural issues, that our work systems and processes are relevant and current and that we embrace access to and innovation within storytelling

**Transformative:** That the stories we tell, the experiences we create, the way we interact with one another, are transformative encounters.

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

New Perspectives began in 1973 with a clear objective: to bring an urgent story to a new audience. 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 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

### **Mission**

New Perspectives is the leading touring theatre company in the East Midlands, known for its ambitious productions and impactful storytelling. We create new plays that resonate with diverse audiences in both rural and urban settings and through New Associates and Open Pitch we actively support emerging artists throughout the region.

Our mission is to enrich the cultural landscape by amplifying unheard voices and diverse perspectives. We aim to create meaningful connections that inspire dialogue and ensure theatre remains accessible and relevant to all.

### **Public Benefit**

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

We develop new plays, new audiences and new artists across the East Midlands and beyond. We make a distinct cultural footprint as rural champion advocating for equal access to theatre and as a vital contributor to the wider national theatre ecology.

- Creating a diverse brand of live theatre that is 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 wider cultural significance and therefore able to advance the arts through regular critical analysis of the work we create. Our productions are a 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

We began the year scoping activities to mark New Perspectives' 50<sup>th</sup> anniversary year (October 2023 – 2024). Kicking off with *Model Village* a commission for an autumn rural tour. This presented an opportunity to re-connect with people key to the New Perspectives journey, collecting memories from audience members and colleagues and creating a NP50 podcast series, in conversation with key figures involved in shaping and stewarding the company from 1973.

Our first co-production with new writing company Fifth Word enabled us to continue conversations with studio theatre programmers and make new connections. The continued increase in Theatre Tax Relief rates by the Chancellor continues to help us and partners to invest in productions, in the midst of rising costs.

In 2023-24 we provided full or part-time employment to: a core staff team of 7 people, two Assistant Director paid placements and 41 freelance creatives across the year. We successfully completed our first of three years National Portfolio Funding from Arts Council England, and a natural synergy is evident between our work and the Let's Create strategy.

#### Touring Theatre

We began the year joining forces with new writing company Fifth Word to co-produce the UK stage premiere of NoViolet Bulawayo's defiant coming-of-age story *We Need New Names*. Based on the novel by the first Black African woman and first Zimbabwean to be Booker Prize-shortlisted, adapted for the stage by Mufaro Makubika, a Nottingham based Zimbabwean born playwright and directed by Monique Touko, 2022 Stage Debut Award for Best Director, with a cast of 6 actors with East African heritage. The production, in association with Brixton House, embarked on a 7-week UK tour opening in Brixton with performances in Bristol, Derby Manchester, Oxford, Peterborough, Newcastle, Nottingham and Sheffield.

*"The significance of this play will remain immeasurable"* The Stage

*"Playful staging...smart dramatisation"* The Guardian

*"The kind of story that should be told across all of our theatres"* All That Dazzles

#### WE NEED NEW NAMES

Based on the book by NoViolet Bulawayo

Adapted for the stage by Mufaro Makubika

Directed by Monique Touko

Set and Costume Design by Ingrid Hu

Lighting Design by Adam King

Original Compositions by Tendai Humphrey Sitima

Sound Design by Edward Lewis

Choreography by Ricardo da Silva

Assistant Director Jordi M. Carter

Creative Associates: Nic Wass, Anna Himali Howard and Zodwa Nyoni

Casting by Lucy Jenkins CDG and Sooki McShane CDG

Stage Manager Alyssa Watts

Production Manager Alison Willcox

Cast: Munashe Chirisa, Anashe Danai, Princess Khumalo, Tatenda Mademombe, Lukwesa Mwamba, Kalungi Ssebandeke

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES – Continued

We followed in Autumn 2023 with a new commission by Anita Sullivan to mark the start of the company's 50<sup>th</sup> anniversary year. Featuring a 3-strong cast of actors each with a Midlands connection this also gave the opportunity to provide a paid Assistant Director opportunity to a regional artist. This playful and subversive new satire, specifically created for rural touring, invited audiences into a fictional village and its failing miniature *Model Village* and as the drama played out they became townfolk, joining in singing the village anthem and voting on one of two endings of the play. Audience members were encouraged to join online singing sessions in advance and the production toured to community spaces in Nottinghamshire, Derbyshire, Leicestershire, Lincolnshire, Northamptonshire, Rutland, West Midlands and Dorset; including levelling up places Clipstone, Grimsby and Warsop.

