

**The Mousetrap Foundation
for the Arts**

**(known as Mousetrap
Theatre Projects)**

**Amended Annual Report and
Financial Statements**

31 August 2020

Company Limited by Guarantee
Registration Number
3162429 (England and Wales)

Charity Registration Number
1053434



Contents

Reports

Reference and administrative information	1
Chief Executive's statement	2
Trustees' report	3
Independent auditor's report on the financial statements	29

Financial statements

Statement of financial activities	32
Balance sheet	33
Statement of cash flows	34
Principal accounting policies	35
Notes to the financial statements	40

Reference and administrative information

Trustees	Sir Stephen Waley-Cohen Bt (Chairman) Sir William Atkinson (resigned 20 January 2021) Jonathan Burke Robert Davis MBE DL Mary Hammond Ashley Herman Rosemary Hytner (resigned 22 September 2020) Fawn James (resigned 22 September 2020) Adam Kenwright (appointed 24 February 2021) Phyllida Lloyd CBE Karen Napier (appointed 7 October 2019) Sarah Richardson Clifford Siegel (appointed 7 October 2019) Andrea Sullivan Christopher Tabor Roy Williams OBE (appointed 24 February 2021)
Chief Executive	Susan Whiddington
Deputy Director	Gayle Bryans
Company Secretary	Susan Whiddington
Charity registration number	1053434
Company registration number	3162429
Registered address	33 Shaftesbury Avenue London W1D 7EH
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	Royal Bank of Scotland PLC 49 Charing Cross Road London SW1A 2DX

Chief Executive's Statement - Year to 31 August 2020

As difficult and challenging as the last six months of this Financial Year were, this year's report demonstrates how we successfully engaged thousands of young people, families, youth leaders and teachers through theatre visits and participation in drama sessions for the full twelve months.

Highlights of the year included a sold-out relaxed performance of *School of Rock* at the Gillian Lynne Theatre for families with children with additional needs in January. We extended our well-received **Playmakers** project for deaf and hard of hearing students, launching a new **Playmakers** for students with speech, language and communication needs. We greatly increased our work with young carers, offering creative learning projects during the year as well as an intensive 3-week summer project. Prior to developing the online projects with these young people, we surveyed young carers' groups and used the survey results to inform our work. We also consolidated our theatregoing clubs, adding 1000s of new members to **Go Live** for independent theatregoers aged 15-24 and made significant headway with **Go Live Grads** enlisting many new members. A committee of **Go Live Grads** also planned and ran their own fundraising events for us.

What I'm most proud of is how we seamlessly moved from working face-to-face to working online when the lockdown came into effect in mid-March. Through dynamic and imaginative drama workshops, led by skilled theatre practitioners, we were able to deliver on our stated mission 'to engage young people through theatre and drama, using it creatively to educate, challenge and inspire them'.

While working online has its challenges, and required us to write new child protection and safeguarding policies, it encouraged us to think 'outside the box' programmatically. What resulted were some highly innovative ways to work with young people and families which fall under the heading, '**Every Home A Theatre**'. The projects and activities that resulted in this new way of working are described in some depth in the second half of this report. The other major benefit of presenting our work online was the opportunity to broaden our reach well beyond London – and we were thrilled that young people and families across the UK as well as internationally participated in our projects.

This Annual Report fits neatly into two sections. For the first six months, from 1 September 2019 to 13 March 2020, we delivered a range of our tried-and-true Access and Creative Learning and Participation projects in person to young people and families. From 18 March, when we closed our office due to Covid, we moved most of our existing projects online as well as developing exciting new projects and activities,

All in all, it's been a very good year which has stretched us creatively and resulted in reaching and engaging many new young people and families through theatre and drama, although we all look forward to the reopening of theatres!

Susan Whiddington CBE, Chief Executive

Trustees' report 31 August 2020

The Trustees present their report and financial statements for the year ended 31 August 2020.

These amended accounts replace the original accounts and are now the statutory accounts. They are prepared as they were at the date of the original accounts.

The financial statements have been prepared in accordance with the accounting policies set out on pages 35 to 39 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, challenge and inspire;
- ◆ to encourage a legacy of theatregoing by reducing barriers and enhancing an appreciation of theatre; and
- ◆ to develop and nurture collaborations with young people, teachers, artists, arts organisations and the theatre industry.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

1 September 2019 – 13 March 2020

Theatre Access

Theatre Openers for Mainstream Schools (Autumn 2019 and Spring 2020 Terms)

This project brings state mainstream school groups to theatre for £8 a ticket, targeting schools with a high percentage of free school meals and those who rarely take theatre trips. Most theatre trips include a pre or post show talk.

Productions offered: *The Play that Goes Wrong*, Duchess Theatre; *Fame the Musical* – Peacock Theatre; *Witness for the Prosecution* – London County Hall; *Noises Off* – Garrick Theatre; *Touching the Void* – Duke of York's Theatre; *Taming of the Shrew* – Barbican Theatre; *Wicked* – Apollo Theatre; *The Lion, The Witch and the Wardrobe*, – Bridge Theatre; *Luzia, Cirque du Soleil* – Royal Albert Hall; *Three Sisters* – National Theatre

The following trips were cancelled due to Covid: *I Think We Are Alone*, Theatre Royal Stratford; *Leopoldstadt*, Wyndham's Theatre; *Everybody's Talking about Jamie*, Apollo Theatre

Total tickets: 1,892 – **1,698** students; 194 teachers

Number of Schools attending: 67 Schools & 6th Form colleges

Average % of Free School Meals of attending schools: 27.5% (London average is 17%)

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Insight Sessions

These sessions offer students an opportunity to engage in a participatory 90-minute pre-show workshop led by the creative team to explore a specific aspect of the production.

Insight Sessions were held for *The Lion King*; *Witness for Prosecution* and *Luzia* involving **73 Year 8 & 9 students**.

Theatre Journeys for Special Schools (Autumn 2019 and Spring 2020 Terms)

This programme brings state special schools to the theatre at £8 a ticket. Productions offer in-school workshops either free or at a reduced cost.

Productions Offered: *Come From Away*, Phoenix Theatre; *The Snowman*, Peacock Theatre; *Wicked*, Apollo Victoria; *The Prince of Egypt*, Dominion Theatre (the 2nd performance was cancelled due to Covid-19).

Free in-school workshop at three schools had to be cancelled due to Covid-19.

Total tickets: 659 tickets – **445 students**; 220 teachers/carers

Number of Special Schools: **35 schools**

Average % of Free School Meals of attending schools: **39.5%**

Number of wheelchair users: **10**

Envision

Envision is a programme which provides theatre days for blind and partially sighted young people

13 visually impaired children and 2 visually impaired parents, their siblings and parents from 12 families, (38 individuals) participated in our **Family Envision** day at a November matinee of *Some Like It Hip Hop*, Peacock Theatre. Prior to the show, families participated in 90-minute family workshops led by Shane Dempsey and Vicki Hawkins, exploring the production's characters, plot and theme, and took part in an onstage touch tour.

50 visually impaired young people and 40 adults (teachers, parents, sensory support workers) from 19 groups attended *Matilda the Musical* on matinee days in January and February. The young people were aged between 7 and 21; 26% were registered blind and 74% were partially sighted. Groups participated in 90-minute pre-show workshops led by Andrew Macklin, Vicki Hawkins and John Cooper to explore the characters, story and create a visual picture of the musical and took part in a pre-show on-stage touch tour.

Stageseen

Stageseen provides theatre days for deaf and hard of hearing young people.

Two education days were scheduled for *Macbeth* matinees of *Playing Shakespeare* as part of *Deutschbank* at Shakespeare's Globe in March, however the show was cancelled due to Covid-19. **116 deaf and hard of hearing young people**, aged 11-16, from 10 schools and 1 LEA Sensory Support Unit were due to attend.

Before performances were cancelled, 4 schools received a free in-school workshop delivered by a Globe Education facilitator and a Mousetrap facilitator to prepare students for the performance.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Relaxed Performance of School of Rock

- ♦ The relaxed performance of *School of Rock*, Gillian Lynne Theatre, was held on Monday, 20th January at 6.30pm.
- ♦ 256 families attended, 983 individuals with **473 young people**; 319 who had additional needs – 15 were wheelchair users plus 41 volunteers and 43 guests.
- ♦ 154 families came from 30 of the 32 London boroughs and 83 families from outside London – from 39 of the 48 English counties. The most represented area was Croydon with 13 families; no families came from Newham or Hillingdon and the family traveling the furthest came from Bolton
- ♦ Tickets were £3, £6 and £10 for children and £6, £12 and £20 for adults. The average family size was four individuals and the average ticket cost per family was £47.15.
- ♦ Families were sent an educational resource pack, a visual story, a list the show's songs, as well as and lyrics to the song which involved audience participation, plus travel & restaurant details.
- ♦ Three free family workshops were held before the performance.
- ♦ 132 families responded to the survey (55%). 78% had been to a MTP relaxed performance previously with 43% only attending MTP relaxed performances; 51% attend ours and others' relaxed performances.
- ♦ 73% of families felt that keeping the price low – under £20 – was important.
- ♦ 80% of families received information about this performance from MTP – 80% only attend 1 or 2 relaxed performances a year.
- ♦ 87% of families rated their overall visit as excellent and 11% rated it as good – no family said it was disappointing. Of the families that attended the workshops, 60% rated them as excellent and 20% as good.
- ♦ A film was made on the evening interviewing families and various people connected to the performance.

Family First Nights (FFN)

FFN brings families into theatres in a 5-week summer programme with £6 tickets. We then we send them a range of new offers throughout the year.

Due to Covid-19, the **FFN** 2020 5-week summer programme was cancelled.

- ♦ Between September 2019 and March 2020, we sent families offers of theatre, opera, ballet, dance, concerts, exhibitions and special events through twice monthly e-mails to the 6,000+ families on our **FFN** database.
- ♦ From March we continued to send **FFN** emails with offers of online productions and other opportunities twice a month.
- ♦ We held a **FFN** Family Forum meeting in November and **FFN** Recruitment meeting in February for new social service and community organisations.
- ♦ We also identified new organisations and venues to collaborate with: Ticket Bank, The Foundling Museum, Theatre Peckham, Opera Holland Park, British Library, and Community Champions Conference.

