



DIRECTORS REPORT

for the year ending 31 March 2024

Clean Break Theatre Company
Annual Report and Financial Statements
31 March 2024

2 Patshull Road
London NW5 2LB

Company Limited by Guarantee
Registration number: 2690758 (England and Wales)
Charity Registration number: 1017560

DIRECTORS REPORT

for the year ending 31 March 2024

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2024.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 37 to 40 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 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), effective from accounting periods commencing 1 January 2015 or later.

CONTENTS

KEY REFERENCE AND ADMINISTRATIVE DETAILS	4
Co-chair introduction	6
Introduction	7
ACTIVITIES AND IMPACT OF THE CHARITY	
Create bold, courageous and outstanding theatre that sparks compassion and action in our audiences	11
Invest in and nurture the voices, experiences, expertise, and aspirations of our Members	13
Be a leading force in the sectors we work in and with	16
Drive forward equality, diversity and inclusion in and beyond our organisation	18
Our workforce	20
Operations and administration	22
Finance and funding	23
Statement of the members of the Board's responsibilities	28
Independent auditor's report to members of Clean Break theatre company	29
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES	34
Balance sheets	35
Consolidated statement of cash flows	36
Principal accounting policies	37
Notes to the financial statements	41
Thanks	54

STRUCTURE, GOVERNANCE, AND KEY REFERENCE AND ADMINISTRATIVE DETAILS

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum liability of members in the event of a winding up is £1. At 31 March 2024 there were 14 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than 14. New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years; and in extraordinary circumstances can have their term extended by a further year. In May 2024, the trustees passed a special resolution to increase the maximum number of trustees to 16.

The Board regularly reviews the diversity of its members and proactively plans for succession; creating a Nominations Committee to lead recruitment. In 2024, the trustees led an open recruitment to find new Co-Chairs to lead the Board and will welcome them at the July 2024 AGM.

MEMBERS OF THE BOARD

Emily Ashton - Chair of the Finance Committee
Josette Bushell-Mingo - appointed July 2024; Co-Chair
Sarah Jane Dent - appointed July 2024; Co-Chair
Joni Emery - appointed July 2024
Alison Frater - Co-Chair; retiring July 2024
Lara Grace Ilori - appointed July 2023
Catriona Guthrie - appointed July 2023
Alison Jefferis - Chair of Development Committee
Rania Jumaily
Rose Mahon
Carien Meijer - appointed July 2023
Winsome Pinnock - sabbatical 2023/24
Alexandra Rowse - Interim Co-Chair; maternity leave from May 2024
Amanda Richardson - reappointed July 2023
Naima Sakande - appointed July 2023
Jess Southgate - appointed July 2023
Nola Sterling
Tanya Tracey - Co-Chair; retired July 2023

COMPANY SECRETARY

Erin Gavaghan

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Executive Team and the Senior Management Team.

EXECUTIVE TEAM

Anna Herrmann (Artistic Director & Joint CEO)
Erin Gavaghan (Executive Director & Joint CEO)

SENIOR MANAGEMENT

Lakesha Arie-Angelo (Associate Artistic Director, from March 2024)
Saffi Jones (Head of Finance & Operations)
Sally Muckley (Head of Development & Communications)
Jacqueline Stewart (Head of Participation & Deputy CEO)

AUDITOR

Goldwins, 75 Maygrove Road, London NW6 2EG

SOLICITORS

Bates Wells Braithwaite, 10 Queen Street Place, London, EC4R 1BE

BANKERS

CAF Bank Ltd
25 Kings Hill Avenue, Kings Hill
West Malling, Kent ME19 4JQ

Co-operative Bank plc
PO Box 101, 1 Balloon Street
Manchester, M60 4EP

CO-CHAIR INTRODUCTION

This is my last 'chair intro' as I come to the end of my term this July. I leave Clean Break reflecting on the past four years with many thanks:

to Members: whose voices are at the heart of Clean Break informing creativity, guiding management, directing governance. For me, the film, HOPE (2023), stories from four women finding ways to hold on to hope, was a great example of how the work comes together. It delivers on Clean Break's commitment to co-creation and inspires debate questioning the relentless damage caused by the criminalisation of women, it presents a better way.

to the Staff: for building a community for creative learning that crafts confidence, inspires resilience, imparts well-being. During my tenure, their flexibility and innovation faced down the pandemic. They switched to digital but also kicked off a letter writing tsunami ensuring that women in prison were seen, heard and valued. They moved quickly to open the building for refuge once rules allowed. And, in the recovery period, they've taken the learning into the Members' programme embedding trauma informed, anti-racism and anti-oppressive practices. Now, motivated by the crisis in funding for the cultural sector and responding to widespread interest in their practice, they're rebuilding earned income. Sharing a unique approach to coaching and personal development they're offering their practice through training to corporate businesses and social enterprises. My thanks especially to Anna, Erin and Jacqueline for their drive and leadership.

to the community, being the staff together with Members, Member artists and freelance creatives: reaching new audiences through provocative, new stories and partnerships. This year alone included a debut at the National Theatre selling 17,000 tickets for Dixon and Daughter (Deborah Bruce) and now seen by many more via National Theatre at Home; touring with Catch (Sonia Jalaly) to non-traditional venues across the country; and A Proposal for Resisting Darkness (Yasmin Joseph) transformed into an audio-drama with National Prison Radio following its creation with women in prison. And as I write this there has been international collaboration bringing empathy with women globally. The Trials and Passions of Unfamous Women made by Member artists with Brazilian artists Janaina Leite and Lara Duarte immerses audience in the madness and misogyny of a justice system that judges women by different standards - unbroken they stand for each other.

to brilliant trustees: current, new and past for bringing wisdom, care and compassion into governance, strategy and financial management. We've strengthened leadership on the Board with a model where co-chairs bring equal weight to anchor the company. My thanks especially to Alex Rowse this year for her guidance and leadership as interim co-chair. Working in this way, has been a joy and privilege, the best response in an organisation that holds listening, sharing and collaborating as the central tenet of its working rhythm. I am thrilled by the appointment of new Co-Chairs Sarah Jane Dent and Josette Bushell-Mingo. They will bring deep love and formidable energy.

to our supporters and funders: whose generosity extends beyond money. We honour their faith in our mission.

Alison Frater,
outgoing Co-Chair

INTRODUCTION



Clean Break is a women's theatre company established by two women prisoners in 1979 at HMP Askham Grange in Yorkshire.

We are the only organisation of our kind in the UK and since our founding we have been producing award winning theatre productions which share the untold stories of women who are criminalised with audiences across the UK. We also work directly with women themselves through theatre, creativity and support, both from our studios in Kentish Town, north London and in prisons and women centres around the country.

PRINCIPAL AIMS AND OBJECTS OF THE CHARITY

Our charitable objects as stated in our governing document are:

- To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women.
- To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

We do not use the term 'offenders' in our communications internally or externally as we recognise that this label is stigmatising and unhelpful. Instead, we speak of 'women with lived experience of the criminal justice system' to emphasise that they are women first and foremost. We refer to women who attend our on-site and online programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with drug/alcohol use and/or mental health needs. Members can be currently attending or have attended in the past and want to maintain an ongoing affiliation with Clean Break. Member artists are those who have progressed into professional creative careers and are employed by us.

