

REGISTERED COMPANY NUMBER: 03272271 (England and Wales)
REGISTERED CHARITY NUMBER: 1061522

REPORT OF THE TRUSTEES AND
FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017
FOR
IMMEDIATE THEATRE

Hewitt Warin Ltd
Chartered Accountants and Statutory Auditors
Harlow Enterprise Hub
Edinburgh Way
Harlow
Essex
CM20 2NQ

IMMEDIATE THEATRE

CONTENTS OF THE FINANCIAL STATEMENTS
for the Year Ended 31 March 2017

	Page
Report of the Trustees	1 to 11
Report of the Independent Auditors	12 to 13
Statement of Financial Activities	14
Balance Sheet	15
Notes to the Financial Statements	16 to 21
Detailed Statement of Financial Activities	22

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2017. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03272271 (England and Wales)

Registered Charity number

1061522

Registered office

24 Ashwin Street
London
E8 3DL

Trustees

R Harris	
K Johnson	- resigned 6.12.16
C Preston	- resigned 6.12.16
L Oguntoyinbo	Vice Chair
P Smith	Treasurer
S Moss	
S Scarlett	
M Butcher	Chair
S I Earnshaw	
G Green	

Company Secretary

J Carter

Auditors

Hewitt Warin Ltd
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Appointment and retirement of trustees

Trustees are appointed (or elected) for a three-year period at the end of which they must stand down and offer themselves for re-election at the AGM closest to the end of their term.

Objectives and activities of the charity

The objective for which the Charity is established is:

“To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.”

Public benefit

The Trustees have considered the Charity Commission guidance on public benefit, and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

Financial review

We are very pleased that, despite the continued challenging economic environment, our annual turnover has increased by 23% from £235,311 to £290,502 and we have been able to increase reserves.

Immediate Theatre entered the 16/17 financial year with Local Sustainability Funding from the Cabinet Office, to support us to become a more sustainable organisation by reviewing our way of working. The objective was to create a sustainable development strategy to see the organisation through to 2020 with a clear direction of funding for growth. The core staff team remained on 80% salaries with an aim to reach 100% by the end of the financial year.

We are delighted to announce that by the end of the financial year we had a very healthy cash flow. We have also increased reserves by £11,899, bringing total reserves to £17,481; this has been achieved by a huge fundraising effort from the team, submitting 28 applications over the year. We would like to thank the staff team for their constant support and hard work, sustaining high standards whilst on reduced salaries. By the end of the financial year we were able to return core staff to 100% salaries.

Income Generation

Income has increased this year from £235,311 to £290,502 and Immediate Theatre aims to keep working to achieve a turnover of £300,000 by the next year-end. This increased turnover is due to the large sum from the Local Sustainability Fund, of which £56,000 fell within the 16/17 year. This has increased our income from Central Government for the year. There was a slight decrease in Local Government funding, however Immediate Theatre continues on the Connecting Young Hackney contract which was secured in January 2017 at a reduced rate of £65,000 per annum. We are grateful that Hackney Council continues to support the work we do in the borough and look forward to future collaboration. There was additional income from Hackney CVS for the work the employability team delivered with Jobcentre Plus. This income was used to invest in the “What’s Your Story?” programme, a payment-by-results project that Immediate Theatre has been involved in since March 2017. This is a new stream of income for us that will support the employability work going forward.

The hard fundraising efforts from the team paid off with an increase in income from trusts and foundations. After an initial small grant from Children in Need, we were delighted to hear that we won a main grant worth £60,000 over three years to sustain our work on Kingsmead Estate. We achieved multi-year funding to support Estate Based Youth Theatres with a grant from the Zurich Community Trust of £15,000 per annum, for three years. In addition to this we have received income from small trusts such as Goldsmiths and Charles S French to support this work. We continue to receive funding from Sanctuary Housing to whom we are most grateful for supporting ongoing work on Kingsmead Estate.

Immediate Theatre continues to generate income from sales work through the production “Now You See Me, Now You Don’t” which toured to Camden and Enfield. We more than doubled sales from the “Meet the Parents” workshops which was delivered in schools in the fourth quarter. We have increased income in this area through a partnership with Shelter, the housing charity, which generated an income of £3,125.

In 2015/16, Immediate Theatre was delighted to become one of Hackney Speaker’s chosen charities. The Speaker raised £6,280 for Immediate Theatre, which supported our Estate Based Youth Theatres and work on “Speech Bubbles”.

Reserves policy

Immediate Theatre has adopted the following policy regarding reserves:

It is the aim of the trustees to keep sufficient reserves to cover 3 months running costs, which is currently £34,000. Immediate Theatre currently holds £17,681 in unrestricted reserves and we are aware of the need to increase these but are pleased with the significant increase in reserves which has been achieved by management in 16/17. The company’s financial performance and forecasting is reviewed at least quarterly by the finance subcommittee and at full board meetings to ensure that trustees are fully cognisant of and managing the company’s financial position.

