

DIRECTORS ANNUAL REPORT for the period ended 31 December 2018.

Karma Theatre Company Limited (A company limited by guarantee, not having a share capital)

The directors present their Directors' Annual Report, combining the Directors' Report and Trustees' Report, and the unaudited financial statements for the period ended 31 December 2018.

The financial statements are prepared in accordance with the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The Directors' Report contains the information required to be provided in the Directors' Annual Report under the Statement of Recommended Practice (SORP) guidelines. The directors of the company are also charity trustees for the purpose of charity law and under the company's constitution are known as members of the board of trustees.

In this report the directors of Karma Theatre Company present a summary of its purpose, governance, activities, achievements and finances for the financial period 31 December 2018.

The company is a registered charity and hence the report and results are presented in a form which complies with the requirements of the Companies Act 2006 and, although not obliged to comply with the Statement of Recommended Practice applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), the organisation has implemented its recommendations where relevant in these financial statements.

Mission, Objectives and Strategy

Mission Statement:

Formed in 2016, Karma Theatre Company operates as part of professional theatre arts provision in Northern Ireland. The company commissions, produces and presents plays in mainstream theatre venues, in community centres and in educational settings such as museums or schools. It creates theatre which is indigenous to the specifics of Northern Ireland, its social and cultural history, and how these factors have relevance in our divided, increasingly multi-cultural and 'Brexit poised' society. In these uncertain circumstances Karma, through its theatre productions, offers audiences a vital opportunity for analysis, discussion and reflection on, aspects of heritage, identity, allegiance, reconciliation and assimilation.

In a collaboration between communities and professional theatre artists Karma adopts a grass-roots' or 'history from the streets approach' to uncover the memories and hidden stories of individuals and groups in order to reveal more complex and nuanced aspects of both shared and disputed heritage. Karma then translates these histories into performances which are subsequently played back to the community and a wider audience. The company is also committed to providing a forum for discussion and debate as a follow-up to its productions and to offering its services to non-professional groupings who wish to use theatre as a means to explore their own community stories.

How Karma carries out its purpose:

As a company which seeks to engage with communities, Karma is attentive and receptive to issues which have their roots of contention in past events but which still have currency in the 21st century. Once these issues have been identified, either by a community approaching the company or the

company approaching a community, research on the period/issue begins. This is conducted by company personnel in collaboration with the community and other expert input where appropriate. Oral histories may be gathered from the community which then act as a stimulus to the writing process. The company may research this material on an individual or group basis. It may, if the community chooses to be involved, develop these stories in a drama workshop environment, alongside a writer commissioned by the company, to be included in the finished performance. The involvement of the community alongside professional performers in the finished product is encouraged in situations where that is welcomed! Strong ethical policies are in place to safeguard the privacy and rights of those who chose to contribute.

Once a script has been completed and its contents approved by contributors the company seeks out appropriate venues for performance, auditions for actors, appoints a director and a design and technical team. Alongside this process an education team develop parallel ideas for supporting drama workshops, educational notes and discussion forums. The company then rehearse the play and perform it in the selected venue. The additional educational dimension is then tailored to the requirements and wishes of the particular audience constituency.

Legacy and capacity-building is always at the forefront of our endeavour; be that a web-based archive or the formation of a community-based theatre group which continues to use theatre to explore their area of interest.

Structure, Governance and Management

Structure

Karma Theatre Company has a management committee of up 4 members who meet bi-monthly and are responsible for the strategic direction and policies of the charity.

A scheme of delegation is in place and day to day responsibility of the services rest with the Artistic Director. They are responsible for ensuring the charity delivers the services specified and that key performance indicators are met.

Governance

The Company was incorporated in May 2016 as Karma Theatre Company Limited. The company is constituted under a Memorandum and is governed under its Articles of Association.

The Company has been registered with the Charity Commission for Northern Ireland under registration number **NIC106255**.