*"Compounding entertainment and food for thought, Model Village embodies its message about the small carrying power"* The Independent

*"A gem of a play"* LeftLion

#### MODEL VILLAGE

by Anita Sullivan

Directed by Angharad Jones

Set and Costume Design by Gemma Caseley-Kirk

Lighting Design by Alexandra Stafford

Composer Nick Underwood

Sound Design by Adam P McCready

Movement Consultant Tina Carter

Assistant Director & composer of *This is Our House* Martha Kent

Podcast extracts recorded by Joanna Lumley

Train announcement recorded by Mark Radcliffe

Stage Manager Miles Cruden Smith

Production Manager Alison Willcox

Cast: Duane Hannibal, Abigail Pidgeon, Lee Rufford

#### Digital Broadcast

*Where I Belong* joined previous audio works *PlacePrints* and the audio book *Voice of the Fire* as an exciting 12-part podcast series. This collection of short poems and stories from twelve writers living in Baghdad and Nottingham, offers a unique window into the lives of those in two distinct UNESCO Cities of Literature, featuring original writing from emerging and established artists, with an emphasis on under-represented voices.

Each episode was developed through online conversations which began in 2023, pairing 6 writers in Nottingham with 6 writers in Baghdad, to reflect and explore themes that connect their pieces resulting in a series of duets focussed on place. The podcast was launched in August 2023.

#### WHERE I BELONG (12-part podcast series)

Sound Design by Adam P McCready

Cover Design by Ruth Disney

Produced by Sally Anne Tye

Writers: Budoor Al Abid, Mubeen Khishany, Sadek R. Mohammed, Ali Muhammed, Sijal Al-Rekabi, Mina Ali Shareef (Baghdad); Andy Barrett, Mufaro Makubika, Leanne Moden, Michael Pinchbeck, Cara Thompson, Georgina Wilding (Nottingham)

Supported by the British Council Arts Digital Collaboration Fund

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES - Continued

#### Creative Residencies

We invested in the development two productions in partnership with Nottingham based companies, including a package of in-kind dramaturgical, directorial and marketing support. Both productions were selected to help inform and expand our future practices and to increase the profile of our work.

*House of Life* - a gig theatre performance by Sheep Soup, Edinburgh Fringe Festival run August 2023

*Outlawed* – a Burlesque, Drag, Festive Comedy Cabaret developed with Nonsuch with a run of live performances in Nottingham in December 2023

#### Artist and Community Development

Throughout the year we nurtured and supported 21 early career artists from across the East Midlands region through our flagship talent development programme New Associates. We supported each artist on their next crucial step opening up our networks through a bespoke package of mentoring, funding advice, access to rehearsals, staff/board expertise. By investing in the development of future leaders across the East Midlands we continue to redress the inequality, signposting pathways and contributing to a more open, diverse and vibrant industry.

*"...invaluable to me as an artist - a wonderful supportive environment. The team at New Perspectives offer expert advice, care and opportunities to grow as a practitioner"* Claire Finn

*"the programme has given me to confidence to take the next steps in my career as a Theatre Maker"* Evie Osbon

*From the opportunities and masterclasses, to being part of a group that has a shared purpose to the physical and emotional support that NP provide, being a New Associate has been pivotal in my growth as an artist."* Adam Iqbal

#### NEW ASSOCIATES 2023-24

Ellie Owen-Austen, Imogen Beech, Mary Bonam, Dylan Bull, Elan Butler, Natalie Chan, Claire Finn, AK Golding, Adam Iqbal, Ben Gilbert, Saraa Kolawole, Jordan Laidley, Andy Mandoiu, Anna Mansell, Ben Macpherson, Evie Osbon, Natalie Simone, Laura Turner, Charlotte Vickers, Emily Webster, Josie White

We continue to recognise that theatre is all around us and acknowledge that creativity is in everyone through our citizen artist programme Open Pitch. We supported the script development for a debut play written by Derbyshire resident Susie Brighthouse. Participation Director Jayne Williams mentored the first draft of the play and a series of script development days over three months with five actors, with the support of New Perspectives' Artistic Director Angharad Jones enabled Susie to complete first play script, *Black Diamond Dancers*.