PUBLIC BENEFIT

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as:

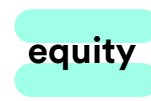
- Clean Break Members, as participants and artists engaged in our work;
- Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community including prison;
- Artists and freelance creatives who contribute to, create and deliver work;
- Members of the public engaging with Clean Break's work on stage, online and in print.

Our Vision: A society where women can realise their full potential, free from criminalisation.

Our Mission: Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.

As a theatre company, we make bold, courageous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

Our Values:



CONTEXT FOR 2023-24

2023 saw us develop our strategic plan for the coming three years and refine our aims. We were able to build on the rich learning captured since the introduction of our new business model in 2018, to best meet our intentions for the period ahead.

Our business model and financial sustainability is contingent on a mixed model of income generation, to ensure we can continue to provide our core services and activities and invest in future work. From 2018 we intended to build earned income and reduce reliance on trusts and foundations; however, this ambition was impacted adversely by the pandemic which saw our hires and training income reduce significantly with the closure of our building.

We have been steadily supported by our funders over the past few years of disruption, and now that we are able to return to our earned income activities, we are working hard to grow these sources of income and embed an enterprising approach to our business model. With the generous support of two funders, we are investing in our resilience and business development with a plan to build capacity to fully realise our ambitions.

The involvement of our Members across the company has been a strategic aim since 2018, and in 2023 in striving to accelerate this shift and hold us accountable we have brought together our plans for Members activity into one strategic aim, signalling the investment and focus in this area.

Create bold, courageous and outstanding theatre that sparks compassion and action in our audiences.

Invest in and nurture the voices, experience, expertise, and aspirations of our Members (women at risk and with criminal justice experience).

Be a leading force in the sectors we work in and with, altering the theatre and criminal justice ecologies.

Drive forward equality, diversity and inclusion in and beyond our organisation.

In a similar way, equality, diversity and inclusion which underpins all our work, is now explicitly articulated in our fourth strategic aim as we know that dedicated attention, accountability and resources are required to really drive change.

This report will highlight key activities and approaches used to deliver our aims in 2023-24 and how this was supported financially.



ACTIVITIES AND IMPACT OF THE CHARITY



CREATE BOLD, COURAGEOUS AND OUTSTANDING THEATRE THAT SPARKS COMPASSION AND ACTION IN OUR AUDIENCES

DIXON AND DAUGHTERS BY DEBORAH BRUCE

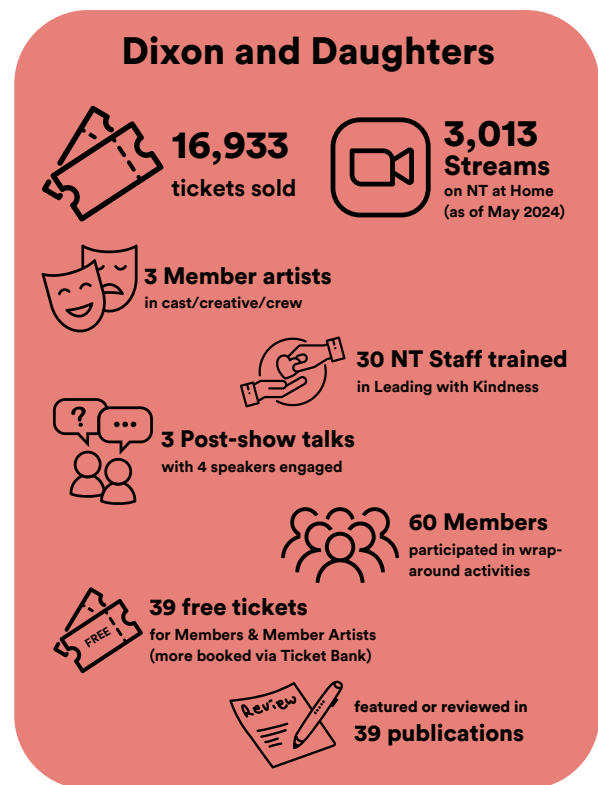
“It was genuinely one of the most powerful plays I have ever seen and I urged everyone I know to see it. I would love it if it was to run again.”

“Thought the acting was fantastic and I changed my views on the characters as the play developed. One of the best plays I have seen.”

Our co-production with the National Theatre on their Dorfman stage in spring of 2023 offered us many additional opportunities to further our aims. Along with championing an all women cast and creative team, to promote further gender representation in the theatre sector, this production also offered incredible partnership learning for both companies.

We extended our audience wellbeing offer which includes a self-care pack, to also have a quiet space, and Mental Health First aiders at all performances (NT staff were trained). Alongside delivering our trauma-informed practice training, Leading with Kindness, staff reported feeling supported and empowered in their roles and used their new skills and tools in approximately 1/3 of performances to support audiences. This was then replicated for the NT production of Grenfell: in the words of survivors.

We reached more audiences than we have before and succeeded in shifting perspectives with our work. The play successfully communicated the complexities around cycles of abuse which led audiences to think about the characters in a nuanced way, complicating the notion of ‘victim’ and the impact on families.



“The different ways that each of the women had been impacted by Dixon and the way that each of their “untold” stories combined to keep them stuck until they were able to see that they were all survivors of his abuse - was great.”

At the same time, it was clear that audiences experienced increased empathy for women in similar circumstances, feeling that the play “humanised” the issues, while inspiring some to consider action.

[More information on Dixon and Daughters](#)

CATCH BY SONIA JALALY

Our successful small scale production continued to tour into this financial year as the initial tour booking was particularly challenging, being affected by both University and rail strikes in early 2023.

In total, the tour reached 15 venues. The project was open to past and present Members as an acting pathway beyond their engagement on the programme, and open to those interested in a future in performing. This extension of the tour was offered as a paid employment opportunity for the cast.

Among the audiences were probation workers, prison staff, academics and university students, theatre professionals and third sector workers.

“It gave me much more insight into how I can work with women on my caseload more effectively.”

In addition to the £19,310 invested in 2023, earning £11,300; the extension of the tour cost £5,068 and earned £3,566.

COMMISSIONS

As a theatre company who commissions artists directly to write our plays, we have a number of artists under commission across each year. Each play requires a different level of engagement and support to develop it before it is ready for the stage. This year we worked with Yasmin Joseph, Gurpreet Kaur Bhatti, Emma Dennis-Edwards and Natasha Marshall on their work.

We also embarked on an exciting collaboration with LIFT (London Festival of International Theatre) to co-commission Brazilian artists Janaina Leite and Lara Duarte together with five of our Member artists to co-create a new work for presentation in June 2024 at Brixton House, London.