The directors have examined the major strategic, business and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

Review of activities for the year ended 31st March 2017

We were very proud to celebrate the company's 20th birthday in October 2016. We held a well-attended event, bringing together young people from across our groups to perform excerpts from their performances. We were very pleased to welcome the Mayor of Hackney, Cllr Phillip Glanville, to our celebrations.

With the constant need to look ahead it is also necessary to look back, reflect, and recognise what Immediate Theatre has achieved. Hackney is a very different place now to what it was in 1996 and we are confident that through our engagement with and empowerment of some of the most vulnerable residents, alongside our approach to tackling complex issues, we have played a part in making it a far better place to live and work.

Development Strategy

A significant investment has been made during the year in writing a Development Strategy for the company supporting us to look ahead to 2020. This work was funded by the Cabinet Office through the Local Sustainability Fund. We were supported by consultants from Bidright and our business mentor from Société Générale, Jeremy Gibbs.

Whilst we are planning growth, we have consciously chosen to be conservative, looking at a modest increase in turnover from just under £300,000 to slightly over £400,000 across the three years. We aim to ensure that this growth is sustainable.

The plan outlines opportunities for developing our capacity to be a training provider, to extend our user base from under 25s to adults, including older people, and initiate engagement beyond Hackney – all through the powerful medium of theatre. We will continue to set high standards for the artistic quality of our work, achieved through the professionalism and skill of the theatre-makers we engage to create and deliver our programmes.

Immediate Theatre's ethos of working with a range of partners and delivering project based work has enabled us to be agile and responsive to changing markets. This core strength and our rootedness in the community will be maintained whilst developing markets to ensure sustainability and increasing the number of people the company can engage and develop.

Infrastructure developments will underpin our plans, including the work we have completed this year to increase the efficiency of our use of the Salesforce data management system and the establishment of Project Oracle Outcomes measurement tools, both of which will enable us to evidence and measure the impact of our work. General Manager, Sharon Mitcheson (née Knowles) has led on the development of a new website and company rebranding which will be launched in August 2017.

We are now based at the Arcola Theatre, a valued partner for key aspects of our plans. Our partnerships are several and strong and our Board of Trustees bring a range of skill and experience to benefit the organisation and support our able and dedicated staff team. We are clear about the activities we want to deliver and the people we want to benefit from them. We know that there are uncertain times ahead (politically, socially, and economically) and we are confident that Immediate Theatre will play an important role in addressing any issues which may arise and strategizing to overcome them.

The Development Strategy supports our commitment to our agreed:

Vision

To involve communities in making theatre that inspires wellbeing, breaks down barriers and engages people in the process of personal and social change.

Objectives

- To improve health and wellbeing and increase life skills and employability through engagement in the arts.
- To provide inspiring participatory theatre programmes enabling people to reach their potential and avoid exclusion and social isolation.
- To create performances which engage people in the exploration of social issues.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

In memory of Tony Gouveia

We were all deeply saddened by the loss of our dear friend and colleague Tony Gouveia on 31st January 2017. Tony had been Associate Director of Immediate Theatre since 2008 and his impact on our work and the lives of hundreds of young people was significant. As Sir Peter Bazalgette, recent Chair of the Arts Council said, "The doorway into the arts can be hard to find" - Tony dedicated his life to reaching out into the community, to opening the door for people, young and old, and inviting them in. His loss has been felt deeply not just by his family and the young people he worked with but by the wider arts community. Over the nearly forty years of his career he was at the forefront of innovation and excellence and worked across Britain and the world becoming a legendary figure in the world of arts participation. In recognition of his contribution, Arcola Theatre has dedicated one of their studios to his legacy and to the sector's continuing commitment to keeping the doorway to theatre open for all.



Tony Gouveia 1957 -2017

Thanks to Kathryn Johnson

At the AGM on 6th December Kathryn Johnson stood down as a Trustee and as Chair after 20 years of commitment to the organisation. She thanked Immediate Theatre for allowing her to be part of this great journey and emphasised her ongoing support of the organisation. Jo Carter thanked her for the tremendous support she had provided to Immediate Theatre from the outset, helping us to establish systems and policies and develop the excellent practice that has enabled us to bring quality arts work to so many people.

We were very pleased that Dr. Melissa Butcher, who has been a Trustee since 2014, agreed to take up the mantle of Chair. As a local resident and Reader in Social and Cultural Geography at Birkbeck, University of London, Melissa has collaborated with Immediate Theatre on several research projects since 2011, particularly focusing on understanding urban change, gentrification and cultural diversity in the borough, from a youth perspective.

Staffing

We are very grateful to Jo Carter, Artistic Director, and the staff team who continued to support the company through many challenges. We are pleased that the core team returned to full time at the end of the year. We would particularly like to commend the contribution of Charmain Humphrey who supported not only Tony and his family through his illness but managed delivery of our Estate Based Youth Theatres ensuring that a very high standard of work was maintained and that no sessions were missed.

