

NEW PERSPECTIVES

NEW PERSPECTIVES THEATRE COMPANY
(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

COMPANY NO: 3240198
CHARITY NO: 1058309

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The Trustees are pleased to present their Annual Report together with the financial statements of the charity for the year ended 31 March 2025 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 has been a period of creative growth, wider engagement, and strategic development for New Perspectives. Central to our work this year were two major co-productions, *Make Good*, a new musical exploring the Post Office scandal, developed with Pentabus Theatre, and *(the) Woman*, a new play by Jane Upton, co-produced with Royal & Derngate, Northampton. These productions toured extensively across regional venues, reaching over 4,000 audience members and receiving strong critical acclaim and media attention. Both productions also demonstrated our diversity and commitment to community involvement, with local choirs participating in *Make Good* and a full female and non-binary creative team on *(the) Woman*.

Our 50th anniversary was a key focus, marked by a 50-week social media campaign celebrating our rich history, a podcast series, and community projects that invited audiences and collaborators to share personal stories. These digital initiatives expanded our reach and deepened audience engagement, reinforcing our profile as a leading regional theatre company.

We continued to invest in early-career artist development through our New Associates programme and Open Pitch initiative. In 2024-25, 18 artists joined the New Associates cohort, representing diverse backgrounds, with over half identifying as of global majority heritage and many living with disabilities or neurodivergence. These programmes provide vital support through workshops, mentoring, rehearsal space, and funding opportunities. Several alumni secured significant Arts Council England grants this year, enabling new creative work and tours. Open Pitch has continued to work with, and support first-time artists and underrepresented voices, producing acclaimed projects such as the audio memoir *Memoirs of a Little 'Un*.

On the operational front, we have made important strides in sustainability and cost efficiency. We introduced cloud-based communications, upgraded to energy-saving LED lighting, and aligned production practices with environmental standards. Staff completed Carbon Literacy Training, underscoring our commitment to reducing our environmental impact. Additionally, archival digitisation projects and anniversary merchandise have both enhanced engagement and generated income. Looking ahead, we are delighted to transfer, to the Park Theatre in London, a re-worked production of *(the) Woman* and also present a series of test performances of *Black Shuck*, an innovative immersive production exploring English folklore and personal themes of mortality. Both projects reflect our ongoing ambition to push creative boundaries and increase accessibility.

We extend heartfelt thanks to our funders, partners, artists, staff, and audiences. Your continued support is vital as we build on this year's successes and continue to contribute to the shape of future of regional theatre and artist development.

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 are 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

Achievements and Performance

In the 2024-25 financial year, New Perspectives focused on co-producing two major touring theatre productions: *Make Good*, a new musical about the Post Office scandal with Pentabus, and *(the) Woman*, a new play by Jane Upton with Royal & Derngate - which together reached over 4,000 audience members through extensive regional tours and garnered strong critical acclaim and media attention. Alongside touring activity, the company expanded digital engagement through a 50th anniversary campaign, podcasts, and community projects, increasing our online reach and deepening audience connections. Investment in creative residencies and innovation supported early-career artists and experimental work, while talent development programmes like New Associates and Open Pitch nurtured underrepresented voices, supporting the development of multiple funded projects and professional opportunities. Operational improvements enhanced sustainability and cost efficiency, positioning the company for future growth and continued impact in regional theatre and artist development.

Touring Theatre

In 2024-25, New Perspectives co-produced *Make Good*, a new musical inspired by the Post Office scandal, in partnership with Pentabus. The project development coincided with heightened national attention following the ITV drama *Mr Bates vs The Post Office*, which brought widespread awareness to the subject.

Written by Jeanie O'Hare with music and lyrics by Jim Fortune, directed by Pentabus Artistic Director Elle While, the production brought together a high-calibre creative team and a cast of four professional actor-musicians. Rehearsals took place at in Ludlow and the production toured rurally between October and December 2024, with 27 performances across more than 20 venues, including Lakeside Arts Nottingham, MAC Birmingham, and Omnibus Theatre in London reaching over 2,500 audience members. The sell-out tour featured ten local choirs, contributing to the community engagement focus of the piece.