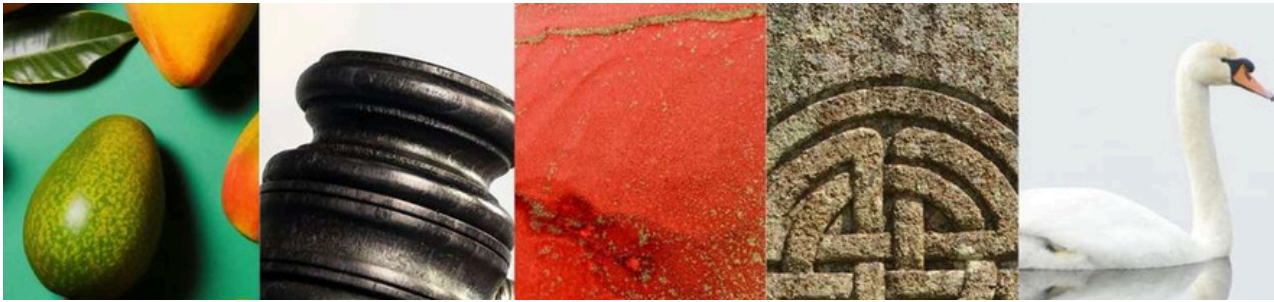
In January 2024, we welcomed babirye bukilwa as our writer on attachment for a year, supported by the Peggy Ramsay Channel 4 bursary in partnership with Soho Theatre. They began their engagement with Clean Break supporting our Writers Circle, working with Lakesha Arie-Angelo in the delivery.



Investment in productions and production pipeline

Income earned including theatre tax credits (2023: £78,974; 2022: £39,047)	£21,393
Direct costs (2023: £258,850; 2022: £234,705)	£122,954
Support costs (2023: £249,411; 2022: £163,524)	£189,523
Total costs (2023: £508,261; 2022: £398,229)	£312,477

INVEST IN AND NURTURE VOICES, EXPERIENCES, EXPERTISE, AND ASPIRATIONS OF OUR MEMBERS



PLAYWRIGHTS PATHWAYS

This year saw the culmination of our programme to develop six Members as writers beyond our usual Writers Circle offering. Led by Creative Associates Titilola Dawudu and Rachel Valentine Smith in partnership with the Royal Court Theatre, the 12-month programme had a sharing of five pieces in July followed by a showcase of performances at the Royal Court in September 2023.

The quality of the work produced was of a high standard and reflected the diverse and unique perspectives of Clean Break Member artists – bringing these voices and stories to a wider audience was a great outcome.

The writing was unique, deep and creative. Each artist has moved forward with their work and sense of artistry...In the questions they asked, in the confidence they exuded and the excitement for their writing they held. - Rachel Valentine Smith

Member writers feedback:

My dramaturg was great leading me to think in different voices. Questioning me. Everyone really supportive. Especially around my illness and disability. Felt whole team where routing for us individually.

The sharing at Clean Break and Royal Court absolutely blew me away. Being a writer. Putting in my time and energy, sweat and tears for my play and to have 10 minutes from my full-length piece shared by actors in the industry and directed by industry directors was an absolute treat. Both sharing's were very different, and it was a great experience to step back as a writer to see what choices they made and how they interpreted the text I had written. Very different pieces from the same scene which was really lovely to see.

Investment in this programme was over 2 years: £3,502 (2023) and £8,918 (2024) plus significant staff delivery time from both Clean Break and Royal Court Theatre.

Playwrights Pathways

-  **530 tickets**
sold across 2 performances
-  **5** first full-length plays written
-  **20 Sessions**
delivered (plus 16 in 22/23)
-  **11 Artists**
employed in sharings
-  **13** Member Volunteer opportunities

MEMBER FACILITATOR TRAINING

We received funding this year to design and deliver a training course which paid Member artists to develop their skills and expertise running workshops, with the aim of them taking on future paid facilitation roles. We approached Royal Central School of Speech and Drama to partner with us and delivered a seven-day programme across November 23– March 24. Nine Members were offered places and successfully completed the training. All Member artists have been offered paid work for the company since on our Members programme.



MEMBERS PROGRAMME AND SUPPORT

Our core on-site Members Programme delivered 119 sessions over the year and provided support to a total of 68 women across four different strands (Health & Wellbeing, Theatre Makers, Writers Circle and Creative Space).

Enhancing this core programme, we also offer additional opportunities to engage with theatre. We delivered five masterclasses engaging with 50 women, including sessions on writing, screen acting and auditions. We are thankful for all the artists who have offered their expertise. On top of providing 39 tickets to Members and Member artists for our own production of *Dixon and Daughters* at the National Theatre, we were able to take 32 Members to see six other performances providing 45 free tickets to theatre productions on stages across London.

Underpinning our creative offer is our holistic support. Across the year we provided regular support and advocacy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence. We continued our partnership with Mary Ward Legal Centre to offer advice on financial wellbeing, benefits support and created opportunities for 1:1 legal advice workshops monthly for Members.

Through our partnership with Holloway United Therapy, Institute for Arts in Therapy and Education and Roehampton University, we have been able to offer 311 hours of direct therapy to women across the year.

We invested £151,157 (2023: £154,870) direct costs and direct staff delivery in our core Members programme, progression activities and support offer this year

PARTICIPATION AND OUTREACH WORK, IN PRISON AND IN THE COMMUNITY

Our work in prisons and women’s centres is a vital part of our wider practice, ensuring that there is a strong interconnection between the theatre we produce for audiences and the creative energy that is born in prisons and outreach settings. This relationship inspires women inside prison walls, artists we work with and our core team – and speaks to the unique position of our work.

We delivered 64 creative sessions in three women’s centres in London, under contracts with Advance Minerva and Women in Prison, engaging with women 192 times (average of three women per session) led by artists. Our contracts for delivering this work come to £30k per year and are fully spent in year on the costs of delivery and administrating the work.



Investment in Members and participation work

Income earned through grants and fees for services **£34,480**
(2023: £38,900)

Direct costs **£175,164**
(2023: £216,537 2022: £204,371)

Support costs **£315,083**
(2023: £209,760 2022: £287,523)

Total costs **£490,247**
(2023: £507,297 2022: £491,894)

Last year’s work with Housing for Women was completed this year, with a full day at our studios delivered alongside a performance of Catch. This activity fulfilled the contract and spent down the £3k carried forward designated funds.

We returned to HMP Downview this year to deliver the second year of our work with Open Book.

BE A LEADING FORCE IN THE SECTORS WE WORK IN AND WITH

KNOWLEDGE HUB: ACCELERATING OUR DIGITAL REACH

As part of Bloomberg Philanthropies' Digital Accelerator programme, we created and launched a new digital platform attached to our website to enable us to engage more with our digital audiences and share the depth of our work more effectively. We have created a site that can serve us to continue exploring digital aspects of our work for the future, and engaged in audience development, web development, content creation and working with our Members to understand their needs.

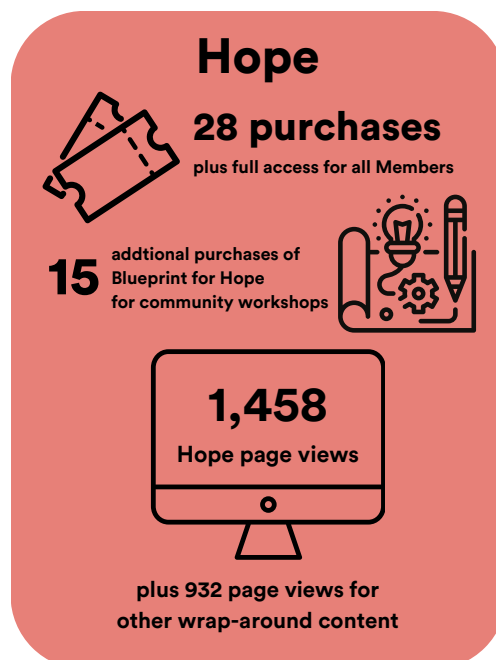
"It's nice because if you miss [something] you can go onto this, and it's kind of joyful"
Member feedback

The project continues until the end of June 2024, and we are planning new digital offerings from autumn 2024 as part of our programme.