We would like to thank the large number of volunteers and placements who supported our work. Ben Raphael has provided incredible administrative support to the team during trying times, and Stella Fisentzou Haji Leonti, who brings arts and crafts to our youth theatres, significantly increasing the presentation of our community productions.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

We would like to acknowledge the impact of Matthew Schmölle on our employability programme, and particularly Talent Match. Matthew provided maternity cover for Chloe Jones and his energy, commitment, and his understanding of both the arts and employment sector was very helpful in developing company programmes.

Summary of outputs April 2016 – March 2017	
Hours of service delivery (Term-Time)	284
Hours of service delivery (School Holidays)	105
Number of young people accessing provision	259
Number Young People accessing provision who have SEND / additional needs	25
Number of community performances	12
Number of audience attending community performances.	620
Taster sessions – Hours of youth activity provided	33
Taster sessions – Young people engaged with	756
Number of young people registered on key work scheme	43
Number of performances in schools	27
Number of Year 6 audiences: Now You See Me, Now You Don't	1,369
One to one support and observation/key working - total hours	129
Number of Young People achieving accreditations	63
Number of people engaged on employment support programmes – Talent Match and Bauer)	33
Number of people having positive outcomes (work or further training)	18
Number of volunteers/placements supported	13
Number of hours provided by volunteers	717
Payments to Peer Facilitators and Trainees	£10,426

Outcomes

1. Improve health and wellbeing and increase life skills and employability through engagement in the arts

We were very pleased to complete work with Project Oracle's Impact Pioneers programme. Project Oracle aims to foster consistency in expectations and the treatment of evidence in youth organisations. We achieved Level 2 endorsement of our Estate Based Youth Theatre programme in November 2016.

The final report concluded that the programme was effective in improving the behaviour and personal conduct of young people. This finding was statistically significant, with the moderate effect comparable to providing the young people with an additional six months of educational progress. Evidence from five young people selected to act as case studies also found that the programme may help users to improve their artistic ability and communication skills.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES for the Year Ended 31 March 2017

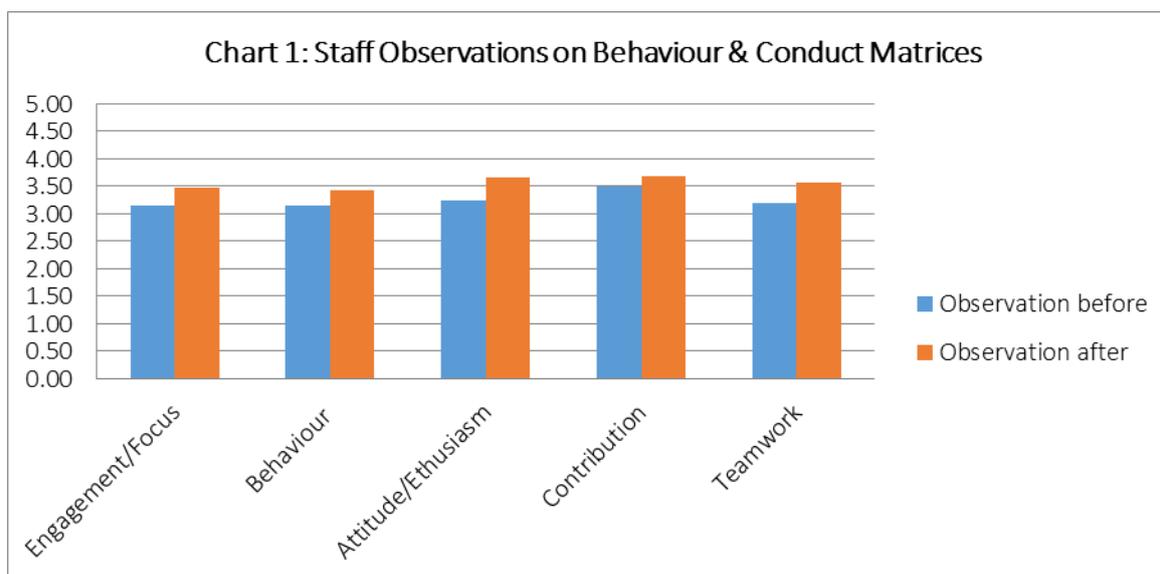
Excerpt from Report:

Across the group, young people's total scores in observations improved by 10%, as can be seen in Table 1. This finding is statistically significant. Based on a classification system developed by the Education Endowment Foundation, this suggests that the programme had a moderate to large positive effect on the young people. It can be considered equivalent to offering the young people six months of additional schooling, allowing them to achieve six months more progress in their personal conduct.

