Company Registration Number 06764666

Registered Charity Number 1165182

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS
For the year ending 31 March 2026

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2026

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2026.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	Unfolding Theatre
Charity registration number	1165182
Company registration number	06764666
Registered office	i4 Quayside, Newcastle Enterprise Centres, Albion Row, Newcastle Upon Tyne NE6 1LL

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Unfolding Theatre during the period and to the date of signing this report are as follows:

Mr T G Bailey	
Ms R H Bowsher	
Mr M I R Gandham	Appointed 7 July 2025
Mrs G Hufton	
Mr K Jamieson	
Ms M Kambo	
Mr A M Robinson	

Company Secretary	Ms A Rigby
Bankers	TSB, 217 Chillingham Road, Newcastle upon Tyne NE6 5LJ
Independent Examiner	Pete O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Unfolding Theatre is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015, 11 July 2022 and 15 September 2025, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Charitable Purpose

Unfolding Theatre's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Structure and Governance

The charity currently has a board of seven non-executive Trustees. The Board meets a minimum of five times per year. Detailed written Board reports and an agenda are prepared by the Director and circulated in advance of meetings.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Unfolding Theatre activities.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Unfolding Theatre's funding were to be withdrawn and/or it were unable to continue operating. At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £47,500.

The Trustees then aspire to retain an additional allowance of £15,000 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves is therefore £62,500.

The charity's Unrestricted Reserves at 31 March 2026 are £52,037 (2025: £42,244). Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are £51,800 (2025: £41,773). Trustees intend, via their budgeting processes, to reach the target level within two years.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

STRUCTURE, GOVERNANCE AND MANAGEMENT (Continued)

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

OBJECTIVES AND ACTIVITIES

Aims & Objectives

The charity's main current aims, and the changes or differences it seeks to make through its activities, are to:

- engage a wide range of children and adults in rewarding drama workshops
- offer public audiences in the North East and beyond high quality, joyful theatre experiences (including performances that are free to access)
- enable young people and adults from under-served communities to access drama activities that help improve wellbeing, develop skills and raise confidence
- develop and fundraise for a programme of organisational development that supports Unfolding Theatre to increase audiences

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Unfolding Theatre brings people together, across social divisions, to make and share remarkable theatre that builds connections.

Unfolding Theatre works to achieve its vision by co-creating big-hearted theatre with surprising combinations of people. We bring people together around theatre, music, food, laughter, good stories or all of those things at once. Our work has a positive, sometimes profound impact on the artists, audiences and community co-creators we work with.

"Unfolding Theatre is one of the North East's most precious cultural assets, making eclectic big-hearted performance work rooted in community participation & co-production." North East Bylines

Long-term, we aim that:

- People feel happier & more creatively fulfilled
- Audiences are more diverse & feel reflected in the theatre they experience
- People build new social connections, strengthening communities

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as follows:

Creating new inclusive theatre with communities:

Dear Sunderland
Unfolding Theatre has co-created theatre in Sunderland for over ten years. *Dear Sunderland* enabled us to deepen and expand community engagement across the city, to inspire this new piece.

- *"What can I say – it was truly outstanding. I was so moved. The performance, the letters, the honesty, and the overall production were all exceptional. You could feel the passion, care, and hard work that went into every moment."* Sonia Sim, Sunderland Council

Dear Sunderland was commissioned by The Cultural Spring and funded by Sunderland Council. It was part of a programme that aimed to bring communities together after the far-right riots of Summer 2024. We engaged diverse communities including people involved in the riots, global majority residents, and participants from different generations and areas of Sunderland.

We ran 22 workshops (resulting in 208 creative engagements) at CFO Sunderland (women's probation group), Sunderland MIND, Sulgrave Creative Sparks (children's group), Space4 & Friends of the Drop-In for Refugee and Asylum Seekers in Houghton-le-Spring, Winnibell Family Hub Hendon, our Sunderland House Band and online.

We invited people at these groups to write a letter to Sunderland. We swapped letters between groups to inspire reflection and responses. We edited the letters into a performance structured around the idea of postal workers attempting to deliver the letters to the city.

We commissioned past community company member, Ray Hopkins (*A Street Like This*, 2023) as co-writer and musician. Steven Stobbs and Maryam Ali joined as actors, alongside 11 community performers, including our Sunderland House Band, Folasade and Sara Fasoyiro (*Odyssey*, 2023; *Here Be Dragons* volunteers, 2025) and new contact, Kelechi Olungu-Victor.

Dear Sunderland engaged 125 audience members at its first sold-out performance at Pop Recs, Sunderland. Three further performances are planned for 2026 to engage wider audiences. *Dear Sunderland* was recorded as an audio piece, to be shared with online audiences in 2026-27.

We are enormously proud of *Dear Sunderland*. The depth of co-creation was possible because of our work over ten years in Sunderland, bringing people together across political divisions. The workshops included difficult moments confronting racism. We were nervous of how the show would be received, knowing the audience held different politics. We were delighted that Nigerian migrant Kelechi's letter, asking Sunderland to "open your doors a little wider" got a spontaneous round of applause. It was great to see a participant, who had walked out of a workshop after being challenged on racist misinformation, give *Dear Sunderland* a standing ovation.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

The project offered creative progression to its community company. Past participants James and Sade volunteered as story collectors, widening participation by brokering new relationships. Past participant, Ray Hopkins, was commissioned as a member of the professional creative team.

- *"For me change arrived most in a sense of personal opportunity: the chance to write and perform music publicly. I'm a builder by trade, but I write at home in my bedroom. Now I'm writing for performances and being paid to do so, it's just mad. I wish I'd started when I was younger…in my thirties or something. It's easy to feel like you've missed the boat - to play in a band or to do something creative. This has shown me otherwise. You can see it in the others too, how our confidence has grown. You can't shut me up now."* Ray Hopkins, musician, co-writer & builder, from Most Significant Change evaluation

Edberts House Community Panto
We returned to Edberts House in Felling, Gateshead, to co-create our fifth community panto with families in the local estate. This year's pantomime, *There's No Place Like Edberts*, was directed by Annie Rigby and co-created with writer, Becci Sharrock and musician, Les Watts. 25 children and community members helped write the script and songs and performed through a programme of 13 workshops (161 creative engagements). The pantomime - a festive highlight of our year - was enjoyed by an audience of 75 at St Mary's Hall (Heworth, Gateshead).