Hope

The launch of the Hub gave us an opportunity to release the film project we made last year with Kirsty Housley collaborating with Member artists to explore the radical act of hope. We had a live event at Kiln Theatre in London in October, introduced by our Patron Zawe Ashton, and then released the film as a paid offer online with our Blueprint for Hope resource available for purchase and download alongside it.

We also offered a screening and accompanying workshop available for groups interested, which was taken up by 328 attendees across seven different venues.



Thank you so much for sharing the film with us, you certainly inspired hope in me. The power you demonstrated in coming together as women and resisting the violence of systems. Holding each other especially when we lose hope. Thank you x

I want to express how powerful you and your film is. It is resonating through me and rippling through my thoughts. You gave me hope and a real sense of how I want to share that with other women. Thank you amazing women, hope is our tradition!

A Proposal for Resisting Darkness



263
listens
plus 262 page views for other wrap-around content

A Proposal for Resisting Darkness

The other digital work that we are showcasing on our Hub is the radio play of Yasmin Joseph's play from our Inspiring Future project last year. We partnered with Prison Radio to realise the play as an audio drama, and after broadcasting it via Prison Radio we were able to offer it for free online from November 2023.

RESEARCH AND LEADERSHIP

Our work undertaking research to understand women's experiences of the criminal justice system, and particularly how the arts can contribute to improved outcomes for women, continues to advance sector wide learning, promote best practice and build a strong body of work with our academic partners.

We completed our work on the Women Theatre Justice multi-disciplinary research project, led by Queen Mary University of London and thanks to funding from the Arts and Humanities Research Council (AHRC), in May 2023. Warwick Business School hosted the event at the Shard in London, which showcased speeches from Baroness Helena Kennedy KC, Tanya Tracey and Jacqueline Stewart alongside the academic sharing.

We continued our partnership with Goldsmiths University, completing the research project A Story of Her Own in summer 2023, and then successfully secured funding for a second phase exploring the importance of narrative care in working with those with lived experience. The second project completed with the delivery of two workshops for invited women from academia, criminal justice sector and women with lived experience. Two Member artists continued to deliver Transformative Justice, a Nuffield supported project in Stoke on Trent, offering eight sessions. The project continues through to June 2024.

We have experienced a consistent demand to learn more about our practice and have regularly offered training and talks to support this ask. Our business model has developed its enterprising approach to this, extending how we share our leadership and generate income from the activities.

We developed our Leading with Kindness offer, exploring our approach to trauma-informed practice, for public sale as well as to partners to extend the reach.

We are committed to growing this area of our earned income generation to strengthen our sustainability. We generated £17,323 (2023: £11,618) across our offer of speaking engagements, training courses and workshops.

This year saw us attract support from funders to invest in this area of our work, employing a new staff member specifically to help us catalyse the income generating aspect of this work which has increased costs but is expected to show a return on investment in the next financial year.



Investment in Leadership and Research

Income earned **£35,163**
(2023: £35,514; 2022: £32,078)

Direct costs **£71,300**
(2023: £30,678 2022: £100,372)

Support costs **£114,155**
(2023: £39,204 2022: £58,335)

Total costs **£185,455**
(2023: £69,882; 2022: £158,707)

DRIVE FORWARD EQUALITY, DIVERSITY AND INCLUSION IN AND BEYOND OUR ORGANISATION

Equality, diversity, and inclusion are deeply embedded in our mission, values and all activities. Alongside integrating these in all of our work, we are conscious of the need to take specific, tangible action to drive progress. This is monitored by working groups, with membership drawn from across our community to ensure that there is accountability and diversity of voice. In turn, reporting is to the community including the staff and trustees to maintain transparency.

ANTI-RACISM

We continue to invest in and progress our anti-racism practice, led by the action plan we agreed in April 2022. Our team is held to account by a working group that includes Members, staff and Trustees; and our CEOs report quarterly on our progress to our whole community. We have accomplished much in our plans this year including:

- agreeing a guide to preferred language to describe identities of those from the global majority and commissioning a visual poster for display;
- creating an induction video to welcome new staff to our journey and launched a new appraisal framework;
- our first anti-racism takeover day in June 2023 with our community;
- completing a pay review to audit for pay inequities relating to ethnicity;
- undertaken a needs assessment of our support staff;
- engaged a facilitator to hold a regular healing space for our global majority staff.

Financial investment in our action plan included completing the pay review, engaging a facilitator to hold the healing space, and supporting the take-over day.

CLEAN BREAK
OUR GUIDE TO ANTI-RACIST LANGUAGE

We invite those who want to be an effective ally and want to avoid causing further harm through the use of casual and inaccurate language to use this guide.

WORDS WE'RE USING

- BLACK**
Those of African and Caribbean heritage
- GLOBAL MAJORITY**
A collective term that speaks to and encourages those so-called to think of themselves as belonging to a global majority (as in 80% of the world)
- LIVED EXPERIENCE OF/ PEOPLE WHO EXPERIENCE RACISM**
Articulate who you are referring to. (Sometimes this may mean, for example, Western Asian, Irish or Jewish people and others whose oppression is not captured by current terminology)
- MIXED HERITAGE**
Having two or more different racial or cultural backgrounds
- PEOPLE WHO ARE**
SOUTH ASIAN, SOUTHEAST ASIAN, EAST ASIAN
Use these instead of just 'Asian'. We don't want to erase millions of people by not reflecting the rich diversity of culture and ethnicity

WORDS WE'RE NOT USING

- BME
- ETHNIC
- BAME
- MINORITY
- PEOPLE OF COLOUR

REMEMBER!
Words are fluid and open to change as the landscape of language evolves. Let's say what we mean! Be specific about who you are referring to and don't make assumptions about people's identities and heritages.

SCAN FOR FULL GUIDE

MEMBERS ADVISORY GROUP

Keeping women's voices at the heart and ensuring that our Members' voices are amplified and central to company life is vital to our sustainability. Our ambition to have Members represented in decision making structures continues to strengthen and is most visible through our Member Advisory Group (MAG) who meet monthly to consider aspects of the company.

In September, they created a presentation for our Strategy Day to showcase how they work together and the work they engage in. It was creative and insightful.

TRANS INCLUSION

Clean Break is a company for all women, for avoidance of doubt this includes cis, intersex, and trans women. We employ the Equality Act exemption clause to legally maintain a women-only service. Our commitment to anti-discriminatory and anti-oppressive practice (including operating as a trans-inclusive space) exists beyond our legal requirements.

Our Trans inclusion working group has been strongly led by our staff team, with good allyship and support from trustees. Our policy is now signed off and operational, and top up training has been delivered by members of our working group for the whole staff team. Actions progressed in 23/24 include:

- drafting an executive summary of our policy accessible on our website;
- celebrating Pride month as a community;
- inviting the sharing of pronouns across company activity;
- challenging transphobia through our anti-bullying and safer spaces frameworks;
- providing inclusion training and awareness raising spaces;
- encouraging a commitment by staff to see productions by trans artists as part of their work and introducing Members to trans artists as part of our theatre visits (in progress).

