

# GO LIVE THEATRE PROJECTS

Unlocking the power of theatre  
for young people

## Go Live Theatre Projects Ltd

(previously registered as The Mousetrap  
Foundation for the Arts and known as  
Mousetrap Theatre Projects)

## Annual Report and Financial Statements (unaudited)

31 August 2022

Company Limited by Guarantee

Registration Number

3162429 (England and Wales)

Charity Registration Number

1053434

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## REFERENCE AND ADMINISTRATIVE INFORMATION

<b>Trustees</b>	Sir Stephen Waley-Cohen Bt (Chairman) (resigned 27 February 2023) Charles Prideaux (Chair) (appointed 27 February 2023) Jonathan Burke Robert Davis MBE DL Mary Hammond (resigned 31 December 2021) Ashley Herman Adam Kenwright Phyllida Lloyd CBE Karen Napier Sarah Richardson (resigned 3 August 2022) Clifford Siegel Andrea Sullivan Christopher Tabor Roy Williams OBE
<b>Chief Executive</b>	Susan Whiddington CBE
<b>Deputy Director</b>	Gayle Bryans
<b>Company Secretary</b>	Susan Whiddington
<b>Charity registration number</b>	1053434
<b>Company registration number</b>	3162429
<b>Registered address</b>	33 Shaftesbury Avenue London W1D 7EH
<b>Independent Examiner</b>	Buzzacott LLP 130 Wood Street London EC2V 6DL
<b>Bankers</b>	Royal Bank of Scotland PLC 49 Charing Cross Road London SW1A 2DX

## CHIEF EXECUTIVE'S STATEMENT

The Financial Year, 1st September 2021 – 31st August 2022, was a busy and productive year for Mousetrap Theatre Projects, now registered as "Go Live Theatre Projects Ltd". Highlights included a relaxed performance of New Adventure's Nutcracker! at Sadler's Wells in January, a very special 25th Anniversary Gala in May and ending the Financial Year in excellent financial shape.

In this year's report, I hope you will find it heartening to read that although we may have served fewer students and families than pre-pandemic, the charity was definitely back on form, offering all of the programmes and projects that had been severely curtailed or not offered in 2020-2021. A good example of this is the Family First Nights programme, where this past summer we were able to send 295 families to the theatre with all tickets at £8 offering them 30 productions whereas in 2021, we were only able to accommodate 110 families.

This past year we significantly expanded our work in the community setting, providing opportunities for carers, care leavers, young refugees, asylum seekers and young people with SEND (Special Education Needs & Disabilities) to participate in a range of drama-based projects, all of which included a theatre visit. We also offered our Change Your Tune Creative Learning project in St George's Academy, Westminster, where a composer and book writer work with students to create a mini-musical based on a social issue the students are experiencing. The musical is performed by a core group of students to the whole of Key Stage 3 and parents, plus we provide training and educational resources to teachers on creative ways to explore the chosen issue in the classroom with their students after seeing the production.

Other areas of endeavour included the launch of a corporate fundraising initiative, the development of consultancy services through creating educational resource packs for four West End shows as well as offering consultancy on relaxed performances to a West End production. We also conducted research on developing a new project for children of prisoners, which we hope to pilot in 2023.

On the governance front, the Board's Governance Committee revised the terms and conditions of office for Trustees and began the search for a new Chair. We also initiated a search for new Trustees with specific skills/experience in the areas of community arts, state education and SEND. We hope to have our new Chair in place in early 2023 and new Trustees by spring 2023. The Board and the Youth Forum also held its annual get together so Youth Forum members could meet Trustees and Trustees could hear directly from young people about their issues, concerns and importantly their suggestions and hopes for our charity going forward.

As noted above, we marked our 25th anniversary with a celebratory Gala on 25th May at the Underglobe at Shakespeare's Globe. This successful sold-out fundraiser featured a cabaret performed by West End stars, a live and silent auction, strolling artists and a moving tribute to our outgoing Chair and Founder Sir Stephen Waley-Cohen, delivered by our Patron Sir David Suchet.

We are proud to have served some 250,000 young people over the past 25 years and our work continues to grow and develop in new directions. By listening to the concerns and needs of young people, teachers, families and youth leaders, we endeavour to create projects that directly address those needs. We then strive to keep these projects flexible and supple so we can make the required changes easily from valued feedback and extensive evaluations. We believe this mode of operation keeps our work fresh, innovative and responsive and is a proud hallmark of our charity.

Susan Whiddington CBE, Chief Executive

## TRUSTEES' REPORT 31 August 2022

The Trustees present their report and financial statements for the year ended 31 August 2022. Until 12 January 2023, "Go Live Theatre Projects Ltd" was registered under the name of "The Mousetrap Foundation for the Arts".

The financial statements have been prepared in accordance with the accounting policies set out on pages 27 to 30 therein and comply with the Charity's Memorandum and Articles of Association, applicable laws and 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 United Kingdom and Republic of Ireland (FRS 102).

### OBJECTIVES

The charitable company's objects are to promote, maintain, improve and advance education by the encouragement of the participation in the Arts. Specific objectives are:

- ◆ to open the doors of London's world-class theatre to children and young people, especially those with limited resources, support or a disability;
- ◆ to use theatre as an educational tool to develop skills, educate, engage and inspire;
- ◆ to encourage a legacy of theatregoing by reducing barriers and enhancing an appreciation of theatre;
- ◆ to develop and nurture collaborations with young people, teachers, artists, arts organisations and the theatre industry.

### ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

#### THEATRE ACCESS

As the pandemic eased, we were able to re-start our theatregoing schemes, although at a lower level than in pre-pandemic years. This was due both to funding and, at the time of planning for the year, being cautious about the appetite from schools to start bringing groups to the theatre again.

**THEATRE OPENERS** – theatre trips, insight sessions and workshops for mainstream and special schools

Over the year we took **2,739 students** to see top London shows ranging from hard hitting drama and Shakespeare to musical comedy:

*The Play That Goes Wrong, Fantastically Great Women, Legally Blonde, The Crucible, Life of Pi, Wicked, The Curious Incident of the Dog in the Night-time, The Lion King, Grenfell: Value Engineering, The Comedy of Errors, The Prince of Egypt, Cirque du Soleil, The Book of Dust, The Ocean at the End of the Lane, Back to the Future, Gulliver's Travels*

- The average percentage of students eligible for Free School Meals (FSM) at participating mainstream schools was 29% (UK average for 2021/22 was 20.9%), and over half the participating schools were above the UK average. We are also aware that many of the schools have a much higher number of students living in poverty, but are ineligible for FSM because their parents don't qualify for Universal Credit, Income Support etc.
- At special schools the FSM figures are much higher, with most of the schools we worked with having 40-50% of students eligible for FSM.

## TRUSTEES' REPORT 31 August 2022

- For mainstream schools, we offered a 90-minute **Insight session** each term where students work directly with the production team to learn more about the show they are attending. **Insight** sessions were held for *Grenfell: Value Engineering*, *Wicked* and *Life of Pi*.
- For special schools, each term we offered three in-school workshops led by theatre practitioners, focussing on the production the students saw.

We conducted post-visit surveys with teachers and these were the results:

- In over half of the schools, teachers reported that 40 -100% of the students had never been to the theatre before and more than 60% had never been to a West End show. Theatre Openers is therefore key to giving young people a first-time theatre experience.
- Nearly half the teachers said they wouldn't be likely to take their students to the theatre without the support of Mousetrap Theatre Projects with another 21% saying they only 'maybe' would.
- We asked the teachers to ask their students if their trip had made them want to go to the theatre again; 85% of the responding teachers said 80-100% of their students said 'yes'.

Teachers commented:

*"Opportunities like this are a lifeline to getting pupils interested in the theatre"*

*"We wish we could put into words how thankful our students were for this opportunity. As teaching staff, we saw even some of our most challenging students, in a new light."*

### **TALKING THEATRE**

During the summer term, we brought back our education project, **Talking Theatre**, which we launched the previous summer term during the pandemic. Our Head of Access, Elaine Grant, interviewed five top theatre industry professionals: **Sonia Friedman** – producer, **Inau Ellams** – playwright, **Clint Dyer** – director, **Paule Constable** – lighting designer, **Christina Bianco** – actor.

With last year's **Talking Theatre** videos, (**Lolita Chakrabarti** – playwright; **Kenny Wax** – producer; **Jamie Lloyd** – director; **Jamal Westman** – actor and **Natalie Pryce** – designer (set & costume), we now have 10 videoed sessions of leading theatre industry practitioners.

**FAMILY FIRST NIGHTS (FFN)**– making London's theatre accessible to families on low incomes and in other challenging circumstances

This year we were able to increase the number of families we took through our **FFN** summer theatregoing scheme, to **295**, which was still less than the 500 we had accommodated pre-pandemic, but 3 times the number we had been able to take in 2021. This represented 1,139 individuals of whom **629** were children and young people aged 3 – 17. Families came from 32 London boroughs as well as a range of counties outside London. They were referred to **FFN** by 46 community organisations, charities, housing associations and social service organisations. We gave families a choice of 30 West End and London productions, including 4 access performances. Shows ranged from big musicals to children's shows. We also offered the families 3 free family creative workshops based on 3 of the productions on offer, *The Tiger Who Came to Tea*, *The Jungle Book* and *Wicked*.

We asked families to complete a feedback survey and 25% did so. 86% of the respondents said the theatre trip improved their child/children's wellbeing. 97% said the experience made them more likely to attend theatre as a family together in future. 92% rated the trip the top score in terms of value of having a positive family experience after the difficult pandemic period.

## TRUSTEES' REPORT 31 August 2022

*"I cannot stress enough the value of an experience like this for a vulnerable child. It opens a world for them that they did not comprehend before. I have had children want to learn to sing /dance /act after a show. All the friendships and skills and confidence this brings them. The bonding of sharing the actual experience and the sharing of it with others after is priceless."* Foster Parent

Throughout the year we also sent all the families on our **FFN** database of past participants ticket offers to see a wide range of theatre, dance, opera and other cultural events, helping and encouraging them to continue attending as a family.

