Company registration number: 14438069
Charity registration number: 1206912

RESPONSE ABILITY THEATRE LTD
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 5 APRIL 2026

Response Ability Theatre Ltd
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Response Ability Theatre Ltd
Company No. 14438069
Trustees' Report For The Year Ended 5 April 2026

The trustees present their report and the financial statements for the year ended 5 April 2026.

Objectives and Activities

Aims and Objectives

The Objects For Which The Company Is Established Are:

1. The Advancement Of Arts In Particular But Not Exclusively Theatre And The Performing Arts By Involving People Whose Lives Have Been Significantly Affected, Or Who Are At Risk Of Being Significantly Affected By Trauma;
2. The Advancement Of Education On The Nature Of Trauma And Trauma-Conscious Working Practices, Especially Those In Positions Of Care, On The Causes, Symptoms And Management Of Trauma (Awareness) Through The Use Of The Arts, In Particular But Not Exclusively Theatre And The Performing Arts, And To Communicate Learnings From Research Projects That Directly Or Incidentally Further Understanding Of Trauma In Theatre And Arts-Based Ways For Public Consumption (Learning); And
3. The Preservation And Protection Of Physical And Mental Health By Using The Arts As A Form Of Protection Against And Management Of Trauma.

In Furtherance Of The Above Charitable Objects, We Undertake Activities Such As But Not Limited To:

- The Creation And Delivery Of Public Productions That Tell Stories Inspired By Lived Experiences Of Survivors Of Trauma. These Productions Are Survivor-Led To Ensure Authenticity And Improve Representation Of Trauma Survivors In Theatre And The Arts.
- Supporting Academic And Peer Research Projects That Seek To Gather Evidence With And From Survivors, To Respond To Their Purposes And Co-Design And Deliver Theatre-Based And Otherwise Creative Elicitation Sessions To Make The Process Trauma-Conscious; Equip Researchers To Carry Out Their Other Communications With Survivors In Trauma-Conscious Ways; And To Create Artistic Interpretations Of Research Findings Through Theatre And The Arts For The Public.
- The Provision Of Creative Groups And Participatory Projects For Trauma Survivors; Workshops And Training For Survivors And/Or People In Positions Of Care For Survivors; And Signposting Survivors To Advisers In Matters Such As Law, Education, Employment, Health And Any Other Practical Issues They May Need To Address On Their Journeys Beyond Trauma.

Public Benefit

The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission’s guidance on public benefit.

Achievements and Performance

Main Achievements

If community was RAT’s dominant theme in our first year as a charity, that of our second year was visibility. When talking about themes, of course we aren't talking about anything ephemeral: community is the first and most important building block towards our mission to make it the norm for people living with post-traumatic stress to lead on how stories like ours are told and learned from.

Our own in-house participation projects and productions saw 40 unique survivor participants and collaborators over the course of the year. When we add the participants we worked with through our various collaborations with other organisations, the number soars to over 200. Add audience members, students, training attendees and blog, paper and newsletter readers, we easily reached well over 500 people in some way this year. When we hone in on the detail of the work, it is clear how our strong basis in our post-traumatic community has been the cause, motivation and facilitator for how our visibility has started to grow.

COMPLEX: *our first full-length co-created production*
The clearest example of this has been COMPLEX: our first full-length production that has been co-created with our community from start to finish. For the first time, our newly established post-traumatic community became visible beyond the walls around our sessions.

The idea for a production exploring our almost universal experiences of having been deemed “too complex” for mental health care and/or social support at some time or other first emerged in a core group session in October 2024. At the time, our Founder and Creative Lead, Nell, was a lived experience advisor on the PATHWAY Study based at Kings College London (KCL) looking at pathways into complex trauma care. The stars aligned for us when, in early 2025, KCL was able to release some funds for us to complete an R&D highlighting our shared observations.

The project gave us space to expand the trauma-conscious methodologies for capturing the essence of our experiences without having to recount and harvest individual testimonies. By finding the shapes, colours, textures and other sensory information we associated with the key themes from our discussions and the study, we mapped our nervous systems out on studio floors, and the characters and storylines that belonged in them seemed to fill the space of their own accord. In just a few weeks, we presented a rehearsed reading of the full script to an invited audience of researchers, activists and peers.