ANTI-ABLEISM

As of April 2024, we convened an Anti-ableism working group and will report more specifically on actions and progress made in our 24/25 annual report. Our first steps have been to conduct a new access audit of our building, which we were able to undertake with the generous support of City Bridge Foundation.

OUR WORKFORCE



As of 31 March 2024, we employed 28 staff with no vacancies (2023: 27 with 1 vacancy). The full-time equivalent staff count was 21 with 36% of the team working part-time hours (2023: 20 FTE; 52% part time).

We engaged 65 freelancers (2023: 82) across the year in addition to our staff team to realise our work. This included playwrights on commission, actors and artists who created work and facilitated sessions in our programmes; it also includes the individuals who lent their expertise to our talks and events (both internally and externally facing).

Our volunteers are a vital part of how we deliver our ambitions. We were supported by 49 volunteers working 1,340 hours across the year (2023: 46 volunteers; 1,265 hours). Our volunteers supported a range of projects including the delivery of our Members programme; delivered Art/Drama Therapy to Members; cooked meals for Members, cared for our courtyard garden and supported our administration. Our volunteers are led and supported by our experienced Volunteer Manager. We also found opportunities for our Members to volunteer outside of Clean Break, with 14 Members offering 227 hours to Donmar Warehouse and National Theatre as front of house placements.

Clean Break is accredited with the Living Wage Foundation and committed to fair pay as an ITC Ethical Manager as well. Pay and Reward Review Policy sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board annually and if approved is awarded to all staff who have completed their probationary period. A cost-of-living increase of 2% was awarded to all staff equitably in 2023/24.

This chart illustrates our diversity as of 31 March 2024 and includes some benchmarking from Arts Council England (21/22), the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust 2021) and UK ethnicity data from the 2021 census. We capture our workforce data annually through an anonymous survey.

	Clean Break 2023/24				Industry Statistics for Benchmarking			
Workforce Statistics	Freelancers	Staff	Trustees	Volunteers	ACE (21/22)	Women in the prison system	England & Wales (census 2021)	London (census 2021)
Sample size	32/65	28/28	14/14	49/49				
Response rate	49%	100%	100%	100%				
% of those who responded								
Ethnicity								
Asian	6%	4%	0%	12%	16%	3%	9%	20%
Black	28%	18%	21%	12%		7%	4%	14%
Mixed or multiple ethnic backgrounds	13%	7%	21%	8%		5%	3%	6%
White British or Irish	31%	39%	29%	43%	51%	83%	74%	54%
White Other	16%	18%	14%	22%	7%		6%	6%
Other ethnic group	3%	0%	0%	2%		1%	2%	6%
Prefer not to say / not known	3%	14%	14%	0%	26%	0%		
Disability and neurodivergence								
Disabled or having long-term disability including mental health issues	41%	25%	29%	22%	9%	Not available	18%	13%
Identify as neurodivergent	34%	18%	7%	27%	Not available	Not available	Not available	Not available
Personal experience of the criminal justice system								
Have experience of the CJS	47%	11%	29%	12%	Not available	100%	Not available	Not available
Socio-economic status (highest earner occupation at 14yrs)								
higher socio-economic background	38%	54%	57%	57%	43%	Not available	Not available	Not available
middle socio-economic background	28%	14%	7%	14%	14%			
lower socio-economic background	28%	18%	21%	16%	13%			

OPERATIONS AND ADMINISTRATION

With our values centred, we aim to run our organisation with equity and fairness, placing women’s voices and sustainability at the heart. Our general support costs (overheads and admin) reflect the financial impact of this aim.

We achieve this aim by ensuring that our governance framework is strong; our Members are represented; our staff team is thriving; our business model is fit for purpose; and our operational systems and processes are robust. Costs reflecting the financial impact of this aim are naturally embedded within and allocated across all of our activities, but mostly reflected in our support costs. This year’s support costs, including support staff, totaled £629,147 making up 53% of our expenditure (2023: £637,282, 51%; 2022: £518,491, 42%).

The economic landscape remains a challenge, and while we continued to rely on fundraising for our income, we are beginning to see growth in our earned income generation to balance this.



Operations and administration

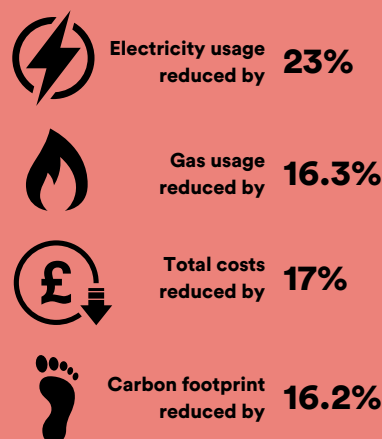
Other earned income	£33,394
(2023: 24,707; 2022: £34,104)	
Support staff	£369,483
(2023: £347,761 2022: £290,751)	
Other support costs	£259,664
(2023: £289,521; 2022: £227,740)	
Total support costs	£629,147
(2023: £637,282; 2022: £518,491)	

However, as we were not able to reach our projected income targets for the year, we have had to utilise reserves to balance the year end.

We began to gain momentum with earned income generation through our building this year. Over the year we generated £30,758 in hires income (2023: £24,249; 2022: £8,312); this is still lagging far behind the pre-pandemic income (2019: £128,522).

This year was the second of a three-year capital refurbishment project. This year we invested in mechanical, engineering and plumbing systems to improve the infrastructure and environmental sustainability of our building. Alongside this, we participated in the Mayor’s Business Climate Challenge, an energy efficiency programme that has supported businesses to reduce their energy consumption and accelerate building decarbonisation efforts in London. We benefited from an energy audit to inform our project as well as learning more about our energy use over the year. Our charity was highlighted by the Challenge with a film case study: [Mayor’s Climate Business Challenge - Clean Break spotlight](#)

Mayor’s Business Climate Challenge



FINANCE AND FUNDING

OVERVIEW

Total income for the year was £1,233,160; an improvement of 28% on last year (2023: £967,203; 2022: £1,064,744). Fundraised income from Donations and Legacies made up 90% of income (2023:82%; 2022: 86%; 2021: 96%) as our ambitions for generating earned income were less successful than anticipated.

- An error in our budget resulted in starting the year with an increased in-year £70k planned deficit (planned in-year deficit had been £44k); noting that our in-year bottom line doesn't account for designated or restricted funds carried forward.
- At the year end, we are pleased to have achieved an in-year surplus of £53,452 through prudent savings and balancing the shortfall on income generation with additional fundraising success.
- Income from charitable activities was less this year at £91,036 (2023: £153,388; 2022: £114,625) as our primary production was financially held by our partner National Theatre. There was less expenditure but also a reduction to income as we did not realise box office or theatre tax relief for productions.
- Opening restricted funds were £153,016 (2023: £127,554; 2022: £211,599) for projects and activities that were tracked rigorously. At the year-end we will carry forward £205,853 in restricted funds for next year. Much of this relates to multi-year projects or funding agreements that run to different dates than our financial year.
- Opening unrestricted/designated reserves in the general fund were £146,628 (2023: £319,711); impacted by the error, we planned to end the year with £89,331 and the result of savings and careful management ensured £85,039 unrestricted/designated funds at year end.