Accessible and inspiring creative opportunities for children and young people:

North East Deaf Youth Theatre
North East Deaf Youth Theatre continues to grow with our programme of monthly workshops and a weeklong Summer Camp at Gosforth Civic Theatre. This year we extended our taster sessions to Sandhill View Academy deaf unit, Sunderland, as well as deaf units in Newcastle. The programme of 17 workshops engaged 40 deaf children and 40 hearing children (building understanding of deaf culture at Sandhill View Academy) resulted in 155 creative engagements.

We have expanded the team of deaf creatives who lead this programme. Project founder, EJ Raymond, has been joined by actor, Matthew Thomas, to co-lead workshops that offer free drama, creative writing, arts and performance opportunities for deaf children. EJ and Matthew are brilliant deaf role models, inspiring creativity and confidence for the children taking part. This year, the children created an original show, about a sea voyage and an island populated by pirates and butterflies, performed to their families at the Summer Camp.

- *"Since coming to North East Deaf Youth Theatre, I feel happy and confident - and I've got a good friend! We play loads of fun games... I really like that we get to play Deaf games instead of always having to play Hearing ones. I used to feel nervous because of all the noise, but now it's not scary anymore. It's quieter, I feel safe, and when I come back, it feels familiar. In my heart, it feels really good."* Lizzie, participant, from Most Significant Change evaluation

North East Deaf Youth Theatre was supported by Newcastle Cultural Investment Fund via Community Foundation, Sir James Knott Trust and Arts Council England.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

East End Story Makers
Unfolding Theatre has continued to offer free-to-access, weekly creative activities to children in Byker (Newcastle) through the *East End Story Makers* group. In 2025-26, we ran 34 sessions that engaged a total of 31 children resulting in 355 creative engagements.

Led by Creative Associates, Abigail Lawson and Harrison Rowley-Lynn, the children developed drama skills, creative writing, art and had fun. In 2025, they started creating their first audio drama, writing an original script with Company Producer, Midge Ryall and Intern, Tia Thompson. They will present their audio drama in May 2026 at The Lighthouse Project and online.

- *"Since joining East End Story Makers, I've become way more confident. I used to be really shy and wouldn't even think about standing up in front of people, but now I enjoy it! I talk to more people now. I've made new friends too. East End Story Makers just makes me feel really happy."* Megan, participant, from Most Significant Change evaluation

In 2025-26, sessions were delivered at Byker Primary School and The Lighthouse Project, supporting engagement with local children and families.

The project was supported by Newcastle City Council Ward Grants (Byker), Newcastle Cultural Investment Fund via Community Foundation, Sir James Knott Trust and Arts Council England. We are delighted to have received funding from Squires Foundation to expand the East End Story Makers programme in 2026-27.

Cowgate Young Theatre Makers
Founded in 2024, Cowgate Young Theatre Makers is thriving. This free-to-access children's group is run in partnership with youth neighbourhood charity, Projects4Change (Newcastle). Led by Creative Associate, Abigail Lawson, we delivered a programme of 34 drama workshops that engaged 60 children resulting in 412 creative engagements. The children devised and performed a piece to 35 audience members at the launch of The Cowshed, Projects4Change's new purpose-built young people's centre.

- *"I was that person who was really shy. I felt embarrassed and scared to talk to other people… Because I didn't talk to people, I felt like I wasn't included in the community. After one week of coming here, I felt different. I have so much fun doing drama and the activities… I can join in now. I can express my feelings. I can be excited and happy. I feel like I can stand up for myself. Now I feel included in the community."* Raneem, Participant, from Most Significant Change evaluation

In 2025-26, we extended our Projects4Change partnership by co-hosting Youth Work Apprentice, Pao Fresnillo. Pao supports the delivery and evaluation of Cowgate Young Theatre Makers and East End Story Makers. She is starting work developing a Youth Voice structure at Unfolding Theatre, so young people can input into organisational planning. Co-hosting our first apprentice supports talent development and our workforce development. Workshops are also supported by 2 Projects4Change's young volunteers, building local skills and work experience in an area of significant socio-economic deprivation.

The project was supported by Newcastle Cultural Investment Fund via Community Foundation, Sir James Knott Trust and Arts Council England.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Staiths Stories
Unfolding Theatre was commissioned by Gateshead Council Arts Team and Tyne Derwent Way to co-create a digital story trail with children at St Aidan's CofE Primary, Gateshead. Year 4 and 6 children worked with Artistic Director, Annie Rigby and Creative Associate, Becci Sharrock to develop scripts. The children were inspired by a creative walk along Dunston Staiths, where details from the riverside sparked ideas. Actor, Harrison Rowley Lynn and sound designer, Garry Lydon, helped the children record the stories. The story trail was launched in July 2026, with QR code signs installed along the Tyne Derwent Way and at the school. Workshops at St Joseph's Primary, Gateshead, shared the creative approach and stories with more local children.

The project engaged 75 children over 10 workshops, resulting in 256 creative engagements. The online stories have had 454 views.

Workshops and Events
Unfolding Theatre delivered free one-off workshops and events to engage children, families and older people with creative activities. This included 7 creative writing workshops with Sunderland MIND, supported by The Cultural Spring. Led by Company Producer, Midge Ryall, the sessions enabled 13 people living with poor mental health to take part in creative activities to support wellbeing (45 creative engagements).