*"Finishing my half-written play, of which I'd been trying to do for years, has renewed my confidence in my writing"* Susie Brighthouse

Chrissy Payne was supported to develop her *Memoirs of a Little 'Un* based on her own memories of growing up in the 60s as the youngest of seven girls in Oakham, Rutland. Performer Tanya Myers and Sound Designer Adam P McCready added their creative skills and expertise to bring the words on the page to life as a 10-part podcast series launched across a range of digital platforms in June 2024.

*"a rare and wonderful opportunity...the attention to detail and support has allowed me the opportunity to reach a worldwide audience which simply would not have been possible without this project"* Chrissy Payne

## NEW PERSPECTIVES THEATRE COMPANY

### REPORT OF THE TRUSTEES - Continued

#### OPEN PITCH

Susie Brighthouse included employment to 5 female Actors

Chrissie Payne included employment to 1 Actor and 1 Sound Designer

### 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, 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 2023/24 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 surplus of £532 in the year ended 31 March 2024.

The Company had income during the year of £454,322. The Company's Revenue Unrestricted Fund balance is £566,207 as at 31 March 2024 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 2024 amounted to £566,207.

#### 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 £566,207 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)

#### Going Concern

The financial accounts are set out on pages 14 to 21. 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.

We look forward to joining the RAMPS Change Partner programme to embed embedding disability equality across all we do. We have made a pledge to meet the Theatre Green Book basic standard as part of the steps we are taking to reduce the impact we have on the environment.

#### Future Plans

As we enter the second of our three-year public funding from Arts Council England through its national portfolio our hallmark programme continues:

- commissioning and touring world class new writing
- driving cultural exchange, pioneering talent development
- learning through creative innovation.

An outline of our key productions in 2024-25 are:

*Make Good - The Post Office Scandal*: this new musical tells the story of the Post Office Scandal, now recognised as one of the gravest miscarriages of justice in British history. This is a co-production between Shropshire based rural touring company Pentabus and New Perspectives, commissioned for a major rural tour in Autumn 2024, directly informed by conversations with affected sub-postmasters. By Jeanie O'Hare, with music and lyrics by Jim Fortune, co-produced with a cast of 4 actors, 2 musicians, featuring community choirs as part of the performances on tour. This renews a relationship with Pentabus, following the 2018 co-production of *Crossings*, also entering their 50<sup>th</sup> anniversary year presenting us with the opportunity to celebrate 100 years of rural touring across both companies. This exciting collaboration will enable us to work with creatives at the top of their game and present theatre as a platform to share under-represented voices to rural audiences. To be developed with support from the RSC and National Theatre studio generate programme.

*(the) Woman*: a New Perspectives commission of The Bruntwood Prize for Playwriting shortlisted script by award winning East Midlands' writer Jane Upton. A relatable, funny and painful new play foregrounding the challenges of balancing motherhood with being a writer and everyday life; placing the spotlight on equity of opportunities for women in the workplace. A research and development week is being supported by the National Theatre studio generate programme as the play, with a 4-strong cast, is being developed for a studio theatre tour in Spring 2025.

Through the year we will commission a research study to explore the potential of developing an Alumni offer to build on our New Associates programme and continue to explore creative ideas by bringing artists together to explore new creative outputs, fuel ideas, share learnings, new techniques and practices to innovate, shape and inform our future work.

## **NEW PERSPECTIVES THEATRE COMPANY**

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

#### **Summary**

We continue to develop ambitious new work and support the hotbed of talent across our region. 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 navigate an ever-changing landscape.