Go Live

Go Live encourages 15-24 year olds to become independent theatregoers with £7 tickets for 15-18 and £12 tickets for 19-24 year olds. (Formally **Westend4£10** and **TheatreLive4£5**). **Go Live** has over **11,000 members**.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Go Live Grads

This programme is a theatregoing initiative for young adults (24-29 years of age) many of whom are former **Go Liver's**. There is a £10 admin fee to be part of this programme; there are currently **95 young adults** signed up.

Go Live and Go Live Grads were offered the same theatre events which resulted in **1,532 theatre visits** at the following performances, which included pre or after-show talks:

Wicked, Apollo Victoria Theatre; **Everybody's Talking About Jamie**, Apollo Theatre; **Fame**, Peacock Theatre; **The Permanent Way**, Vaults; **Big**, Dominion Theatre; **The Lion King**, Lyceum Theatre; **High Fidelity**, Turbine Theatre; **The Lion, The Witch and the Wardrobe**, The Bridge Theatre; **&Juliet**, Shaftesbury Theatre; **Waitress**, Adelphi Theatre; **Three Sisters**, National Theatre; **Amelie**, The Other Palace; **Cyrano de Bergerac**, The Playhouse **Cirque du Soleil: Luzia**, Royal Albert Hall; **The Prince of Egypt**, Dominion Theatre; **Witness For The Prosecution**, County Hall, **Groan Ups**, Vaudeville Theatre; **Cancelled: City of Angels**, Garrick Theatre.

Through twice-monthly emails and on our website, **Go Livers & Go Live Grads** were also offered a huge range of productions and opportunities, requiring box office booking.

Mousetrap Ambassadors Challenge

The Mousetrap Ambassadors Challenge promotes theatregoing in secondary schools, encouraging student involvement and develops arts leaders through a series of challenges relating to **Go Live**. This extracurricular programme is entirely student led, with guidance from MTP staff to support independent theatregoing. In its second year, **9 students from 3 London schools** took part having successfully interviewed to be involved. The students participated in market research training with Alice from Booments, ran a Q&A with individuals from Sonia Freidman Productions and organised a trip for 45 fellow students to *Everybody's Talking about Jamie* which unfortunately had to be cancelled due to Covid.

Creative Learning and Participation

Actout

Actout brings practitioners into classrooms to support KS4 & KS5 students to hone performance skills in line with GCSE and A-Level Curriculum Guidelines. Each project is bespoke to the school's objectives. **163 students** took part.

- ♦ **St Charles Catholic 6th Form College** (Kensington & Chelsea): **15 students** in years 12 & 13 saw *Touching the Void*, Duke of York's Theatre, and participated in a 2½ day workshop on Acting in Devised Performance delivered by Shane Dempsey.
- ♦ **King Solomon High School**, (Redbridge): **26 students** in year 10 saw *Our Lady of Kebeho*, Theatre Royal Stratford East. (Unfortunately the teachers pulled out of the project).
- ♦ **Central Foundation Girls School** (Tower Hamlets): **21 Students** from Year 11 attended *Our Lady of Kebeho*, Theatre Royal Stratford East, and took part in four 2-hour sessions in Acting in Devised Performance delivered by Bethany Pitts.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **The Quest Academy**, (Croydon): **51 students** from Year 11 saw *Touching the Void* at the Duke of York's Theatre, and participated in 2 half-days of workshops on Acting in Devised Performance delivered by Shane Dempsey
- ♦ **Leigh Academy Trust**: **50 disadvantaged high-achieving Year 12 students** from 9 schools attended *Everybody's Talking about Jamie*, Apollo Theatre. They participated in two 2-hour workshops on Communication and Confidence delivered by Laura Rae.

The teachers' evaluations were superlative, rating the theatre visit/play; project impact and how it met the original aims as mostly 5/5. Students also rated project high with positive comments about what they enjoyed and how the project will assist them in future GCSE/A-Level exams.

PlayXray

This project deconstructs a play into its component parts: acting, directing & design.

We worked again with Mischief Theatre Company on *The Play that Goes Wrong*, Duchess Theatre. We offered schools tickets to the play, a full day's workshops on directing, acting and design at the Actors' Centre, a comprehensive resource pack and a set of videos of selected scenes from the play, plus short interviews with individuals about acting, directing, set, costumes and props. These videos will be useful for GCSE Drama students preparing for their 'Live Theatre Review' for all four exam boards

- ♦ **128 Students** participated: 28 students from The Green School for Girls (Hounslow), 25 students from The Highcrest Academy (Buckinghamshire); 26 students from Oasis Academy Coulsdon (Surrey) and 49 students from St Edwards Church of England Academy (Havering).
- ♦ **Masterclass Facilitators**: Bethany Pitts (directing), Juliet Shillingford (set & costume design), Shane Dempsey (acting) and Alix Rainsby (lighting & sound); Shane Turner, Associate Director led the Q & A at the end of the Masterclass.
- ♦ **Project Objectives**: to investigate a live theatre performance through deconstructing the design, acting and directorial elements; highlight and explore specific design, acting and direction moments within the play; provide a suite of digital learning resources that highlight specific moments in the play, equip students with theatrical knowledge, terminology and analytical skills, encourage young people to become informed audience members
- ♦ **Project Outcomes**: Ratings from students and teachers were exemplary – students rated the project 82.6% excellent and 14.4% good. Teachers gave the project 5 out of 5 on its success for their students. Overall, students felt they are more confident in doing well in their exam and 96% agreed with the statement: *I feel taking part in this project has helped me understand the production elements in more detail.*

Skill-Up

Skill-Up brings experienced practitioners into the classroom to provide skill development in a specific drama area defined by the teacher.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **319 students** from: Dagenham Park Academy (Barking & Dagenham), **96 Year 8 Drama Students**, aged 13 -14, Alec Reed Academy (Ealing) **98 Year 8 Drama Students**, aged 13-14, Lister Community School (Newham), **27 Year 8 Drama Students**, aged 13-14 and St. Augustine's High School (Westminster), **98 Year 8 Drama Students**, aged 13 -14. Students attended *Prince of Egypt*, Dominion Theatre, & Juliet, Shaftesbury Theatre and *Poet in Da Corner*, Royal Court Theatre
- ♦ **Workshops delivered** by: Rajesh Rishudeo (Stage Combat), John Cooper (clowning), Andrew Macklin (contemporary acting & Comedy Improv), Penny Latter (Special FX Makeup) and David Baker (Acting for Camera)
- ♦ **Project aims:** to bolster KS3 students' interest in selecting Drama at Key Stage 4, help students understand and explore a range of new theatre skills, encourage students to incorporate these techniques into their performances and know why these choices can be a useful theatrical device
- ♦ **Project Outcomes:** Excellent teacher feedback on practitioners and sessions; raised profile of Drama and increased uptake of Drama KS4; enhanced understanding of professional theatre for students; excellent CPD opportunity for teachers; four practitioners were working industry professionals and alerted students to the possibilities of wider theatre careers.

Playmakers (SLCN)

This is a pilot project, taking our successful model of collaborative playwriting with deaf children, and delivering it in units of children with **Speech, Language and Communication Needs (SLCN)**

- ♦ **47 children** from Years 3-6 from the SLCN units in Brunel Primary School (Kensington & Chelsea), John Ruskin Primary School (Southwark), Wimbledon Chase Primary School (Merton) and St Marylebone CE Bridge School (Greenwich) took part.
- ♦ All children have a primary need of SLCN; secondary needs included Attention Deficit Hyperactivity Disorder (ADHD), Autistic Spectrum Conditions (ASC) and behaviour issues.
- ♦ Pupils saw *The Lion King*, Lyceum Theatre, *Billionaire Boy*, Churchill Theatre, Bromley, and *A Christmas Carol*, The Old Vic
- ♦ Project aims were to improve teamwork, increase understanding of how to create a play, increase confidence and ability to express ideas, increase use of imagination – meeting the specific needs of children with SLCN
- ♦ Facilitators were Marian Hoddy, Laura Goulden, Katherine Gill and Paul Andrew who delivered 8 sessions in each school; playwright Andrew Muir acted as dramaturg
- ♦ The project was due to conclude with a showcase of the children's plays performed at the Arts Theatre on 27 March, but this was cancelled due to Covid. Ultimately, the finished scripts were performed and filmed by professional actors and sent to schools in December 2020.

Powerplay

Powerplay is a project delivered in an alternative educational setting, e.g. Pupil Referral Unit, Hospital ward, offering extended drama work through a practitioner or practitioners

New Directions (Newham): 12 students, aged 14 - 16, excluded from mainstream education; all vulnerable, many with Special Education Needs and Disabilities – and three teachers:

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **Project Aims:** To develop communication skills including conversation/appropriate language choices and develop stamina and build focus
- ♦ **Project Activity:** 6 sessions began on 25 February – however due to Covid-19 only 4 sessions were delivered. Students attended *The Lion King*, Lyceum Theatre
- ♦ **Outcomes & Achievements:** 3 students were able to develop lyrics/raps and will continue to pursue this with their music teacher; 1 participant made exceptional progress over 3 sessions from barely engaging to leading his group. (Full reporting is incomplete as teacher is unwell and there is as yet no end line feedback from participants.)

Collingham Family and Children's Centre (Kensington and Chelsea): **7 students**, aged 11-13, with a mixture of mental health and behaviour disabilities. The group participated in eight creative drama workshops delivered by Carly Ann Clarke and attended a performance of *The Lion King*, Lyceum Theatre.

- ♦ **Project Aims:** To use drama to develop team work, group cohesion, communication skills and empathy as well as give them an opportunity to express themselves and grow in confidence – all of which to help them transitions and life skills.
- ♦ **Project Outcomes:** **Facilitator:** *"the young people developed a sense of agency and collaborated with one another brilliantly. Before we started, the support workers informed us of those who COULD NOT work together, and yet, half way through, they were listening and acting in the space together. The young people felt empowered and proud, and I felt honoured to be a part of that incredibly journey. Participant:* *"It's really fun. It's the first time I've had the time to make drama up. It's made me grow closer to the others. It was a rough start, but everyone slowly drifted together, we all got on, and made the story together. Drama gives you a time to act, to get your emotion out. Even though you're not that character, you have a bond with that person. And you keep thinking about them, even after you finish. I always want to do more drama.*

Nextstage

A project that uses drama to teach employability skills, delivered in school or community settings.