Workshops with PlaceLab Weardale engaged 456 children and family members over 3 days of drop-in activities at Stanhope and Shildon. People of all ages engaged in drama activities to share things they love about their local area. Partners, Northern Heartlands will use their contributions to inspire future projects in Weardale.

Annie Rigby ran a session for four Year 10 students at XP Gateshead interested in arts careers.

Reaching Audiences:

We have reached 12,003 audience members in 2025-26. This is Unfolding Theatre's biggest annual audience since pre-pandemic. We are especially proud to have achieved these audience numbers within the context of tough operating conditions for touring theatre companies.

During 2025-26, Unfolding Theatre commissioned Audience Agency to analyse audience data so we could gain a better understanding of who we reach. They showed our dominant audience segments to be what they describe as 'Experience Seekers', 'Dormitory Dependables' and 'Frontline Families'. 'Frontline Families' describes families living in areas of socio-economic disadvantage, with low levels of cultural engagement. This analysis helped us see how effective our programme of performances and workshops in community settings is in engaging those who often can't access theatre.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

In addition to 2024-25 audiences reached through *Dear Sunderland*, *Edberts House Panto* and our youth theatre performances, we engaged audiences through the following projects.

Here Be Dragons
After the success of premiering family show *Here Be Dragons* in Sunderland and South Tyneside last year, we were delighted to receive funding from North East Combined Authority Mayor's Opportunity Fund to tour the show to schools and family audiences.

The tour included developing a deaf inclusive version of *Here Be Dragons* which we presented at Benton Park Primary, one of Newcastle's deaf unit schools during Deaf Awareness Week in May 2026. This version of the show included Creative Associate, EJ Raymond, performing as deaf, BSL-speaking character, Mosie the Pigeon. The performance was interpreted and with voice over to ensure accessibility for deaf and hearing audiences.

Here Be Dragons also toured to Byker Primary, Cowgate Community Centre (Newcastle), Caedmon Hall (Gateshead) and The Tute (Cambois, Northumberland). The Byker, Cowgate and Benton Park performances enabled members from our three youth theatres to attend the show within the heart of their communities. They joined us onstage to introduce the show to their peers. The tour of 10 performances reached 918 audiences with a further 29 attending a work-in-progress sharing at Northern Stage exploring ideas for future script development.

A programme of 30 co-creation workshops helped inform the ongoing development of *Here Be Dragons*, engaging 879 children with the creative process at Byker Primary, Projects4Change, Gosforth Civic Theatre, Caedmon Hall, Washington Galleries, Walker Outdoor Week, The Lighthouse Project, Live Theatre and The Fire Station, Sunderland.

Funding from Mayor's Opportunity Fund offered free and subsidised tickets to groups and families for whom cost would be a barrier.

The tour received overwhelmingly positive feedback.

- *"On that same day, we had two birthday parties; one at Airbox Bounce, the show, then another in a soft play. At the end of the day, [my six-year-old] told me the show was his best bit and it was BRILLIANT! High praise indeed. We loved being able to meet the puppets and get photos taken with them. Everybody was so friendly and approachable. We would definitely be keen to see more work by Unfolding Theatre".* Audience member

Here Be Dragons was supported by North East Combined Authority Mayor's Opportunity Fund, Arts Council England, Newcastle Cultural Investment Fund via Community Foundation, Sir James Knott Trust and Garfield Weston Foundation.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Clear the Way
In December 2025, we were commissioned by Newcastle City Council to create a piece for their new winter festival, Enchanted City. This enabled us to redevelop content from our previous touring show, *Night Classes* for outdoor arts audiences. We were delighted to welcome 9,204 audience members to *Clear the Way* over 4 nights.

Clear the Way told the story of scientist, Donald Kessler, and his 1970s theory that the more we send into space, the more we trap ourselves inside a field of orbiting debris. *Clear the Way* invited audiences to consider what they wanted to leave behind, before setting out on a journey.

Clear the Way was performed in English and BSL by a cast made up of deaf performer, Matthew Thomas, hearing performers Wambui Hardcastle, Abigail Lawson, Matt Miers-Jones and Tony Neilson, and interpreter, Lucy Hearn.

Designer, Lady Kitt and artist Edwin Li repurposed existing materials and sourced set dressing from charity shops to create this outdoor arts version. New design elements were developed to be used within Lady Kitt's other projects, as part of Unfolding Theatre's commitment to environmental sustainability.

- *"I had no idea my child was being bullied until I saw what they had written in chalk. It opened up an honest conversation between us."* Audience member
- *"A brilliant welcoming installation… grounding [audiences] and opening them up to experience the event with their full hearts."* Maddie Maughan, Newcastle City Council

Unfolding Nights
In October, we delivered *Unfolding Nights* at Northern Stage. Piloted last year, *Unfolding Nights* invites our communities, audiences and creative teams to come together to explore ideas for new work. We shared new material for an expanded version of *Here Be Dragons* to a test audience of 29 people. Members of our youth theatres in Newcastle and community company in Sunderland joined the show's professional cast to bring new story ideas to life.

Unfolding Nights was funded by North East Combined Authority Mayor's Opportunity Fund, Arts Council England and Newcastle Cultural Investment Fund via Community Foundation.

The Unfolding Theatre
We were delighted to bring *The Unfolding Theatre*, our pop-up stage made from reclaimed wood, to host performances at The UnCanny Festival in Shieldfield, supported by The NewBridge Project and Newcastle Pride's Youth and Family Zone at Theatre Royal Newcastle, supported by Curious Arts. These events engaged 1,250 audience members with a programme of free community performances and creative activities.

Developing New Theatre:
In January 2026, we brought together writer, Alison Carr (*A Street Like This*), actors, Carl Kennedy and Karen Traynor (*A Street Like This*), musician, David Brewis (Field Music) and Brendan Murphy (*Lands of Glass* and *Building Palaces*). Inspired by Carl's experience of closing a business, we explored ideas around the theme of endings. The team generated original text, characters and music. We plan to continue to develop the piece in 2026-27 and share work-in-progress with audiences.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Support the North East & National Cultural Sector:

Unfolding Theatre's *North East Culture Social* programme expanded in 2025-26, with events run in partnership with Newcastle City Council and Community Foundation North East. *North East Culture Social* brings together cultural workers to explore issues facing the sector.