#### **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 DL (Deputy Chair from 19.11.23)

Ravelle-Sade Fairman

Jeremy Hague

Sarah Hall (Chair)

Jane Morgan

Gerard Rogers (Company Secretary)

Thulani Molife

Johanna Taylor

#### **EXECUTIVE TEAM**

Angharad Jones – Artistic Director/ CEO

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

# NEW PERSPECTIVES THEATRE COMPANY

## REPORT OF THE TRUSTEES (continued)

### INDEPENDENT EXAMINER

James Liptrott  
Haines Watts Chartered Accountants  
Cliffe Hill House  
22 – 26 Nottingham Road  
Stapleford, Nottingham  
NG9 8AA

### 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 2024 was 10 (9 in 2023).

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 .....18/12/2024..... and signed on its behalf by:

*Sarah Hall*

.....  
(Trustee)

**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 2024.

**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.

.....  
James Liptrott FCA

Dated .....

2/12/24

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 2024**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	31 March 2023 £
<b>INCOME</b>							
<b>Investment income:</b>							
Bank Interest		1,934	-	1,934	959	-	959
Incoming resources from charitable activities	2	421,988	30,400	452,388	334,592	-	334,592
<b>TOTAL INCOMING RESOURCES</b>		<b>423,922</b>	<b>30,400</b>	<b>454,322</b>	<b>335,551</b>	<b>-</b>	<b>335,551</b>
<b>EXPENDITURE</b>							
<b>Charitable activities:</b>							
Expenditure on Charitable Activities	3	508,445	30,400	538,845	342,532	27,000	369,532
Support Costs	4	9,454	-	9,454	8,313	-	8,313
<b>TOTAL EXPENDITURE</b>		<b>517,899</b>	<b>30,400</b>	<b>548,299</b>	<b>350,845</b>	<b>27,000</b>	<b>377,845</b>
<b>NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS</b>		<b>(93,977)</b>	<b>-</b>	<b>(93,977)</b>	<b>(15,294)</b>	<b>(27,000)</b>	<b>(42,294)</b>
<b>THEATRE TAX RELIEF</b>	13	<b>94,509</b>	<b>-</b>	<b>94,509</b>	<b>18,244</b>	<b>-</b>	<b>18,244</b>
<b>NET MOVEMENT IN FUNDS - NET INCOME FOR THE YEAR</b>	5	<b>532</b>	<b>-</b>	<b>532</b>	<b>2,950</b>	<b>(27,000)</b>	<b>(24,050)</b>
<b>TOTAL FUND AT 31 MARCH 2023</b>		<b>565,675</b>	<b>-</b>	<b>565,675</b>	<b>562,725</b>	<b>-</b>	<b>589,725</b>
<b>Transfer Between Funds</b>	11	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>TOTAL FUND AT 31 MARCH 2024</b>	10	<b>566,207</b>	<b>-</b>	<b>566,207</b>	<b>565,675</b>	<b>-</b>	<b>565,675</b>

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 15 to 21 form part of these accounts

**NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198**

**BALANCE SHEET AS AT 31 MARCH 2024**

	Notes	2024		2023	
		£	£	£	£
<b>FIXED ASSETS</b>					
Tangible assets	7		232,741		235,685
<b>CURRENT ASSETS</b>					
Debtors	8	138,269		74,833	
Cash at bank and in hand		<u>243,839</u>		<u>286,079</u>	
		382,108		360,912	
<b>CURRENT LIABILITIES</b>					
<b>CREDITORS:</b>					
<b>AMOUNTS FALLING</b>					
<b>DUE WITHIN ONE YEAR</b>	9	<u>48,642</u>		<u>30,922</u>	
<b>NET CURRENT ASSETS</b>			<u>333,466</u>		<u>329,990</u>
<b>NET ASSETS</b>			<u>566,207</u>		<u>565,675</u>
<b>REPRESENTED BY:</b>					
<b>UNRESTRICTED FUNDS</b>	10		236,147		235,615
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
<b>RESTRICTED FUNDS</b>	10		-		-
<b>TOTAL CHARITY FUNDS</b>		£	<u>566,207</u>	£	<u>565,675</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 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.