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Main Achievements - continued

The way that small rehearsal filled with people - and how reluctant they were to leave the conversation afterwards! - demonstrated clearly to us how strong the interest is in work like this. Indeed, when we were finally able to put it on as a more fully formed production for 3 nights in November, fewer than 10 seats were left unsold across the entire run. This is despite being hosted in KCL's Anatomy Theatre and Museum: an intriguing space with an appropriate history as a site for observed dissections, but by no means a major commercial venue and ironically presenting audiences with a 'complex' route to find us!

The audience was a real mix of people with academic, professional, lived and/or otherwise personal interest in the topics, yet the same theme came back strongly from all feedback: how strongly rooted the artistic quality of the work clearly was in the quality and authenticity of the process of making it. Some of our performers had never been in a play before (while others make careers out of it), yet some people said they found the performances more identifiable than they see on more conventional platforms. Without devaluing technique - our rehearsal process at times doubled as a training ground - this evidences for us that shared experience reaches audiences in a way that years of training cannot. Not having been able to raise funds for full bells and whistles, we performed under house lights that hid nothing: in a play that celebrates the messy, yet honest life-saving world of peer support, while calling for the funding it so urgently needs to be sustainable, this felt exactly right. The 'imperfections' captured the truth of the moment in time, and what carried it was the knowledge, investment, ownership and courage of the cast: this is the gift of lived experience-led storytelling.

"I really think your play should be mandatory viewing for all mental health professionals, for commissioners and whoever else holds any power over mental health services."
- audience member

Ongoing Impact: Wash My Mind, Heal My Heart *and our first academic paper published*
We greatly hope to bring COMPLEX to more audiences, especially as the government is preparing its 10-year strategy for mental health. Meanwhile, it has been gratifying to see last year's collaboration with CHAMPIONS live on through this year's publication of the filmed short play and accompanying mini-documentary. Wash My Mind, Heal My Heart was co-created with Kurdish- and Arabic-speaking refugee and asylum-seeking mothers of under 5s living in temporary accommodation, and contains a series of snapshots of the sort of environments in which they would ideally want to be raising their children. Made through workshops positioned before and after the women were interviewed by researchers to inform their co-creation of a culturally sensitive parenting support programme for refugee and asylum seeking families, it was both a trauma-conscious approach to collaboration, and a vital, beautiful piece of research in its own right.

"When we come, we feel very happy, and we are doing something very important."
- participant

As far as we know, the nuances of how we approach survivor-led theatre-making are unique to us - but we of course haven't emerged from a vacuum. Our ways have been informed and paved by decades of comparable practices. So it amazes us how little published evidence there is of its efficacy - not only in wellbeing outcomes for the participating survivors themselves, but also in policy and social change outcomes, and the quality of the evidence informing them. It has been telling for us that, at the time of writing, the (excellent) paper the project's primary researcher has written to evidence just that, has so far not been accepted by journals due to not being deemed 'scientific enough'. Nevertheless, we are delighted that our own paper charting RAT's engagement with CHAMPIONS - from initial contact through our debut production NoMad in 2022, to our commissioned production for them of Milestones in 2023, through to the genesis of this project - was accepted this year for publication in the first Theatre About Science journal. We proudly await seeing our words next to those of inspiring international practitioners, and hope this paves the way for a growing body of evidence that makes this kind of work easier to get off the ground.

Sharing our learning locally, nationally and internationally
That wasn't our only contact with the Theatre About Science community this year. It was an honour to attend their third conference at the University of Coimbra, and share exercises from our 'Duty of Hope' trauma-conscious communication training, catch up with practitioners we met there two years ago, and get inspired by the work of those we were meeting for the first time. We were also invited to share these exercises with the Museum of Homelessness's first ever cohort of front line homelessness support workers on their trauma-conscious working programme, SHIFT, and invited for the first time to guest lecture on Resilience for Writers at the Royal Central School of Speech and Drama for the MA Writing for Theatre, Film, Radio and TV course. Alongside these new invitations, we were asked back by University College London's Masters of Public Health programme to guest lecture on Negotiation and Advocacy: Working with Lived Experience, and by the National Safeguarding Team for the Church of England to run a workshop on survivor co-production at the National Safeguarding Panel's away day. We have greatly enjoyed learning from the range of people we have encountered across these engagements, and the contexts in which they are striving to be conscious of their own and others' trauma; and proud that so many different aspects of our practice have been of value to them.