In June, we hosted an event at Alphabetti Theatre bringing together arts and community organisations to explore what good co-creation practice looks like. 56 practitioners attended, building networks and sharing learning to inform future co-creation across Newcastle.

In October, we were asked by Newcastle City Council to deliver a *North East Culture Social* to relaunch Newcastle's Culture Partnership. 116 practitioners attended at Newcastle City Library to discuss the city's cultural strategy and next steps for a culture partnership. The event featured a keynote speech from Newcastle Council Leader, Cllr Karen Kilgour and creative provocations from rapper, Kay Greyson (*Free School Meals* & *Serving Up*) and David Almond. Ten bursaries supported funded places for freelancers.

Building on the success of the launch, in March we hosted an event at Live Theatre attended by 137 cultural workers. It invited discussions around the theme of 'Place'. It featured speakers from NewBridge Project, New Writing North, NE1, Newcastle City Council and North East Museums. We are working with Newcastle City Council to develop the programme in 2026-27.

Unfolding Theatre was a partner in a collaborative research project exploring youth work and mental health in Gateshead. Working with Teesside and Edinburgh Universities, Youth Focus North East and NHS Gateshead, we focussed on mapping and surveying arts and culture youth services across Gateshead. We held five workshops for young people and youth practitioners to explore how digital tools could help support participation and improve mental health. Workshops were attended by 33 participants. The activity has contributed to the publication of a research paper, *Improving Mental Health Services for Young People in Gateshead* (April 2026).

Annie Rigby continued to be active in sector strategic networks. She is a member of Artist Led Network's steering group, which brings together performing arts organisations from across England to share learning and address issues. She was invited to share experiences and facilitate professional development for Emerging Music Leaders at Snape Maltings in October.

Annie sat on a panel at Live Theatre in July as part of their new writing programme, *Live Writes*. The event showcased new scripts and offered feedback to four local writers.

Unfolding Theatre has offered support to emerging and established creatives in the North East and beyond. Artist mentorship has continued. Annie Rigby offered support to Newcastle writer Steve Byron on the development of his new play, and community producer, Mariana Garcia (São Paolo Symphony Orchestra), during her research visit. Annie attended Northern Stage annual Open Auditions seeing 25 actors, focussed on those from under-represented backgrounds.

OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Unfolding Theatre's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefit from its work. All of these benefits are clear, evidenced and relate directly to Unfolding Theatre's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Unfolding Theatre's work.

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Unfolding Theatre has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Financial risks: Company income impacted by current tough funding climate, reduced commissions and ticketing, increased materials and energy costs. Leads to reduced resources and cash flow:

- Appropriate and achievable budgets and financial targets set. Progress towards targets monitored by staff and trustees throughout the year. Budgets altered if required. Contingencies increased and utilised where needed.
- Expenditure budgets include annual cost-of-living increases for staff, freelancers and materials. Spending is closely monitored against budgets through the year.
- Cost efficiencies explored throughout artistic programme, including repurposing sets.
- Staff team actively working to maintain good relationships with existing funders and commissioners and build new relationships, to secure income to support company work.
- Staff capacity for fundraising and commissioning increased with Director of Partnerships & Audiences moving from 3 to 4 days per week.
- Creative Associate team increases capacity to deliver income-generating commissions.
- Income streams broadened through consideration of increased individual giving and sponsorship opportunities. This includes the development of a new regular donor event.
- Projected income from tickets sales is modest and reflects current financial climate.

OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

Operational risks: Long-term absence/resignation of key staff disrupts capacity; workload becomes unmanageable:

- Board capacity and wider team (5 Creative Associates & 50+ freelancers per year) supports succession plans and delivery in event of key staff absence / resignation.
- Resources from previous recruitment available to support timely recruitment.
- Training on succession planning to be undertaken in 2026.
- Annual cost-of-living salary increases mitigate against potential staff turnover.
- Annual mapping of company activity and weekly staff check-ins identify workload issues and implement mitigating actions. Realistic time frames built into all projects.
- Health and wellbeing of team prioritised to ensure a positive, supportive working culture.
- Annual workforce survey offers opportunities for staff, freelancers and volunteers to share feedback, informing company good practice.

Project Delivery risks: Not achieving audience targets; polarised political climate leads to disruption or reputational risks; not achieving ambitions regarding inclusion:

- Annual audience analysis informs organisation and project audience development plans.
- Progress towards targets for audiences and diversity of teams are continually assessed
- Annual workforce and audience monitoring informs Equality, Diversity and Inclusion Action Plan. Data analysis informs actions to address any under-representation.
- All activities are risk assessed including the consideration of potential for politically motivated disruption. Mitigating actions put in place to support safe delivery.
- Continued audience and partnership building ensures Unfolding Theatre has a strong, diverse network of community advocates and advisors.
- Staff are active in peer networks sharing learning and good practice to support the company to navigate any potential disruption.

Artistic risks: Not delivering artistic excellence or good practice in community co-creation:

- Collaborating with exceptional artists, including more artists from disabled and global majority backgrounds reflecting the demographics of our communities
- Sharing work-in-progress with audiences and peers to gain critical feedback
- Evaluating artistic achievements and shortcomings for every project. Creating plans to continually improve artistic practice.
- Utilising Most Significant Change evaluation tools to learn from the impact of past projects on audiences and participants. Using findings to inform future practice.

OBJECTIVES AND ACTIVITIES (Continued)

Risk Management (Cont.)

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low-cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Strong trusted partnerships are built with a range of stakeholders and partners, to mitigate the risk of major change in the funding structures which support the charity's work, including Arts Council England, local authorities and trusts and foundations.
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

ACHIEVEMENTS AND PERFORMANCE

2025-26 was a remarkable year for Unfolding Theatre. We surpassed annual audience targets with a programme of extraordinary projects rooted in communities. 12,008 live audiences attended 27 events, representing the second highest audience in Unfolding Theatre's history.