**RELAXED PERFORMANCE** – we buy out a performance and fill it with families with children with autism, sensory or behavioural issues and other disabilities. Small adjustments are made to the show's lighting and sound and usual theatre etiquette is not required.

In January we took over a performance of Matthew Bourne's *Nutcracker!* at Sadler's Wells, subsidising the tickets to £5 - £10 for children and £10 - £20 for adults. **163 families** attended of which **364 were children and young people**. The families came from 30 London boroughs and 30 of them were from other English counties, with the furthest travelling from Northamptonshire.

Working closely with New Adventures, we provided the families with supporting resources to help them prepare for their visit. Dance-theatre practitioners from New Adventures also led 3 pre-show workshops, giving families the chance to take part in fun, informative group activities based around the themes of the show.

49% of the attending families filled in our post-event feedback survey. 90% of them said their reason for attending was the relaxed and non-judgemental atmosphere. Well over half also cited the discounted ticket price, the opportunity to attend as a family unit and wanting to see the show itself as reasons they came. Just under 90% said that having attended this relaxed performance, they would now feel confident to attend the theatre or other cultural events with their family again.

*"Days out like this for families with special needs children are very rare. To be able to watch a performance in a relaxed non-judgemental setting is such a treat... Thank you for really special day that we won't forget."* - Parent

**GO LIVE** – a free-to-join theatregoing club for 15-24 year olds, and **Go Live Grads** – for 25-29 year olds who pay £10 a year. Monthly organised trips plus members receive regular extra ticket offers to book for other productions themselves.

This year there were **2,169 theatre attendances** by Go Live members. These included the regular trips organised by us throughout the year, charged at £7 for 15-18 year olds and £12 for 19-24 year olds, plus the following special activities:

- **'Assisted visits'** to target those who had taken part in other Go Live Theatre programmes and needed some support before having the confidence to attend independently rather than as part of an organised group outing. We sent the young people and their parents information about the theatre visit, invited them to attend a drop-in Q&A zoom meeting and offered the option to be met at the nearest tube stations by Youth Forum volunteers who would walk them to the theatre.
- **'Go Live Fortnight'**, a major campaign to encourage young people to return to the theatre in the autumn for £10 per ticket. We were able to get around 50 tickets from 10 top shows and 501 young people attended the theatre from 27th September – 8th October. We initially targeted Go Live members who had not been to the theatre with us in a long time before we opened the offer to the rest

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of the membership. We also offered a number of extra events: 3 post-show talks, a backstage tour of Shakespeare's Globe and a walking tour of the West End.

The productions attended over the year were: *Hamlet* (Young Vic); *Six* (Vaudeville) & *Juliet* (Shaftesbury); *The Play that Goes Wrong* (Duchess); *Creature* (Sadler's Wells); *Romeo and Juliet* (Shakespeare's Globe); *Prince of Egypt* (Dominion); *Wicked* (Apollo Victoria); *Mamma Mia!* (Novello); *Back to the Future* (Adelphi), *Hairspray* (Coliseum), *The Lion King* (Lyceum), *Cinderella* (Gillian Lynne), *Ocean at the End of the Lane* (Duchess), *Come from Away* (Phoenix), *Ballet Boyz* (Sadler's Wells), *Life of Pi* (Wyndham's), *The Mousetrap* (St Martin's), *Frozen* (Theatre Royal Drury Lane), *Dear Evan Hansen* (Noel Coward), *Grease* (Dominion), *Jerusalem* (Apollo), *Moulin Rouge* (Piccadilly), *The Glass Menagerie* (Duke of York).

*"Being a massive musical theatre fan... Mousetrap has made theatre going accessible. Being in the middle of exam season but having the opportunity to relax by going to the theatre was really great and I will always be grateful to Mousetrap for this! All I can say is thank you!"* Go Live member

### **ENVISION** – theatre days for blind and partially sighted young people

In March we ran two Envision days at *Back to the Future*, attended by **86** visually impaired young people from 8 schools and sensory support services. They took part in a pre-show workshop and touch-tour before attending an audio-described matinee performance. The majority of attendees had never been to the theatre before.

In the feedback survey, all respondents scored the day 5 out of 5 for meeting the communication needs of their young people, having a positive impact on their communication, encouraging participation, raising confidence and encouraging creativity.

*"My son's confidence really soared. He navigated the theatre with a lot of confidence. More than I had ever seen before".* Parent

*"<the workshop> was amazing! And really encouraged children to come out of their shells."*  
Support worker

In August we brought 7 families with a VI child to the matinee of *Midsummer Mechanicals* at Shakespeare's Globe. A pre-show workshop took place, exploring how to express emotions through sound, before the families attended the interactive show. 4 of the families had never been to an audio-described performance before. Their feedback was universally positive, with all agreeing that the day had been a positive bonding experience for their family, an educational opportunity for their children, helped their children's understanding and appreciation of the show and built their confidence.

*"Thank you so much for giving her these opportunities, truly life enhancing."* Parent

### **STAGESEEN** – theatre days for D/deaf and hard of hearing young people

In March we ran two Stageseen days at Shakespeare's Globe's production of *Macbeth*. **135 deaf students** and 55 staff from 13 schools and Sensory Support Services attended, seeing a BSL integrated and captioned performance. The groups took part in a pre-show workshop either at the theatre or in school prior to attending, delivered by one hearing and one deaf drama facilitator. All the groups had a pre-show tour of the Globe on the day. The vast majority of students had never seen a Shakespeare play before.

The teacher feedback was excellent, with nearly all giving the top scores for meeting communication needs, providing an educational opportunity, enhancing their understanding of *Macbeth*, and increasing their confidence around Shakespeare (the language is difficult for hearing students, and even more so for deaf students).



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*"The show and workshop has definitely contributed to our students' understanding of Macbeth, it has been well worth every bit of hard work you all do."* Teacher

In May, we took **11 deaf children and their families** to see *Life of Pi*, with a pre-show workshop exploring through puppetry the play's themes of family, luck, imagination and story-telling, followed by a meet and greet with the whole cast and the goat puppet.

The feedback from parents was superb, with nearly all giving the top scores against all our aims – to meet the children's communication needs, pitch the day at the right level, provide an educational opportunity, enhance understanding of the play, and increase confidence around theatre.

*"This was so amazing.... almost makes me cry to have her so included"* Parent

*"<My daughter> got more out of this than months in a classroom."* Parent

### CREATIVE LEARNING & PARTICIPATION

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**PLAYMAKERS** – playwriting project for primary mainstream schools, units for children with speech, language and communication needs (SLCN) and units or schools for deaf children.

**Participants:** 201 mainstream school students from Britannia Village Primary, Queen's Park Primary and Gateway Academy; 27 children from two SLCN schools: Tidemill Academy and Churchill Gardens; 42 d/Deaf children took part from 3 schools: Meridian Primary, Roding Primary and Kingsbury Green School. **270** children took part in total.

**Aims:** to improve creative writing skills, enjoyment and engagement with theatre & writing, understanding of playwriting, teamwork, confidence in expressing ideas, use of imagination and for SLCN/deaf students, increased emotional literacy and feelings of pride in their achievements.

**Activities:** we ran the mainstream schools' project in the autumn term and the SCLN and deaf school projects in the spring and summer term respectively. The mainstream project began with a teacher training session to explore our written resource pack. Subsequently we created video resources to help the teachers at the SLCN and Deaf units support the delivery of the project. All the children saw a theatre production to inspire their writing and aid understanding of what a play is, with mainstream groups attending *The Mousetrap* at St Martin's Theatre, the deaf groups saw *Marvin's Binoculars* and the SLCN groups saw *Gulliver's Travels*, both at the Unicorn Theatre.

The mainstream project was themed around the mystery genre, so we sent a 'mystery pack' to the schools with various props and a suggested title for a mystery play. Our drama practitioners delivered a series of in-school workshops (4 in mainstream schools, 7 in deaf and SLCN units) focussing on the key ingredients of playwriting. Through these workshops and the resources supplied to the teachers for classroom work in-between our sessions, each class wrote their collective class play.

Usually, the schools come together at a theatre to see all the plays performed by professional actors. However, due to the rise in Covid rates at the end of 2021, this could not happen for the mainstream school project, so we sent actors into the schools to perform the plays. We were delighted that for the spring and summer term projects, the children could all come to the St Martin's Theatre to see their plays performed.

**Outcomes:** in the mainstream schools at the start of the project, the teachers rated their students as 1, 2 or 3 out of 5 for creative writing skills, engagement and enjoyment of theatre and writing and understanding of the mystery genre, rising to 4 or 5 out of 5 at the end of the project. They gave us top scores for improving teamwork and confidence in expressing ideas. All teachers felt the collaborative nature of the writing process

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and the fact that it wasn't 'sit down writing' had engaged their students, especially those who had been reluctant writers in the past.

The teachers in the SCLN & Deaf units rated their students in 5 skill areas before and after the project on a scale of 1-10. All teachers gave ratings of 3 to 7 points higher in their end of project assessment relative to the ratings they had given at the start.

We recognise that these baseline and endline surveys assessing each group/class as a whole are a useful measure of overall project impact, but that progress will vary for individual students. Much more comprehensive data could be gained by asking teachers to assess each child individually, but teachers have stated they would not have time to complete this.

For the deaf schools' project, we ensured 1 of the 2 practitioners delivering the workshops and a couple of the actors performing the plays were deaf, to provide positive deaf role models for the children.

*"Most of the children at Gateway have not had any interaction with the world of theatre. They have now had the most incredible taste of a magical world.... This project helped many develop their confidence in standing up in front of others but also confidence in their ideas and written work. It was just brilliant, thank you to all at Mousetrap for making it possible.  
(Teacher, Gateway Academy Primary)*

**CHANGE YOUR TUNE** – uses the creation of a new musical to address a pertinent theme or issue chosen by the school's senior leadership team.

**Participants:** We partnered with St George's Catholic School in Westminster, where 34.3% of students speak English as a second language, a large proportion (37.1%) of students are eligible for free school meals and a large population of the school has SEN support (24.1%). A core group of 21 students from years 7, 8 & 9 took part in the musical and the entire Key Stage 3 engaged with the project, totalling **570 students**.