"I can't thank you enough. Nobody else ever acknowledges these things, let alone helping us work through it."
- training attendee

Collaborations and commissions: Old Diorama Arts Centre/One Roof, the RAF Museum, and Remembering Together
At this early stage of our life as a charity, collaborations are crucial to our growing visibility, as we lack the resources we would need to pursue predominantly projects of our own design. As we grow, we hope to set our own programming a little more, but collaborations are far from just a matter of practicality for us. They allow us to identify and get close to survivors across a broad range of identities, ways of life and ambitions, and keep us reflecting on how we work and why. We also believe that, especially with something as broad and necessarily intersectional as trauma, no single organisation will ever be self-sufficient - so collaborations will undoubtedly always be a feature of how we operate in some form. This year, we have enjoyed sharing 'the RAT way' with a number of projects run by other organisations.

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Main Achievements - continued

The most significant of these is Old Diorama Arts Centre's One Roof programme for artists (and people who don't yet realise they are artists!) with lived experience of homelessness. Having started the year continuing as the programme's co-producer, a sudden change mid-year saw Nell take charge of the whole project.

In many ways, this was an opportunity to apply Nell's observations on the scope of artistic instincts and purposes among the homelessness-experienced community. Through years of active presence in the arts and homelessness movement, Nell had identified two very approximate categories into which those in it tend to fit. On the one hand, there are the activists: those who want to use their art to affect change to the systems and cultures that let them down. On the other, there are the aesthetes: those who want the same right to create purely for the sake of beauty and enrichment as anyone else. Among the activists, there is often a sense of duty: I survived, now I must help others survive. Among the aesthetes, there can be a self-deprecation: I won't leave a mark on the world, so I will create just for me. The activists often bring strong vision and focus, but lack the permission to be playful and instinctive at which the aesthetes excel. The aesthetes often have creativity right at their fingertips and are ready to create anytime, anywhere; but are less likely than the activists to attach any meaning to their work beyond the moment in which it was made.

Clearly, these two groups have a lot to learn from each other; and One Roof's participant base reflects a diverse mix of those squarely in one or the other camp, as well as those straddling both. The first opportunity presented during our tenure was to partner with Arts and Homelessness International (AHI) on the beginning of quarterly scratch nights for the community. In each one, a few performance slots were pre-reserved for those who were opting in to receive facilitated feedback afterwards, while half of the evening was offered as open mic for those who wanted to share just for the sake of sharing. Liz Lerman's methodology of feedback was applied and facilitated brilliantly by Calum Perrin, the AHI associate who first suggested that approach: this is based around offering to the artist the nature of what you experienced in their art, rather than your opinion or value judgment. Meeting the needs of artists at many stages and of various inclinations, these evenings became a really thoughtful and joyful meeting ground, welcoming over 100 guests and participants in our time and seeing some sharing their work publicly for the very first time, or the first time in decades, alongside experienced artists who were taking risks on new projects that they might not have attempted outside of that supportive community that "gets it".

"The strength of community was deep. It was an important evening, full of life, light, creative expression and good chats."
- audience member

The two-week One Roof Festival in January also explored the range of artistic purpose in the community, with one week roughly themed around arts as activism, and another around art for art's sake. The time-honoured staples of the festival, first started 10 years ago, were still there: an open studio for the visual artists, a rec room for food, drink and conversations, and a range of artistic workshops delivered predominantly by artists with lived experience of homelessness. For the first time ever this year, at the request of the community, we also had a range of health and wellbeing-focused workshops, from acupressure to aromatherapy to understanding neurodivergence. Also for the first time ever, a 'project space' was introduced: a space dedicated to R&D, to get a sense of how this community with its incredible diversity of skill sets and ambitions might collaborate on longer form projects.

With 96 unique participants over the course of the two weeks, it was the biggest turnout the festival had ever seen. We saw participants who have been attending for years trying things they never thought were for them, and wrapped it up with a sharing that spanned poetry, original and cover music, film, dance and rap.

"This has been one of the best weeks of my life."
- participant

Before any of this, One Roof got its own opportunity to make a mark on another ODAC project. Blueprints: Euston's Festival of Community Powered Housing came out of a research commission by Camden Council on behalf of the Euston Housing Delivery Group. We facilitated the co-creation of an interactive performance-cum-workshop with One Roof participants that saw audience members choosing from a selection of possible responses to local issues particularly impacting those experiencing homelessness - unlocking sketches and poems illustrating what might result from that decision. It was the most significant way in which the homelessness-experienced community had ever been integrated into a general ODAC project, and made a mark both on attendees and on those who were part of making it. The discoveries made both in the making and the performance of the piece have contributed to ODAC's report exploring the principles and priorities shaping the future of housing in Euston, and will influence the period of significant regeneration it is soon to undergo.