In addition to live audiences, Unfolding Theatre engaged 1,602 unique individuals in a programme of 182 creative workshops. This resulted in 3,063 creative engagements with children, young people and adults. By co-creating new theatre, they developed skills, forged friendships and increased confidence. The company's digital audiences have continued to grow and collectively stand at 16,698 (317,32k impressions).

This work achieved Unfolding Theatre's mission of bringing people together across social divisions by making and sharing big-hearted theatre.

Dear Sunderland was one of 2025-26's standout projects. This community co-created production built on the foundations of Unfolding Theatre's ten-year history of bringing people together in Sunderland across political divisions. *Dear Sunderland* invited people at seven community groups, and online, to write letters to the city. The workshops people from across different areas of Sunderland, including individuals who had been involved in the far-right riots of 2024, asylum seekers and refugees, lifelong local residents, and people aged from 6 to 84.

The response was extraordinary, from love letters to hate mail, letters of hope to letters of despair. The creative team edited letters together and set them to music to create a remarkable performance that saw postal workers deliver letters to the city. *Dear Sunderland* premiered at Pop Recs, Sunderland, to a sell-out audience and was audio recorded for online audiences.

The project demonstrated Unfolding Theatre's commitment to offering progression in community collaboration. Past participants volunteered as story collectors to extend the project's reach and develop skills. Past participant, Ray Hopkins, was commissioned as a professional creative team member, as co-writer and musician.

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Alongside new theatre, we were delighted to reimagine and tour two of Unfolding Theatre's shows to reach new audiences across the North East. We created a deaf inclusive version of family show, *Here Be Dragons*. Creative Associate, EJ Raymond, joined the cast to perform as deaf, BSL-speaking character, Mosie the Pigeon. This version premiered at Benton Park Primary, Newcastle, as part of Deaf Awareness Week. It was featured on ITV local news, raising the profile of our work with deaf children, families and creatives. We are grateful to the North East Combined Authority's Mayor's Opportunity Fund that enabled us to engage 1,826 children and families in workshops and performances.

We reimagined *Night Classes* to create a new outdoor piece, *Clear the Way*, presented at Newcastle City Council's new winter festival, Enchanted City. *Clear the Way* invited audiences into a magical theatrical space, 'Emotional Baggage Drop-Off'. It invited audiences to think about what they wanted to leave behind, inspired by the story of space scientist Donald Kessler. *Clear the Way* engaged an incredible 9,205 audiences across 4 nights in December. We are grateful to the extraordinary, diverse team, including deaf, disabled and hearing creatives, that made the experience accessible and welcoming to so many people.

Our annual audience analysis reveals that Unfolding Theatre continues to engage diverse audiences, including those facing barriers to accessing arts and culture. Audience Agency identified our dominant audience segments as 'Experience Seekers', 'Dormitory Dependables' and 'Frontline Families'. 'Frontline Families' are the audience segment least likely to describe themselves as 'arty' and typically have low levels of cultural engagement, with cost often a barrier. We are proud of how Unfolding Theatre's model engages these audiences by delivering free and low-cost co-creation workshops and performances in the heart of communities.

Unfolding Theatre's work with children and young people continues to thrive. Our programme of three free-to-access youth theatres, East End Story Makers, Cowgate Young Theatre Makers and North East Deaf Youth Theatre, engaged 131 children in Byker, Cowgate and in the local deaf community. This programme of 85 workshops resulted in 928 creative engagements, ensuring children from underserved communities benefit from opportunities to be creative, build friendships and grow in confidence.

Unfolding Theatre has continued to play an active role in bringing people together to strengthen the North East cultural sector. This year saw us partner with Newcastle City Council and Community Foundation North East to deliver events that brought together freelancers and staff at cultural and community organisations. The events shared co-creation practice and relaunched Newcastle's Culture Partnership. Artistic Director, Annie Rigby is also a steering group member of Artist Led Network, which shares peer learning and advocates for the sector.

Looking ahead, Unfolding Theatre is set to continue its impactful work with touring performances of *Dear Sunderland*, *Here Be Dragons* and a community project in Peterlee with No More Nowt. Thanks to funding from Squires Foundation, our East End Story Makers are set to develop a new production in Byker. We plan to continue developing new theatre, building on the success of our research and development project in January.

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

In December 2026, Unfolding Theatre will celebrate its 18th birthday. The company is planning a special event for company supporters, launching a new donor programme and sharing its plans.

Thank you to everyone who engaged with Unfolding Theatre in 2025-26. A massive thank you to the artists, production staff, funders, venues, community partners and commissioners who made our projects possible. We are proud to have had a positive impact on the wellbeing, social connectedness and creativity of the children, young people and adults we engaged.

Company Development
Unfolding Theatre is committed to continuing to develop the diversity of its teams. We know this approach strengthens our community partnerships and builds deeper relationships with audience and participants. *Dear Sunderland* increased partnerships with local community organisations, and expanded our network of participants and audiences. *Here Be Dragons* strengthened our relationship with deaf artists, partners and audiences. This has led to significant development of Unfolding Theatre's inclusive practice.

Our staff, Creative Associates and one trustee undertook annual training in safeguarding. We also began implementing the Most Significant Change model of evaluation, led by trustee Mark Robinson. To date we have collected case studies from children across our youth theatres and community company in Sunderland. This has deepened our understanding of the contexts of work, our impact and what matters most to our participants. We plan to build on this by collecting stories from our workforce, audiences and more participants in 2026-27 to inform future practice.

Unfolding Theatre took part in Creative UK's North East Create Growth Programme. This provided training, one-to-one support, networking events and coaching to develop Unfolding Theatre's business model and strengthen income generation.