**Aims:** The school chose the theme 'How human connection can improve a young person's mental health & wellbeing', in response to two disrupted years of online education due to the Covid-19 lockdowns. The aims were:

- To introduce and expose pupils to theatre as an art form
- To foster a sense of pride in producing and performing an original musical
- For the pupils to be able to express themselves creatively
- To foster an ethos of positive attitudes to the project theme within the student cohort
- To improve performance skills

**Activities:** We began with two days of focus group activity with a variety of Key Stage 3 students so that their thoughts and ideas were woven into the musical, subsequently written by a professional composer and a writer commissioned for the project. The students in the cast commented that they would have liked the opportunity to have more input in the finished script, rather than just provide ideas at the start. We will take this feedback on board for next year.

The core group rehearsed and performed the show to the entire Key Stage 3 cohort, who then took part in post-show workshops exploring the theme further in class. Teachers were supported in doing this by educational resources we had specially written for the project and a training session on how to use them.

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**Outcomes:** The feedback from the school was exceptional, with the Head Teacher and Head of Music giving 5 out of 5 scores for meeting each of the aims listed above, stating that this was achieved to "the highest level". The detailed feedback they gave was superlative and the students gave hugely positive feedback too. The core group particularly grew in confidence at trying new things, performing and expressing themselves creatively.

*"I realised that I'm capable of more than I thought I was and that I could show my full potential."*

Student in cast

*"The students have had a fantastic experience. The numbers taking GCSE music in Year 9-10 has increased for next year. They're still talking about it 3 weeks later with the same level of enthusiasm and passion. A large number of students have been asking about projects and performances next year."*

Teacher

**SKILL UP** – In-school theatre workshops designed to encourage Key Stage 3 students to choose Drama/Performing Arts for GCSE.

**Participants:** We ran **Skill Up** in 10 schools with **500 students** in total from Alec Reed Academy, St Augustine's CE School, Lady Margaret School, Ark Burlington Danes Academy, The Chelsea Academy, Ellen Wilkinson School for Girls, Capital City Academy, Featherstone High School, The Compton School and Hammersmith Academy.

**Aims:** The aim of **Skill Up** is to encourage students to select Drama at GCSE by engaging them in the subject through varied, fun, theatre skills workshops, and to help improve the reputation of Drama within schools as a valuable subject.

**Activities:** We offered each school the option of 4 weekly workshops or one full day of 3 workshops run in rotation. They had the choice of Stage Combat, Contemporary Acting, Comedy Improvisation, SFX Make Up, Acting for Camera, Clowning. We created short videos on each of these skills, which were originally intended to help the teachers select their workshops and for student recruitment. However timing meant the videos were created once most schools had been offered their place on the project, so some teachers used them as lesson starters and as insights to alternative careers within the theatre industry. We also now have them for future use.

**Outcomes:** At the end of **Skill Up**, we asked the students "Has the project encouraged you to think of choosing Drama as a GCSE option?" At 4 of the 10 schools, 90% or more students said yes, at 5 schools 70-80% said yes, at one school, 50% said yes. We followed up with teachers at the end of the summer term to ask if students did follow through on this expressed intention. 7 of the teachers responded, of which half showed marked increased in take up of GCSE Drama (the other 3 teachers had healthy take up, but did not give us comparative or contextual figures to assess the impact of **Skill Up** on this). At Lady Margaret School, the teacher noted that not only had all but 2 of the **Skill Up** students selected Drama, this was 25% up on the previous year and more students from disadvantaged backgrounds had chosen the subject. Student feedback included:

*'We were able to learn so much more about theatre than what we get in a usual classes'*

*'The workshops have made me realise how many things you can do in Drama and all the different skills involved'*

*'I now understand so much more about what theatre has to offer, rather than just focusing on the acting skills'*

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**NEXTSTAGE** – A 6-week course for students with learning disabilities attending Further Education College, using drama techniques to improve their employability skills and self-confidence.

**Participants:** 42 students aged 16 - 22 years old, all with moderate learning disabilities, from Bexley College, Bromley College and Westminster Kingsway College took part. All the students were on employment preparation courses or supported internship schemes.

**Aims:** to build the self-confidence of the participants, in particular in social interaction and verbal communication as the foundation for interview performance; to develop with empathy skills; to help them pinpoint their strengths and potential career paths.

**Activities:** each group had 12 hours of session time, delivered in weekly or twice weekly sessions, or intensively over one week. The sessions used drama techniques such as improvisation, role-play, presenting, trust games, thinking on your feet, with all activities steeped in creativity and group learning.

**Outcomes:** Shared Intelligence, a company which specialises in evaluation and impact measurement, conducted an evaluation of this project. It concluded that that **NextStage** benefits young people with SEND by helping them develop soft skills which are essential for getting a job, in particular interpersonal and communication skills needed for a successful job interview and then to perform well once in work. Specifically, the researchers felt we achieved our aims around building confidence and empathy. They felt the group learning model is an essential element and that the creative aspect makes it feel different to 'normal' college and so paradoxically relates better to real life. The college teachers and parents fed back that **NextStage** increased their students' motivation to pursue their career goals and made a lasting impression. Unfortunately, due to the pandemic, elements of their college employment prep courses were disrupted or postponed, which meant we could not evidence the impact on real life interviews and internships.

*"Whereas in education we don't always have the freedom to deliver that level of creativity... but with mousetrap it enables education to unlock that creative cupboard and use those tools in theatre and adapt them to people with learning difficulties to be more creative"* FE Course Leader

**AFTER SCHOOL DRAMA CLUB** - helps children, who are new to drama, to develop their confidence, communication and creativity, through a termly series of drama games and activities.

**Participants:** We ran two drama clubs this year, one at Gateway Academy in Westminster for the full academic year, serving 15 - 17 students each term, and a second starting in the spring term at Britannia Village School in Newham with 20 students each term. At Gateway, 98% of the pupils have English as an additional language and many also have refugee status, 57% are eligible for free school meals (FSM). At Britannia, around 1/3 are eligible for Pupil Premium funding, it is a very culturally diverse community, and 2/3 speak English as an additional language.

**Aims:** To introduce and expose pupils to theatre/drama as an art form; To build confidence through drama activity; For the pupils to be able to express themselves creatively; To foster an ethos of equality and respect within the student cohort; To improve speaking clarity and listening skills.

**Activities:** through weekly sessions delivered in 12-week blocks, we used the mantle of the expert (MofE) teaching technique. This involves a fictional world where students assume the roles of experts in a designated field, based on the premise that treating children as responsible experts increases their engagement and confidence. The children worked with an artist to develop a response to various themes/stimulus: the Imagination Emporium, *The Lion King's* Circle of Life, and Mythical Creatures, Lost & Found and Journeys. The participants also attended one theatre trip each term: *The Lion King*, *The Prince of Egypt* and *Wicked*.

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**Outcomes:** 100% of the teachers at both schools scored the project as 'Outstanding' and stated the children's enjoyment as 5/5. We asked the Assistant Head at each school and another teacher or teaching assistant to score out of 5 the degree to which we met the 5 core aims. All 4 teachers gave scores of 4 or 5 against each aim, with most scored at 5.

*"I learnt new skills I didn't know I had"* Pupil at Britannia Village

*"It is an amazing opportunity they wouldn't otherwise receive. It is a positive way to show them different experiences in life."* Teacher at Gateway

**YOUTH GROUPS** – bespoke drama projects for place-based youth groups and those serving a particular community of common circumstance.

**Participants:** North London YMCA (care leavers and others experiencing homelessness); 3 organisations serving young refugees - Refugee Council Children's Services; Young Roots Croydon and Paiwand; Caxton Youth (young people with autism, learning disabilities, Down's Syndrome and various other additional needs); and 4 young carer groups in Harrow, Barnet, Bromlëy and Tower Hamlets. Participant numbers varied across the sessions but in all approximately **180 young people** engaged with the projects.

**Aims:** projects are tailored to meet the specific aims of each participating group, but overall we aim to develop the personal, social and creative skills of the participants, improve their well-being and introduce them to London's world-class cultural scene. Some aims are specific to the particular type of young people, for example the social, fun aspect of our sessions are very important when working with refugees, many of whom are traumatised and socially isolated, likewise with young carers who need respite from their caring responsibilities.

**Activities:** we ran 12 projects, each one involving weekly, early evening sessions for a period of 6-12 weeks, or in the case of 3 of the young carer groups delivered over 3 full days during a half term. Some included a taster introductory workshop before the full project began. We engaged drama practitioners to deliver the sessions, who ran drama games and exercises that built trust, explored body language, improvisation, puppetry, storytelling, devising, and other creative skills. All groups also went to the theatre to see a top London show.

### **Outcomes:**

#### **North London YMCA**

When asked to reflect on the programme and list what they felt they got out of it, the participants said: "*learnt new things*", "*new knowledge*" and "*confidence*" and meeting new people. The YMCA co-ordinator and our practitioner both noted that improved teamwork and confidence were the big success of the project.

*"I definitely noticed more confidence in the people who were a lot more shy and loved seeing them come out of their bubble."* Young YMCA resident

#### **Refugee Council Children's Services & Young Roots (joint projects)**

We ran two projects for their girls' group aged 16-21. One of the biggest outcomes was the friendships the girls made, as described by the youth leader who said that by the end of the project, the girls greeted each other with hugs and physical contact, which she felt shows comfort, confidence, and joy to be with one another. For these troubled girls, it also had a positive impact on their mental health.

*"I can make easier new friends. I always speak without any problem, like free. They make me to have more confidence. I was so shy, I have learnt so many things here."* Young refugee

## TRUSTEES' REPORT 31 August 2022

### Young Roots Croydon

It proved difficult to measure outcomes for this project with their Youth Hub because the group was so transient, with the majority of participants being different every week. However, confidence and communication skills were the key theme in the feedback.