Table 1: Behaviour and Conduct Matrix results

Characteristic observed	No. participants	Average beginning score	Average end score	% improvement	P value	Significance (p<0.05)	Effect Size (Cohen's d)
Engagement /Focus	32	3.16	3.47	10%	0.048	sig.	0.27
Behaviour	32	3.16	3.44	9%	0.071	ns	0.28
Attitude /Enthusiasm	32	3.25	3.66	13%	0.003	sig.	0.48
Contribution	32	3.50	3.69	5%	0.110	ns	0.24
Teamwork	32	3.19	3.56	12%	0.062	ns	0.33
Total	32	16.16	17.81	10%	0.012	sig.	0.39

Young people's scores also improved on each of the five subscales by between 5% and 13%. The largest improvements were seen in attitude and enthusiasm, followed by teamwork. This is shown in Table 1 above and Chart 1 below.



Young people's scores also improved on each of the five subscales by between 5% and 13%. The largest improvements were seen in attitude and enthusiasm, followed by teamwork. This is shown in Table 1 above Chart 1 above.

Engagement/Focus & Behavior - Participants can at a minimum remain focused and engaged for the majority of sessions and can work with others /accept instruction – 100% of participants who sustained participation showed improvement in these areas.

Attitude/Enthusiasm & Contribution - Participants can at a minimum contribute ideas/comment on each other's work - 100% of participants who sustained participation showed improvement in these areas. All participants achieved the expected level in at least one area.

Teamwork - Participants can at a minimum work with others as part of a small group – 100% of participants who sustained participation showed improvement in these areas. It is particularly interesting to note that 100% of the young people assessed on Kingsmead achieved the target level despite being a very young group (5-8 years); this may well be linked to the additional impact of the shared group meal which takes place after the session.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

The tools created for this study are now embedded across our youth theatres. At the end of March 2017, we were able to evidence that 100 % of participants who sustained participation were making progress.

Employability

Our new employability programme “**What’s your story?**” implements our successful youth theatre approach with a different client group. It aims to support those who are furthest from the employment market to progress. The nine-day programme takes participants on a journey towards gaining employment in the creative industries or their chosen field. Using drama techniques to build confidence and communication skills, participants work with experts to make a documentary for broadcast, which explores key issues, develops team working and helps participants sell their potential. Participants are also supported to develop their CV, improve job search skills and develop interview techniques. The pilot project was completed in early April 2016 with all the participants providing very positive feedback about the holistic approach and the impact on their progression. We look forward to gathering evidence of employment outcomes in the coming year.

In February, Becky Warnock joined the team as Training Coordinator. She has increased the hours of Bianca Baker, ex Peer Facilitator and Gbenga Olopade to support increased work generated by our contract with Bauer Academy. This has enabled us to extend our work to people living beyond Hackney and those over the age of 25. The Talent Match programme has now completed its fourth year of delivery and has achieved the following outcomes:

Number of young people engaged: 56

Number of young people progressing into employment or formal education: 12

Number of Young people sustaining employment for 6 months or more: 6

The Talent Match programme works with many young people with complex needs where often equal time may be spent on housing issues and family problems as on direct employment support.

These case studies provide an example of the nature of our work:

“X has been known to Immediate Theatre for 3 years. They had previously engaged with our youth theatre programmes and have been signed onto Talent Match for 18 months. Their journey on Talent Match has not been easy and for a long period X was uncontactable. Through staff perseverance, and X having witnessed a friend being positively supported with job applications, they began to engage more fully. X began attending regular one-to-one meetings, undertook a series of interview and job application workshops and began to make applications and go to interviews. This was the first time they had ever done this. Immediate Theatre was also able to purchase interview clothes for them through Talent Match. During this period of becoming job and interview ready, they applied to become a Peer-Facilitator with Immediate Theatre. They undertook the training, the work placement and the interview, and finally secured the part-time role.

Staff were continually reporting back on how X’s attitude and confidence had changed for the better, being described as a completely different person from the one they had known, and attested that to their engagement with Talent Match.”

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES for the Year Ended 31 March 2017

“T had also taken part in our Youth Theatre programme, they had been in part time work for around 16 months as a warehouse operative and towards the start of the year they were made homeless due to problems in the family home. T has a learning difficulty, and often lies as a coping mechanism which becomes an issue when trying to engage. On being made homeless they were accompanied to a meeting for accommodation where they were given housing options. Unbeknown to the non-Talent Match worker, T gave a false contact number which meant a full-term place was lost. Immediate Theatre and The Big House arranged for them to stay in a hostel for an extended period while working and saving for a deposit. However, lying again became an issue as T created ways to avoid looking for accommodation in the hope of returning home, including purposefully removing money from their account so a passport transaction would fail, making them ineligible to rent - a pattern of behaviour which led to their eviction from the hostel. Throughout these episodes, Immediate Theatre and Big House worked together to re-enforce the importance of honesty, planning, budgeting and staying engaged with services. T would have found it impossible to survive without this support system. Immediate Theatre supported T on a weekly basis to book into hostels, helping plan travel to work and assisting with their budgeting diary. After many weeks of moving hostels, T was offered a long-term room in shared accommodation which they took up with emergency funding secured by Immediate Theatre. Throughout all this T sustained employment. T is amongst our most vulnerable clients and the degree to which T was supported was only possible to due to the long-term nature of our work.”