Company Producer, Midge Ryall, was selected for Newcastle City Council's Creative Producers Programme. This provided event production training, networking and skills development.

Workforce
The Unfolding Theatre 2025-26 workforce comprised 48 people. We delivered our programme through the work of 3 permanent employees (equivalent to 2.7 FTE), 44 freelance artists and production staff and 1 apprentice. We engaged 7 volunteers, and a Board of 7 Trustees.

We are delighted to be co-hosting Unfolding Theatre's first apprentice, Pao Fresnillo, in partnership with Projects4Change. Pao is undertaking a Youth Work Apprenticeship at Sunderland University. She works with us 2 days a week on our youth theatre programme.

2025 saw Victoria Sanderson's role expand from Marketing Manager to Director of Partnerships & Audiences. Increased hours and responsibilities support fundraising and income generation.

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Our annual workforce monitoring and feedback survey continues to be an important tool to understand the demographics of the workforce and the experiences of those engaged by the charity. We're delighted to continue to receive incredibly positive feedback from the workforce:

"Working with Unfolding Theatre is always a privilege and joy. Every member of every group and team I have been able to work with is always kind, thoughtful, intelligent and well up for whatever it is we are doing. I have been given the chance to learn new marketing software, learn BSL, take safeguarding training, lead and support youth theatre workshops, perform alongside credited actors, and meet loads of brilliant people. Working with Unfolding Theatre is great because the effects of the work that they do are evident and clear to see, I always leave feeling like I am helping an excellent charity do brilliant work, which is so rewarding." - Marketing & Production Intern

"The amount of support and encouragement they provided. The most accommodating welcome I received when I joined the team was truly so heartwarming. The trust they have in me is also such a boost in confidence. I love working in the office with them because I feel so motivated seeing them work so hard in what they do! It makes me aspire to much bigger goals for myself." - Youth Work Apprentice & Community Champion

"I didn't have to fear to be part of it for the first time. I was welcomed and everyone was ready to give me support and help me settle into the role. It felt like family." - Volunteer

"I say this every time but I feel incredibly well supported by UT - both in terms of flexible working as a parent and creatively as an artist. It's lovely to work on a long-standing project like Edbert's House to be a part of its evolution and there have also been some brilliant training opportunities - especially getting the chance to learn BSL." - Creative Associate

"At UT board meetings always feel safe and supported – if I want to share a thought or feeling or idea nothing is too small or little. I feel valued." - Trustee

Unfolding Theatre continues to strive to be an accessible and inclusive workplace. One member of the team is trained as a Mental Health First Aider. Annie Rigby holds a First Aid at Work qualification to ensure good practice in the delivery of projects.

Our monitoring data shows that we continue to engage with a diverse workforce. A sample of 62 individuals, representing all our employees, trustees and 44 of the charity's most-engaged freelancers, indicates that 21% [13 respondents] of our workforce identifies as a deaf or disabled person, or has a longer-term health condition and 11% [7 respondents] identify as a neuro-divergent person. 26% [16 respondents] are from the Global Majority and 13% [8 respondents] described their sexual orientation as bisexual, gay, lesbian, queer or pansexual. We continue to engage individuals form a range of socio-economic backgrounds, but continue to do more work to gain a greater understanding of this element of our monitoring data to inform our future planning.

A diverse workforce is fundamental to ensuring our theatre-making reflects and is enriched by society.

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Board
Bex Bowsher continued as Unfolding Theatre's Chair, alongside Trustees, Gina Abolins, Tim Bailey, Kevin Jamieson, Mani Kambo and Mark Robinson. Michael Gandham was elected as a new trustee at Unfolding Theatre's AGM on 7 July 2025.

We continue to undertake an annual skills audit of the Trustees to ensure Board has a range of relevant skillsets and experiences.

Mentoring & Volunteering
We mentored artists and practitioners including sessions with writer, Steve Byron and producer, Mariana Garcia. We hosted 7 volunteers on our projects.

Supporters and Partnerships
Thank you to the funders and commissioners who made our work possible in 2025/26.

Arts Council England was once again the charity's biggest source of income. Funding towards core costs was received from Newcastle Cultural Investment Fund via Community Foundation North East and Sir James Knott Trust.

Our work with children and young people was supported by a Newcastle City Council Ward Grant (Byker).

Here Be Dragons was supported by a grant from North East Combined Authority Mayor's Opportunity Fund and Garfield Weston Foundation (carried forward from 2024-25). The tour was also supported by fees from Benton Park Primary, Byker Primary, Projects4Change, The Tute and TIN Arts.

The charity received donations from individuals via Community Foundation's Giving Network, from BRASH Theatre and online donations including via EasyFundraising.

Unfolding Theatre was commissioned by the following partners to deliver projects in 2025-26:

- Teesside University commissioned NorthFutures collaborative research project
- Community Foundation North East co-commissioned *North East Culture Social: Community Co-Creation*
- Newcastle City Council commissioned *Clear the Way* and co-commissioned *North East Culture Social* and Newcastle Culture Partnership events
- Gateshead Council Arts Team and Tyne Derwent Way commissioned Staiths Stories
- Northern Heartlands commissioned PlaceLab workshops in Shildon and Stanhope
- Live Theatre commissioned *Live Writes*
- The Cultural Spring commissioned *Dear Sunderland* and the Sunderland MIND project
- Curious Arts commissioned The Unfolding Theatre at Northern Pride and The Newbridge Project commissioned it at UnCanny Festival
- The Bostey Project commissioned Walker Outdoor Week workshops
- The Lighthouse Project commissioned Byker summer workshops
- Edberts House commissioned the Community Panto
- No More Nowt commissioned A Place to Belong in Peterlee (to be delivered in 2026-27)

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Financial Review

The out-turn for the year is an unrestricted surplus of £9,793 (2025: Surplus £7,057). The surplus will leave a balance on Unrestricted Funds at 31 March 2026 of £52,037 (2025: £42,244).