*"I build up my confidence and I can talk in front of someone and I think maybe I am getting good with my communication skills with other country and other nation"* Young refugee

### Paiwand

We ran two projects as part of their Saturday school for 8-12 year-olds. The biggest improvements seen were in their confidence to share their ideas and speak in front of a group, to try something new and to work with others. Nearly 50% of the children also said that taking part made them feel their voices were more listened to and teachers noted that this gave them the confidence to participate in group discussions.

*"This experience has been absolutely wonderful... The girls have not only become better at communicating their ideas, but also better at listening and collaborating... I think the sessions have become a solace for some of our more troubled children"* Teacher

### Caxton Youth

We ran two projects with different cohorts of young people with SEND. The most notable outcomes were around social skills and confidence in communication, creative expression and in trying new things. At the start of the project only 30% of the young people said they were very happy to work with people they don't know well, but at the end this had increased to 70%. The youth workers gave high scores and superb anecdotal evidence and case studies on the progress the young people made.

*"The mousetrap drama sessions have had a massive impact on Caxton member's confidence and supported them to build relationships and feel socially confident at Caxton with peers and staff. The sessions have been transformative."* Youth Worker

### Harrow Young Carers

At the end of the project the youth worker noted that she had seen progress across all of the following areas; working together, engagement in activities, understanding of performing arts, confidence i) to express themselves, ii) in communication, iii) general self-confidence.

*"They are now more eager to engage when asked to and have a new found confidence that has been brought about by drama. We have seen our young people able to articulate themselves and think on the spot... public speaking.... Vast improvements have been made"* Youth worker

### Barnet Young Carers, Bromley Young Carers, Tower Hamlets Young Carers

The 4 youth workers from Barnet and Bromley groups unanimously reported that the experience had 'exceeded expectations'. All 4 agreed that they had seen progress in the following 6 areas: group working, engagement in activities, understanding of the performing arts, confidence i) to express themselves, ii) in communication, iii) general self-confidence. While we did not have formal feedback from the Tower Hamlets group youth workers, we had some informal anecdotal feedback. 2 of the young people arrived early on the 2nd and 3rd day and didn't want to go home after the day had finished. The youth worker reported that 'this was unheard of'.

*"This was the first theatre experience for all our young carers who attended and they had an amazing time and were really blown away by the experience."* Youth Worker

## TRUSTEES' REPORT 31 August 2022

**YOUTH FORUM** – a group of young people 16 - 23 years old, who keep MTP connected to what young people need and want, influence our programmes and theatre choices, volunteer at our events and develop leadership skills through running their own events.

Membership of the Youth Forum (YF) and active engagement had waned somewhat over the last year, due to the pandemic and members being at university, plus staff changes at our charity meant management of the YF wasn't consistent. In order to attract new members, the YF updated the webpage to better reflect what they do and encourage interested young people to get in touch. At events the YF advocated for others to apply to join the YF and supported the Programme Manager to offer informal chats online with anyone who expressed an interest.

### **Activities:**

- The YF met monthly, a mixture of online and in person meetings, then shifting to hybrid meetings for the long-term.
- Two YF reps attended all Go Live Theatre trips to assist our staff and host any post-show talks.
- Volunteered at our *Nutcracker!* relaxed performance, our 21<sup>st</sup> Anniversary Gala and TheatreCraft (see page 15), plus one member spoke at our inaugural Dress Circle Club event for corporate supporters.
- Instigated a "getting to know you" event with MTP's Board, which will be an annual event
- Began working on producing a new Welcome Pack for new YF members
- Attended First Aid Training alongside MTP staff
- Decided to postpone the annual Youth leadership in the Arts Conference until the following year, and also the annual Mousetrap Awards (their theatre awards initiative). This was due to staff changes at the charity meaning there was less support for the YF, the small number of highly engaged members of the YF and with no specific funding for these two projects, there was no obligation to run them within a set timeframe.
- We offered paid employment to YF members to act as building supervisors for hires of MTP's studio space outside of office hours.

**Outcomes:** One member who had been a valued part of the YF for a number of years aged out and went on to secure a permanent role at Sadler's Wells.

**SUMMERSTAGE** – 2-week performing arts summer school for young people from disadvantaged backgrounds and with additional needs.

**Week 1 Participants:** This first week is for young people with no experience of drama and who have mild – moderate learning needs and those who would benefit from a supportive environment. There were 12 young people, aged 13 – 17, with additional needs and disabilities including autism, language and learning delay, sensory disorder, depression, anxiety. Three young people acted as volunteer assistants for the week.

**Week 2 Participants:** the second week is a more mainstream group, aimed at those who have had some experience of drama and want to learn more. We accommodated 19 young people aged 13-16 years, a few of whom had anxiety, autism and ADHD.

### **Aims:**

- To increase the young people's confidence, communication skills and ability to express themselves
- To build friendships with like-minded peers

## TRUSTEES' REPORT 31 August 2022

- To build an inclusive and supportive environment for young people to express themselves, devise, play and have fun
- To build and develop performance skills in drama, performing arts and movement
- For everybody to perform in and feel ownership over their devised piece of theatre

**Activities:** Each week ran daily from 10am to 3.45pm, plus for week 1 participants there was a welcome workshop the weekend before. During the week the young people had a series of workshops on drama, music and movement to create their own devised piece, which they performed in a final 'sharing' on Friday afternoon for friends and family. Participants attended West End musicals - *The Lion, the Witch and the Wardrobe*, Gillian Lynn Theatre, for Week 1 participants and *Come From Away*, Phoenix Theatre for Week 2 participants.

**Outcomes:** We asked the participants at the start and at the end of the week about how confident they felt in a number of areas, such as performing, meeting new people, sharing ideas, working as a team. We also asked parents what they noticed about their child during the week. Increased confidence, motivation, engagement and improved working with others and communication skills were the benefits that were most cited across this feedback. From the young people in particular, the overwhelming feedback on how they felt they benefitted was in making new friends with similar interests. Being taken out of their comfort zone and learning independence skills also featured strongly in their feedback.

*"It has been great to push myself out and meet new people. I feel more confident now and ...<it> was a good experience for me to become more independent. This was an experience that will have a lasting effect in my life as a positive"* Week 1 participant

*"I made new friends and improved my drama skills along the way, it was really fun!"*  
Week 2 participant

**CREATIVE ASSOCIATES** – a core group of our freelance drama practitioners for whom we provide training, project research and development opportunities, and in turn they mentor aspiring drama practitioners from underrepresented groups.

**Training** - Due to the nature of freelancers' working patterns, it has been a challenge to find dates to organise training sessions that suit enough of the Creative Associates to make the sessions viable. Therefore, we have switched the model to offering a bursary to contribute to training the Creative Associate wants to book themselves onto independently.

**R&D Grant** - Creative Associate Rachael Black received funding from us to support the research and development of a theatre project using the production of *Wicked* to explore the notion of fake news and how this can impact the lives of young people across London. The project was designed for Level 1 and Level 2 students at Further Education Colleges, in recognition that these students are often overlooked by external providers. Rachel produced a report and proposal which is currently being considered by marketing colleagues at *Wicked* as a potential project to fund in future.

**Mentoring** - Our Mentoring Programme is designed to give under-represented young people a supportive environment to start their career as a participatory Arts Practitioner. Our aim is to bridge the gap between early training and the skills they need to become a successful freelance practitioner. This year our two mentees were Princess Bestman and Esther Rennae-Walker, mentored by Creative Associates Lerato Islam and Tash Marks. Over the year, Princess and Esther met regularly with their mentors, observed them in action and undertook paid workshop assistant roles on various of our projects including the After School Drama Club.



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### **THEATRECRAFT** - an annual careers fair for young people interested in off-stage theatre careers

This year was a hybrid event, in person at the Royal Opera House and online on a platform called Whova. MTP was one of the partners delivering the event along with Masterclass, Royal Opera House, Society of London Theatre and UK Theatre.

2,050 young people signed up to attend and of these, 1,014 downloaded the app (meaning there were 1,014+ views online minimum). 105 young people attended in person.

In person at the Royal Opera House there were seven panel talks about careers in the industry: technical theatre, stage craft, writing and directing, education and participation, producing, arts management and theatre marketing. Each talk was live streamed across the Whova app and on YouTube. and hosted by 2 members of our Youth Forum. In preparation for the event, the Youth Forum attended training in how to host a panel. This was the first year that all the panels were hosted by Youth Forum members (apart from the Super Panel, which was hosted by Backstage Niche).

In addition, there were 58 virtual exhibitors in the online marketplace (on the Whova app). Throughout the day there were over 80 workshops taking place online for attendees to take part in. We hosted 10 drop in Q&A's with our staff on our virtual stand.

## **OPERATIONAL REVIEW**

### **FUNDRAISING**

We abide by the Code of Fundraising Practice which stipulates that all moneys raised must be used for the purposes of the stated objects of our charity. We agree to treat donors fairly, enabling them to make informed decisions about any donation and not take advantage of individuals in vulnerable circumstances. We ensure that we do not cause an unreasonable intrusion on a person's privacy and that we abide by GDPR in protecting donor's privacy. There were no complaints registered regarding our fundraising.

Where benefits are offered following a donation, we ensure that they are appropriate and proportionate to the size of the gift. We make Gift Aid claims only on donations where all of the Gift Aid conditions are met. We ensure that all reporting requirements and conditions attached to donations are met in a timely fashion. We hold an annually reviewed Complaints Procedure which requires us to respond to any complaints about our fundraising in a timely, respectful, honest way and the learning from any complaints will be acted on.

Where we enter into 'commercial participator' fundraising relationships, a contract is signed between MTP and the company, stating the terms of the relationships, including the length of term, notice of termination, payment schedule and where applicable states the amount/percentage of the sales of a stated item that will be donated.

We raised 104% of our fundraising target of £800,000. Income from donations and grants broke down as follows: 29% trusts and foundations, 23% corporate donations, 31% events & community fundraising, 13% donations from individuals, and 4% other sources.

### **Trusts & Corporate Support**

- We had about the same number of funders as last year, with 29 funders giving grants or donations of £2,000+ (2021 – 31) and 13 funders giving £10,000+ (2021 – 15).
- We have continued to attract new funders as well maintain relationships with previous and long-standing ones. Of particular note is our new relationship with C Supplies, which came on board to support **Family First Nights**.