Total expenditure for the year was £1,180,997 (2023: £1,243,068; 2022: £1,244,736).

- We invested less in our productions and pipeline this year, in part relating to the main production being held by partners financially.
- We increased our Research & Leadership investment, more than doubling direct costs, and increasing support costs through the addition of a new post and additional staff time.
- Costs of raising funds remained steady at £154,029 (2023: £157,152). Vacancies were covered with consultant support.

While we had budgeted for an in-year deficit, we agreed with the Board that this year needed to offer a shift in our financial trajectory. We achieved this in ending the year with an in-year surplus, however it was very challenging to arrive at this point. In wider context, we find that we are not alone in needing to utilise reserves for operational reasons this year with other charities reflecting similar positions to us.

Trustees have designated £3,040 from unrestricted funds towards the year ahead to realise the final elements of the Keystone Resilience funding (2023: designated £3k to project with Housing for Women which was fully spent in year).

INCOME

Income from donations and legacies

Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with by the trustees and Leadership Team.

Income from donations and legacies totalled £1,108,730 (2023: £789,108), exceeding target and enabling additional activities and capital work to be undertaken. Having a full team in place by mid-year supported us to ensuring that 71% of next year's target had been achieved before the start of the financial year 2024/25 (2023: 65%).

Some significant successes in the year included:

- Completing the fundraising toward our capital project to make our studios more accessible and environmentally sustainable.
- Exceeding our target for our Big Give Christmas Challenge campaign, raising £42,064 (2023: £33,923).
- Securing investment in our resilience and business development through CAF Keystone Fund and multi-year support from Fidelity UK Foundation.
- Being awarded a Merit grant as part of Impact 100 London, a collective philanthropy group funding charities who support women and girls.

We are incredibly grateful to the regular funders who continued to support our work and those new supporters who are helping to secure our future.

Income from charitable and other activities

Earned income is usually generated from ticket sales and other production income, fees for delivering work and training, and through hiring our space in our building.

As noted, production income was low as planned and comparison to previous years also shows the impact of no theatre tax relief. Income from service level agreements remained steady and earned income from our enterprising activities (training and talks etc) balanced at a similar level to last year.

Our charitable activities earned £91,036 (2023: £153,388; 2022: £114,625) showing a dip in the previous positive trend of rebuilding.

EXPENDITURE

Direct Expenditure on raising funds

Expenditure on raising funds was £154,029 (2023: 134,040; 2022: £147,245). Cost include £3,250 spent on freelance fundraising consultant to support us during a vacancy period.

Direct Expenditure on charitable activities

Direct costs of delivering against our charitable activities totalled £369,418 (2023: £506,065; 2022: £539,448) this year.

Direct spend on theatre productions and related engagement activity decreased as noted earlier, to £76,513 (2023: £209,507).

Direct costs of research projects and leadership activities (training and talks) increased compared with the previous year to £71,300 (2023: £30,678; 2022: £100,372, 2021: £57,878, 2020: £61,437); this was in relation to specific investment in our training delivery including a project to train Members as facilitators.

Direct costs of delivering our Members programme and related support services returned to its usual level of investment this year at £175,164 (2023: £216,537; 2022: £171,233).

Direct costs of delivering projects for women's centres and prisons decreased this year to £24,007 (2023: £61,667; 2022: £33,138).

Staff costs

Total staff costs (Note 10), including core support from freelance consultants, were £834,895 (2023: £799,543; 2022: £744,534), and full-time equivalent headcount of 22 (2023: 18.6).

Interim freelance staff support was brought in for a cost of £9,335 (2023: £7,130) in the year to support on finance and fundraising efforts.

Staff were awarded a cost-of-living inflationary rise in salaries of 2% in the spring.

Support costs

Support costs overall were similar this year at £629,147 (2023: £637,282). Depreciation increased in relation to the investment in capital improvements to our building. The other support costs relate to our work on inclusion including our Member Advisory Group and investment in business development.

RESERVES

Clean Break's Trustees review and revise the charity's reserves policy annually considering the charity's financial position, planned activities and the financial risks ahead. The policy as included has been updated to reflect current needs and is monitored quarterly by trustees.

The Board set the reserves target for the charity to be a minimum of £250,000 in free reserves, being equivalent to 3 months operating costs.

These reserves funds may be utilised to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income; provided there is a clear replenishment within the period. A secured overdraft is in place to support cashflow of this nature.

Restricted reserves are carefully managed to ensure that they are used for intended purposes only, and this is reported in the monthly management accounts. Trustees may designate unrestricted funds at the year-end towards projects that are multi-year.

Should reserves need to be utilised, this decision will be taken by the trustees; pending all other options being exhausted. Following any use of reserves, a plan to rebuild them will be implemented without delay.

As at 31 March 2024, Clean Break has free unrestricted cash reserves (general funds) of £81,999 which is below our target level (2023: £143,628).

The trustees have set a target of £125k for reserves to be rebuilt to as a minimum by 31 March 2027 (within three years).

RISK MANAGEMENT

Risk management remains a key consideration as all charities are navigating an uncertain world. Risk management is a standing agenda item for all trustee meetings.

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact. A risk management approach is agreed for each listed risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

GOING CONCERN

The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

Trustees have discussed the impact on the charity and the sectors it operates in relation to the on-going global conflicts, potential change of government with a general election on the horizon and lingering economic hardships, in the context of the charity's resources, policies, processes and plans for the twelve months ahead.

In making their assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly through the risk register.

Trustees have highlighted the rebuilding of reserves and increasing the diversification and growth of income as priorities needed to maintain the charity as a going concern in the future. 71% of the fundraising target for the financial year ahead has been achieved at April 2024, compared with 43% last year (April 2023).

Despite a challenging landscape, Clean Break has demonstrated its' ability to manage the financial risk through careful planning, regular reforecasting and continuous risk assessment; the past two years have required operations to be supported by use of reserves and an overdraft facility is in place, if necessary for cashflow. Budgets for the next 3 years are balanced and intend to rebuild this use of reserves.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2024, should be prepared on a going concern basis.

STATEMENT OF THE MEMBERS OF THE BOARD'S RESPONSIBILITIES

The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the members of the Board 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 its incoming resources and application of resources, including its income and expenditure of the charitable company, for that period.

In preparing these financial statements the members of the Board are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to 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 disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The members of the Board are 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 Board members confirms that:

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

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

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

Approved by members of the Board and signed on their behalf by:

A handwritten signature in cursive script, appearing to read "Alison Frater".

Alison Frater
Co-Chair of the Board
23 July 2024

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CLEAN BREAK THEATRE COMPANY

OPINION

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2024 which comprise the consolidated Statement of Financial Activities, the group and charitable parent company's Balance Sheets, group's statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. 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).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and charitable parent company's affairs as at 31 March 2024 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 group 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's and the charitable parent company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report 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.

Opinion on other matter 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 (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the directors' report) have 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 group and the charitable parent company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

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.