The Trustees consider the financial performance of the charity to be satisfactory.

PLANS FOR FUTURE PERIODS

Unfolding Theatre plans to continue delivering high quality, inclusive creative projects that bring people together. Multi-year investment from core funders enables the charity to build upon its community partnerships and relationships with participants and audiences. We are grateful for National Portfolio Organisation core funding from Arts Council England, secured until March 2028. We are also grateful for three-year core funding agreements, with Newcastle Cultural Investment Fund via Community Foundation and Sir James Knott Trust. This supports the charity with its ambitions for growing audience engagement and artistic innovation.

In 2026-27, supported by The Cultural Spring, we will tour *Dear Sunderland* to three festival and pop-up locations in Sunderland. We will tour the deaf inclusive version of *Here Be Dragons* to Northern Stage (Newcastle) and Thornley Village Centre (County Durham with No More Nowt).

Our free offer of creative workshops for children and young people will grow in 2026-27. Thanks to funding from Squires Foundation our East End Story Makers group in Byker will develop an original theatre production in addition to weekly sessions. Our Cowgate Young Theatre Makers in Blakelaw and North East Deaf Youth Theatre programmes will also continue. These activities will be led by Creative Associates, Abigail Lawson, Harrison Rowley-Lynn, EJ Raymond and Matthew Thomas,

We will deliver creative projects commissioned by No More Nowt and Mahogany Opera (both in County Durham) and Sunderland MIND.

We plan to continue developing *Unfolding Nights*. This event makes space for our communities to engage with our work-in-progress on new theatre and inspire our future artistic programme.

The charity will continue to create opportunities to support the region's cultural workforce building on the success of *North East Cultural Social*. This includes partnering with Regional Young Theatre Directors' Scheme to bring *Class Assembly* to the North East. This event, planned for 2027, explores and addresses barriers to working class practitioners in theatre. We will continue to collaborate with Newcastle City Council on Culture Partnership activities.

We will invest in talent development, especially for practitioners from backgrounds under-represented in the cultural sector. This includes co-hosting a Youth Work Apprentice, hosting two internships (funded by Newcastle University) and hosting work experience to a deaf young person. We will continue to provide mentoring and volunteering placements.

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Unfolding Theatre for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

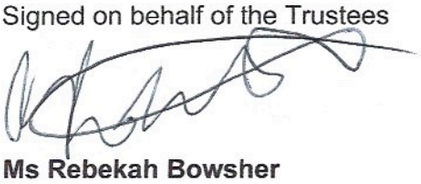
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Signed on behalf of the Trustees



Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

6 July 2026

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF UNFOLDING THEATRE FOR THE YEAR ENDED 31 MARCH 2026

I hereby report to the Trustees of Unfolding Theatre (Charity Registration Number 1165182) on my examination of the accounts for the year ended 31 March 2026 set out on pages 22 to 32.

Responsibilities and Basis of Report

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

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

Independent Examiner's Statement

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or 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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales

26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

6 July 2026

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2026

	Note	Unrestricted Funds £	Restricted Funds £	Total 2026 £	Total 2025 £
Income					
Income from Investments	3	1,424	-	1,424	325
Income from Donations & Legacies	4	1,645	-	1,645	880
Income from Charitable Activities	5	200,386	2,000	202,386	206,697
Other Income	6	15,487	-	15,487	22,109
Total Income		**218,942**	**2,000**	**220,942**	**230,011**
Expenditure					
Expenditure on Charitable Activities	7	209,149	15,715	224,864	208,354
Total Expenditure		**209,149**	**15,715**	**224,864**	**208,354**
Net Income/(Expenditure)		**9,793**	**(13,715)**	**(3,922)**	**21,657**
Balance brought forward at 1 April		42,244	14,600	56,844	35,187
Balance carried forward at 31 March	**14**	**£52,037**	**£885**	**£52,922**	**£56,844**

The notes on pages 24 to 32 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2026

	Notes	2026 £	2025 £
Fixed Assets			
Tangible Fixed Assets	9	237	471
Current Assets			
Debtors	10	3,139	7,243
Cash At Bank & In Hand		64,937	53,537
		68,076	60,780
Creditors – Amounts Falling Due Within 1 Year	11	(15,391)	(4,407)
Net Current Assets/(Liabilities)		52,685	56,373
Total Net Assets	**12**	**£52,922**	**£56,844**
Represented by:			
Unrestricted Reserves	13	52,037	42,244
Restricted Reserves	13	885	14,600
		£52,922	**£56,844**

The notes on pages 24 to 32 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2026 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 6 July 2026.

Ms Rebekah Bowsher
Trustee
Company Registration Number 06764666

UNFOLDING THEATRE
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2026

1. Accounting Policies

Basis of Accounting
These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

The financial statements are prepared in sterling, which is the functional currency of the charity.

Taxation Status
Unfolding Theatre is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern
There are no material uncertainties about the charity's ability to continue.

Income
All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

1. Accounting Policies (Continued)

Operating Leases
The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation
Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Stage Equipment - 33% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets
A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments
A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting
Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty
The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions
Unfolding Theatre contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2026	2025
	£	£	£	£
Interest on Cash Deposits	1,424	-	1,424	325
	£1,424	**£-**	**£1,424**	**£325**

The 2025 total of £325 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

	Unrestricted Funds	Restricted Funds	2026	2025
	£	£	£	£
Sponsorship	-	-	-	833
Donations - General	1,645	-	1,645	47
	£1,645	**£-**	**£1,645**	**£880**

The 2025 total of £880 related wholly to Unrestricted Funds.