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- We launched the Dress Circle Club - a low level giving club for businesses, starting mainly with the property sector.
- One of the aims in our last 3-year plan was to secure more multi-year grants and we have achieved this. Currently City Bridge Trust, John Lyon's Charity, The Linbury Trust, Shaftesbury PLC, Lehman Brothers Foundation Europe, Colwinston Charitable Trust, Sobell Foundation and Garrick Charitable Trust are all in multi-year grant agreements with us. We also have long-term relationships with other significant funders which do not make formal multi-year agreements, only annual commitments, but we are confident of them continuing.

### Individual Donors

- We successfully participated in two large match funding initiatives, The Big Give Christmas Challenge and the Summer Champions for Children.
- Although we had fewer donations/donors (excluding those relating to our Gala event), 199 (comparison: 247 in 2021), average gift size was higher.

### Events and Community Fundraising

- We held our 25th Anniversary Gala which was a big success and exceeded the fundraising target. We had a disappointing response to our sponsorship packages, with only 3 companies taking the Bronze level and none taking Silver or Gold. However, the auctions went well and donations were higher than planned, which more than compensated for this.
- In 2021, we began a new relationship with philanthropists Mark and Sue Catton, and this year they underwrote the cost to host a fundraising evening at *Life of Pi*. This not only raised money, it also introduced us to new potential future supporters.
- We received much more income than ever previously from community fundraisers, including a marathon, cabaret/musical evenings, quiz nights, birthday collections etc.

### Income Generating Initiatives

In addition to our philanthropic fundraising, we undertook the following activities to generate unrestricted income.

- Studio hire - short term rentals of our studio space have not picked up since the pandemic and this generated a low income of just under £3,000, compared to £15,000 - £20,000 pre-pandemic
- Paid-for show promotions to our mailing lists – this is a newer area of income that we plan to grow.
- Commissioned Education Resource Packs – this is a brand new income stream, where West End productions commission MTP to write an education pack for use by schools groups attending their show, downloadable from their website. We wrote packs for *Back to The Future*, *Get Up Stand Up*, *To Kill a Mockingbird* and *Life of Pi*.
- Began a consultancy service for relaxed performances, offering the first consultancy for *101 Dalmatians* at the Open Air Theatre in Regent's Park in August.
- Investments - the net investment income was £3,527.

### COMMUNICATIONS, PRESS & MARKETING

- We re-started the re-branding project, which had been put on hold due to the pandemic, beginning with a session with staff members, Trustees and Youth Forum members to work on a new name. With

## **TRUSTEES' REPORT 31 August 2022**

pro bono branding support from Why Projects and paid for PR support from TMPR, the project is now progressing.

- We sent regular newsletters to our Theatre Guardian supporters and a large general mailing list, updating them on our activities and news. We also send regular newsletters to schools, our FFN families and families interested in relaxed performances with theatre offers and information of other cultural events.
- We created a digital Advent Calendar for the second year running featuring various Patrons, West End performers and young participants.

### **PATRONS**

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- There were no new Patrons invited to join this year. We had active participation from some current Patrons in our Digital Christmas Advent Calendar, and our 25<sup>th</sup> Anniversary Gala as performers and offering auction prizes.

### **HUMAN RESOURCES**

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#### **Staff, Students and Volunteers**

- We had many staff changes over the year: Layne Harrod joined as Community Projects Manager; Robyn Wilson left and her job was split into two new positions – Development Officer and Marketing and Communications Officer, the latter being filled by Millie Whittam (the former not being recruited until September 2022, outside of this reporting period); our SEND Programmes Manager of 19 years left and was replaced by Hayley Wareham; part-time Marketing and Communications Manager Dulcie Ball left and was replaced by Ed Baker-Cowell in a full-time position; our long-standing Office Manager Tracy Burke left and was replaced on temporary freelance basis by Richard Speir; finally our Creative Learning Manager Patrick O'Sullivan left and was replaced by Heather Newstead.
- We contracted a number of freelance administrators to support our SEND and education work.
- We hosted five students on placement working on a range of practical and research projects.
- Melanie Lewis, our long-term volunteer, supported us with captioning of our videos on YouTube, and various other projects.

#### **Training & Conferences**

Staff members took advantage of opportunities to participate in free online training, discussion groups, seminars and conferences on topics including mentoring, remote working, instilling youth voice, dealing with difficult behaviours, safeguarding, inclusion, equality and diversity, trans awareness, impact measurement, recruitment, accounting for non-accountants, fire marshalling and online safety.

### **BOARD OF TRUSTEES**

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- During the year, the charity held quarterly Board meetings, some in person, some online.
- Mary Hammond and Sarah Richardson stepped down from the Board.
- Trustees Karen Napier, Ashley Herman, Youth Rep Zeynep Gunaydin and CEO Susan Whiddington, interviewed candidates for the new Youth Rep on the Board and selected Nadia Musah.

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- The Board's Finance Committee met regularly throughout the year to support the Chief Executive and Deputy Director in developing the Budget and to examine the accounts and financial forecasts.
- We established a Governance Committee principally to revise MTP's Articles, re-start the Trustee skills audit and decide on other committees required.
- The Governance Committee, supported by Susan Whiddington, began working with search firm Nurole to find a new Chair and new Trustees. A Nomination committee was established to take this search (and any future searches) forward, interview candidates and make recommendations to the Board.

### LOOKING AHEAD

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There's much to look forward to in the next Financial Year. We are planning to resume many of our programmes at pre-pandemic levels of participants as well as launch additional projects as new staff members find their feet and use their creativity to chart exciting new directions. The most sweeping change of the new Financial Year will be acting upon the decision taken several years ago (delayed by the pandemic), to rename and rebrand our charity. The new brand will be launched in February 2023 with an industry-wide theatre event and will affect all aspects of our internal and external work for a major part of the year. Additionally, after a thorough and extensive search, the Board of Trustees will be appointing a new Chair which will be followed by interviewing and selecting new Trustees to add specific expertise on the Board.

In closing, I want to recognise our current and founding chair, Sir Stephen Waley-Cohen, who has served our charity in an exemplary fashion over the past 25 years. Not only is Sir Stephen responsible for establishing the charity in 1997, but over the many years of service, he has been a thoughtful, caring, supportive, resourceful and enthusiastic advocate for our work. With his extensive knowledge and personal experience of the theatre industry and charities, he has provided us with sage and much valued guidance. We will miss Sir Stephen and thank him sincerely for all he has given to our charity on so many fronts in the most selfless and understated way. We look forward to his continued involvement in an honorary capacity.

Susan Whiddington CBE, Chief Executive

### STRUCTURE, GOVERNANCE AND MANAGEMENT

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#### Structure

Go Live Theatre Projects is a registered charity and a company limited by guarantee, registered in England and Wales, and governed by a Memorandum and Articles of Association. In the event of the company being wound up the maximum amount which each Trustee (Director) is liable to contribute is £10.

#### Governance and management

The governance of the charitable company is the responsibility of the Trustees (also known as Directors) who are elected and co-opted under the terms of the Articles of Association.

None of the Trustees has any beneficial interest in the company.

The Trustees of the charitable company (the charity) are its Directors for the purpose of company law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the period and on the date the report was approved are listed on page 1.

### **Recruitment of Trustees**

Go Live Theatre Projects selects Trustees with a range of relevant skills, knowledge, experience and networks needed for the effective oversight and support of the charity including business, legal, fundraising, marketing and PR, education, theatre. We are also making a concerted effort to diversify our Board so it more clearly reflects the young people we serve.

The Charity has a Nomination Committee which identifies potential new Trustees to fill vacant places and any gaps in skills or knowledge amongst the existing Board. The Committee may choose to work with an external agency to find new Trustees as well as introduce potential candidates known to them. The Committee oversees the writing of Trustee job descriptions, interviews potential candidates and makes recommendations to the Board.

Once the potential new Trustee has been interviewed and approved by the Nomination Committee, his/her CV/biography is sent to all Trustees and he/she is invited to observe the next Board meeting. If the Trustee candidate wishes to progress to becoming a Trustee, the Board must approve the new Trustee appointment by ordinary resolution or by a decision of the Trustees.

### **Induction and training of new Trustees**

Once an individual has become a Trustee, the Chief Executive meets with him/her to give a more in-depth understanding of the charity's activities. New Trustees receive a comprehensive information pack which includes the mission statement, various literature, most recent Annual Reviews and Accounts. Trustees are then encouraged to see Go Live Theatre Projects "in action" by attending programmes and events.

### **Structure and decision making**

The charity's employees manage Go Live Theatre Projects' programming under the supervision of the Chief Executive. Thus day-to-day decisions are made by the Chief Executive without the need for further referral to the Board. Any decision which may impact more seriously upon the charity is referred to a Board member, usually to the Chairman, Sir Stephen Waley-Cohen, who is in regular contact by telephone and in person. There are a minimum of four regular formal Board meetings each year as well as regular subcommittee meetings. Prior to board meetings, the Chief Executive sends an in-depth quarterly report of projects and activities and the Deputy Director provides up-to-date fundraising and budget reports, all of which are discussed at the quarterly meetings. In between board meetings, the Chief Executive and Deputy Director maintain frequent email, telephone and WhatsApp contact with Trustees.

### **Key management personnel**

The Trustees consider that they, together with the Chief Executive and the Deputy Director, comprise the key management personnel in charge of directing and controlling, running and operating the charity on a day to day basis. The Chief Executive meets with each member of staff including the Deputy Director in the summer months. Following those meetings, the Chief Executive meets with the Chairman to discuss salaries and potential salary rises which are given annually in September. All salaries are set with reference to industry standards, workload, quality of work and length of service. The Chief Executive's salary is set by the Chairman.

## **PUBLIC BENEFIT**

The objectives and activities and achievement and performance sections of this report clearly set out the activities which the charity undertakes for the public benefit. The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Commission in determining the activities undertaken by the charity.