Responsibilities of the trustees

As explained more fully in the Trustees' Responsibilities Statement, 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 and for such internal control as they 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 group's and the charitable parent 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 group or the charitable parent company or to cease operations, or have no realistic alternative but to do so.

Our 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charitable parent company's policies and procedures relating to:
 - Detecting, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting of the risks of fraud and responding whether they have knowledge of any actual or suspected fraud;
 - The internal controls in place to mitigate risks related to fraud or non-compliance with laws and regulations.
- We obtained an understanding of the legal and regulatory framework that the group and the charitable parent company operate in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charitable parent company from our professional and sector experience.
- We performed analytical procedures to detect any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [\[www.frc.org.uk/auditorsresponsibilities\]](http://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 charity'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 charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Anthony Epton

05/08/2024

Anthony Epton
(Senior Statutory Auditor)

for and on behalf of

Goldwins Limited
Statutory Auditor
Chartered Accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES: YEAR TO 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	Unrestricted funds £	Restricted funds £	2023 Total funds £
Income and expenditure							
Income from:							
Donations and legacies	1	542,638	566,092	1,108,730	416,119	372,989	789,108
Charitable activities	2	91,036	—	91,036	153,388	—	153,388
Other	3	33,394	—	33,394	24,707	—	24,707
Total income		667,068	566,092	1,233,160	594,214	372,989	967,203
Expenditure on:							
Raising funds	5	154,029	—	154,029	134,040	—	134,040
Charitable activities	6	591,375	396,804	988,179	771,177	314,263	1,085,440
Other	7	38,789	—	38,789	23,588	—	23,588
Total expenditure		784,193	396,804	1,180,997	928,805	314,263	1,243,068
Net (expenditure) income before transfers		(117,125)	169,288	52,163	(334,591)	58,726	(275,865)
Gross transfers between funds	16, 17	116,451	(116,451)	—	33,264	(33,264)	—
Net movement in funds and net (expenditure) income	9	(674)	52,837	52,163	(301,327)	25,462	(275,865)
Reconciliation of funds:							
Fund balances brought forward at 1 April 2023		815,361	153,016	968,377	1,116,688	127,554	1,244,242
Fund balances carried forward at 31 March 2024		814,687	205,853	1,020,540	815,361	153,016	968,377

There were no other recognized gains or losses other than those stated above.

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

BALANCE SHEETS

	Notes	Group		Charity	
		2024 £	2023 £	2024 £	2023 £
Fixed assets					
Tangible assets	13	729,648	668,733	729,648	668,733
Investments	14	—	—	1	1
		729,648	668,733	729,649	668,734
Current assets					
Debtors	15	61,871	86,311	61,879	86,377
Cash at bank and in hand		324,953	304,436	324,944	304,369
		386,824	390,747	386,823	390,746
Creditors: amounts falling due within one year	16	(95,932)	(91,103)	(95,932)	(91,103)
Net current assets		290,892	299,644	290,891	299,643
Total net assets		1,020,540	968,377	1,020,540	968,377
Represented by:					
The funds of the charity					
Restricted funds	17				
. Restricted income funds		205,853	153,016	205,853	153,016
Unrestricted funds	18				
. General fund		81,999	143,628	81,999	143,628
. Housing for Women fund		—	3,000	—	3,000
. Keystone Resilience fund		3,040	—	3,040	—
. Building fund		553,673	576,215	553,673	576,215
. Tangible fixed assets fund		175,975	92,518	175,975	92,518
		1,020,540	968,377	1,020,540	968,377

Approved by the members of the Board and signed on their behalf by:



Member of the Board Approved on:

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

CONSOLIDATED STATEMENT OF CASH FLOWS

	Notes	2024 £	2023 £
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	A	139,682	(192,781)
Cash flows from investing activities:			
Purchase of tangible fixed assets		(119,165)	(34,013)
Net cash used in investing activities		20,517	(34,013)
Change in cash and cash equivalents in the year		20,517	(226,794)
Cash and cash equivalents at 1 April 2023	B	304,436	531,230
Cash and cash equivalents at 31 March 2024	B	324,953	304,436

Notes to the statement of cash flows for the year to 31 March 2024

A Reconciliation of net movement in funds to net cash provided by operating activities

	2024 £	2023 £
Net movement in funds (as per the statement of financial activities)	52,163	(275,865)
Adjustments for:		
Depreciation charge	58,250	48,257
Decrease in debtors	24,440	48,675
Increase/(decrease) in creditors	4,829	(13,848)
Net cash (used in) provided by operating activities	139,682	(192,781)

B Analysis of cash and cash equivalents

	2024 £	2023 £
Analysed as follows:		
Cash at bank and in hand	324,953	304,436
Total cash and cash equivalents	324,953	304,436

Clean Break Theatre Company does not have any borrowings or lease obligations. Net debt consists therefore of the cash at bank and in hand.

PRINCIPAL ACCOUNTING POLICIES

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 accounting

These financial statements have been prepared for the year to 31 March 2024.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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 UK 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 Companies Act 2006.

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.

Basis of consolidation

The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2024, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006.

Assessment of going concern

The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed the company's operations in 2024-25 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst some uncertainty remains in the financial landscape, this does not constitute a material uncertainty related to going concern.

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has on-going support from its bankers and funders. At the time of finalising this report, the charity has secured 72% of its voluntary income target for the next 12 months.

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2024, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies 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.

Legacies are included in the statement of financial activities when the charity is entitled to the legacy, the executors have established that there are sufficient surplus assets in the estate to pay the legacy, and any conditions attached to the legacy are within the control of the charity. Entitlement is taken as the earlier of the date on which either: the charity is aware that probate has or will be granted, the estate has been finalised and notification has been made by the executor to the charity that a distribution will be made, or when a distribution is received from the estate.

Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, but the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title of the asset having been transferred to the charity.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- The costs of charitable activities include expenditure on the charity's primary charitable purposes as described in the report of the Board.

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, 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 of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors

Debtors are recognised at the 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.

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.

Tangible fixed assets

All assets costing more than £500 and with an expected useful life exceeding one year are capitalised. Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

a. Freehold land and buildings

Freehold buildings are included in the financial statements at cost and are depreciated at a rate of 2% per annum on a straight-line basis in order to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment

Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

c. Equipment, fixtures and fittings

Equipment, fixtures and fittings are capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the trustees, out of general funds, for specific purposes.