★★★★★ *"Fortune and O'Hare have truly created a masterpiece" A Youngish Perspective*

★★★★★ *"A beautifully moving piece with a bright and electric future" The Review*

★★★★★ *"Beautifully portrayed" West End With M*

MAKE GOOD – the Post Office Scandal musical

Writer (Book): Jeanie O'Hare

Composer (Music & Lyrics): Jim Fortune

Composer (Additional Music): Maimuna Memon

Additional Material: Ed Gaughan

Director: Elle While

Designer: Carla Goodman

Choreographer & Movement Director: Neil Bettles

Lighting Designer: Jenny Roxburgh

Sound Designer: Dan Balfour

Musical Director: Zac Gvi

Associate Musical Director: Máth Roberts

Audio Description Consultant: FlawBored

Production Manager: Tom Robbins

Stage Manager: Tallulah Harris

Cast: Charlotte Delima, Samuel Gosrani, Victoria Brazier and Ed Gaughan

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Through 2024-25, New Perspectives advanced the development and staging of *(the) Woman*, a new play by Jane Upton, co-produced with Royal & Derngate, Northampton. Dramaturgical development, led by Sarah Dickenson, was supported through a week-long R&D residency at the National Theatre Studio as part of the Generate programme. This culminated in an industry sharing, attended by representatives from key organisations, including the Royal Court, RSC, Soho Theatre, and the National Theatre New Work team.

Following two years in development, the production opened at Royal & Derngate on 13 February 2025 and subsequently toured to major regional venues, including Nottingham Playhouse, Birmingham Rep, Coventry Belgrade, and Oxford's North Wall. As of March 2025, close to 2,000 audience members had attended the tour.

The creative team was led by writer Jane Upton and director Angharad Jones, with a full female and non-binary team across design, sound, lighting, and movement. Two of New Perspectives' current New Associates were employed on the production as Assistant Director and Stage Manager, aligning with our commitment to paid development opportunities for early-career artists. A playtext was published by Nick Hern Books and made available to audiences during the tour.

★★★★ *"Bold and unapologetic" The Stage*

★★★★★ *"Unmissable" The Reviews Hub*

★★★★ *"Bitterly funny...it challenges your assumptions" East Midlands Theatre*

(the) Woman

Writer: Jane Upton

Director: Angharad Jones

Designer: Sara Perks

Lighting Designer: Lily Woodford

Sound Designer: Bella Kear

Dramaturg: Sarah Dickenson

Video Designer: Matt Powell

Associate Video Designer: Farah Ishaq

Movement Director: Lucy Glassbrook

Casting Director: Ellie Collyer-Bristow CDG

Assistant Director: Jessy Roberts

Production Manager: Claire Hardacre

Stage Manager: Dan McVey

Assistant Stage Manager: Alison Willcox

Cast: Lizzy Watts, Jamie-Rose Monk, Cian Barry, André Squire

Production practices for both touring productions were aligned with environmental benchmarks and we are proud to report that the Theatre Green Book Advanced standard was met for *(the) Woman*.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

Digital Broadcast & 50th Anniversary Activities

In 2024-25, we continued to expand our digital engagement through a series of initiatives aligned with the company's 50th anniversary celebrations and broader organisational values.

To mark the anniversary, a 50-week social media campaign launched in January 2024, sharing archival imagery and key facts from the company's history. This was complemented by a new podcast series, featuring current Artistic Director Angharad Jones in conversation with previous artistic leaders. This engaged audiences in a deeper dialogue about the company's legacy, mission, and the role in developing and touring new writing, culminating with a symposium at Nottingham Playhouse supported by the Writers' Guild of Great Britain. A commemorative 50th anniversary postcard box set was developed, informed by archive material drawn from the company's archives.

Alongside the anniversary programme, we presented *Where I Belong LIVE* at Lakeside Arts, Nottingham, in collaboration with Nottingham City of Literature as part of the TRANSFORM initiative led by New Art Exchange. The event featured live readings from Nottingham and Baghdad-based writers, connected via satellite link, celebrating a British Council funded podcast series released in 2023. It successfully amplified underrepresented voices and celebrated the international collaboration. Other digital and outreach activity included the continuation of the *Where I Belong* podcast, and a new six-week community theatre project in Alford, Lincolnshire, delivered in partnership with Live & Local, marking the company's first collaboration with the rural touring scheme.