## RISK MANAGEMENT AND PRINCIPAL RISKS AND UNCERTAINTIES

The Trustees have a risk management strategy which has been reviewed and comprises:

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

The Trustees have reviewed and revised the risk register and consider the key risks and uncertainties to be:

- **Downturn in income** – if we anticipate a loss of funding, the Chief Executive and Deputy Director scrutinise the budget to identify where we can cut costs. This can lead to scaling down programmes, so that our budget expenses meet projected income.
- **Loss of Key Management Staff** – as a small organisation with less than 15 employees, the loss of key staff members poses concern. From September 2022, we have extended the notice departure for all long-serving staff members when issuing new employment contracts.
- **Free Reserves are not sufficient** – as a portion of the charity's free reserves were used to support it through the pandemic, fundraising unrestricted donations and instigating other unrestricted income streams has been a priority, and successful, and will continue to be a priority over the next few years.

As the Covid-19 pandemic has eased our activities are no longer adversely affected. We are working to increase our free reserves to pre-pandemic levels so that should the need arise, we can support ourselves through such circumstances again. We also now have robust online delivery models in place should we need to switch back to virtual delivery at any point in the future.

## FINANCIAL REVIEW

The financial position at the period end was considered satisfactory by the Trustees. During the year, Go Live Theatre Projects received income totalling £968,012 (2021 – £712,935). Expenditure totalled £956,226 (2021 – £688,947). The net movement in funds for the year before gains on listed investments was a surplus of £11,786 (2021 – a surplus of £23,988). After realised and unrealised gains on listed investments of £3,118 (2021 – £833), this resulted in total funds at 31 August 2022 of £490,277 (2021 – £475,373).

Included in total funds is an amount of £130,406 (2021 – £196,215) which is restricted. Full details of these restricted funds can be found in note 17 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2022 totalled £359,871 (2021 – £279,158). Funds representing the net book value of tangible fixed assets at 31 August 2022 stood at £17,623 (2021 – £21,525) and therefore free reserves amounted to £342,248 (2021 – £257,633). As such, free reserves at the year-end fell below the parameters stipulated by the Trustees in the reserves policy set out below. The Trustees are satisfied that there is no immediate concern as a result of this and their strategy for managing free reserves is detailed below.

Due to the substantial increase in unrestricted funds achieved in the year, the large amount of restricted funds already received and pledged for 2022-23, and the extra staff in place to support fundraising and other income generation, the Trustees have concluded that the charity remains a going concern.

**Investment policy**

The Trustees' investment powers are governed by its constitution which permits the funds available to be invested in a wide range of securities and assets. With a cautious responsibility to raise additional revenue to support the work of the charity, the Trustees agreed to dedicate no more than 25% of our reserves to be invested. The overall financial objective is to at least maintain the real value of the sums invested; to generate sustainable return to support charitable activities and to reduce inflation erosion. Investments will be in line with the charity's overall aims and in support of our objectives to improve the health, welfare and well-being of young people. The charity aims to produce a total return on investments of at least RPI plus 4% over the long term. The performance of the investments is reviewed against market benchmarks agreed by the Finance Committee and the investment objectives on a quarterly basis. The Investment Policy is reviewed annually by the Trustees and sets out the level of risk acceptable to the charity when making investment decisions.

The Trustees approved the continued investment of £75,000. At year end, the majority was held in equities and other assets by Lombard Odier, the investment manager. As the market became less volatile than during the pandemic, the Trustees no longer felt the need to keep the majority of the funds in cash as had been done the previous year.

**Reserves policy**

Go Live Theatre Projects' general reserves represent funds of the charity that are freely available, excluding designated funds and restricted funds. In order to provide a quality, effective and efficient service to its beneficiaries, the Trustees have set a reserves level that in the event of funding not being sufficient to cover expenses in the future, a smooth transition can be made to a lower level of service. The Trustees have a reserves target of approximately six months of budgeted operating expenses, being £513,746 (2021 – £499,988). Free reserves at 31 August 2022 are £342,248 (2021 – £257,633).

The level of free reserves is still below the desired level of six months of budgeted operating expenses, having had to use a portion of our free reserves to pay for costs not covered by other grants and donations during the pandemic. However, it is considerably higher than the previous year thanks to a very successful year of fundraising and reducing expenditure. For 2022/23, we plan to focus on generating more unrestricted income streams. We planned to build our free reserves back up over a 5-year period; at the end of year one, we have made excellent progress.

## STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Company and charity 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 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 of 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 United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures; and
- 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 also 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. They 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.

Each of the trustees confirms that:

- so far as the trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.


This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Trustees and signed on their behalf by:

Trustee

  
Ashley Herman (Apr 3, 2023 22:33 GMT+1)

Date: Apr 3, 2023

Ashley Herman

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**Independent examiner's report to the Trustees of Go Live Theatre Projects**

I report to the Charity Trustees on my examination of the accounts of the Charity for the year ended 31 August 2022.

**Responsibilities and basis of report**

As the Trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable 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 financial statements 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**

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

- ♦ accounting records were not kept in respect of the charitable company as required by section 386 of the Act; or
- ♦ the financial statements do not accord with those records; or
- ♦ the financial statements 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.
- ♦ The financial statements 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).

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.

 Buzzacott LLP

Catherine Biscoe  
for Buzzacott LLP  
Chartered Accountants  
130 Wood Street  
London EC2V 6DL

Date: 21 April 2023

**Statement of financial activities (including an income and expenditure account) Year to 31 August 2022**

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2022 £	Total funds 2021 £
<b>Income from:</b>					
Donations and gifts	1	206,540	—	206,540	185,301
Fundraising events		258,880	—	258,880	120,544
Charitable activities					
. Grants receivable	2	—	353,238	353,238	347,912
. Theatre tickets		104,983	—	104,983	4,145
. Programme fees and workshops		36,532	—	36,532	6,652
. Studio rental		2,920	—	2,920	—
Investments		3,527	—	3,527	2,829
Other income	3	1,392	—	1,392	45,552
<b>Total income</b>		<b>614,774</b>	<b>353,238</b>	<b>968,012</b>	<b>712,935</b>
<b>Expenditure on:</b>					
Raising funds					
. Fundraising		185,242	—	185,242	175,048
. Studio rental		2,039	—	2,039	671
. Fundraising events		73,890	—	73,890	10,167
. Investment management costs		370	—	370	734
Charitable activities					
. Theatre Access		156,712	179,510	336,222	127,166
. Creative Learning & Participation		117,534	239,537	357,071	317,788
Other expenditure		1,392	—	1,392	57,373
<b>Total expenditure</b>	4	<b>537,179</b>	<b>419,047</b>	<b>956,226</b>	<b>688,947</b>
<b>Net income (expenditure) before investment gains</b>		<b>77,595</b>	<b>(65,809)</b>	<b>11,786</b>	<b>23,988</b>
Net gains on listed investments	11	3,118	—	3,118	833
<b>Net income (expenditure) and net movement in funds</b>		<b>80,713</b>	<b>(65,809)</b>	<b>14,904</b>	<b>24,821</b>
<b>Reconciliation of funds:</b>					
Balances brought forward at 1 September 2021		279,158	196,215	475,373	450,552
<b>Balances carried forward at 31 August 2022</b>		<b>359,871</b>	<b>130,406</b>	<b>490,277</b>	<b>475,373</b>

All of the charity's activities derived from continuing activities during the above two financial years.

A comparative Statement of Financial Activities is presented in note 22 to these financial statements.

## Balance sheet 31 August 2022

	Notes	2022 £	2022 £	2021 £	2021 £
<b>Fixed assets</b>					
Tangible fixed assets	10		17,623		21,525
Investments	11		84,162		77,676
			<u>101,785</u>		<u>99,201</u>
<b>Current assets</b>					
Debtors	12	118,630		55,552	
Cash at bank and in hand		<u>306,720</u>		<u>402,481</u>	
		425,350		458,033	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	13	<u>(36,858)</u>		<u>(36,861)</u>	
<b>Net current assets</b>			<u>388,492</u>		<u>421,172</u>
Creditors: amounts falling due in greater than one year	14	—		(45,000)	
<b>Net assets</b>			<u>490,277</u>		<u>475,373</u>
<b>The funds of the charity:</b>					
Restricted funds	17		130,406		196,215
Unrestricted funds			<u>359,871</u>		<u>279,158</u>
<b>Total funds</b>	17		<u>490,277</u>		<u>475,373</u>

The financial statements have been prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies. The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2022. No notice has been deposited under Section 476 of the Act. The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2022 in accordance with Section 476 of the Companies Act 2006. The Trustees, as directors of the charitable company, acknowledge their responsibilities for:

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the board of Go Live Theatre Projects Ltd, Company Registration No. 3162429 (England and Wales) and signed on its behalf by:

Trustee 

Date: Apr 3, 2023

Ashley Herman

# Statement of cash flows Year to 31 August 2022

	Note	2022 £	2021 £
<b>Cash flows from operating activities</b>			
Net cash (used in) provided by operating activities	A	(93,046)	50,586
<b>Cash flows from investing activities</b>			
Dividends from investments		3,527	2,829
Purchase of tangible fixed assets (note 10)		(2,874)	—
Proceeds from the disposal of listed investments		—	11,437
Purchase of listed investments		(76,202)	—
<b>Net cash provided by (used in) investing activities</b>		<b>(75,549)</b>	<b>14,266</b>
<b>Change in cash and cash equivalents in the year</b>		<b>(168,595)</b>	<b>64,852</b>
<b>Cash and cash equivalents at 1 September 2021</b>		<b>480,157</b>	<b>415,305</b>
<b>Cash and cash equivalents at 31 August 2022</b>	B	<b>311,562</b>	<b>480,157</b>

## A Reconciliation of net (expenditure) income to net cash provided by operating activities

	2022 £	2021 £
<b>Net income for the year (as per the statement of financial activities)</b>	<b>14,904</b>	<b>24,821</b>
<b>Adjustments for:</b>		
Depreciation (note 10)	6,776	7,026
Gains on listed investments	(3,118)	(833)
Dividends from listed investments	(3,527)	(2,829)
Increase in debtors	(63,078)	(15,304)
(Decrease) increase in creditors	(45,003)	37,705
<b>Net cash (used in) provided by operating activities</b>	<b>(93,046)</b>	<b>50,586</b>

## B Analysis of changes in net debt

	1 September 2021 £	Cash flows £	31 August 2022 £
Cash at bank and in hand	402,481	(95,761)	306,720
Cash held by investment managers	77,676	(72,834)	4,842
<b>Total cash and cash equivalents</b>	<b>480,157</b>	<b>(168,595)</b>	<b>311,562</b>

## **Principal accounting policies** Year to 31 August 2022

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

### **Basis of preparation**

These financial statements have been prepared for the year to 31 August 2022.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with 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 United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

### **Critical accounting estimates and areas of judgement**

Preparation of the financial statements requires the Trustees and management to make significant judgements and estimates.