17/12/2024

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

..... *Sarah Hall* .....  
TRUSTEE

..... *Richard Bond* .....  
TRUSTEE

The notes on pages 15 to 21 form part of these accounts

## **NEW PERSPECTIVES THEATRE COMPANY**

### **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024**

#### **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**

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 (£).

The financial statements have been prepared on the going concern basis. The Trustees assessment of going concern is contained within the Report of the Trustees.

##### **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 2024 (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**

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

New rentals are capitalised as a "right of use" asset and subsequently depreciated 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 2024 (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 2024 £	Total 2023 £
<b>Grants and production contributions:</b>				
Arts Council England	308,631	-	308,631	308,316
Others	39,280	30,400	69,680	-
	<u>347,911</u>	<u>30,400</u>	<u>378,311</u>	<u>308,316</u>
Performance and venue fees	46,025	-	46,025	25,421
Other income	26,637	-	26,637	15
Fundraising	1,415	-	1,415	840
	<u>74,077</u>	<u>-</u>	<u>74,077</u>	<u>26,276</u>
<b>Total</b>	<u>421,988</u>	<u>30,400</u>	<u>452,388</u>	<u>334,592</u>

## 3. RESOURCES EXPENDED

	Total 2024 £	Total 2023 £
<b>Expenditure on Charitable Activities (Production and Project Costs)</b>		
Research and Development Costs	4,306	4,696
Direct production costs	301,532	141,482
Salaries and payroll costs	153,130	126,668
Premises costs	12,049	10,844
Administration Costs	34,690	34,082
Marketing and Communications	15,207	11,907
Travelling	1,367	2,026
Professional fees	6,450	4,947
Equipment and Other Repairs	5,232	1,479
Depreciation	4,882	4,401
<b>Total</b>	<u>538,845</u>	<u>342,532</u>

**NEW PERSPECTIVES THEATRE COMPANY**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)**

**4. SUPPORT COSTS**

	<b>Total 2024 £</b>	<b>Total 2023 £</b>
Salaries and payroll costs	5,294	4,222
Accountancy and Independent Examination Fee	2,250	2,250
Bank charges	877	761
Confirmation Statement Fee	13	13
Payroll Processing	1,020	1,067
	<u>9,454</u>	<u>8,313</u>

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

**This is stated after charging:**

	<b>2024 £</b>	<b>2023 £</b>
Operating leases - equipment	926	926
Independent Examiners services	2,250	2,250
	<u>2,250</u>	<u>2,250</u>

**6. STAFF COSTS AND NUMBERS**

**Staff costs were as follows:**

	<b>2024 £</b>	<b>2023 £</b>
Salaries and wages	180,582	150,235
Social security costs	12,544	14,602
Pension costs	4,325	2,986
	<u>197,451</u>	<u>167,823</u>

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

	<b>2024</b>	<b>2023</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 £87,441 (2023: £84,975).

**Trustee Remuneration and Related Party Transaction**

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2024 or 2023.

There are no other related party transactions.

**NEW PERSPECTIVES THEATRE COMPANY**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)**

**7. TANGIBLE FIXED ASSETS**

	<b>Freehold Premises</b>	<b>Motor Vehicles</b>	<b>Equipment</b>	<b>Fixtures &amp; Fittings</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>COST</b>					
At 1 April 2023	230,060	68,254	98,549	2,542	399,405
Additions	-	-	-	1,937	1,937
Disposal	-	-	-	-	-
At 31 March 2024	<u>230,060</u>	<u>68,254</u>	<u>98,549</u>	<u>4,479</u>	<u>401,342</u>
<b>DEPRECIATION</b>					
At 1 April 2023	-	64,471	96,707	2,542	163,720
Charge for period	-	3,783	614	484	4,881
Eliminated on disposal	-	-	-	-	-
At 31 March 2024	<u>-</u>	<u>68,254</u>	<u>97,321</u>	<u>3,026</u>	<u>168,601</u>
<b>NET BOOK VALUE</b>					
At 31 March 2024	<u>230,060</u>	<u>-</u>	<u>1,228</u>	<u>1,453</u>	<u>232,741</u>
At 31 March 2023	<u>230,060</u>	<u>3,783</u>	<u>1,842</u>	<u>-</u>	<u>235,685</u>