The project was delivered to **St Andrews Youth Club** (Westminster) to **5-8 Young People**, aged 15-21:

- ♦ **Overview:** to work with Club's Youth Development team through a series of 7 drama workshops that explore personal development tools and awareness, as well as employability skills beyond their current roles. The project also includes a workplace visit and attending a West End show.
- ♦ **Project Aim:** To improve understanding of professionalism and be able to demonstrate it, increase confidence to approach and support young people in the club and develop transferrable skills (i.e. communication, team work, leading a team, problem solving)
- ♦ **Project Outcomes:** Postponed to financial year 20-21 due to Covid-19

Nextstage Inclusive

This project uses drama tools to develop employability skills in students with moderate disabilities in FE Colleges

- ♦ **69 students** studying Employment Preparation in FE Colleges: Lewisham (Lewisham), Bexley (Bexley), Kingston (Kingston-upon-Thames) and Bromley (Bromley) took part.
- ♦ All students were part of the SEND provision, with a moderate learning disability

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ◆ Students saw *The Lion King*, Lyceum Theatre and *Come From Away*, Phoenix Theatre.
- ◆ Staff took part in a half-day CPD on how to embed the exercises in their work.
- ◆ In-college sessions began on 23 October 2019 and completed on 30 January 2020.
- ◆ The projects aims were: to use drama tools to develop teamwork, confidence and communication skills, to support students with their work placements and future employability. A second aim was to highlight work experience and employment opportunities in arts organisations, e.g. working Front of House or in an arts café
- ◆ Each college took part in 8, 90-minute sessions led by two facilitators and attended an Inspiration Event at the H Club in Covent Garden, where they met arts industry professionals, took part in role-plays and showcased some of their work from their in-college sessions
- ◆ The main outcomes were increased confidence and communication skills. Staff were often surprised by what their students were able to achieve.

Stagexchange

Stagexchange brings professional practitioners into the community to work directly with youth groups/youth clubs and offers six workshop on a topic of the youth group leader's choice usually following the theatre visit.

Young Roots (Croydon). A core group of **13 young women**, aged between 14-18, all of whom are recent arrivals or refugees, participated.

- ◆ **Project Description:** Young people participated in 8 **Stagexchange** sessions from October to January delivered by Lerato Islam. All were learning English as a second language, some of them are more confident than others, and most have experienced trauma and struggle with anxiety. The group attended *Wicked*, Apollo Victoria, as their theatre trip.
- ◆ **Project Aims:** To decrease social isolation by enabling and encouraging friendships and building confidence, to decrease emotional stress by taking part in fun group activities including accessing West End theatre and explore the theme of inspirational women and positive futures.
- ◆ **Project Outcomes:** The project engaged with 39 young women, with a core group of 13 young women who attended between 50% and 75% of the sessions. Individual objectives varied from learning how to make and lead presentations to young women writing and presenting their own inspirational quotes, e.g. *"When a door closes, [there] will be have another door open to welcome you"*; A participant said, *"before I couldn't share my opinion with others but now, over the time, I shared my opinion and expressed myself"*

Young Carers Project: The project involved **28 young carers** aged 14-17 from **Haringey Young Carers** (Haringey) of whom **5 Young People** completed the project (14 were recruited). **11 Young People** completed the project (14 were recruited) from **Hillingdon Young Carers** (Hillingdon), and **12 Young People** completed the project (15 were recruited) from **Family Lives – Westminster Young Carers** (Westminster).

- ◆ **Project Description:** In January and February, young carers participated in 6 **Stagexchange** sessions at their centre delivered by Rachael Black, Laura Rae and Carly-Ann Clarke, respectively. While developing soft skills, they also created a devised theatre piece which they shared to the other two young carers groups at The Other Palace. Groups saw *Wicked*, Apollo Theatre, and *The Play That Goes Wrong*, Duchess Theatre.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **Project Aims:** To develop confidence in sharing ideas, express themselves creatively, group cohesion and friendship, teamwork, empathy and communication skills through drama; give ownership to the participating young people; utilise the skills and passions of the young people and provide a fun respite activity outside of their caring role
- ♦ **Project Outcomes:** Young carers from each group completed a survey of how they felt about the project and what they gained. All of the responses were very positive and highlighted the personal targets they achieved, such as taking risks, working as a team, feeling more confident in expressing themselves and meeting new people.

St Andrews Youth Club (Westminster) 15 Young People: aged 8-13, + 4 Youth Development Team members

- ♦ **Project Description:** In February and March, young people were due to participate in 6 sessions at centre delivered by Rachael Black and supported by Club's Youth Development Team. Whilst developing their soft skills through drama, they will devise a theatre piece to share. Attended *The Lion King*, Lyceum Theatre.
- ♦ **Project Aim:** To improve team work, performance skills, listening skills and devise a piece of theatre to share with parents, carers and peers.
- ♦ **Project Outcomes:** The project is currently on pause with three sessions left to complete due to COVID-19.

TheatreCraft 2019

Mousetrap Theatre Projects is one of the delivery partners of the annual careers fair for off-stage theatre careers, together with SOLT, the Royal Opera House and Masterclass.

- ♦ Held on 11 November at the Royal Opera House with satellite spaces at Novello, Lyceum, Adelphi, Vaudeville theatres and Dewynters. Sponsored by White Light.
- ♦ 1,350 **young people**, aged 16-30, attended – 88% were newcomers; 60% were from London and 40% were from outside London.
- ♦ Michelle Terry, Yamin Choudury and Matthew Xi (replacing Nadia Fall at the last minute) were the 'TheatreCraft Ambassadors Super Panel', chaired by our Youth Forum members, Zeynep and Tilly. This session closed the day with more than 200 delegates in attendance.
- ♦ The Marketplace and Education Hub had 62 exhibitors representing theatres, arts organisations, drama schools and university & colleges. Many of these had ticket/job/apprenticeship opportunities for delegates.
- ♦ Offered 44 workshops on a huge range of theatre careers, led by 90 top professionals, plus 12 tours/visits
- ♦ 48% of the workshop leaders were BAME.
- ♦ 32 volunteers helped on the day.
- ♦ Repeated from 2018 were the Super Panel, a ticket lottery and a chill out space.
- ♦ **TheatreCraft 2020** was set for 20 November 2020 at the Royal Opera House, but has been cancelled due to Covid-19.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Industry Collaborations

- ◆ We co-chaired the Education and Young People's Forum (EYPF) in October on the topic of accessible performances. The charity's Jo Pelly was one of two presenters, the other was Kelsie Acton from the British Arts Council. A second forum meeting considered, "Are children the audience of the future or the audience of today?" with speakers from Polka Theatre and Action for Children's Arts
- ◆ Patrick O'Sullivan, the charity's Creative Learning Manager, became EYPF representative for the Drama and Theatre Education Alliance (DATEA), which is an Association of Associations. The aim is to have one group represent all the voices in Drama and Theatre Education
- ◆ Mousetrap staff attend a range of industry-wide drama, education and arts consortia, often speaking at these meetings

14 March – 31 August 2020:

Introduction

In addition to devising new ways of working online, we also experienced reduced opportunities to generate income, including the postponement of our May Gala, a major revenue source for us every other year. Many funders chose to direct their funding to frontline needs brought about by Covid-19 (food banks, medical support, emotional counselling, etc.), others delayed funding cycles and several funders expressed concern about dwindling investment portfolios, including SOLT's Theatre Development Trust, our largest single funder, which stopped funding our work as of 1 April 2020.

With this reality, we sadly had to ask 7 of our 13 staff members to go on furlough. In spite of working with a small team of 6, we jumped on the opportunity to redirect our work online and ran a range of successful online drama projects detailed below.

Creative learning and participation – online activities

Family Survey

We surveyed families from our **Family First Nights** database about how they are coping with home-schooling, what kinds of drama activities would be of interest to their children, and how we could support them during this time. We had 261 responses, which not only helped shape our offers, but importantly provided solid data about how families are coping during this time which we can use in our funding applications

Key Schools

Each quarter, we host a Key Schools meeting. (Key schools are 15 schools/teachers with whom we have a close relationship.) At these meetings, teachers update us with current curriculum issues, review projects we are planning, and tell us what their needs are. In return, we give these schools priority on booking theatre performances and teachers are often our first port of call when we have special theatre offers.

Our Creative Learning Manager held a meeting in late May with 12 teachers. One discussion point was what the appetite will be for drama projects when schools are able to reopen to practitioners. Teachers were interested in an online project that would feature Q&A's with theatre practitioners, for example, lighting designers, actors, directors, playwrights.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Teachers were also keen for us to create a partnership with Digital Theatre so they can stream theatre performances in the classroom. Currently the cost for a Digital Theatre membership is beyond their budgets. To this end, we successfully negotiated a 30% 2-year discount with Digital Theatre for key schools, but the uptake has been disappointing. Digital Theatre is keen to work with us to improve and add additional learning resources, so it is the start of a good working relationship.

Every Home a Theatre (EHAT)

This is a new online project to encourage families and young people to create their own short plays/ musicals/ drama pieces in response to a weekly theatre challenge

EHAT launched in early April for 8 weeks ending on 31 May, offering 7 theatre challenges which resulted in more than 100 fantastic family entries. Families from across the UK showed off their newfound skills with theatre challenges that included: drama, dance, puppetry, comedy, musical theatre and monologue writing. Most weekly challenges featured one of our practitioners setting the stage for the families in a short online video. Some families took part in every single challenge. Children enjoyed learning new skills, being creative, and keeping active to fight off lockdown boredom, while their parents appreciated the much-needed respite from home-schooling!

We also had some brilliant entries from teachers and their students and were delighted to see drama back on the quarantine curriculum. Students were hidden beneficiaries that we hadn't considered. Teachers got in touch to say they had used **EHAT** as part of their home learning and had a wonderful response. Aine Lark, Chair of National Drama, which represents teachers nationally, said ***"Mousetrap Theatre Projects has offered a wonderful resource for students during the lockdown. The videos were fun and engaging and we know lots of teachers who have used them to inspire creativity with their students"***

We received endorsements for this project from several Patrons, including Clive Rowe and Jonathan Sayer, co-founder of Mischief Theatre. Every week, we chose our favourite entries to win a one-of-a-kind prize: a free place on an exclusive Mischief Theatre workshop, led by Jonathan!