Participants on What's Your Story? make a plan for filming. (Becky Warnock)

Immediate Theatre recognizes the significant impact of working with young people and dealing with crises and complex needs. After years of discussing the need for specialist supervision for front line staff within the local voluntary sector, we are pleased to have been able to work with Hackney CVS and Hackney Child and Adolescent Mental Health Service to launch a pilot support scheme. Local youth sector staff were able to access a range of mental health training events including sessions led by our Artistic Director, Jo Carter, drawing on her skills and experience of working in this field. Our staff attended a series of group supervision sessions where they could talk about their experience and gain confidential support. Jo has also been invited to join Hackney Council staff to establish a Vulnerable Adolescents Strategy as a representative of the voluntary sector. The success of this programme will lead to a continued offer in the coming year.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES for the Year Ended 31 March 2017

2. To provide inspiring participatory theatre programmes enabling people to reach their potential and prevent exclusion and social isolation

The highlight of our Estate Based Youth Theatre programme was the summer production Birthday Cake. The project brought together 32 young people aged 6 – 24 from across our programmes, including six young people with disabilities and three young people moving on to higher education in the arts. The project took place on Nightingale estate, transforming the small and shabby community hall into a place of magic. The show was then taken to Rich Mix for a final performance celebrating the company's own 20th birthday.

The youth theatre theme for the year was "Our World, One World" which encouraged the young people to talk about their culture at home compared with the culture we share together everyday. The recurring theme in workshops was birthdays and how everyone celebrates differently, which led the group to think about how hard it must be for refugees who are separated from home. The refugee crisis taking place in Greece at the time prompted the team to think about Shakespeare's Twelfth Night and the twins washed ashore in a strange land. The production was directed by Tony Gouveia, supported by playwright Jonny Wright, designer Cat Rolley and, new to the team, movement director Camila Rojas, as well as the regular delivery team of Charmain Humphrey, Jerome Boothe and Gina Theodotou. The coming together of so many diverse young people in a combination of Shakespeare, contemporary issues, music and movement was a very fitting close to Tony's impressive career.



Summer Exposure, *Birthday Cake* performance (Andy Drysdale)

In post-show feedback, 93% of the audience felt that the performance celebrated the community across cultures and generations and 86% of the audience felt the performance was excellent or very good.

"The show was so wonderful and the project was an excellent experience for the children. They really communicated the awfulness of the situation in Greece" Audience member (Anon)

The following case studies provide an insight into the impact on the young people of this inclusive approach.

"A is 21 years old and has been diagnosed with Asperger's Syndrome, meaning they get quite anxious and aren't keen on making eye contact with people or socializing much. At the beginning of the project, A constantly sat in the corner, eating on their own. By the middle of the week, they were on an elevated stage in the community hall playing a beat on the African Drum for their peers to dance to. Then by the end of the week they were in the centre of the room, having lunch with their new girlfriend who they met through the project. The beat that A had come up with during lunchtime was used for the movement section of the final performance."

"B is ten years old, partially deaf, and wears a hearing implant. During the school year they attend a special needs school but for the last three summers they have attended our projects. B's parents say B looks forward to this all year around as B is able to mix with young people the same age who are both disabled and non-disabled. Over the course of the week, B's diction became clearer and vocabulary also improved. A friend of B's, who attends the same school and who also wore a hearing aid, would sign to help B communicate better, but by the end of the week B was asking her not to, as B had become more verbal and more comfortable communicating verbally with peers. B shared ideas for one of the songs and choreography for a movement section that we included in the final performance and it was very clear that B's confidence had grown enormously."

The success of this inclusive approach has led the company to build on this work and plan a project for Summer 2017 in a bigger venue which will be better able to support young people with disabilities.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES **for the Year Ended 31 March 2017**

3. To create performances which engage people in the exploration of social issues

We were very pleased to be invited by Shelter to create a user led piece of theatre as part of their 50th birthday events in December 2016. During the Autumn, Jo Carter and Jonny Wright gathered stories from Shelter users, the emphasis being not on street homelessness but on the hidden homeless. These include people living in inadequate housing and caring for sick relatives, families sleeping on friend's floors or in police cells, and people living in terror of their landlord and eviction.

These very powerful stories were used as a starting point for "Shelter Stories, Live in London". We worked with a company of nine performers, including Shelter service users and staff, Youth Theatre members, a Trustee, volunteer professionals and MA students, in order to create a thought-provoking and moving performance presented at Arcola Theatre and followed by a very powerful discussion.