5. Income from Charitable Activities

	Unrestricted Funds	Restricted Funds	2026	2025
	£	£	£	£
Grant Income				
Arts Council England – National Portfolio Organisation	108,654	-	108,654	106,932
Byker Ward Committee – East End Story Makers	-	2,000	2,000	1,210
Garfield Weston Foundation – Here Be Dragons	-	-	-	10,000
Giving Network via Community Foundation	7,607	-	7,607	-
Mayor's Opportunity Fund – Here Be Dragons	-	-	-	9,600
Newcastle Cultural Investment Fund	25,000	-	25,000	15,000
Port of Tyne Community Action Fund – East End Story Makers				3,000
Sir James Knott Trust	7,000	-	7,000	-
	148,261	**2,000**	**150,261**	**145,742**
Earned Income				
Project Fees	50,914	-	50,914	55,148
Box Office/Venue Fees	1,211	-	1,211	5,807
	52,125	**-**	**52,125**	**60,955**
	£200,386	**£2,000**	**£202,386**	**£206,697**

Of the 2025 total of £206,697, £182,887 related to Unrestricted Funds and £23,810 to Restricted Funds.

6. Income – Other

	Unrestricted Funds	Restricted Funds	2026	2025
	£	£	£	£
Theatre Tax Relief	15,487	-	15,487	22,109
	£15,487	**£-**	**£15,487**	**£22,109**

The 2025 total of £22,109 related wholly to Unrestricted Funds.

7. Expenditure on Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2026	Total 2025
	£	£	£	£
Production/Project Costs				
Salaries & On Costs	92,932	-	92,932	80,759
Core/Tour Producer Costs	-	-	-	680
Production/Project Costs	15,139	-	15,139	31,283
Production/Project Staffing	62,045	15,715	77,760	62,087
Marketing & Research	11,019	-	11,019	4,165
Project Travel & Subsistence	3,353	-	3,353	5,820
Other Project Costs	715	-	715	261
	185,203	**15,715**	**200,918**	**185,055**
Support Costs				
Rent & Storage	11,188	-	11,188	8,544
Depreciation	234	-	234	513
Insurance	1,844	-	1,844	1,428
Other Administration & Running Costs	8,604	-	8,604	10,411
	21,870	**-**	**21,870**	**20,896**
Governance Costs				
Independent Examiner's Fees	1,200	-	1,200	1,200
Other Accountancy Costs	788	-	788	681
Board/Governance Costs	88	-	88	522
	2,076	**-**	**2,076**	**2,403**
	£209,149	**£15,715**	**£224,864**	**£208,354**

Of the 2025 total of £208,354, £199,144 related to Unrestricted Funds and £9,210 to Restricted Funds.

8. Net Income/(Expenditure)

	2026 £	2025 £
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,200	1,200
Independent Examiner – Other Services	300	300
Depreciation of owned Fixed Assets	234	513

9. Staff Costs & Trustees' Remuneration

	2026 £	2025 £
Gross Salary Costs	89,880	77,528
Employer's National Insurance	730	1,233
Employer's Pension Contributions	2,322	1,998
	£92,932	**£80,759**

No employee received remuneration of more than £60,000 during the year (2025 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2026 No	2025 No
Artistic Production and Support	2.4	2.4

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2026 Unfolding Theatre made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2026 (2025: £132).

No remuneration has been paid to any Trustees/Directors in the year (2025: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2025: £Nil).

10. Tangible Fixed Assets

	IT & Stage Equipment	Total
	£	£
Cost		
At 1 April 2025	9,922	9,922
Additions in year	-	-
Disposals	(608)	(608)
At 31 March 2026	9,314	9,314
Accumulated Depreciation		
At 1 April 2025	9,451	9,451
Charge for year	234	234
Disposals	(608)	(608)
At 31 March 2026	9,077	9,077
Net Book Value		
At 31 March 2026	**£237**	**£237**
At 1 April 2025	£471	£471

11. Debtors

	2026	2025
	£	£
Trade Debtors	-	4,801
Accrued Income	-	150
Prepayments	3,139	2,266
Other Debtors	-	26
	£3,139	**£7,243**

12. Creditors – Amounts Falling Due Within 1 Year

	2026	2025
	£	£
Other Taxes & Social Security Costs - VAT	2,723	194
Trade Creditors	2,139	171
Deferred Income	4,736	1,396
Accruals	5,793	2,514
Other Creditors	-	132
	£15,391	**£4,407**

13. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2026	Total 2025
	£	£	£	£
Fixed Assets	237	-	237	471
Debtors	3,139	-	3,139	7,243
Cash at Bank and In Hand	64,052	885	64,937	53,537
Creditors – Amounts Due Within 1 Year	(15,391)	-	(15,391)	(4,407)
	£52,037	**£885**	**£52,922**	**£56,844**

14. Analysis of Charitable Funds

	Fund at 1 April 2025	Incoming Resources in Year	Resources Expended in Year	Fund at 31 March 2026
	£	£	£	£
Unrestricted Funds				
Charity General Fund	**42,244**	**218,942**	**(209,149)**	**52,037**
Restricted Funds				
Byker Ward Committee - EESM	-	2,000	(1,115)	885
Mayor's Opportunity Fund – Here Be Dragons	9,600	-	(9,600)	-
Garfield Weston Foundation – Here Be Dragons	5,000	-	(5,000)	-
Total Restricted Funds	**14,600**	**2,000**	**(15,715)**	**885**
Total Funds	**£56,844**	**£220,942**	**£(224,864)**	**£52,922**

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Byker Ward Committee – East End Story Makers	Towards the cost of the East End Story Makers project
Mayor's Opportunity Fund – Here Be Dragons	Towards the cost of the Here Be Dragons
Garfield Weston Foundation – Here Be Dragons	Towards the cost of the Here Be Dragons

15. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £108,654 (2025: £106,932) was received from Arts Council England in the year.

At 31 March 2026, no sums were owing to Unfolding Theatre from Arts Council England (31 March 2025: £Nil).

In the year to 31 March 2025 sponsorship of £833 was received from xsite Architecture, of which Tim Bailey, a Trustee of the charity, is a partner.

There were no other transactions in the year with related parties, such as are required to be disclosed (2025: Nil).

16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter. There are currently 7 members of the company (2025 - 6 members).