These initiatives have contributed to increasing digital reach, deepening audience engagement, and amplifying the company's profile as a regional leader in accessible, community-centred theatre. "Uplifting - connecting ideas, cultures, places and people..." Audience member at *Where I Belong LIVE*

Creative Residencies & Innovation

Throughout the year we continued to invest in innovation and the early development of new work through a dedicated strand of creative residencies, exploratory partnerships, and technology-focused R&D. This strand aims to support the early stages of new storytelling ideas, explore new collaborations without the pressure of public outcomes, and test the potential of emerging technologies in creative practice.

We hosted New Associate alumni AK Golding and Gemma Casely Kirk for a short residency to explore the beginnings of a two-hander devised piece. Further artist collaborations included New Associate alumni Emily Webster and Joe Strickland on the early development of *Inheritance Tax*, a new play exploring familial and deaf experiences. This workshop formed part of the innovation strand and aligned with our broader ambition to support underrepresented stories and voices. As part of our exploration into new technologies and working practices, we participated in the *Create Growth Immersive Programme*, led by the Virtual & Immersive Production Studio at the University of Nottingham. This opportunity enabled actor Michael Lambourne, sound designer Adam McCready, and Artistic Director Angharad Jones to experiment with immersive tools such as volumetric capture, motion capture, and immersive sound. This R&D phase supported the initial development of a proposed one-person touring piece inspired by the Black Shuck folklore, offering hands-on training in immersive production and culminating in the creation of a recorded concept pitch to inform future fundraising and development.

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Artist and Community Development

The New Associates programme continues to be a cornerstone of New Perspectives' talent development work, supporting early-career artists across the East Midlands and beyond. In 2024-25, we received 76 applications for the scheme, from which 18 artists were selected to join the year-long cohort, representing a range of disciplines, backgrounds and lived experiences. Of the new cohort, 55% were of global majority heritage, 72% identified as women, and 67% identified as having a disability, long-term health condition or neurodivergence. One third were aged 35 or over, reflecting our commitment to supporting artists at all ages.

We continue to offer meaningful support beyond the application process, with all unsuccessful applicants offered tailored feedback and mentoring. The programme is designed to provide sector insight, peer support, artistic development opportunities, rehearsal space access, and a strong network of professional connections. Many New Associates and alumni have secured significant funding this year, including multiple successful Arts Council England grants ranging from £12,000 Developing Your Creative Practice to £30,000 Project Grants, enabling the creation of new work and national tours.

Alumni continue to benefit from light-touch support, with access to rehearsal space, one-to-one mentoring, and help with funding applications and producing strategies. The 2023-24 programme concluded with a final in-person workshop and reflection session facilitated by leadership coach Keith Jeffrey, grounding participants' development plans in sustainable career pathways.

We commissioned Judy Owen to undertake research evaluating the potential for a sustainable New Associates alumni programme; a series of focus groups and surveys indicated strong recognition of New Associates within the national talent development sector. The programme remains a vital part of our mission to nurture and champion underrepresented talent across the region, responding to the ongoing challenges facing artists in an evolving cultural landscape.

"It has made me believe it is possible for me to make theatre my life (and full-time job) again". Serenah Cole

"This has been a game changing year for me as a creative - I applied for a DYCP bid to explore Dramaturgy and was awarded the funding" Grace Carter

"Being on the New Associates programme has been so empowering. It's just the right blend of support, encouragement and inspiration. I'm working things I hadn't even dreamed of a year ago". Helen Crevel

NEW ASSOCIATES 2024-25

Grace Carter, Serenah Cole, Sophie Jane Corner, Helen Crevel, Doug Deans, Emma Gray, Hannah Harris, Michelle Mother Hubbard, Meera Joshi, Martha Kent, Ishi Khan, Omar Khan, Daniel McVey, Eden Peppercorn, Jessy Roberts, Rukus, Esme Sears, Hollie Westwood,

Open Pitch continued to champion ordinary people tell extraordinary stories as first-time artists by offering the opportunity to develop new work with professional support. Highlights included the launch of *Memoirs of a Little 'Un* by Chrissy Payne, a widely praised 10-part audio memoir with international reach; and further development of *Lucky Stars* by Chris Kealey, culminating in a public presentation at Curve Leicester. Lisa McKenzie began work on *sixTeen*, a play inspired by the 1984–85 Miners' Strike, developed with young people in Sutton-in-Ashfield as part of the Ashfield Creates programme. *The Songstress*, a short film by Open Pitch alumnus Donna Briscoe-Greene, was screened at the International Working Class Storyfest in Leicester. Open Pitch remains a vital strand of New Perspectives' artist development work, by using professional platforms to share powerful, untold stories.