***"The anxiety and seclusion was transformed into fun and excitement."
Alina, #EveryHomeATheatre parent.***

Mousetrap Monologue Slam

As a next step in **Every Home a Theatre**, we ran a monologue competition for young performers aged 14+. We had 87 entries from across the UK and even Cyprus! To get young performers started, our Patron Eddie Redmayne shared his top 5 tips for performing a monologue. Eddie also judged the winners from our favourite 3 entries and wrote insightful comments about each young actor's monologue. Eddie selected 19 year old Nansi Love as the winner of the Mousetrap Monologue Slam. Nansi will receive our top prize: one-on-one audition coaching with the Artistic Director of the actor training company, Fourth Monkey. Eddie wrote about Nansi's monologue,

"Of all the performers, Nansi seemed to understand the very specific skill of doing a monologue to camera in which we, as an audience, can see every thought, every breath, every blink. Her speed of thought was particularly impressive, with ideas tumbling one on top of the other. She also managed to find colour, dynamism, and humour in her despair. It was very impressive and moving."

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Mousetrap Musical Medley

In a continuation of **Every Home a Theatre** and following a very successful **Monologue Slam**, we offered a music competition for young people aged 14+. Our Patron Asmeret Ghebremichael, created a terrific video providing five tips for 'putting over a song'. We had 57 entries from across the UK & Ireland, most of whom chose a West End/ Broadway song and, not surprisingly, the majority were young women! We had some outstanding entries and the three finalists were chosen by Rachel Tucker, star of *Come from Away*. The winners' prizes were three coaching lessons with Mary Hammond and a masterclass in musical theatre audition offered by the Guildford School of Acting.

Evaluation: Each project in **Every Home a Theatre** was critically and thoroughly evaluated. For a copy of the evaluation, please contact us.

Story Busters

This was an online drama project for deaf and hard of hearing young people.

This project for deaf and hard of hearing young people was offered live every Wednesday on YouTube for 6 weeks. Working with Handprint Theatre and deaf artist, Charlotte Arrowsmith, the 40-50 minute sessions were designed for children aged 7-12. The online sessions delivered well-loved stories in sign language, with voice over in English. The subsequent workshops focused on teaching valuable lessons that reflect our changing world. This was pioneering work with deaf children and we were thrilled that Ovingdean Hall Foundation allowed us to re-purpose its 2019 grant for a **Stageseen** project that had to be cancelled. During the 6 weeks, we had 100 live views, but ultimately these sessions have had 422 views (as of summer 2020). As we recorded each session, we are looking at how we can use these videos in further work with deaf and hard of hearing young people.

We did find it difficult to reach out to the deaf community when promoting the **Story Busters** workshops for deaf children. Despite a heavily targeted marketing campaign, including weekly emails to our own list of deaf-supporting organisations and endorsements from Graeae and Deafinitely Theatre, we struggled to build a large audience for this work on a weekly basis. However those who engaged with **Story Busters** returned week after week and several subscribed to our YouTube channel, so we were able to establish important connections with some families.

SummerStage

This is our performing arts school delivered each summer:

- ♦ **Project Description:** project offered online the week of 27-31 July to **29 young people** with mild to moderate learning disabilities. We ran three groups: ages 7-10 for 9 participants; ages 11-14 for 8 participants and ages 14 – 19 for 12 participants. Five 90-minute online drama workshops were led by Vicki Hawkins for each group. A Mousetrap staff member attended every session. To support the online workshops, we developed five additional fun, creative video resources and activities for participants to engage in between sessions. These allowed participants to work independently or with their parents/ siblings to explore workshop themes in more depth, which they could then share at the next day's sessions.
- ♦ **Project Aims:** To explore what it means to be a hero and who are our heroes, using drama games and activities to investigate this theme. To enable young people to socialise with each other through these sessions,

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **Project Outcome:** The project was a huge success; expertly researched, planned and delivered by Vicki with excellent communication exchanges with staff members. One important byproduct was the social interaction of young people with their peers. To assess impact, parents were asked to measure their child before and after the project on: wellbeing, confidence, challenging behaviors, engagement with online activities and engagement with post-workshop videos. 100% of the parents said they would be happy for their child to take part in this project again.

Young Carers Project

Over 3 week in the summer, we delivered an online series of 6 workshops for each of 4 Young Carers services, involving **25 young people**, aged 8-14, took part. Practitioner Laura Rae worked with **Hillingdon Young Carers** and **Carers Support Merton** and Practitioner Rachel Black worked with **East London Young Carers** and **Bromley Well Young Carers**.

- ♦ **Project Description:** Participants explored the theme of 'dreams'. Three groups focused on performance poetry and one group focused on performance skills. Participants in the poetry sessions created and shared 61 poems, each poem receiving feedback from at least one young person as well as their practitioner. At the conclusion of workshops, participants submitted their favourite poem or monologue to be included in a film for their group, to be featured on Mousetrap's website from September.
- ♦ **Project Aims:** To provide a series of activities during lockdown where young carers could socialise, have fun and take part in a creative outlet.
- ♦ **Project Outcomes:** Prior to the project, the five participating support workers completed a pre-programme survey which indicated that 80% of their young carers were experiencing boredom and isolation. At the project's conclusion, this was reduced to 40%. We also surveyed support workers on the 'before and after' of how challenging the socialising was for their participants; the change in the young people's level of confidence and the difference in their ability to express themselves. All of the results were very positive. We also surveyed the participants and 100% said they would like to take part in future workshops with Mousetrap. 77% said they had better engagement during these workshops than in other online activities. Participants were also surveyed about feeling positive, feeling bored, opportunities to socialise with peers and their ability to express themselves creatively. In all areas, the young carers showed a marked improvement.

Give Me Strength Project

'Give Me Strength' was a song originally commissioned from songwriter and composer, Steven Markwick, as part of our **Change Your Tune** project at St Edward's Academy, Romford in Summer Term 2019. Students from the school created their own musical, choosing 'resilience' as their theme, which featured in the School's Improvement Plan. The song became the school's anthem and we felt that it deserved to be revived this summer as its message was timelier than ever.

We recruited 19 young people to sing this song, including some of the original cast members from St Edward's, three young Simbas from *The Lion King* (who recently won a Mousetrap Award for 'Big Little Stars'), previous participants in our summer school, winners from our **Mousetrap Musical Medley** and Youth Forum members. Participants took part in two online workshops with Steven and then independently recorded themselves singing the song. These recordings were then edited into a stunning and emotionally uplifting video by filmmaker Darren Rapier.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

In surveying the young people following the project, 92% said it benefited their well-being; 78% said it helped their confidence; 92% said it helped them feel positive and 100% said it gave them a creative outlet. The 2½ minute video has been seen by 1,000s of people through the MTP YouTube account, SOLT's YouTube account and our Instagram account. The song was sent to Theatre Guardians, Patrons, funders, *Big Cheese* list and to performers of past Galas. The responses from everyone who has listened have been touching, citing the song's uplifting spirit and the wonderful young voices.

The Youth Forum

This is a group of active young people, aged 15-23, who help Mousetrap Theatre Projects reach more young people and plan and implement special theatre-related events for their peers.

- ◆ Youth Forum meets monthly and welcomed 3 new members this year.
- ◆ It planned and executed the Youth Arts Leadership Conference in February (see below).
- ◆ It also planned and executed the Mousetrap Awards in May (online) (see below).
- ◆ Zeynep Gunaydin was selected as Youth Forum Rep on the charity's Board of Trustees.
- ◆ Members ran the after-show talks at 9 **Go Live** performances.
- ◆ Members volunteered at **TheatreCraft**, What Career Live, our relaxed performance, delivered the Drama and Theatre Education Alliance Manifesto at the National Theatre and other events.
- ◆ Forum members took part in a Layton Williams workshop and one with *Mary Poppins*.
- ◆ A Youth Forum member spoke at our donors' luncheon about her Mousetrap experience.
- ◆ A Youth Forum member was interviewed by Disney 'behind the scene' tech people for a podcast.
- ◆ 7 members participated in a call with Nick, Why Projects, to discuss the rebrand.
- ◆ Training offered to YF members on effective moderation of meetings.
- ◆ Youth Forum members now receive *Big Cheese* so they stay up-to-date with the charity's work.

Youth Forum members suggested that Trustees offer two places for Youth Reps on the Board (there is only one currently), giving each Youth Rep a two-year term so that the Youth Reps overlap during one year. (It was agreed and put into place at the Dec 2020 meeting).

The Youth Forum also asked for an opportunity to make a presentation to the Trustees on a topic of interest or concern annually. (This was agreed and will take place Summer 2021.)

Youth Leadership in the Arts Conference (YLAC):

- ◆ The 4th annual conference held at the Soho Theatre on Tuesday, 18 February 2020.
- ◆ 127 young people registered for the event of which 68 young people (54%) attended. (In 2019: 144 registrations and 83 young people attended (58%).
- ◆ YLAC offered talks on Overcoming Imposter Syndrome, a Freelancers' Toolkit, An Agent's Toolkit, Nurturing Inclusivity and workshops included Wellbeing in the Arts, CV & Networking skills and developing interview skills and teamwork/problem solving skills.
- ◆ The keynote address was an inspiring talk from Yamin Choudhury, Artistic Director of Hackney Empire. The conference closed with a talk from Mousetrap Patron Tyrone Huntley.
- ◆ Attendees were offered £7 tickets to *Witness for the Prosecution* or *Prince of Egypt*.
- ◆ Attendees came from 25 of the 32 London Boroughs and 9 of the London Boroughs.
- ◆ Some attendees came from other London based Youth Boards and Forums including National Gallery Young Producers, National Youth Theatre, Tramshed and Young Vic.
- ◆ 70% were female, 28% were male and 2% preferred not to say; 23 young people were aged 15-18; 17 young people were aged 19-25; 26 young people were aged 22-25.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

The Mousetrap Awards

- Held online on Wednesday, 24 June at 8.00pm on YouTube, attracting more than 100 viewers on the night and nearly 1,000 views online subsequently.
- 3,331 young people, aged 15-29 voted – the highest number of votes ever for the Awards.
- The online ceremony was conceived and created by the Youth Forum, 9 of whom served as presenters for the 14 awards.
- To support their presentation skills, we ran an online training session on how best to make their presentations with the objective to make the Ceremony as professional as possible.
- Award winners were asked to make a video of their short acceptance speech, saying something about how they felt about winning this award from young people and to thank their award's sponsor.
- Selected best performances from **Every Home a Theatre**, the **Monologue Slam** and the **Mousetrap Musical Medley** were featured as part of the ceremony's entertainment.
- Filmmaker Darren Rapier edited the winners' speeches, the Youth Forum members' award presentations and the performances into a seamless and brilliant awards ceremony.
- The show featured well-known winners including Sam Tutty who won 'Watch this Face' for his role in *Dear Evan Hansen*, and Simon Stephens, who accepted the award for 'Bring It Back' for *The Curious Incident of the Dog in the Night-time*.
- Each of the 14 awards was sponsored.
- Winners and nominees helped to promote the event on social media, drawing a much wider audience than could have been achieved at the Charing Cross Theatre.
- Darren Rapier also made a 2-minute composite video of the Awards Ceremony which is on our website and will be used in future years to promote the Awards.