"The performance today was absolutely wonderful. Powerful, compelling, emotional, and beautifully telling the stories of our service users." - Connie Cullen, London Support Services Manager, Shelter.

The work reached a far wider audience through Shelter's Facebook live video link, achieving: 3,525 video views, 48 peak live viewers, 3,370 unique viewers, 125,309 people reached, 228 reactions and 34 comments.

"Meet the Parents" has continued to be used by local schools to provide sex and relationship education and during the year we have worked with almost 800 young people. The Peer Facilitators reviewed their training materials to include exploration of the impact of social media, sexting and the dangers of sexual exploitation. We are particularly proud that one young man, now in year 12, greeted Charmain Humphrey with enthusiasm reminding her that she had demonstrated how to use a condom in year 8- proof of the long-lasting impact of the work.

"Now You See Me, Now You Don't", our play for young people about road safety and making the transition to secondary schools, toured to Camden and Enfield in February/March 2016, giving 27 performances for 1,369 young people, once again proving popular with both teachers and young people. Following the performance, 92% of young people reported that they felt confident to cross roads safely and 90% said they will behave differently in the future as a result of seeing the show.

Throughout the year our youth theatre groups have continued to present their work to local audiences. Using traditional stories of Hansel and Gretel and Alice in Wonderland, the young people have explored themes which are pertinent to their lives, including homelessness, loss, food poverty, family relationships, body image, puberty, wellbeing and the importance of the imagination.

Plans for Future Periods

In line with our new Development Strategy we have clear targets for the coming year, which include:

- Launching a new website in August 2017
- Developing our youth theatre offer to include specific employability work with the 14-18 age cohort
- Becoming a Registered Centre for AQA awards, enabling us to increase accreditation targets
- Becoming accepted onto the Register of Training Organisations, enabling us to take up new opportunities within adult training
- Establishing new partnerships to extend our work beyond Hackney
- Developing a new play for schools focusing on emotional health and well being
- Launching a new project with older people in partnership with Arcola.

IMMEDIATE THEATRE

REPORT OF THE TRUSTEES
for the Year Ended 31 March 2017

STATEMENT OF TRUSTEES RESPONSIBILITIES

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

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

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Hewitt Warin Ltd, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the board of trustees on Aug 22, 2017..... and signed on its behalf by:

Melissa Butcher
Melissa Butcher (Aug 22, 2017)
.....
M Butcher - Trustee

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF IMMEDIATE THEATRE

We have audited the financial statements of Immediate Theatre for the year ended 31 March 2017 on pages fourteen to twenty one. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 auditors' 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.

Respective responsibilities of trustees and auditors

As explained more fully in the Statement of Trustees Responsibilities set out on page two, the trustees (who are also the directors of the charitable company 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.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Report of the Trustees to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2017 and of its incoming resources and application of resources, including 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.

Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF IMMEDIATE THEATRE

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where 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 take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Jeffrey Warin BSc FCA

Jeffrey Warin BSc FCA (Sep 5, 2017)

Jeffrey Warin BSc FCA (Senior Statutory Auditor)
for and on behalf of Hewitt Warin Ltd
Chartered Accountants and Statutory Auditors
Harlow Enterprise Hub
Edinburgh Way
Harlow
Essex
CM20 2NQ

Date: Sep 5, 2017
Date:

IMMEDIATE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES
for the Year Ended 31 March 2017

	Notes	Unrestricted funds £	Restricted funds £	31.3.17 Total funds £	31.3.16 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		5,387	-	5,387	10,613
Charitable activities					
Projects		25,089	260,023	285,112	224,692
Investment income	2	<u>3</u>	<u>-</u>	<u>3</u>	<u>6</u>
Total		30,479	260,023	290,502	235,311
 EXPENDITURE ON					
Charitable activities					
Projects		<u>18,580</u>	<u>252,971</u>	<u>271,551</u>	<u>225,080</u>
NET INCOME		11,899	7,052	18,951	10,231
 RECONCILIATION OF FUNDS					
Total funds brought forward		<u>5,582</u>	<u>10,913</u>	<u>16,495</u>	<u>6,264</u>
TOTAL FUNDS CARRIED FORWARD		<u><u>17,481</u></u>	<u><u>17,965</u></u>	<u><u>35,446</u></u>	<u><u>16,495</u></u>