The areas in the financial statements where these judgements and estimates have been made include:

- ◆ the allocation of support costs;
- ◆ the estimation of the useful economic life of tangible fixed assets; and
- ◆ the estimation of future income and expenditure for the purpose of assessing going concern.

### **Assessment of going concern**

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these accounts.

Free reserves at 31 August 2022 stood at £342,248 (2021 – £257,633). The level of free reserves is still below the desired level of six months of budgeted operating expenses, having had to use a portion of our free reserves to pay for costs not covered by other grants and donations during the pandemic. However, it is considerably higher than the previous year thanks to a very successful year of fundraising and reducing expenditure. For 2022/23, we plan to focus on generating more unrestricted income streams. We planned to build our free reserves back up over a 5-year period; at the end of year 1, we have made excellent progress. The Trustees have concluded, in the light of our healthy bank balance, that the charity is not in any financial jeopardy and remains a going concern. Due to the substantial increase in unrestricted funds achieved in the last year, the large amount of restricted funds already received and pledged for 2022-23, the extra staff in place to support fundraising and other income generation and having reviewed the available evidence, the Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

## **Principal accounting policies Year to 31 August 2022**

### **Income recognition**

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises donations, grants, receipts from charitable activities (including discounted ticket sales, programme fees and workshop fees), rental income, and income from fundraising events such as gala evenings.

Donations received under Gift Aid, including Theatre Guardians' donations, are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Grants have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income from the sale of discounted theatre tickets is recognised on the date of the performance to which the tickets relate.

Fees receivable for programmes and workshops are recognised on the date the workshop or programme event occurs.

Studio rental income is recognised on the provision of the rental space.

Ticket and auction income from gala evenings is recognised on the date the event takes place.

### **Gifts in kind**

Substantial contributions are made to the charity by theatres and producers through the supply of tickets at a discounted price. The fair value of a ticket is considered to be the average open market price, which will not necessarily equate to the ticket's face value and is impossible to reliably estimate due to the variety of ticket vendors in operation. As such, the discount to the charity from the fair value of the tickets cannot be reliably estimated and is not included within income as a gift in kind in the statement of financial activities.

Many items generously donated to the Charity to be auctioned at the bi-annual Cabaret gala event include a 'money-can't-buy element' such as meeting the cast of a show, and therefore no commercial value has been placed on these gifts in kind in the financial statements.

### **Services provided by volunteers**

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

### **Expenditure recognition**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

## Principal accounting policies Year to 31 August 2022

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- ◆ Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This includes staff costs associated with fundraising (including time spent by the director on fundraising activities) and the rental of the third floor studio, all direct costs associated with fundraising and allocated support costs.
- ◆ Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

### Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity, it is necessary to provide support in the form of personnel development, financial procedures, PR and marketing, provision of office services and equipment, and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the ratio of time spent working on the charity's various programmes by staff.

Expenditure on staff furloughed under the Coronavirus Job Retention Scheme has not been apportioned between costs headings on the basis that such an apportionment would be distortive and therefore not present a true and fair view of the cost of the organisation's charitable and fundraising activities during the year.

### Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- |                          |   |
|--------------------------|---|
| ◆ Leasehold improvements | Over the term of the lease                |
| ◆ Computer equipment     | 25% per annum on a reducing balance basis |

### Investments

Listed investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised and unrealised gains (or losses) are credited (or debited) to the statement of financial activities in the year in which they arise.

The charity does not acquire put options, derivatives or other complex financial instruments.

## **Principal accounting policies Year to 31 August 2022**

Realised gains (or losses) on investment assets are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities within particular sectors or sub sectors.

### **Debtors**

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

### **Cash at bank and in hand**

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

### **Creditors and provisions**

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

### **Fund structure**

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Restricted funds comprise monies raised for, or restricted by donor imposed conditions to a specific purpose.

### **Leased assets**

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

### **Pension contributions**

Contributions to the personal pension schemes of the charity's employees and the charity's defined contribution employer pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.



## Notes to the Financial Statements Year to 31 August 2022

### 1 Donations and gifts

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Theatre Guardians and major individual donors	81,241	—	81,241
The Childhood Trust	45,000	—	45,000
Raise Your Hands	21,700	—	21,700
St Martin's Theatre Ltd	12,500	—	12,500
Mousetrap Dress Circle Club	13,100	—	13,100
Percent	8,590	—	8,590
Donations < £5,000 and Gift Aid	32,586	—	32,586
Less: Gift Aid not able to be claimed from Life of Pi fundraiser	(8,177)	—	(8,177)
<b>Total funds</b>	<b>206,540</b>	<b>—</b>	<b>206,540</b>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Theatre Guardians and major individual donors	90,686	—	90,686
Garfield Weston Foundation	25,000	—	25,000
The Childhood Trust	20,000	—	20,000
Raise Your Hands	15,000	—	15,000
St Martin's Theatre Ltd	12,500	—	12,500
Donations < £5,000 and Gift Aid	26,820	—	26,820
Less: Jacada Travel donation from 2020 not received	(4,705)	—	(4,705)
<b>Total funds</b>	<b>185,301</b>	<b>—</b>	<b>185,301</b>

During the years to 31 August 2022 and 31 August 2021, contributions were made to the charity by theatres and producers through the supply of tickets at a discounted price. The discount has not been recognised in the financial statements – please see the accounting policy for Gifts in Kind on page 28 for further details.

## Notes to the Financial Statements Year to 31 August 2022

### 2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
John Lyon's Charity	—	52,500	52,500
C Supplies Ltd	—	40,000	40,000
Society of London Theatre through the Theatre Development Trust	—	37,500	37,500
Bank of America	—	36,337	36,337
Lehman Brothers Foundation Europe	—	35,000	35,000
City Bridge Trust, the City of London Corporation's Charity	—	28,200	28,200
Colwinston Charitable Trust	—	20,000	20,000
The Sobell Foundation	—	10,000	10,000
Shaftesbury PLC	—	10,000	10,000
Westminster Amalgamated Charities	—	9,807	9,807
Westminster Foundation	—	9,000	9,000
Guildford School for the Arts	—	8,000	8,000
Barings	—	7,593	7,593
Ned's Fund	—	7,000	7,000
Brown Rudnick Charitable Foundation Corp.	—	6,509	6,509
Investec	—	6,000	6,000
Birkdale Trust for Hearing Impaired	—	5,000	5,000
Noël Coward Foundation	—	5,000	5,000
Derwent London	—	5,000	5,000
The Garrick Charitable Trust	—	5,000	5,000
Other grants < £5,000	—	9,792	9,792
<b>Total funds</b>	<b>—</b>	<b>353,238</b>	<b>353,238</b>

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
City Bridge Trust, the City of London Corporation's Charity	—	56,822	56,822
Lehman Brothers Foundation Europe	—	50,000	50,000
John Lyon's Charity	—	30,000	30,000
Bank of America	—	28,596	28,596
The Linbury Trust	—	25,000	25,000
Masonic Charitable Foundation	—	20,000	20,000
The Childhood Trust	—	15,029	15,029
Anonymous donor	—	13,000	13,000
Society of London Theatre through the Theatre Development Trust	—	12,500	12,500
Shaftesbury PLC	—	10,000	10,000
The Ovingdean Hall Foundation	—	10,000	10,000
The Victoria Wood Foundation	—	9,500	9,500
St Giles & St George Education Charity	—	8,803	8,803
Investec	—	6,000	6,000
The Peter Stebbings Memorial Charity	—	6,000	6,000
Brown Rudnick Charitable Foundation Corp.	—	5,214	5,214
Derwent London	—	5,000	5,000
Garrick Charitable Trust	—	5,000	5,000
Aberdeen Standard Investments	—	5,000	5,000
Noël Coward Foundation	—	5,000	5,000
Hyde Park Place Estate Charity	—	4,948	4,948
Other grants < £5,000	—	16,500	16,500
<b>Total funds</b>	<b>—</b>	<b>347,912</b>	<b>347,912</b>

## Notes to the Financial Statements Year to 31 August 2022

### 3 Other income

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Coronavirus Job Retention Scheme	1,392	—	1,392
	1,392	—	1,392
	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Coronavirus Job Retention Scheme	45,552	—	45,552
	45,552	—	45,552

During the year, three members of the charity's staff were placed on furlough (2021 – nine members of staff), as discussed in more detail in the trustees' report and note 4. The charity applied to the Government's Coronavirus Job Retention Scheme to cover the costs of furloughed staff and received £1,392 from the scheme (2021 – £45,552).

### 4 Expenditure

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2022 £
<b>Raising funds</b>					
. Fundraising	115,076	2,925	19,151	48,090	185,242
. Studio rental	956	481	226	376	2,039
. Fundraising events	—	73,890	—	—	73,890
. Investment management costs	—	370	—	—	370
<b>Charitable activities</b>					
. Access	122,147	136,442	23,024	54,610	336,223
. Creative Learning and Youth Engagement	128,940	143,229	24,255	60,646	357,070
Furlough staff costs covered by CJRS	1,392	—	—	—	1,392
	368,511	357,337	66,656	163,722	956,226
	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2021 £
<b>Raising funds</b>					
. Fundraising	100,695	1,510	25,020	47,823	175,048
. Studio rental	—	671	—	—	671
. Fundraising events	—	10,168	—	—	10,168
. Investment management costs	—	734	—	—	734
<b>Charitable activities</b>					
. Access	69,521	11,736	16,403	29,506	127,166
. Creative Learning and Youth Engagement	142,540	71,512	36,119	67,616	317,787
Furlough staff costs covered by CJRS	45,552	—	—	—	45,552
Furlough staff costs borne by the charity	11,821	—	—	—	11,821
	370,129	96,331	77,542	144,945	688,947

The Chief Executive's salary has been allocated to Support Staff Costs and across expenditure on raising funds and charitable activities to reflect the relative proportion of her time spent working on each of these areas.