Online Training Opportunities

Introduction to Producing Theatre: We offered young people an introductory workshops on 'how to produce theatre' with veteran producer and teacher, Chris Grady. Chris runs a full-length producing course and approached us as he is keen to enrol more diverse students and believes he can find bursary support for them. 17 young people took part in the 2-hour online workshop, many of whom were delegates from our Youth Leadership in the Arts Conference. The workshop recorded a 100% satisfaction rating from participants, 78% rating it excellent and 22% rating it very good. 100% of attendees felt the workshop would be helpful in future job or university applications. 100% said they would like to attend more online industry training events and 82% would pay to attend.

With this information, we are considering offering more online training opportunities and workshops for Youth Conference attendees. This would provide a legacy framework beyond the conference and allow us to continue engaging with these young people.

Equality, Diversity and Inclusion

At the June Board Meeting, Zeynep Gunaydin, representing the Youth Forum, requested an opportunity for the Youth Forum to have an open discussion with Trustees on the topic of Black Lives Matter. On 7 July, a Zoom session was hosted, involving 7 Trustees and 6 Youth Forum members. Prior to the meeting, SW sent each participant a short paper on MTP's current policies and work in the area of diversity. It was a robust and very positive discussion, hosted brilliantly by Youth Forum members Zeynep and Darcy with excellent participation from everyone.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

There were a number of points raised and actions requested that were followed up and reported back to the group in August. One was a request to audit the shows we've offered over the last two years to determine if they reflected a diversity issue and/or had a diverse cast. We went through the list of productions offered to young people, schools and families and determined that more than **65%** of the shows had an issue or representation of diversity at their core. Other actions included: Youth Forum agreed to organise a recruitment drive for new members focusing on identifying members of diverse ethnicity; Youth Forum plans to set up a Diversity Subcommittee for its Youth Leadership in the Arts Conference to ensure discussion topics, workshops, speakers and delegates are of diverse ethnicity.

The Charity will review its support for Black Lives Matter in an ongoing manner, updating its website regularly to reflect current resources and ensuring our social media reflects the diverse nature of our work. MTP agreed to make a concerted effort to diversify future Trustees and will expand its Equal Opportunities Policy to include an implementation plan.

London Youth

We are proud to report that we achieved **Silver** accreditation from London Youth which supports youth clubs and youth services across London. To achieve 'Silver' was an arduous endeavour requiring us to review and update policies, consider how we recruit staff and board members, and handle complaints. There are only 25 organisations which have achieved Silver and with it comes a £5,000 grant from City Bridge Trust.

LOOKING AHEAD

As I write in January, the future of theatres, schools and youth club opening is still uncertain. We began autumn term 2020 and spring term 2021 continuing to work online for most projects, although a few are able to take place face-to-face in youth settings for very vulnerable young people. With theatre going not on the immediate horizon, we are redefining how we work and how we speak about our work, focusing on the power of drama delivered in workshops through skilled practitioners that offer young people an opportunity to learn new skills, take risks, broaden their horizons and raise aspirations.

One of our new initiatives, **Creative Associates**, strengthens this work. We have identified 14 experienced drama practitioners to join this cohort, focusing on a diverse representation. They will skill share among themselves, create new creative learning projects for us and offer two young apprentices an opportunity to learn their craft under their tutelage.

Working online has also encouraged us to work with creative filmmakers so that at a project's conclusion, in place of a 'sharing' or a 'performance', there is a tangible media legacy. We believe finding ways to record what young people have achieved through our projects will continue to be important and we plan to direct more resources and skill development to do this. In a similar vein, we believe the days of written text resources are over, and a future goal is to create a wealth of new online digital resources which employ skilled practitioners to deliver imaginative learning platforms for young people and teachers.

With less income generation on the horizon, we are working towards consolidating partnerships, including collaborative associations with long-running shows. Having taken advice on how to gain public commissions, we plan to contact London borough councils, particularly their Community Engagement teams. Towards this objective, we have had positive conversations with a number of organisations that commission projects and are hoping to be a paid service provider for specific projects in the future.

LOOKING AHEAD (continued)

Regarding Equality, Diversity and Inclusion, we know that the essence of our work and the beneficiaries we serve are testament to our strong commitment to this topical issue. However, we feel we need to do more to bring this issue 'front and centre' in how we discuss and promote our work. We also are creating a robust set of principles, procedures and an implementation plan to support our Equal Opportunities Policy.

In looking ahead, we believe that the issue of well-being and mental health will continue to be a primary concern for young people and families who are living through this pandemic. Fundamental to all of our current and future projects is an awareness of the transformational power of theatre and how it can take you to new places and new understandings while sitting in your seat. We are keen to couple that theatre experience with an opportunity for young people and families to participate in drama activities and workshops, where they can be creative, self-expressive and have fun, Theatregoing and participating in drama creates a sense of well-being which has never been more important than at present, and these are activities we will continue to endorse and offer.

OPERATIONAL REVIEW

Fundraising

Mousetrap Theatre Projects abides 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 the General Data Protection Regulation 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 specified reporting requirements and any conditions attached to donations are met in a timely fashion. Mousetrap Theatre Projects holds an annually reviewed Complaints Procedure which requires us to respond to any complaints about our fundraising in a timely, respectful, open and 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 involved, 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 to MTP.

We raised 70% of our original target of £886,000 and 103% of our revised target of £605,000. The target was revised down in the spring due to the pandemic forcing cancellation of a major gala event, our Principal Funding Partner, The Society of London Theatre, having to reduce its grant, and various other fundraising endeavours unable to take place.

Income from donations and grants broke down as follows: 40% trusts and foundations, 22% donations from individuals, 28% corporate donations, 10% community fundraising.

Trusts & Corporate Support

- ◆ The Society of London Theatre through the Theatre Development Trust had to reduce its grant substantially, due to the impact of the pandemic on the theatre industry.
- ◆ We had about the same number of funders as last year, with 34 funders giving grants or donations of £2,000+ (2019 – 33) and 12 funders giving £10,000+ (2019 – 14).

OPERATIONAL REVIEW (continued)

- ◆ Five funders gave more than one grant or donation, due in part to giving extra 'emergency funds' in addition to their main grant. It has been more difficult through the pandemic to build new relationships and we have primarily benefited from the support of those who know us well.
- ◆ With one or two exceptions, most of our funders were very flexible and allowed us to postpone activity or for their grants to be de-restricted if we could not run the activity and wanted instead to use the grant for core costs.
- ◆ We will be carrying forward more in restricted funds than usual due to a large amount of funded activity being pushed to the next financial year.

Individual Donors

This was a very successful income stream this year, although down on the previous year which had been inflated by a one off £50k donation.

- ◆ We worked hard to improve stewardship of our supporters, making improvements to our monthly e-newsletter, sending engaging video content and making personal thank you phone calls.
- ◆ We participated in two match funding initiatives, The Big Give Christmas Challenge and the Summer Give, and hit our targets for both.
- ◆ We had the highest numbers of donors/donations, 223, for the last 10 years (comparison: 184 in 2019).
- ◆ Theatre Guardian income (annual givers of £100+) was particularly strong and exceeded target.

Events and Community Fundraising

Mousetrap Mastermind

We ran three theatre-themed quizzes in April/ May for Go Live members (62 sign ups), Theatre Guardians (55 sign ups) and Teachers & Practitioners (62 sign ups). All were a great success and a good way to keep stakeholders connected. The quizzes were free to join, but guests were asked to make a donation or a pledge Mousetrap. The total raised from all three quizzes was £448, with the most number of donations coming from **Go Live** members (11 out of a total of 16 gifts).

Theatre audience bucket collections were going exceptionally well pre-lockdown. We had already raised £17,000 by March, which was £2,000 over target. We plan to continue developing this income stream once theatres are open, and shift to contactless payments.

The Gala

The bi-annual gala, originally planned for 13 May 2020, was initially postponed to 14 October 2020 and then again to June 2021. A range of alternative plans have been discussed by the steering committee with new plans, now in place, to host an online event.

OPERATIONAL REVIEW (continued)

Income Generating Initiatives

The charity had 62 bookings for its 3rd floor studio from September to March when the office was closed, employing Building Supervisors who were past student placements and Youth Forum members paid London Living Wage.

Communications, Press & Marketing

- ◆ The charity launched a new website in September which received positive feedback. A new email signup form enables people to select their preferences and sign up to multiple newsletters. We are now able to build all project application forms within Squarespace, which brings new consistency and improves user experience, as users are not directed away from the site.
- ◆ Over the year, we worked hard to stay in touch with the larger Mousetrap community. We sent a monthly newsletter, *Opening Doors*, to our Theatre Guardians; a monthly newsletter, *The Big Cheese*, to a large database of supporters, regular newsletters to **FFN** families and relaxed audiences, a bi-monthly newsletters each to **Go Live** (ages 15-24) and **Go Live Grads** (ages 25-29). Newsletters provided information about our current projects and activities as well as directing readers to online and live theatre productions.
- ◆ The charity strengthened its social media platforms and grew followers, Twitter now over 5,000, and close to 2,000 Instagram followers. Through target marketing, we reached new audiences, e.g. promoting the **Monologue Slam** and **Mousetrap Musical Medley** to drama schools brought us to the attention of young performers who hadn't been familiar with Mousetrap.
- ◆ A revised style sheet was designed to provide consistency in project names, newsletters and other marketing and publications.

Rebranding

- ◆ Following Board approval, we conducted a search for companies to lead us through the rebranding and renaming of our charity. Four companies were interviewed by a panel of marketing/branding professionals and Why Projects, led by Nick Sunderland, was the unanimous choice.
- ◆ Through mid-March we were in regular contact with Nick about the rebranding. This was driven by SW, Dulcie Ball, Communications and Marketing Manager, and Victoria Flint, interim Communications and Marketing Manager.
- ◆ To gain an understanding of how Mousetrap is viewed, Nick ran in-depth interviews with 10 stakeholders: Trustees, staff members, funders, young people, teachers and **FFN** members.
- ◆ Nick led a series of focus groups about the charity with staff members, Trustees at the Board Retreat, two focus groups with theatre/ arts organisations and with 7 Youth Forum members.
- ◆ Due to the lockdown and the closure of theatres, as well as monetary considerations, we decided to postpone the rebranding until 2021/22. Nick felt that this current year would not be an optimum time to rebrand/ rename as our news would get lost in the reopening of theatres – when they do – and currently the focus is on the difficulties being faced by actors, directors, designers and freelance theatre practitioners.