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

IMMEDIATE THEATRE

BALANCE SHEET

At 31 March 2017

	Notes	Unrestricted funds £	Restricted funds £	31.3.17 Total funds £	31.3.16 Total funds £
CURRENT ASSETS					
Debtors	9	15,937	-	15,937	6,306
Cash at bank and in hand		<u>9,892</u>	<u>18,438</u>	<u>28,330</u>	<u>18,771</u>
		25,829	18,438	44,267	25,077
CREDITORS					
Amounts falling due within one year	10	<u>(8,348)</u>	<u>(473)</u>	<u>(8,821)</u>	<u>(8,582)</u>
NET CURRENT ASSETS					
		<u>17,481</u>	<u>17,965</u>	<u>35,446</u>	<u>16,495</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>17,481</u>	<u>17,965</u>	<u>35,446</u>	<u>16,495</u>
NET ASSETS					
		<u>17,481</u>	<u>17,965</u>	<u>35,446</u>	<u>16,495</u>
FUNDS					
Unrestricted funds	11			17,481	5,582
Restricted funds				<u>17,965</u>	<u>10,913</u>
TOTAL FUNDS					
				<u>35,446</u>	<u>16,495</u>

Aug 22, 2017

The financial statements were approved by the Board of Trustees on and were signed on its behalf by:



Melissa Butcher (Aug 22, 2017)

.....
M Butcher -Trustee



Paul smith (Aug 22, 2017)

.....
P Smith -Trustee

The notes form part of these financial statements

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS **for the Year Ended 31 March 2017**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements and assessment of going concern

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Charitable Trading Income

Income arising from workshops, seminars and courses are included in the period in which the relevant event takes place.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Equipment had an estimated useful life of two years and has been fully depreciated.

Taxation

No provision has been made for corporation tax or deferred tax as the charity is a registered charity and is therefore exempt,

Debtors

Trade and other debtors are recognised at the settlement amount.

Cash at bank and in hand

Cast at bank and in hand comprises cash and monies held in bank current accounts.

Creditors

Creditors are recognised where the charity has a present obligation resulting from a past event that will result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount.

Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds - these are funds set aside by the trustees which can be used in accordance with the charitable objects at the discretion of the Trustees.

Restricted funds - these are funds that can only be used for particular purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular purposes.

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
for the Year Ended 31 March 2017

1. ACCOUNTING POLICIES - continued

Donated goods

Donated goods and services are included in the Statement of Financial Activities as income and expenditure. Items are valued at best estimate of cost incurred.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially settled at transaction value and subsequently measured at their settlement value.

2. INVESTMENT INCOME

	31.3.17	31.3.16
	£	£
Deposit account interest	<u>3</u>	<u>6</u>

3. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.17	31.3.16
	£	£
Auditors' remuneration	<u>3,768</u>	<u>3,588</u>

4. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2017 nor for the year ended 31 March 2016.

The key management personnel of the charity comprise the trustees, the Artistic Director, Associate Director and General manager. The total employee benefits of the key management of the charity were £75,856 (2016: £67,288)

Trustees' expenses

	31.3.17	31.3.16
	£	£
Trustees' expenses	<u>155</u>	<u>195</u>

Trustee expenses consist of travel to board meetings, which benefited on trustee and refreshments which all trustees benefit from.

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
for the Year Ended 31 March 2017

5. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

		31.3.17	31.3.16
	Activity	£	£
Grants	Projects	285,112	224,692
Grants received, included in the above, are as follows:			
	<u>Project</u>		
Central / Regional Government			
Ecorys UK - European Training Fund	Core Patriarchal Thinking exchange programme	-	2,779
Lottery Money via Hackney CVS	Talent Match	44,782	41,228
Arts Council England	Estate Based Youth Theatre	1,500	13,400
Local Sustainability Fund	Company Development	56,067	-
		102,349	57,407
Local Government			
London Borough of Hackney- Young Hackney	Connecting Young Hackney Contract for Estate Based Youth Theatre and key work	70,925	78,336
London Borough of Hackney - Main Grant	Estate Based Youth Theatre	24,982	28,000
London Borough of Hackney	Dalston Children's Festival	200	-
Hackney CVS	JCP money	6,180	-
London Borough of Hackney - Young Hackney	Youth Opportunity Fund for events	-	5,000
		102,287	111,336
Trusts and Foundations			
Sanctuary Housing Association	Local Projects	5,230	5,000
Children in Need	Estate Based Youth Theatre	13,000	8,000
Mercers	Speech Bubbles	-	5,800
West Hackney Parochial Charity	Activities taking place in West Hackney	-	1,500
Hackney Parochial Trusts	Payment passed to individual in need	-	150
Jack Petchey	Awards scheme	2,250	1,400
Zurich Community Foundation	Estate Based Youth Theatre	15,000	-
Goldsmiths	Estate Based Youth Theatre	3,000	-
Charles S French	Estate Based Youth Theatre	1,000	-
Ironmongers	Speech Bubbles	4,910	-
		44,390	21,850
Income Generation			
Various Hackney Schools	Speech Bubbles	2,133	3,166
Various Hackney Schools	Meet the Parents	3,410	1,575
London Borough of Camden	Now You See me; Now You Don't - schools tour	4,500	4,500
London Borough of Enfield	Now You See me; Now You Don't - schools tour	9,000	9,000
Hackney Speaker's Charity	Estate Base Youth Theatre & Speech Bubbles	6,280	-
HCVS	Sale of computers	-	1,250
Benyon Estates	Donation for 20th Birthday	1,500	-
London Bubble	Consultancy work	1,000	-
Shelter		3,125	-
Graeae Theatre Company	Contribution to Half Term holiday project	1,023	-
Other	Sales workshops	1,675	1,950
Other	Consultancy work	-	5,980
Other	Mill & Co Filming work	-	1,000
Other	Graeae Theatre Company	-	835
Other	NCVO	200	-
Individual Giving	Donations via Givey	1,365	1,239
Individual Giving	New Unity: donations from congergation	875	-
Individual Giving	via Childhood Trust (Big Give)	-	3,604
		36,086	34,099
		285,112	224,692