NEW PERSPECTIVES THEATRE COMPANY

REPORT OF THE TRUSTEES

OPEN PITCH

Chrissie Payne included employment to 1 Actor and 1 Sound Designer
Chris Kealey included employment to 4 Actors

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 2024/25 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 deficit of £23,675 in the year ended 31 March 2025.

The Company had income during the year of £374,711. The Company's Revenue Unrestricted Fund balance is £542,532 as at 31 March 2025 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 2025 amounted to £542,532.

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 £542,532 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 23. 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 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 third year of our current public funding cycle, with confirmation of an additional extension year from Arts Council England through its National Portfolio, our hallmark programme continues to thrive. We remain focused on commissioning and touring world-class new writing, driving cultural exchange and talent development, and fostering learning through creative innovation.

In 2025-26, we will present a diverse programme of work that builds on our growing national reputation. Following a successful spring tour, Jane Upton's Bruntwood Prize-shortlisted play (*the*) *Woman* will be restaged in a five-week London run at Park Theatre (24 September - 25 October 2025). This marks a major milestone for the company, returning to the capital after recent successes including *The Fishermen* (West End, 2019), *We Need New Names* (2023, with Fifth Word and Brixton House), and *Make Good – the Post Office Musical Scandal* (with Pentabus). The production offers a national platform for East Midlands new writing and extends our audience reach.

We will also test a new immersive production *Black Shuck*, written and performed by Michael Lambourne, in collaboration with sound artist Adam McCreedy and directed by Angharad Jones. Drawing on English folk horror and Lambourne's personal experience of cancer, the piece explores mortality through a bold fusion of live theatre and 360° spatial audio. Developed with the Virtual & Immersive Production Studio at the University of Nottingham and supported by Immersive Arts UK, test performances are scheduled for Autumn 2025. This marks our first major project under our creative residency innovation strand.

Alongside our production work, we will explore the development of an Alumni offer informed by recent research into our New Associates programme. By bringing artists together to share learning, test new ideas, and innovate, we aim to shape the future of our work through collaboration and continued creative exchange.

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 & DIRECTORS

Richard Bond DL (Deputy Chair)
Amy Crighton (Appointed 08.04.25)
Ravelle-Sadé Fairman (Resigned 02.10.25)
Jeremy Hague
Sarah Hall (Chair)
Jane Morgan
Gerard Rogers (Company Secretary)
Thulani Molife
Jonathan Saville (Appointed 17.03.25)
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

Matt Brady
TC Group
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 11.

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 2025 was 10 (10 in 2024).

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 20/10/2025 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 2025.

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') and Charities Act 2011.

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 Association of Chartered Certified Accountants, 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.


.....
Matt Brady FCCA

Dated 21/10/25

TC Group
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 2025**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Unrestricted Funds £	Restricted Funds £	31 March 2024 £
INCOME							
Investment income:							
Bank Interest		2,820	-	2,820	1,934	-	1,934
Incoming resources from charitable activities	2	362,633	9,258	371,891	421,988	30,400	452,388
TOTAL INCOMING RESOURCES		365,453	9,258	374,711	423,922	30,400	454,322
EXPENDITURE							
Charitable activities:							
Expenditure on Charitable Activities	3	466,451	9,258	475,709	508,445	30,400	538,845
Support Costs	4	8,623	-	8,623	9,454	-	9,454
TOTAL EXPENDITURE		475,074	9,258	484,332	517,899	30,400	548,299
NET INCOME/(OUTGOING) RESOURCES BEFORE TRANSFERS							
		(109,621)	-	(109,621)	(93,977)	-	(93,977)
THEATRE TAX RELIEF	13	85,946	-	85,946	94,509	-	94,509
NET MOVEMENT IN FUNDS – NET INCOME FOR THE YEAR							
		(23,675)	-	(23,675)	532	-	532
TOTAL FUND AT 31 MARCH 2024							
		566,207	-	566,207	565,675	-	565,675
Transfer Between Funds	11	-	-	-	-	-	-
TOTAL FUND AT 31 MARCH 2025							
	10	542,532	-	542,532	566,207	-	566,207

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 23 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY – COMPANY NUMBER 3240198