Patrons

- ◆ There were no new Patrons invited to join this year.

OPERATIONAL REVIEW (continued)

Staff development

The year saw the following developments for our staff and volunteers:

- We held an Away Day for staff in January, looking at how we move forward.
- Dulcie Ball, Communications and Marketing Manager, joined as a 3-day a week staff member in September having been freelance. She took a personal leave of absence to complete a book from end of January, returning on 16 March 2020.
- Victoria Flint was contracted on a self-employed basis to work on Marketing and Communications projects from 29 January 2020 – 13 March 2020.
- Ellie Shore chose to take a full year's maternity leave, so Bryony Relf, her maternity cover continued as Audience Development Manager until 31st May 2020.
- In April, seven staff members went on furlough. We topped up their salary for April and May, but in June we reverted to paying them the Government funded furlough pay at 80%. The Chief Executive reduced her work to 4 days per week beginning in April 2020; the Deputy Director followed beginning in May 2020 and June Basham, the finance officer, moved from working 3 days per week to 2 in May 2020.
- Four staff returned to work part-time in July and August, being paid a full-time salary for the days they worked and 80% for the days they were furloughed.
- Sarah Hughes was contracted on a self-employed basis to administer the *School of Rock* relaxed performance.

Training & Conferences

We offered staff and volunteers 24 opportunities for training and attending conferences, covering the gambit of fundraising, Health & Safety, inclusion & diversity, premises management, Mental Health First Aid, employment law, safeguarding, demystifying investment and pitching & presentation skills.

Students and volunteers

From September – mid-March, when our office was open, we offered student placements and internships to 9 secondary school and university students. One of these placements was a young man with additional needs from Bromley College through our **Nextstage** project. Our long-time volunteer, Melanie Lewis, continued to assist us once a week in audience development. Over the summer, two volunteers helped with online projects.

As we were not office-based from mid-March, we decided it was not appropriate to engage work experience students or university interns as we cannot provide the necessary supervision or appropriate office space.

Governance

- ♦ During the year, the charity held quarterly Board meetings. Since March, these have been held on Zoom.
- ♦ A Board Retreat was held on Friday, 24 January, hosted by the Hippodrome Casino and led by Jonas Fathy from Pilotlight and Nick Sunderland from Why Projects.
- ♦ Karen Napier and Clifford Siegel joined the Board as new Trustees.
- ♦ Trustees Sir William Atkinson and Rosie Hytner, along with Susan Whiddington, interviewed candidates for the new Youth Rep on the Board and selected Zeynep Gunaydin.

OPERATIONAL REVIEW (continued)

- ◆ The Board's Finance Committee supported the Chief Executive and Deputy Director in developing the 2020/21 Budget.
- ◆ The charity created an Investment Policy (see below) that was approved by Trustees to allow us to begin investing. This began with £75,000 which has been deposited with Lombard Odier.

Policies

Completed a new policy on Working with Young People Online, wrote an Investment Policy that was approved by the Board and our Child Protection and Safety Policy is being updated.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Structure

The Mousetrap Foundation for the Arts 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

Mousetrap endeavours to select Trustees to support the charity and has identified a range of skills needed for the effective running of the charity. These include assistance with legal issues, fundraising, marketing and PR, educational issues as well as enlisting individuals in the theatre industry who are producers, directors and theatre owners. We are also making a concerted effort to diversify our board so it more clearly reflects the young people we serve.

At the suggestion of Board members or others, potential Trustees are approached informally by the Chairman or Chief Executive to determine if there is an interest in joining the Board and are sent a copy of Mousetrap's Trustee Role Description. If there is an interest, the Chairman and Chief Executive meet with the potential Trustee on a face-to-face basis to provide background information on the charity and discuss responsibilities of being a Trustee.

Once the potential new Trustee has confirmed his/her interest in joining the Board, their biographies are shared with Trustees and they are invited to observe a Trustees' meeting. The Trustees must approve all new Trustees either at a Trustees' meeting or by email.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Induction and training of new Trustees

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

Structure and decision making

The charity's employees manage the Mousetrap Foundation's programme under the control 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 Foundation 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 consider the key risks and uncertainties faced by the Charity to be:

RISK MANAGEMENT AND PRINCIPAL RISKS AND UNCERTAINTIES (continued)

- ♦ **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. We plan to extend notice of departure from 3 to 6 months for all key staff members when reviewing employment contracts.
- ♦ **Child is accidentally injured while participating in a Mousetrap project** – Practitioners we employ must read and sign our procedures for running workshops, both in-person and online, priority is given to practitioners with first aid training and we carry appropriate liability insurance for off-site work.

The Covid-19 virus pandemic has created uncertainty over our ability to deliver our projects as schools, youth clubs and theatres open and close as Government restrictions change in response to the virus. There is also the associated financial risk, as our sources of unrestricted income from programme fees, tickets and studio rental have ceased, in-person fundraising events cannot take place and grant income is threatened due to competition for funds. Therefore from September 2020 we:

- ♦ Postponed or cancelled all activities usually run in the first half of the autumn term.
- ♦ From half term onwards shifted projects online where they cannot be delivered in person
- ♦ For the spring and summer terms 2021 made A and B plans for all projects, enabling us to switch from in person to online delivery.
- ♦ Have cut some programmes entirely for the year and planned for no theatre trips to take place until the summer 2021.
- ♦ Continue to make use of the Government Job Retention scheme, with all staff being flexibly part-time furloughed.
- ♦ Made various other cost-saving measures including a 5% salary reduction for higher earning members of staff, reducing programme activity, made savings on some support costs, no printed annual review, reduced staff training budget.

FINANCIAL REVIEW

The financial position at the period end was considered satisfactory by the Trustees. During the year, The Mousetrap Foundation for the Arts received income totalling £772,934 (2019 – £816,515). Expenditure totalled £768,290 (2019 – £879,359). The net movement in funds for the year before gains on listed investments was a surplus of £4,644 (2018 – a deficit of £62,844). After realised and unrealised gains on listed investments of £441 (2019 – £nil), this resulted in total funds at 31 August 2020 of £450,805 (2019 – £445,467).

Included in total funds is an amount of £130,150 (2018 – £84,745) which is restricted. Full details of these restricted funds can be found in note 16 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2020 totalled £320,402 (2019 – £360,722). Funds representing the net book value of tangible fixed assets at 31 August 2020 stood at £28,551 (2019 – £30,728) and therefore free reserves amounted to £291,851 (2019 – £329,994). 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.

FINANCIAL REVIEW (continued)

The social distancing measures still in place due to Covid-19 affect our ability to raise funds. The main impact has been:

- ◆ In-person Fundraising events, including a large gala, postponed to at least mid-2021;
- ◆ Theatres are closed and so audience bucket collections cannot take place;
- ◆ No income from participant fees for theatre tickets;
- ◆ One major funder could not fulfil its entire grant commitment for the calendar year 2020 and can re-instate it only partially during 2021.
- ◆ Many grant makers diverted resources to Covid-19 projects outside of our scope during 2020, although for 2021, this is less of a problem.

On the positive side, some grant-makers allowed us to de-restrict their 2019/20 grants and are still continuing this policy in 2021. This is shown by a transfer between funds in the notes to the accounts. Other funders gave extra top up funding, and there are special emergency funds to which we successfully applied in 2020, which will remain open during 2021 (for example the London Community Response Fund).

The budget for 2020/21 includes the cost savings we have made by the strategies outlined above (see 'Principal Risks and Uncertainties') and a conservative fundraising income target. We plan to end the year at a break-even position overall. The Trustees have reviewed and approved this and concluded, in light of our healthy current bank balance 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 have 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 are 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 investment of £75,000 during the year. At year end, the majority of this sum was held as cash by Lombard Odier, the investment manager. The value of the listed investments, excluding cash, was £10,604 as of the 31st August 2020. Given that the majority of funds are still held as cash by Lombard Odier, there were modest net gains during the year of £441. The decision to keep the majority of the funds in cash was predicated on the volatile market conditions during the pandemic.

Reserves policy

The Mousetrap Foundation for the Arts' 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 £393,000 (2019 – £440,000). Free reserves at 31 August 2020 are £291,851 (2019 – £329,994).

The level of free reserves is below the desired level of six months of budgeted operating expenses. Our goal had been to increase our free reserves during 2019/20, through a major fundraising event which was due to take place in May 2020. Due to the Covid-19 situation, we have had to use some of our free reserves to pay for costs not covered by other grants and donations. For 2020/21, we are planning for a break-even/small surplus which reflects reductions in our usual level of activity, allowance for some fundraising channels to take some time to recover, and the re-scheduled and reformatted gala. Thereafter we will create a plan to build our reserves back up over a 5-year period.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of The Mousetrap Foundation for the Arts 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:

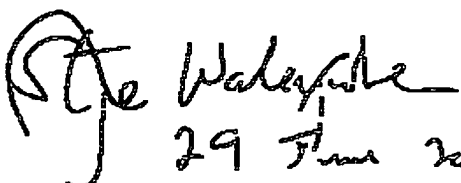
- ◆ so far as the trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish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

Trustees' report 31 August 2020

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.