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
for the Year Ended 31 March 2017

6. STAFF COSTS

	31.3.17	31.3.16
	£	£
Wages and salaries	119,618	133,743
Social security costs	<u>6,631</u>	<u>7,472</u>
	<u>126,249</u>	<u>141,215</u>

The average monthly number of employees during the year was as follows:

31.3.17	31.3.16
<u>5</u>	<u>5</u>

No employees received emoluments in excess of £60,000.

The charity operates a stakeholder pension scheme for its employees, but currently does not contribute to it.

7. 2015/16 COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	9,439	1,174	10,613
Charitable activities			
Projects	6,863	217,829	224,692
Investment income	<u>6</u>	<u>-</u>	<u>6</u>
Total	16,308	219,003	235,311
EXPENDITURE ON			
Charitable activities			
Projects	<u>14,056</u>	<u>211,024</u>	<u>225,080</u>
Total	14,056	211,024	225,080
NET INCOME	2,252	7,979	10,231
Transfers between funds	<u>(906)</u>	<u>906</u>	<u>-</u>
Net movement in funds	1,346	8,885	10,231
RECONCILIATION OF FUNDS			
Total funds brought forward	4,236	2,028	6,264
TOTAL FUNDS CARRIED FORWARD	<u>5,582</u>	<u>10,913</u>	<u>16,495</u>

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
for the Year Ended 31 March 2017

8. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2016 and 31 March 2017	<u>1,740</u>
DEPRECIATION	
At 1 April 2016 and 31 March 2017	<u>1,740</u>
NET BOOK VALUE	
At 31 March 2017	<u><u>-</u></u>
At 31 March 2016	<u><u>-</u></u>

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.17 £	31.3.16 £
Trade debtors	<u>15,937</u>	<u>6,306</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.17 £	31.3.16 £
Trade creditors	4,650	1,607
Social security and other taxes	403	2,362
Accrued expenses	<u>3,768</u>	<u>4,613</u>
	<u>8,821</u>	<u>8,582</u>

11. MOVEMENT IN FUNDS

	At 1.4.16 £	Net movement in funds £	At 31.3.17 £
Unrestricted funds			
General fund	5,582	11,899	17,481
Restricted funds			
Estate Based Youth Theatre	10,200	2,300	12,500
Speech Bubbles	-	4,910	4,910
Talent Match	213	(213)	-
Jack Petchey Foundation	500	528	1,028
London Sustainability Fund	<u>-</u>	<u>(473)</u>	<u>(473)</u>
	10,913	7,052	17,965
TOTAL FUNDS	<u>16,495</u>	<u>18,951</u>	<u>35,446</u>

IMMEDIATE THEATRE

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED for the Year Ended 31 March 2017

11. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	30,479	(18,580)	11,899
Restricted funds			
Estate Based Youth Theatre	141,209	(138,909)	2,300
Speech Bubbles	9,476	(4,566)	4,910
Talent Match	51,022	(51,235)	(213)
Jack Petchey Foundation	2,250	(1,722)	528
London Sustainability Fund	<u>56,066</u>	<u>(56,539)</u>	<u>(473)</u>
	260,023	(252,971)	7,052
TOTAL FUNDS	<u>290,502</u>	<u>(271,551)</u>	<u>18,951</u>

Estate Based Youth Theatres:

After school and holiday drama projects delivered in areas of high deprivation for young people aged 5-19.

Peer Facilitation Programme:

Training and employing NEET young people aged 17-25 as Peer Facilitators to work on Estate Based Youth Theatres.

Speech Bubbles:

Supporting children in KS1 to develop their speaking, listening and attention skills, franchised from London Bubble.

Talent Match:

Providing training and support for young people aged 18 - 25 who are facing barriers to employment.

Jack Petchey Foundation:

Awards for young people chosen by their peers to fund a trip or other special activity.

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2017.

13. MEMBER'S GUARANTEE

The members' liability is limited by guarantee.

The members guarantee that in the event of a winding up of the company each member will contribute such amounts as may be required, not exceeding £1.