"A few years ago it seemed like something that was so far out of reach, and now I'm sitting in exhibitions and in interactive theatre shows where these people have done these things."
- audience member

We kept alive our welfare support work through a brief but hugely meaningful engagement with the Royal Air Force Museum's co-creation workshops with LGBTQ+ veterans and service people, towards David Tovey's artwork celebrating the 25th anniversary of the end of the gay ban in the British armed forces. It was truly humbling to support the courage of those we met. We also look forward to further engagement with the Remembering Together project, creating a survivor-centred archive of activism against child sex abuse from the 1960s to the present - having wound up the year with our first meeting with the team that brings together researchers from the University of York, Kings College London, other survivor-led organisations and individual survivors.

"Thank you for your wonderful support for these workshops, and for leading the women's workshop so brilliantly. You have played such an important role in enabling us to develop these workshops in a supportive way."
- Curator, RAF Museum

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Main Achievements - continued

RAT LAB: platforming and supporting survivor storytellers
First up, though, we eagerly anticipate seeing our first cohort of RAT LAB participants – Sahar Beg, Alain English, Lisa Harbron and Claire Reay - share work-in-progress extracts of projects they have been developing with us. RAT LAB is our professional development programme for survivor artists who are developing creative projects through which they are aiming to affect change in a topic that matters to them. We were able to start our first, trial year this year thanks to our first ever multi-year grant - massive thanks, City Bridge Foundation!

Trying to get socially engaged arts projects off the ground is challenging for anyone - but as a survivor, there are challenges and barriers that don't get covered in mainstream programmes. RAT LAB's starting point has been Nell sharing things she wished she had known when muddling through our first projects; we expect the knowledge base to grow as we meet more and more survivor artists with their own experiences, and as we continue to muddle through things ourselves (goodness knows we haven't seen everything yet!). This year's artists have already opened our eyes with the breadth of their art forms, experiences and curiosity: asking questions we hadn't thought about before, giving answers that hadn't occurred to us before, and applying what we have shared with them in ways that would never have occurred to us. It has reminded us why the programme is so important, for the survivor-led storytelling movement as well as for individual artists.

Another way in which RAT LAB differs from other comparable programmes is that - while the 4 selected artists receive individual coaching, small group mentoring and their own development budget - the wider survivor community is invited to be alongside them throughout the process. Each month, two cohort members each lead a short R&D workshop exploring whatever aspect of their project they are working on at the time, so the community can feed into their progress, and also experience someone else's creative process. It's really strengthened the culture of multi-directional learning that is our glue.

"I expected to be nervous, but I'm not. Our participants are really on the message. They really want to contribute."
- RAT LAB cohort member

Collective visibility
Visibility for individual survivors can be a challenge. Some of those we see most often will never want to be personally visible, and that's fine. They still contribute to our growing visibility as an organisation, a community, and a movement towards survivor-led storytelling and change-making becoming a norm, rather than a radical experiment or, even worse, a favour. And that's why our visibility must always be built on community: because so much of what we can't do in isolation, we can do together.

As we approach next year with hopes of now having enough groundwork to start approaching things more strategically, we thank all the funders, collaborators and supporters who have been with us this year and helped us reach this exciting turning point.

Financial Review

Reserves Policy

Scope
This reserves policy explains to existing and potential funders, donors, beneficiaries and other stakeholders why we are holding the reserves we maintain. It gives confidence to stakeholders that our finances are being properly managed and will also provide an indicator of future funding needs and our resilience.

Oversight
The amount held in reserves will be monitored during the course of the year as part of our budgetary process and financial monitoring.

Reserves Definition
Reserves are that part of our unrestricted funds that are freely available to spend on any of our purposes. The items excluded from reserves are:

- designated funds set aside to meet essential future spending, such as funding a project that could not be met from future income.
- restricted funds.

Trustees review our cashbook quarterly in advance of board meetings to confirm that funds we are recording as reserves are legitimately unrestricted and suitable for being defined as such - and that funds not defined as reserves are legitimately restricted or designated.