## Notes to the Financial Statements Year to 31 August 2022

### 5 Support costs

	2022 £	2021 £
Property costs	92,208	83,764
IT development and support	22,098	15,488
Phone and internet	6,718	5,308
Printing, postage and stationery	2,444	6,681
Training costs	1,760	99
Payments and donations processing fees	5,439	3,608
Marketing activities	684	10,540
Sundry	12,851	4,120
Depreciation	6,776	7,026
Health and Safety	3,334	829
Subscriptions and membership	1,121	1,081
Governance	8,289	6,401
	<b>163,722</b>	<b>144,945</b>

### 6 Movement in funds

This is stated after charging:

	2022 £	2021 £
Auditor's remuneration		
. Current year – independent examination	6,170	5,500
. Prior year – audit fees	—	888
Depreciation (note 10)	6,776	7,026

### 7 Staff costs

	2022 £	2021 £
Wages and salaries	379,302	390,359
Employer's National Insurance	34,934	34,716
Other pension costs	20,930	22,596
	<b>435,166</b>	<b>447,671</b>

The average monthly number of employees, calculated on an average headcount basis, during the period was:

	2022 No.		2021 No.	
	Full time	Part time	Full time	Part time
Total	11	7	7	7

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2021 – one). £7,020 was paid in employer's pension contributions for this employee (2021 – £7,020).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Chief Executive and the Deputy Director. The total remuneration (including taxable benefits, employer's pension contributions and employer's national insurance contributions) of the key management personnel for the year was £140,788 (2021 – £136,257).

## Notes to the Financial Statements Year to 31 August 2022

### 8 Trustee remuneration and reimbursed expenses

No Trustee received remuneration or reimbursed expenses during either the year ended 31 August 2022 or the year ended 31 August 2021.

### 9 Taxation

Go Live Theatre Projects Ltd is a registered charity and, therefore, is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

### 10 Tangible fixed assets

	Leasehold improve- ments £	Computer equipment £	Total £
<b>Cost</b>			
At 1 September 2021	30,786	57,505	88,291
Additions	—	2,874	2,874
At 31 August 2022	30,786	60,379	91,165
<b>Depreciation</b>			
At 1 September 2021	21,386	45,380	66,766
Charge for the year	3,390	3,386	6,776
At 31 August 2022	24,776	48,766	73,542
<b>Net book value</b>			
At 31 August 2022	6,010	11,613	17,623
At 31 August 2021	9,400	12,125	21,525

### 11 Investments

Movements in listed investments during the year were as follows:

	2022 £	2021 £
Market value at 1 September 2021	—	10,604
Additions at cost	76,202	—
Disposals at book value (2021: proceeds £11,437; realised gains: £833)	—	(10,604)
Net unrealised investment gain	3,118	—
Market value at 31 August 2022	79,320	—
Cash held by investment managers	4,842	77,676
Total investments	84,162	77,676
Cost of listed investments at 31 August 2022	76,202	—

The total unrealised gains as at 31 August 2022 relate solely to the annual revaluation of the portfolio:

	2022 £	2021 £
Unrealised (losses) at 1 September 2021	—	(177)
Add: Net gains arising in respect of disposals in the year	—	177
Less: Net gains arising on revaluation arising in the year	3,118	—
Total unrealised gains at 31 August 2022	3,118	—

## Notes to the Financial Statements Year to 31 August 2022

### 12 Debtors

	2022 £	2021 £
Debtors	36,523	2,969
Prepayments and accrued income	82,107	52,583
	<b>118,630</b>	<b>55,552</b>

### 13 Creditors: Amounts falling due within one year

	2022 £	2021 £
Payroll taxes and social security	9,325	10,525
Trade creditors	12,742	8,164
Covid-19 Bounceback Loan	—	5,000
Accruals and deferred income	11,291	9,672
Funds held as agent	3,500	3,500
	<b>36,858</b>	<b>36,861</b>

### 14 Creditors: amounts falling due after one year

	2022 £	2021 £
Covid-19 Bounceback Loan	—	45,000
	—	45,000
<b>Loan Maturity</b>		
Debt due in one year or less (note 13)	—	5,000
In more than one year but not more than two years	—	10,000
In more than two years but not more than five years	—	30,000
In more than five years	—	5,000
	—	50,000

### 15 Operating lease commitments

At 31 August 2022, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	<b>Land and buildings</b>	
	2022 £	2021 £
Amounts due:		
Within one year	57,875	57,875
Between one and two years	57,875	57,875
Between two and five years	—	43,406
	<b>115,750</b>	<b>159,156</b>
	<b>Other Equipment</b>	
	2022 £	2021 £
Within one year	—	1,160
	—	1,160

## Notes to the Financial Statements Year to 31 August 2022

### 16 Pension costs

The company makes contributions to the personal pension schemes of its employees as well as its own defined contribution employer pension scheme. The assets of the schemes are held separately from those of the company in independently administered funds. The pension cost charge represents contributions by the company to the funds and amounted to £20,930 (2021 – £22,596). At 31 August 2022, nil contributions (2021 – £1,427) were outstanding.

### 17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants to be applied for specific purposes:

	Balance at 1 September 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2022 £
Access	31,646	158,665	(179,510)	—	10,801
Creative Learning & Participation	164,569	194,573	(239,537)	—	119,605
	196,215	353,238	(419,047)	—	130,406

	Balance at 1 September 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2021 £
Access	7,510	43,500	(19,364)	—	31,646
Creative Learning & Participation	122,640	304,412	(262,483)	—	164,569
	130,150	347,912	(281,847)	—	196,215

#### Access

To enable young people with limited resources, support or a disability the opportunity to attend London theatre, often as a first time experience and encourage further theatregoing.

#### Creative learning & Participation

To use theatre as an educational resource in and out of the classroom to: stimulate creative work and to develop theatre related and personal/social skills; reduce barriers and enhance knowledge of the theatre; and provide leadership and career development opportunities for young people.

## 17 Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds 2022 £
Fixed assets	—	17,623	17,623
Investments	—	84,162	84,162
Current assets	130,406	294,944	425,350
Current liabilities	—	(36,858)	(36,858)
	130,406	359,871	490,277

	Restricted funds £	Unrestricted funds £	Total funds 2021 £
Fixed assets	—	21,525	21,525
Investments	—	77,676	77,676
Current assets	196,215	261,818	458,033
Current liabilities	—	(81,861)	(81,861)
	196,215	279,158	475,373

## 18 Company limited by guarantee

The charity is limited by guarantee and accordingly has no share capital.

The liability guaranteed by each member is £10. The authorised membership of the company is unlimited. At 31 August 2022 the membership was 12 (2021 – 13).

## 19 Related parties

During the year, the charity received donations of £12,500 (2021 – £12,500) from SM Theatre Limited. Sir Stephen Waley-Cohen is a Director of this company. Additionally, the charity received two donations totalling £5,000 (2021 – £nil) from TMCT Associates and Palmer Tabor Properties. Christopher Tabor is a Director of these companies.

During the year, donations totalling £23,050 (2021 – £27,180) were received from 9 (2021 – 13) Trustees.

At the end of the year, there were no amounts outstanding in respect of any of the above transactions.

## 20 Funds held as an agent

The Charity acts as an agent in distributing the annual Michael Northen bursary for lighting design. As a result, grant payments of £500 (2021 – £500), have been excluded from the statement of financial activities as the charitable company does not have control over the application of the funds. At 31 August 2022 the Charity held funds amounting to £3,500 (2021 – £3,500) on behalf of the late Robert Camac for distribution in respect of future bursaries.



# Notes to the Financial Statements Year to 31 August 2022

## 21 Comparative statement of financial activities for the year ended 31 August 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2021 £
<i>Income from:</i>				
Donations and gifts	1	185,301	—	185,301
Fundraising events		120,544	—	120,544
<i>Charitable activities</i>				
. Grants receivable	2	—	347,912	347,912
. Theatre tickets		4,145	—	4,145
. Programme fees and workshops		6,652	—	6,652
. Studio rental		—	—	—
Investments		2,829	—	2,829
Other income	3	45,552	—	45,552
<b>Total income</b>		<b>365,023</b>	<b>347,912</b>	<b>712,935</b>
<i>Expenditure on:</i>				
<i>Raising funds</i>				
. Fundraising		175,048	—	175,048
. Studio rental		671	—	671
. Fundraising events		10,167	—	10,167
. Investment management fees		734	—	734
<i>Charitable activities</i>				
. Access		107,802	19,364	127,166
. Creative Learning & Youth Engagement		55,305	262,483	317,788
Other expenditure		57,373	—	57,373
<b>Total expenditure</b>	4	<b>407,100</b>	<b>281,847</b>	<b>688,947</b>
<b>Net (expenditure) income before investment gains</b>		<b>(42,077)</b>	<b>66,065</b>	<b>23,988</b>
<b>Net gains on listed investments</b>		<b>833</b>	<b>—</b>	<b>833</b>
<b>Net (expenditure) income before transfers</b>		<b>(41,244)</b>	<b>66,065</b>	<b>24,821</b>
<i>Transfers between funds</i>	16	—	—	—
<b>Net movement in funds</b>	11	<b>(41,244)</b>	<b>66,065</b>	<b>24,821</b>
<i>Reconciliation of funds:</i>				
Balances brought forward at 1 September 2020		320,402	130,150	450,552
Balances carried forward at 31 August 2021		279,158	196,215	475,373