**8. DEBTORS**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade debtors	1,200	10,484
Prepayments and Accrued Income	8,101	13,190
Other debtors	8,795	22,235
Theatre Tax Relief (note 13)	138,269	26,319
Other debtors including taxation and social security	1,761	2,605
	<u>138,269</u>	<u>74,833</u>

**9. CREDITORS**

<b>Amounts falling due within one year</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade creditors	5,840	26,568
Other creditors including taxation and social security	-	-
Accruals and deferred income	42,802	4,354
	<u>48,642</u>	<u>30,922</u>

**NEW PERSPECTIVES THEATRE COMPANY**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)**

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

<b>Year Ended 31 March 2024</b>	<b>Tangible fixed assets</b>	<b>Net current assets</b>	<b>Total 2024</b>	<b>Total 2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Unrestricted funds	2,681	233,466	236,147	235,615
Restricted funds	-	-	-	-
Designated funds	230,060	100,000	330,060	330,060
	<u>232,741</u>	<u>333,466</u>	<u>566,207</u>	<u>565,675</u>

<b>Year Ended 31 March 2023</b>	<b>Tangible fixed assets</b>	<b>Net current assets</b>	<b>Total 2023</b>	<b>Total 2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Unrestricted funds	5,625	229,990	235,615	232,665
Restricted funds	-	-	-	27,000
Designated funds	230,060	100,000	330,060	330,060
	<u>235,685</u>	<u>329,990</u>	<u>565,675</u>	<u>589,725</u>

**11. RESTRICTED FUNDS**

<b>Year Ended 31 March 2024</b>	<b>At 1 April 2023</b>	<b>Incoming Resources</b>	<b>Outgoing Resources</b>	<b>Transfer</b>	<b>At 31 March 2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Ian McKellen Producer Grant	-	25,000	25,000	-	-
Unity Theatre Trust	-	1,400	1,400	-	-
D'Oyly Carte Charitable Trust	-	4,000	4,000	-	-
Peter Sowerby Foundation	-	-	-	-	-
The British Council	-	-	-	-	-
		<u>30,400</u>	<u>30,400</u>	<u>-</u>	<u>-</u>

<b>Year Ended 31 March 2023</b>	<b>At 1 April 2022</b>	<b>Incoming Resources</b>	<b>Outgoing Resources</b>	<b>Transfer</b>	<b>At 31 March 2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Peter Sowerby Foundation	3,000	-	3,000	-	-
The British Council	24,000	-	24,000	-	-
	<u>27,000</u>	<u>-</u>	<u>27,000</u>	<u>-</u>	<u>-</u>

## NEW PERSPECTIVES THEATRE COMPANY

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

Ian McKellen Producer Grant – Funds brought forward £NIL, funds used to support a show project called 'We Need New Names', all spent in 2023/24.

Unity Theatre Trust - Funds brought forward £NIL, funds used to support a show project called 'We Need New Names' and 'Model Village', all spent in 2023/24.

D'Oyly Carte Charitable Trust - Funds brought forward £NIL, funds used to support a show project called 'Model Village', all spent in 2023/24.

Peter Sowerby Foundation – Funds brought forward £NIL, funds used to support postcard dramas, all spent in 2022/23.

The British Council – Funds brought forward £NIL, funds used to support a podcast project called 'Where I Belong', all spent in 2022/23.

#### 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 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 £94,509 in 2024.

#### 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 £4,325 (2023: £2,986).

#### 16. RESOURCES EXPENSED INCREASES

The increases in expenditure are directly linked to the increase in touring activity during the period.

#### 17. TRADE CREDITORS

Due to the nature of the industry, it is common for trade creditors to fluctuate.