Developing Our Policy
As a very young charity that does not hold significant amounts of endowed funds, property or operate a defined benefit pension scheme or carry out activities through trading subsidiaries, and is still building up its regular activities and ascertaining its regular spending needs, we have used Charity Commission Annex 1 guidance and received wisdom from other charities of our size and nature when developing our policy on reserves.

Levels of Reserves
Our target level of reserves is £12,000, which will be approximately 3 months of our operating costs when we are securely enough funded to afford as much staff time as we need to keep everything running as well as it can without relying on voluntary time. This is in line with what our governing document states on reserves.

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Reserves Policy - continued

It is important for us to hold these reserves because:

- we are currently only in receipt of one small multi-year grant, with our other grants only covering a maximum of one year for very specific activities and so usually not suitable for core costs;
- we currently receive considerable in-kind support in free space hire, but this is highly dependent on the financial stability of the facility offering us this and could stop with little notice;
- our other income from offering training, taking commissions, occasional ticket sales and donations is sporadic and often unquantifiable very far in advance;
- as a survivor-led organisation, we are more likely than others to need to hire interim staff in case of sickness absences;
- as an organisation that supports people experiencing post-traumatic stress, we are more likely than others to need to provide therapeutic support for our participants.

Monitoring of Reserves
We will keep our reserves policy and the level of reserves held under review, monitor the level of reserves held throughout the year to establish the reason for any significant difference with the target level set. If reserves during the year are below target or exceed target, we will consider whether this is due to a short-term situation or a longer-term issue, and take any appropriate action.

This year, it is not a pressing concern that our reserves are a little below this target because of the infancy of the charity and the fact of our paid staff being freelancers, in recognition of our inability to commit to regular work for them in the immediate term. We also do not currently have long-term obligations or debts in excess of known funding, so any shut-down costs we may need if we were to close will be minimal. However, we are building to a point where we can put core staff on payroll, at which point we will be more stringent in our attention to reserves levels.

Given the size of the charity, we expect to keep all cash (both reserves and operating) in bank accounts with reputable banks, as opposed to any other types of investment.

Use of Reserves
Even while we are below our intended minimum reserves level, we may choose to use some of our reserves if:

- doing so allows us to take up a valid and timely or time-sensitive opportunity to further the purposes of the charity;
- it becomes clear that we are unable to fulfil conditions of funded work to which we are committed, and to do so in a way that aligns with our values as an organisation, without doing so.

If the CEO wishes to use reserves, she is to e-mail the whole trustee team stating:

- how much will be required and on what specific costs;
- in what way she believes use of the reserves is justifiable according to the above two conditions.

Trustees are then to have five working days to submit comments to the Chair, before the Chair then puts out a final proposal for use of those reserves, on which trustees will vote. This vote can take place via e-mail if doing so in a meeting is not practical. The Chair then feeds back to the CEO whether or not to grant permission for the stated amount to be used for the stated purpose, with any caveats or further stipulations are required.

Policy last reviewed: September 2025
To be reviewed again no later than: September 2026

Reference and Administrative Details

Trustees

Hallie Banish
Judith Fagelson
Miranda Keast
Julian Parmar
Kathryn Langford (resigned 06/07/2026)
Kim Marsh (resigned 17/07/2026)
Patricia Watkins - Chair (appointed 17/07/2026)
Aoife Delaney (appointed 11/09/2026)

Charity Number

1206912

Company Number

14438069

Independent Examiner

Matthew Brown CIPFA
Adding Value Consultancy Ltd
Studio 21, Bluecoat Chambers
School Lane
Liverpool
L1 3BX

Statement of Trustees' Responsibilities

The trustees (who are also the directors of Response Ability Theatre Ltd for the purposes of company law) are responsible for preparing the Trustees' 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. Under company law the trustees must not approve the financial statement unless they are satisfied that they 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 the financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgments and accounting estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at anytime the financial position of the charitable company and to enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Small Company Rules

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:

Julian Parmar

Julian Parmar

Trustee
14th September 2026

Response Ability Theatre Ltd
Independent Examiner's Report to the Trustees of Response Ability Theatre Ltd
For The Year Ended 5 April 2026

I report to the charity trustees on my examination of the accounts of the Company for the year ended 5 April 2026.

Responsibilities and Basis of Report

As the charity trustees of the Company (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 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 (FRS 102).

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.