BALANCE SHEET AS AT 31 MARCH 2025

	Notes	2025		2024	
		£	£	£	£
FIXED ASSETS					
Tangible assets	7		233,326		232,741
CURRENT ASSETS					
Debtors	8	113,864		138,269	
Cash at bank and in hand		<u>279,159</u>		<u>243,839</u>	
			393,023		382,108
CURRENT LIABILITIES					
CREDITORS:					
AMOUNTS FALLING					
DUE WITHIN ONE YEAR	9	<u>83,817</u>		<u>48,642</u>	
NET CURRENT ASSETS			<u>309,206</u>		<u>333,466</u>
NET ASSETS			<u>542,532</u>		<u>566,207</u>
REPRESENTED BY:					
UNRESTRICTED FUNDS	10				
General Fund			212,472		236,147
Special Productions Fund			100,000		100,000
Designated Capital Fund			230,060		230,060
RESTRICTED FUNDS	10		<u>-</u>		<u>-</u>
TOTAL CHARITY FUNDS			£ <u>542,532</u>		£ <u>566,207</u>

The Company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 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 20/10/25 and signed on its behalf by:

<i>Sarah Hall</i>		<i>Richard Bond</i>
.....	
TRUSTEE :	Sarah Hall	TRUSTEE : Richard Bond

The notes on pages 16 to 23 form part of these accounts

NEW PERSPECTIVES THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

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 2025 (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 £300 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 2025 (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 2025 £	Total 2024 £
Grants and production contributions:				
Arts Council England	308,616	-	308,616	308,631
Others	797	7,050	7,847	69,680
	<u>309,413</u>	<u>7,050</u>	<u>316,463</u>	<u>378,311</u>
Performance and venue fees	17,394	2,208	19,602	46,025
Other income	33,027	-	33,027	26,637
Fundraising	2,799	-	2,799	1,415
	<u>53,220</u>	<u>2,208</u>	<u>55,428</u>	<u>74,077</u>
Total	<u>362,633</u>	<u>9,258</u>	<u>371,891</u>	<u>452,388</u>

3. RESOURCES EXPENDED

	Total 2025 £	Total 2024 £
Expenditure on Charitable Activities (Production and Project Costs)		
Research and Development Costs	11,635	4,306
Direct production costs	247,650	301,532
Salaries and payroll costs	151,939	153,130
Premises costs	14,496	12,049
Administration Costs	16,534	34,690
Marketing and Communications	14,540	15,207
Travelling	2,180	1,367
Professional fees	11,291	6,450
Equipment and Other Repairs	4,355	5,232
Depreciation	1,089	4,882
Total	<u>475,709</u>	<u>538,845</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

4. SUPPORT COSTS

	Total 2025 £	Total 2024 £
Salaries and payroll costs	3,969	5,294
Accountancy and Independent Examination Fee	2,465	2,250
Bank charges	854	877
Confirmation Statement Fee	75	13
Payroll Processing	<u>1,260</u>	<u>1,020</u>
	<u>8,623</u>	<u>9,454</u>

5. NET INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2025 £	2024 £
Operating leases - equipment	926	926
Independent Examiners services	<u>2,465</u>	<u>2,250</u>

6. STAFF COSTS AND NUMBERS

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	180,352	180,582
Social security costs	13,081	12,544
Pension costs	<u>4,425</u>	<u>4,325</u>
	<u>197,858</u>	<u>197,451</u>

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

	2025	2024
Touring, production and related support	<u>7</u>	<u>6</u>

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

The remuneration paid to key personnel in the year totalled £91,048 (2024: £87,441).

Trustee Remuneration and Related Party Transaction

The Trustees receive no remuneration. No Trustees were reimbursed expenses in 2025 or 2024.

There are no other related party transactions.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

7. TANGIBLE FIXED ASSETS	Freehold Premises	Motor Vehicles	Equipment	Fixtures & Fittings	Total
	£	£	£	£	£
COST					
At 1 April 2024	230,060	68,254	98,549	4,479	401,342
Additions	-	-	1,674	-	1,674
Disposal	-	-	-	-	-
At 31 March 2025	<u>230,060</u>	<u>68,254</u>	<u>100,223</u>	<u>4,479</u>	<u>403,016</u>
DEPRECIATION					
At 1 April 2024	-	68,254	97,321	3,026	168,601
Charge for period	-	-	725	364	1,089
Eliminated on disposal	-	-	-	-	-
At 31 March 2025	<u>-</u>	<u>68,254</u>	<u>98,046</u>	<u>3,390</u>	<u>169,690</u>
NET BOOK VALUE					
At 31 March 2025	<u>230,060</u>	<u>-</u>	<u>2,177</u>	<u>1,089</u>	<u>233,326</u>
At 31 March 2024	<u>230,060</u>	<u>-</u>	<u>1,228</u>	<u>1,453</u>	<u>232,741</u>