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

Trustee		Stephen Waley-Cohen
Date:	29 June 2021	29 June 2021

Independent auditor's report to the members of The Mousetrap Foundation for the Arts

Opinion

We have audited the financial statements of The Mousetrap Foundation for the Arts (the 'charitable company') for the year ended 31 August 2020 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- ◆ give a true and fair view of the state of the charitable company's affairs as at 31 August 2020 and of its income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- ◆ the trustees' use of the going concern basis of accounting in the preparation of the accounts is not appropriate; or
- ◆ the trustees have not disclosed in the accounts any identified material uncertainties that may cast significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the accounts are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report and financial statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- ◆ the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- ◆ the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- ◆ adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- ◆ the financial statements are not in agreement with the accounting records and returns; or
- ◆ certain disclosures of trustees' remuneration specified by law are not made; or
- ◆ we have not received all the information and explanations we require for our audit; or
- ◆ the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees, who are also the directors for the purposes of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

29 June 2021

Statement of financial activities (including an income and expenditure account) Year to 31 August 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2020 £	Total funds 2019 £
Income from:					
Donations and gifts	1	263,506	—	263,506	273,795
Fundraising events		27,738	—	27,738	48,139
Charitable activities					
. Grants receivable	2	—	332,640	332,640	327,731
. Theatre tickets		63,010	—	63,010	131,465
. Programme fees and workshops		14,733	—	14,733	12,730
. Studio rental		6,679	—	6,679	22,655
Investments		283	—	283	—
Other income	3	64,345	—	64,345	—
Total income		440,294	332,640	772,934	816,515
Expenditure on:					
Raising funds					
. Fundraising		170,732	—	170,732	153,354
. Studio rental		18,481	—	18,481	25,491
Charitable activities					
. Access		142,616	33,399	176,015	314,631
. Creative Learning & Youth Engagement		129,712	198,265	327,977	385,883
Other expenditure		75,085	—	75,085	—
Total expenditure	4	536,626	231,664	768,290	879,359
Net income before investment gains		(96,332)	100,976	4,644	(62,844)
Net gains on listed investments		441	—	441	—
Net income before transfers		(95,891)	100,976	5,085	(62,844)
Transfers between funds	16	55,571	(55,571)	—	—
Net movement in funds	6	(40,320)	45,405	5,085	(62,844)
Reconciliation of funds:					
Balances brought forward at 1 September 2019		360,722	84,745	445,467	508,311
Balances carried forward at 31 August 2020		320,402	130,150	450,552	445,467

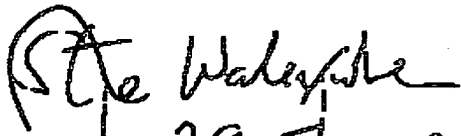
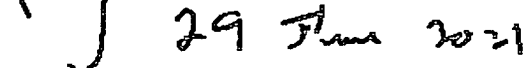
All of the charity's activities derived from continuing activities during the above two financial years.

A comparative Statement of Financial Activities is presented in note 21 to these financial statements.

Balance sheet 31 August 2020

	Notes	2020 £	2020 £	2019 £	2019 £
Fixed assets					
Tangible fixed assets	10		28,551		30,728
Investments	11		74,747		—
			<u>103,298</u>		<u>30,728</u>
Current assets					
Debtors	12	40,248		45,960	
Cash at bank and in hand		<u>351,162</u>		<u>409,255</u>	
		391,410		455,215	
Liabilities					
Creditors: amounts falling due within one year	13	(44,156)		(40,476)	
Net current assets			<u>347,254</u>		<u>414,739</u>
Net assets			<u>450,552</u>		<u>445,467</u>
The funds of the charity:					
Restricted funds	16		130,150		84,745
Unrestricted funds			<u>320,402</u>		<u>360,722</u>
Total funds			<u>450,552</u>		<u>445,467</u>

The financial statements were approved by the board of the Mousetrap Foundation for the Arts, Company Registration No. 3162429 (England and Wales) and signed on its behalf by:

Trustee  Stephen Waley-Cohen
Date:  29 June 2021
29 June 2021

Statement of cash flows Year to 31 August 2020

	Note	2020 £	2019 £
Cash flows from operating activities			
Net cash provided by (used in) operating activities	A	21,808	(74,793)
Cash flows from investing activities			
Dividends from investments		283	—
Purchase of tangible fixed assets (note 10)		(5,878)	(6,539)
Proceeds from the disposal of listed investments		50,260	—
Purchase of listed investments		(60,423)	—
Net cash used in investing activities		(15,758)	(6,539)
Change in cash and cash equivalents in the year		6,050	(81,332)
Cash and cash equivalents at 1 September 2019		409,255	490,587
Cash and cash equivalents at 31 August 2020	B	415,305	409,255

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

	2020 £	2019 £
Net income (expenditure) for the year (as per the statement of financial activities)	5,085	(62,844)
Adjustments for:		
Depreciation (note 10)	8,055	7,659
Gains on listed investments	(441)	—
Dividends from listed investments	(283)	—
Decrease in debtors	5,712	4,848
(Decrease) increase in creditors	3,680	(24,456)
Net cash provided by (used in) operating activities	21,808	(74,793)

B Analysis of changes in net debt

	2019 £	Cash flows £	2020 £
Cash at bank and in hand	409,255	(58,093)	351,162
Cash held by investment managers	—	64,143	64,143
Total cash and cash equivalents	409,255	6,050	415,305

Principal accounting policies Year to 31 August 2020

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 2020.

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.

In addition to the above, the full impact following the recent emergence of the global coronavirus pandemic is still unknown. It is therefore not currently possible to evaluate all the potential implications for the charity's activities, beneficiaries, funders, suppliers and the wider economy. Estimates used in the accounts, particularly with respect to the future re-opening dates of theatres are subject to a greater degree of uncertainty and volatility.

As set out in these accounting policies under "going concern", the trustees have considered the impact of the pandemic on the charity and have concluded that it is appropriate for the charity to continue to prepare its accounts on the going concern basis.

Principal accounting policies Year to 31 August 2020

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.

Covid-19 continues to impact on the charity's finances in the year to 31 August 2021 and potentially beyond that into the early part of the year to 31 August 2022. In terms of income, the impact will be felt most keenly through the continued closure of West End Theatres and reduced support from its principal funding partner, The Society of London Theatre. It is as yet uncertain when theatres will reopen, although summer to autumn 2021 is the expected time. Expenditure will also be impacted due to programme activities and associated costs being reduced. Grants from the Government's employee retention scheme will assist in offsetting costs in relation to furloughed staff.

Free reserves at 31 August 2020 stood at £291,851 (2019 – £329,994). The level of free reserves is not at the level of six months of budgeted operating expenses, however a budget has been drawn up for the next 12 months (April 2021-March 2022), which the Trustees deem to be likely in the context of Covid-19.

The Trustees have reviewed and approved this and concluded, in the light of our reduced but still healthy current bank balance, that the charity will be able to continue to operate in the exceptional circumstances created by the pandemic. The trustees recognise that the delayed re-opening of theatres and continued social distancing rules continue to be challenges, and so cost-cutting measures already implemented will need to stay in place for longer. However, having shifted successfully to online provision for project activities and fundraising in 2020, they do not consider these challenges to impact the charity's ability to continue as a going concern. 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.

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.

Principal accounting policies Year to 31 August 2020

Income recognition (continued)

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.

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.

Principal accounting policies Year to 31 August 2020

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.

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.

Principal accounting policies Year to 31 August 2020

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 2020

1 Donations and gifts

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Theatre Guardians	71,910	—	71,910
Ian @ 80: Ian McKellen & Ambassador Theatre Group	40,000	—	40,000
Raise Your Hands	20,000	—	20,000
St Martin's Theatre Ltd	12,500	—	12,500
Anonymous donors	10,000	—	10,000
Lehmans Brothers Foundation, Europe	10,000	—	10,000
ATG Foundation	9,117	—	9,117
Jacada Travel	7,866	—	7,866
London Youth	5,000	—	5,000
Individual donations < £5,000	77,113	—	77,113
Total funds	263,506	—	263,506

	Unrestricted funds £	Restricted funds £	Total funds 2019 £
<i>Theatre Guardians</i>	62,387	—	62,387
<i>The Childhood Trust</i>	35,000	—	35,000
<i>Garfield Weston Foundation</i>	15,000	—	15,000
<i>Raise Your Hands</i>	15,000	—	15,000
<i>Jacada Travel</i>	14,706	—	14,706
<i>St Martin's Theatre Ltd</i>	12,500	—	12,500
<i>Anonymous donors</i>	10,000	—	10,000
<i>Individual donations < £5,000</i>	109,202	—	109,202
Total funds	273,795	—	273,795

During the years to 31 August 2020 and 31 August 2019, substantial 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 37 for further details.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Society of London Theatre through the Theatre Development Trust	—	75,000	75,000
Lehmans Brothers Foundation Europe	—	50,000	50,000
The Childhood Trust	—	40,000	40,000
City Bridge Trust	—	30,533	30,533
Masonic Charitable Foundation	—	20,000	20,000
Allan & Nesta Ferguson Charitable Trust	—	10,000	10,000
Derwent London	—	10,000	10,000
Johansson Family Foundation	—	10,000	10,000
St James's Place Charitable Foundation	—	10,000	10,000
Brown Rudnick Charitable Foundation Corp.	—	8,714	8,714
Ned's Fund	—	7,400	7,400
Investec	—	6,000	6,000
Vision Foundation	—	6,000	6,000
Hyde Park Place Estate Charity	—	5,000	5,000
King's College London	—	5,000	5,000
Soho Estates	—	5,000	5,000
Westminster Foundation	—	5,000	5,000
Other grants < £5,000	—	28,993	28,993
Total funds	—	332,640	332,640

	Unrestricted funds £	Restricted funds £	Total funds 2019 £
Society of London Theatre through the Theatre Development Trust	—	100,000	100,000
Lehman Brothers Foundation Europe	—	50,000	50,000
Colwinston Charitable Trust	—	20,000	20,000
The Victoria Wood Charitable Foundation	—	10,000	10,000
The National Lottery Community Fund	—	10,000	10,000
Ovingdean Hall Foundation	—	10,000	10,000
The7stars Foundation	—	8,511	8,511
Brown Rudnick Charitable Foundation Corp.	—	7,668	7,668
The Sobell Foundation	—	7,500	7,500
The Young Barnet Foundation	—	6,182	6,182
The Gerald and Gail Ronson Family Foundation	—	5,000	5,000
Anonymous donors	—	43,000	43,000
Other grants < £5,000	—	49,870	49,870
Total funds	—	327,731	327,731

3 Other income

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Coronavirus Job Retention Scheme	—	64,345	64,345
	—	64,345	64,345

During the year, seven members of the charity's staff were placed on furlough, 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 £64,345 from the scheme (2019 – £nil).

4 Expenditure

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2020 £
Raising funds					
. Fundraising	93,292	11,059	27,615	38,766	170,732
. Studio rental	7,718	814	2,900	7,050	18,482
Charitable activities					
. Access	54,076	67,429	10,638	43,872	176,015
. Creative Learning and Youth Engagement	141,784	81,905	40,788	63,500	327,977
Furlough staff costs covered by CJRS	64,345	—	—	—	64,345
Furlough staff costs borne by the charity	10,739	—	—	—	10,739
	371,954	161,207	81,941	153,188	768,290

Seven members of staff were placed on furlough, initially full-time then some staff switched to part-time. 80% of their salaries were covered by the Government's Coronavirus Job Retention Scheme (CJRS), as shown above. The 'furlough costs borne by the charity' are the costs to top staff up to 100% for the first two months (subsequently no top up was made) and the NI and pension costs not covered by the CJRS.