Matthew Brown CIPFA

14th September 2026
Studio 21, Bluecoat Chambers
School Lane
Liverpool
L1 3BX

Response Ability Theatre Ltd
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 5 April 2026

	Notes	Unrestricted funds	Restricted funds	2026 Total funds	2025 Total funds
		£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	**3**	1,180	48,000	49,180	46,851
Charitable activities:					
Charitable Activity		25,084	-	25,084	24,173
Other	**4**	16,464	-	16,464	-
		42,728	48,000	90,728	71,024
EXPENDITURE ON:					
Charitable activities:	**5**				
Charitable Activity		(32,480)	(33,720)	(66,200)	(38,687)
NET INCOME		10,248	14,280	24,528	32,337
NET MOVEMENT IN FUNDS		10,248	14,280	24,528	32,337
RECONCILIATION OF FUNDS:					
Total funds brought forward		9,437	22,742	32,179	(158)
TOTAL FUNDS CARRIED FORWARD	**11**	19,685	37,022	56,707	32,179

The notes on pages 12 to 16 form part of these financial statements.

Response Ability Theatre Ltd
Comparative Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 5 April 2026

	Notes	Unrestricted funds	Restricted funds	2025 Total funds
		£	£	£
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	**3**	11,851	35,000	46,851
Charitable activities:				
Charitable Activity		24,173	-	24,173
		36,024	35,000	71,024
EXPENDITURE ON:				
Charitable activities:	**5**			
Charitable Activity		(26,876)	(11,811)	(38,687)
NET INCOME/(EXPENDITURE)		9,148	23,189	32,337
Transfers between funds	**11**	447	(447)	-
NET MOVEMENT IN FUNDS		9,595	22,742	32,337
RECONCILIATION OF FUNDS:				
Total funds brought forward		(158)	-	(158)
TOTAL FUNDS CARRIED FORWARD	**11**	9,437	22,742	32,179

The notes on pages 12 to 16 form part of these financial statements.

Response Ability Theatre Ltd
Balance Sheet
As At 5 April 2026

	Notes	Unrestricted funds	Restricted funds	2026 Total funds	2025 Total funds
		£	£	£	£
CURRENT ASSETS					
Debtors	**9**	150	-	150	-
Cash at bank and in hand		23,860	37,022	60,882	33,019
		24,010	37,022	61,032	33,019
Creditors: Amounts Falling Due Within One Year	**10**	(4,325)	-	(4,325)	(840)
NET CURRENT ASSETS (LIABILITIES)		19,685	37,022	56,707	32,179
TOTAL ASSETS LESS CURRENT LIABILITIES		19,685	37,022	56,707	32,179
NET ASSETS		19,685	37,022	56,707	32,179
FUNDS OF THE CHARITY					
Restricted Funds				37,022	22,742
Unrestricted Funds				19,685	9,437
TOTAL FUNDS	**11**			56,707	32,179

For the year ending 5 April 2026 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

On behalf of the board

Julian Parmar

Julian Parmar

Trustee
14th September 2026

The notes on pages 12 to 16 form part of these financial statements.

1. General Information

Response Ability Theatre Ltd is a company limited by guarantee, incorporated in , registered number 14438069 and registered charity number 1206912. The registered office is .

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "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 (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for a specific purpose.

Restricted funds are to be used for specific purposes as laid down by the donor.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2.3. Incoming Resources

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Income received in advance of the provision of specified services is deferred until the criteria for income recognition are met.

2.4. Resources Expended

Expenditure is recognised once there is a legal constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings - expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs and other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

2.5. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

3. Income from Donations and Legacies

	Unrestricted funds	Restricted funds	2026 Total funds
	£	£	£
Donations and gifts	1,180	-	1,180
Grants	-	48,000	48,000
	1,180	48,000	49,180

	Unrestricted funds	Restricted funds	2025 Total funds
	£	£	£
Donations and gifts	965	-	965
Grants	10,886	35,000	45,886
	11,851	35,000	46,851

4. **Other Income**

	2026 Unrestricted funds	2025 Unrestricted funds
	£	£
Theatre tax relief	16,464	-

5. **Analysis of Expenditure**

	Activities undertaken directly	Support costs (see note 6)	2026 Total
	£	£	£
Charitable Activity	64,581	1,619	66,200

	Activities undertaken directly	Support costs (see note 6)	2025 Total
	£	£	£
Charitable Activity	37,340	1,347	38,687