Public benefits

The public benefits that flow from the above purpose are the education in, and the appreciation, understanding, enjoyment and general advancement of, cultural activity and history - most specifically in the area of theatre and the dramatic arts. The focus on past events (pertinent to the area of benefit) as source material for historically based play /workshops, as well as the community-based research methods employed in collecting that material, results in a validation of local and personal histories for those individuals who contribute to, or witness, that process. The finished performance offers audiences, attending performances in the region's theatres, schools or museums, opportunities for education, personal reflection and analysis. Post-performance workshops and discussion forums linked to these plays supply enhanced benefits in providing a

forum to beneficiaries for public debate on issues raised in the performance. The combined activities provide an increased understanding of how past events impact on present difficulties in a divided society. The particular ability of the theatre arts to simultaneously represent differing points of view in a manner which may encourage empathy, provides rich opportunities for challenging entrenched opinion in the context of Northern Ireland's contested versions of history and its divided society, thereby acting as a catalyst for greater toleration of difference and potential reconciliation amongst beneficiaries, namely the general public living in Northern Ireland. These benefits are demonstrated through filmed records of all performances, as well as any accompanying post-show forums and discussions. There is routine collating of post-performance audience feedback through questionnaires. Statistics in respect of attendance/participation are regularly logged. In-house and external evaluations of projects take place on a regular basis. Regular communication on artistic and financial performance is presented in the public arena through annual reports, audited accounts, reports to funders and on the company website. Since the company engages in research with the human subject there is a small risk of causing psychological hurt, to a contributor through misrepresentation of their stories. The company adheres to an ethical policy which governs the conduct of its researchers and the transparency of its methods. Contributors are safe-guarded through a system of on-going written consent at each stage of the research and writing process. There is also slight potential for a participant or audience member to be harmed through physical injury in the course of a rehearsal, the setting up of a performance, the performance itself or in a post-performance workshop. This is outweighed by the public benefit accrued in carrying out the activity. It is also mitigated by the policies and procedures which address these small risks, such as safeguarding and child protection policy, health and safety policy and code of conduct for staff and volunteers. The beneficiaries of activities are the general public (including school-age children) living in Northern Ireland. In order to accomplish the anticipated benefits for this constituency, incidental private gain in the form of fair and reasonable payment for services rendered may be accrued by the creative, technical and administrative teams involved in providing cultural and creative services for the beneficiaries of the charity. There are no benefits within Karma's work that would lead to any harm. There are also no private beneficiaries.

Review of Activities, Achievements and Performance:

Karma received Arts Council Funding from the Small Grants Programme in April 2017, to Develop the script for "Keep Telling Me Lies". This development week was a great success ending in a rehearsed reading for a private audience at The Lyric Theatre. Karma was able to employ a total of nine professional Actors/director/Musical director during this period. Due to this development week KTML went on to full production through David Hull Promotions it had its first outing in May 2019 at the Mac theatre. KTML continues Its success by returning for a regional tour and a week at the Lyric Theatre in April 2020. Karma is currently hoping to develop another new piece of writing Called "IL viaggiatore" a play about the History of the Italian families who immigrated to Ireland specifically to "Little Italy" in Belfast Northern Ireland. It is the hope of Karma to receive funding to commission the development and writing of this Script for a first phase workshop reading in spring 2021.

Financial Review:

The Trustees are very appreciative of the continued financial support that is provided by ACNI.

Full accounts are available in the accounting documents submitted.

Directors:

The directors who served throughout the period, except as noted, were as follows:

David Grant, Kevin Gallagher, Colm Dornan and Kathryn Baird.

In accordance with the Constitution, the directors will retire by rotation and, being eligible, offer themselves for re- election.

Compliance with Sector-Wide Legislation and Standards The company engages pro-actively with legislation, standards and codes which are developed for the sector. Karma Theatre Company Limited subscribes to and is compliant with the following: - The Companies Act 2006 - The Charities SORP (FRS 102)

Karma Theatre Company (A company limited by guarantee, not having a share capital) DIRECTORS' ANNUAL REPORT for the period ended 31 December 2018

Approved by the Board of Directors on 23 April 2019 and signed on its behalf by:

Kevin Gallagher

(Director)