These costs are shown under Direct Staff Costs, rather than Support Staff Costs, as whilst furlough staff were not delivering activity, they were not providing any support function to the work of the charity.

Non-payroll support costs are ordinarily allocated based on staff time spent on different activities and fundraising. As a result of the Coronavirus pandemic, the ratio of staff time spent across different projects is non-comparable to previous years and therefore the allocation and apportionment of non-payroll overheads has been based on the ratio of staff time for 2018/19.

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2019 £
Raising funds					
. Fundraising	86,696	7,058	20,327	39,274	153,355
. Studio rental	13,128	1,238	3,717	7,408	25,491
Charitable activities					
. Access	107,317	154,476	21,628	31,209	314,630
. Creative Learning & Youth Engagement	156,388	142,811	31,941	54,743	385,883
	363,529	305,583	77,613	132,634	879,359

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 2020

5 Support costs

	2020 £	2019 £
Property costs	88,577	79,389
IT development and support	15,479	10,894
Phone and internet	4,779	3,905
Printing, postage and stationery	5,217	4,110
Training costs	2,631	2,889
Payments and donations processing fees	4,536	6,093
Marketing activities	8,572	2,552
Sundry	3,747	4,596
Depreciation	8,075	7,659
Health and Safety	1,141	—
Subscriptions and membership	1,143	1,295
Governance	9,290	9,252
	153,188	132,634

6 Movement in funds

This is stated after charging:

	2020 £	2019 £
Auditor's remuneration – audit fees		
· Current year	9,000	9,192
· Prior year	192	60
Depreciation (note 10)	8,055	7,659

7 Staff costs

	2020 £	2019 £
Wages and salaries	399,154	383,121
Employer's National Insurance	35,535	36,596
Other pension costs	22,651	21,425
	457,340	441,142

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

	2020 No.		2019 No.	
	Full time	Part time	Full time	Part time
Total	11	3	10	3

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2019 – one). £7,020 was paid in employer's pension contributions for this employee (2019 – £6,882).

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 £135,553 (2019 – £143,458).

Notes to the Financial Statements Year to 31 August 2020

8 Trustee remuneration and reimbursed expenses

During the year no Trustee received remuneration (2019 – £nil). None of the Trustees received reimbursed expenses (2019 – £nil).

9 Taxation

The Mousetrap Foundation for the Arts 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 £
Cost			
At 1 September 2019	30,786	51,627	82,413
Additions	—	5,878	5,878
At 31 August 2020	<u>30,786</u>	<u>57,505</u>	<u>88,291</u>
Depreciation			
At 1 September 2019	14,606	37,079	51,685
Charge for the year	3,390	4,665	8,055
At 31 August 2020	<u>17,996</u>	<u>41,744</u>	<u>59,740</u>
Net book value			
At 31 August 2020	<u>12,790</u>	<u>15,761</u>	<u>28,551</u>
At 31 August 2019	<u>16,180</u>	<u>14,548</u>	<u>30,728</u>

11 Investments

Movements in listed investments during the year were as follows:

	2020 £	2019 £
Market value at 1 September 2019	—	—
Additions at cost	60,423	—
Disposals at book value (proceeds: £50,260; realised gains: £618)	(49,642)	—
Net unrealised investment losses	(177)	—
Market value at 31 August 2020	<u>10,604</u>	—
Cash held by investment managers	64,143	—
Total investment	<u>74,747</u>	—
Cost of listed investments at 31 August 2020	<u>10,781</u>	—

All listed investments were dealt in a recognised stock exchange and at 31 August 2020 were held solely in Picton Property Income Limited shares, a UK equity. This holding constitutes a material holding in the context of the overall portfolio, at 100% of the portfolio's total value. At 31 August 2019, no listed investments were held by the charity.

Notes to the Financial Statements Year to 31 August 2020

11 Investments (continued)

The total unrealised gains as at 31 August 2020 relate solely to the annual revaluation of the portfolio:

	2020 £	2019 £
Unrealised gains at 6 April	—	—
Less: Net gains (losses) arising on revaluation arising in the year	(177)	—
Total unrealised gains at 5 April	(177)	—

12 Debtors

	2020 £	2019 £
Debtors	5,471	17,526
Prepayments and accrued income	34,777	28,434
	40,248	45,960

13 Creditors

	2020 £	2019 £
Payroll taxes and social security	8,604	9,184
Trade creditors	13,703	10,914
Accruals and deferred income	17,849	17,879
Funds held as agent	4,000	2,500
	44,156	40,477

Included in the accruals and deferred income total are the following deferred income balances:

	2020 £	2019 £
Brought forward at 1 September 2019	2,333	20,428
Released during the year	(2,333)	(20,428)
New deferrals during the year	1,690	2,333
Carried forward as at 31 August 2020	1,690	2,333

14 Operating lease commitments

At 31 August 2020, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Land and buildings	
	2020 £	2019 £
Amounts due:		
Within one year	58,500	58,500
Between one and two years	117,000	175,000
	175,500	233,500
	Other Equipment	
	2020 £	2019 £
Within one year	3,120	4,120
Between one and two years	—	502
	3,120	4,622

15 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 £22,651 (2019 – £21,425). At 31 August 2020, contributions amounting to £1,323 (2019 – £2,197) were outstanding.

16 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 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2020 £
Access	28,387	12,522	(33,399)	—	7,510
Creative Learning & Participation	56,358	320,118	(198,265)	(55,571)	122,639
	84,745	332,640	(231,664)	(55,571)	130,150

	Balance at 1 September 2018 £	Income £	Expenditure £	Balance at 31 August 2019 £
Access	12,178	201,090	(184,881)	28,387
Creative Learning & Participation	68,037	126,641	(138,320)	56,358
	80,215	327,731	(323,201)	84,745

Access

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

Youth Engagement & Creative learning

To encourage theatregoing among young audiences by using Theatre as an educational resource in and out of the classroom to stimulate creative work and to develop theatre related skills, to reduce barriers and enhance knowledge of the theatre, to offer skills development projects in community youth settings and to provide leadership and career development opportunities for young people.

Transfers out of restricted funds to the unrestricted general fund relate to the de-restriction of specific grants by funders in response to the Coronavirus pandemic.

17 Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds 2020 £
Fixed assets	—	28,551	28,551
Investments	—	74,747	74,747
Current assets	130,150	261,260	391,410
Current liabilities	—	(44,156)	(44,156)
	130,150	320,402	450,552

	Restricted funds £	Unrestricted funds £	Total funds 2019 £
Fixed assets	—	30,728	30,728
Current assets	84,745	370,470	455,215
Current liabilities	—	(40,476)	(40,476)
	84,745	360,722	455,467

17 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 2020 the membership was 12 (2019 – 12).

18 Related parties

During the year, the charity purchased discounted tickets worth £100 (2019 – £5,445) from The Lyric Theatre Hammersmith Limited. Ashley Herman is a director of this company.

During the year, the charity paid a membership subscription to Action For Children's Arts of £150 (2019 – £150). Susan Whiddington is a trustee of the recipient charity.

During the year ended 31 August 2019, the charity purchased discounted tickets worth £1,440 from the Open Air Theatre, Regent's Park. Robert Davis is chairman of the Board of this charity. No tickets were purchased from the Charity during the year ended 31 August 2020.

During the year ended 31 August 2019, the charity purchased tickets worth £4,215 from Mousetrap Productions Limited. Sir Stephen Waley-Cohen was a director of this company during this accounting period. No tickets were purchased from the company during the year ended 31 August 2020.

During the year ended 31 August 2018, the charity hired rental space worth £1,920 (2019 – £732) from Soho Theatre Company Limited. Fawn James is a director of this company. The charity also received donations from this company of £5,500 during the year (2019 – £nil).

During the year, the charity received donations of £12,500 (2019 – £12,500) from St Martin's Theatre Limited. Sir Stephen Waley-Cohen is a Director of this company.

Notes to the Financial Statements Year to 31 August 2020

18 Related parties (continued)

During the year, the charity received a grant of £75,000 (2019 – £100,000) from the Society of London Theatre (SOLT) (through the Theatre Development Trust). Sir Stephen Waley-Cohen is a member of SOLT.

During the year, the charity received donations of £7,500 (2019 – £nil) from the Honeymead Arts Trust. Sir Stephen Waley-Cohen is the trustee of this charitable company.

During the year ended 31 August 2020, the charity received donations of £2,061 (2019 – £nil) from Mischief Theatre Limited. Jonathan Burke is a Director of this Company.

During the year, donations totalling £25,180 (2019 – £18,400) were received from 8 (2019 – 6) Trustees.

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

19 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 (2019 – £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 2020 the Charity held funds amounting to £4,000 (2019 – £2,500) on behalf of the late Robert Camac for distribution in respect of future bursaries.

20 Comparative statement of financial activities for the year ended 31 August 2019

	Unrestricted Funds £	Restricted Funds £	Total funds 2019 £
<i>Income from:</i>			
<i>Donations and gifts</i>	273,795	—	273,795
<i>Fundraising events</i>	48,139	—	48,139
<i>Charitable activities</i>			
<i>. Grants receivable</i>	—	327,731	327,731
<i>. Theatre tickets</i>	131,465	—	131,465
<i>. Programme fees and workshops</i>	12,730	—	12,730
<i>Other trading activities</i>			
<i>. Studio rental</i>	22,655	—	22,655
<i>Total income</i>	<u>488,784</u>	<u>327,731</u>	<u>816,515</u>
<i>Expenditure on:</i>			
<i>Raising funds</i>			
<i>. Fundraising</i>	153,354	—	153,354
<i>. Studio rental</i>	25,491	—	25,491
<i>Charitable activities</i>			
<i>. Access</i>	129,750	184,881	314,631
<i>. Creative Learning</i>	122,075	76,292	198,367
<i>. Youth Engagement</i>	125,488	62,028	187,516
<i>Total expenditure</i>	<u>556,158</u>	<u>323,201</u>	<u>879,359</u>
<i>Net (expenditure) income and net movement in funds</i>	(67,374)	4,530	(62,844)
<i>Balances brought forward at 1 September 2018</i>	<u>428,096</u>	<u>80,215</u>	<u>508,311</u>
<i>Balances carried forward at 31 August 2019</i>	<u>360,722</u>	<u>84,745</u>	<u>445,467</u>