6. **Support Costs**

	2026 Charitable Activity
	£
General administration:	
Computer software, consumables and maintenance	352
Accountancy fees	346
Sundry expenses	21
Governance costs:	
Independent examiner's fees	900
	1,619

	2025 Charitable Activity £
General administration:	
Computer software, consumables and maintenance	262
Accountancy fees	72
Professional fees	102
Subscriptions	34
Sundry expenses	37
Governance costs:	
Independent examiner's fees	840
	1,347

7. **Independent Examiner's Remuneration**

	2026 £	2025 £
Independent examination of the financial statements	900	840

8. **Average Number of Employees**

Average number of employees during the year was: NIL (2025: NIL)

9. **Debtors**

	2026 £	2025 £
Due within one year		
Other debtors	150	-

10. **Creditors: Amounts Falling Due Within One Year**

	2026 £	2025 £
Accruals and deferred income	4,325	840

11. **Movement in Funds**

	As at 6 April 2025 £	Income £	Expenditure £	Transfers £	As at 5 April 2026 £
Unrestricted funds					
General:					
General unrestricted fund	9,437	42,728	(32,480)	(7,685)	12,000
Designated:					
RAT LAB Professional Development Programme	-	-	-	7,685	7,685
Total unrestricted funds	9,437	42,728	(32,480)	-	19,685
Restricted funds					

...CONTINUED

Awards for All	17,422	20,000	(16,914)	-	20,508
Camden Giving Growth	5,000	-	(5,000)	-	-
CLICK Arts	320	-	(320)	-	-
Linbury Trust	-	8,000	-	-	8,000
City Bridge Foundation	-	20,000	(11,486)	-	8,514
Total restricted funds	22,742	48,000	(33,720)	-	37,022
Total funds	32,179	90,728	(66,200)	-	56,707

	As at 6 April 2024	Income	Expenditure	Transfers	As at 5 April 2025
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	(158)	36,024	(26,876)	447	9,437
Restricted funds					
Awards for All	-	20,000	(2,578)	-	17,422
Camden Giving Growth	-	5,000	-	-	5,000
CLICK Arts	-	2,000	(1,446)	(234)	320
Linbury Trust	-	6,000	(5,802)	(198)	-
Camden Giving Toolkit	-	2,000	(1,985)	(15)	-
Total restricted funds	-	35,000	(11,811)	(447)	22,742
Total funds	(158)	71,024	(38,687)	-	32,179

Awards for All: for a year of maintaining the core group and administration around it.

Camden Giving Growth: for the expansion of the core group's work in and beyond monthly sessions.

CLICK Arts: for the co-creation of a short film exploring escaping from coercive control.

Linbury Trust: for fundraising, administrative and evaluational staffing costs, insurance, accountancy, staff and trustee training and other backgroud organisational costs.

Camden Giving Toolkit: for staffing, participant expenses, materials and refreshments for our inaugural core group sessions.

City Bridge Foundation: for maintenance and infrastructure around our core group sessions and community work, including clinical supervision; governance and overhead costs; and basic staff costs for our professional development programme, RAT LAB.

12. **Transactions with Trustees**

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

No trustee expenses have been incurred.

13. **Related Party Disclosures**

There have been no related party transactions in the reporting period that require disclosure.

14. **Company limited by guarantee**

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

Response Ability Theatre Ltd
Detailed Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 5 April 2026

	2026 Total funds £	2025 Total funds £
INCOME AND ENDOWMENTS FROM:		
Donations and legacies		
Donations and gifts	1,180	965
Grants	48,000	45,886
	49,180	46,851
Charitable Activities:		
Charitable Activity		
Income from charitable activities	25,084	24,173
	25,084	24,173
Other		
Theatre tax relief	16,464	-
	16,464	-
	90,728	71,024
EXPENDITURE ON:		
Charitable Activities:		
Charitable Activity		
Purchases	(350)	(173)
Subcontractor costs	(60,099)	(26,389)
Travel and subsistence expenses	(2,685)	(10,409)
Training and welfare costs	(1,018)	-
Insurance	(429)	(369)
Computer software, consumables and maintenance	(352)	(262)
Accountancy fees	(346)	(72)
Professional fees	-	(102)
Subscriptions	-	(34)
Sundry expenses	(21)	(37)
Independent examiner's fees	(900)	(840)
	(66,200)	(38,687)
	(66,200)	(38,687)
NET INCOME	24,528	32,337