8. DEBTORS

	2025	2024
	£	£
Trade debtors	12,631	1,200
Prepayments and Accrued Income	7,439	8,101
Other debtors	5,485	8,795
Theatre Tax Relief (note 13)	85,946	118,412
Taxation and social security debtor	2,363	1,761
	<u>113,864</u>	<u>138,269</u>

9. CREDITORS

Amounts falling due within one year	2025	2024
	£	£
Trade creditors	45,884	5,840
Taxation and social security creditor	133	-
Accruals and deferred income	37,800	42,802
	<u>83,817</u>	<u>48,642</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

10. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Year Ended 31 March 2025	Tangible fixed assets £	Net current assets £	Total 2025 £	Total 2024 £
Unrestricted funds	3,266	209,206	212,472	236,147
Restricted funds	-	-	-	-
Designated funds	230,060	100,000	330,060	330,060
	<u>233,326</u>	<u>309,206</u>	<u>542,532</u>	<u>566,207</u>

Year Ended 31 March 2024	Tangible fixed assets £	Net current assets £	Total 2024 £	Total 2023 £
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>

11. MOVEMENT IN FUNDS

Year Ended 31 March 2025	At 1 April 2024 £	Incoming Resources £	Outgoing Resources £	Theatre Tax Relief £	At 31 March 2025 £
<u>Unrestricted Fund:</u>					
General Fund	236,147	365,453	475,074	85,946	212,472
Specified productions Fund	100,000	-	-	-	100,000
Designated Fund	230,060	-	-	-	230,060
	<u>566,207</u>	<u>365,453</u>	<u>475,074</u>	<u>85,946</u>	<u>542,532</u>
<u>Restricted Fund</u>					
D'Oyly Theatre Trust	-	4,000	4,000	-	-
Nottingham City of Literature	-	800	800	-	-
Garrick Charitable Trust	-	2,000	2,000	-	-
WGGB Financial Contribution	-	250	250	-	-
National Theatre	-	408	408	-	-
Ramps on the Moon	-	1,800	1,800	-	-
	<u>-</u>	<u>9,258</u>	<u>9,258</u>	<u>-</u>	<u>-</u>
	<u>566,207</u>	<u>374,711</u>	<u>484,332</u>	<u>85,946</u>	<u>542,532</u>

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

Year Ended 31 March 2024	At 1 April 2023 £	Incoming Resources £	Outgoing Resources £	Theatre Tax Relief £	At 31 March 2024 £
<u>Unrestricted Fund</u>					
General Fund	235,615	423,922	517,899	94,509	236,147
Specified productions Fund	100,000	-	-	-	100,000
Designated Fund	230,060	-	-	-	230,060
	<u>565,675</u>	<u>423,922</u>	<u>517,899</u>	<u>94,509</u>	<u>566,207</u>
<u>Restricted Fund</u>					
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>-</u>	<u>30,400</u>	<u>30,400</u>	<u>-</u>	<u>-</u>
	<u>565,675</u>	<u>454,322</u>	<u>548,299</u>	<u>94,509</u>	<u>566,207</u>

D'Oyly Carte Charitable Trust - Funds brought forward £NIL, funds used to support a show project called 'Model Village', all spent in 2024/25.

Nottingham City of Literature – Funds brought forward £NIL, funds used to support a podcast project called 'Where I Belong', all spent in 2024/25.

Garrick Charitable Trust - Funds brought forward £NIL, funds used to support the new Associates Programme, all spent in 2024/25.

WGGB - Funds brought forward £NIL, funds used to support a symposium event, all spent in 2024/25.

National Theatre - Funds brought forward £NIL, funds used to support the development of a production called '(the) Woman', all spent in 2024/25.

Ramps on the Moon - Funds brought forward £NIL, funds used to support embedding access across our work, all spent in 2024/25.

NEW PERSPECTIVES THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

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 £85,946 in 2025 (2024: £94,509).

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 £4,425 (2024: £4,325).

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.