Critical accounting estimates and areas of judgement

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

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

- estimating the useful economic life of tangible fixed assets for the purpose of calculating depreciation;
- the estimation of the value of assets disposed of in year;
- the estimate of the holiday pay accrual;
- the provision for bad and doubtful debts; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

NOTES TO THE FINANCIAL STATEMENTS

1. Income from donations

	Unrestricted funds £	Restricted funds £	2024 Total funds £
General			
. General donations	36,532	325	36,857
. The Big Give campaign donations	42,064	—	42,064
	<u>78,596</u>	<u>325</u>	<u>78,921</u>
Statutory Grants			
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Capital grant	—	112,843	112,843
. The National Lottery Community Fund	—	141,135	141,135
	<u>220,173</u>	<u>253,978</u>	<u>474,151</u>
Trusts & Foundations			
. The 29th May 1961 Charitable Trust		5,000	5,000
. The AB Charitable Trust	16,500	—	16,500
. Austin & Hope Pilkington Trust	—	5,000	5,000
. Backstage Trust	30,000	29,626	59,626
. Bruce Wake Charitable Trust	—	2,500	2,500
. CAF Keystone Fund	49,727	—	49,727
. The City Bridge Trust	—	50,000	50,000
. Colin David & Family Charitable Trust	2,500	—	2,500
. Crucible Foundation	—	60,000	60,000
. D'Oyly Carte Charitable Trust	—	4,000	4,000
. Drapers' Charitable Fund	—	10,000	10,000
. Fidelity UK Foundation	—	63,913	63,913
. Impact 100 Merit Award/Prism the Gift	35,000	—	35,000
Fund . Inner London Magistrates	12,500	—	12,500
. John Ellerman Foundation	30,000	—	30,000
. McGrath Charitable Foundation - Capital	—	2,750	2,750
. Mary Kinross Charitable Trust	30,000	—	30,000
. Swire Charitable Trust	20,000	—	20,000
. Stavros Niarchos	—	20,000	20,000
. The Tallow Chandlers' Company	—	4,000	4,000
. Victoria Wood Foundation	—	5,000	5,000
	<u>226,227</u>	<u>251,789</u>	<u>478,016</u>
Corporate Funding			
. Bloomberg		25,000	25,000
. Columbia Threadneedle Foundation	—	35,000	35,000
. GMS Estates Ltd	—	—	—
. TMT Finance	17,142	—	17,142
	500	—	500
	<u>17,642</u>	<u>60,000</u>	<u>77,642</u>
2024 Total donations & legacies	<u>542,638</u>	<u>566,092</u>	<u>1,108,730</u>

1. Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2023 Total funds £
General			
. General donations	31,285	1,025	32,310
. The Big Give campaign donations	36,519	—	36,519
	<u>67,804</u>	<u>1,025</u>	<u>68,829</u>
Statutory Grants			
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Capital grant	—	39,145	39,145
. The National Lottery Community Fund	—	56,063	56,063
. Stavros Niarchos	—	20,000	20,000
	<u>220,173</u>	<u>115,208</u>	<u>335,381</u>
Trusts & Foundations			
. 1772 Charity	2,000	—	2,000
. The AB Charitable Trust	15,000	—	15,000
. Backstage Trust	30,000	—	30,000
. The City Bridge Trust	—	25,000	25,000
. D'Oyly Carte Charitable Trust	—	5,000	5,000
. Drapers' Charitable Fund	—	10,000	10,000
. Fenton Arts Trust	—	5,000	5,000
. The Foyle Foundation	—	30,000	30,000
. Harold Hyam Wingate	—	5,000	5,000
. Inner London Magistrates	7,500	—	7,500
. Weston Jerwood Creative Bursary	—	1,256	1,256
. Maria Bjornson	—	10,000	10,000
. Mary Kinross Charitable Trust	20,000	—	20,000
. Royal Victoria Hall	—	1,500	1,500
. Swire Charitable Trust	20,000	—	20,000
. The Tallow Chandlers' Company	—	4,000	4,000
. Two Magpies Fund	15,000	—	15,000
	<u>109,500</u>	<u>96,756</u>	<u>206,256</u>
Corporate Funding			
. Bloomberg	—	125,000	125,000
. Charity Governance Awards	1,000	—	1,000
. Columbia Threadneedle Foundation	—	35,000	35,000
. GMS Estates Ltd	17,142	—	17,142
. Institute for Voluntary Action Research	500	—	500
	<u>18,642</u>	<u>160,000</u>	<u>178,642</u>
2023 Total donations & legacies	<u>416,119</u>	<u>372,989</u>	<u>789,108</u>

2. Income from charitable activities

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	16,081	—	16,081
. Production pipeline: commissions and R&D	4,339	—	4,339
	<u>20,420</u>	<u>—</u>	<u>20,420</u>
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	35,163	—	35,163
	<u>35,163</u>	<u>—</u>	<u>35,163</u>
Members programme and other services			
. Prison projects & other outreach	4,480	—	4,480
	<u>4,480</u>	<u>—</u>	<u>4,480</u>
	<u>60,063</u>	<u>—</u>	<u>60,063</u>
Service level agreements from:			
Members programme and other services			
. Women's Centres service delivery	30,000	—	30,000
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	973	—	973
2023 Total income from charitable activities	<u>91,036</u>	<u>—</u>	<u>91,036</u>

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	47,062	—	47,062
. Production pipeline: commissions and R&D	8,380	—	8,380
	<u>55,442</u>	<u>—</u>	<u>55,442</u>
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	35,514	—	35,514
	<u>35,514</u>	<u>—</u>	<u>35,514</u>
Members programme and other services			
. Members groups, support services and related engagement activity	—	—	—
	<u>2,050</u>	<u>—</u>	<u>2,050</u>
	<u>93,006</u>	<u>—</u>	<u>93,006</u>
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	1,200	—	1,200
. Women's Centres service delivery	35,650	—	35,650
	<u>36,850</u>	<u>—</u>	<u>36,850</u>
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	23,532	—	23,532
2022 Total income from charitable activities	<u>153,388</u>	<u>—</u>	<u>153,388</u>

3. Other income

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Room hire	30,758	—	30,758
Sundry income	2,636	—	2,636
2023 Total funds	33,394	—	33,394

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Room hire	24,249	—	24,249
Sundry income	458	—	458
2022 Total funds	24,707	—	24,707

4. Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2024 were:

	2024 £	2023 £
Current assets	9	23,599
Creditors: amounts falling due within one year	(8)	(23,598)
Total net assets	1	1
Aggregate share capital and reserves	1	1

A summary of its trading results for the period ended 31 March 2024 is shown below.

	2024 £	2023 £
Turnover	33,644	128,976
Cost of sales	(30,294)	(125,626)
Gross profit	3,350	3,350
Administrative expenses	(3,350)	(3,350)
Operating loss	—	—
Gift aid payment	(973)	(23,532)
Loss for the year before taxation	(973)	(23,532)
Taxation for the year	973	23,532
Loss for the year	—	—

5. Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Fundraising costs			
. Staff costs	141,469	—	141,469
. Events	4,026	—	4,026
. Subscriptions, resources and general expenses	3,341	—	3,341
. Support costs	5,193	—	5,193
2024 Total funds	154,029	—	154,029
	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fundraising costs			
. Staff costs	124,525	—	124,525
. Events	616	—	616
. Subscriptions, resources and general expenses	4,074	—	4,074
. Support costs	4,825	—	4,825
2023 Total funds	134,040	—	134,040

6. Expenditure on charitable activities

	Direct costs £	Support costs (note 8) £	2024 Total £
Productions and Production pipeline			
. Productions and related engagement activity	76,513	113,162	189,675
. Production pipeline: commissions and R&D	46,441	76,361	122,802
	122,954	189,523	312,477
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	44,854	79,728	124,582
. Research and heritage activities	26,446	34,427	60,873
	71,300	114,155	185,455
Members programmes and other services			
. Members groups, support services and related engagement activity	151,157	286,088	437,245
. Women's Centres delivery	12,015	11,582	23,597
. Prison projects and other outreach	11,992	17,413	29,405
	175,164	315,083	490,247
	369,418	618,761	988,179

6. Expenditure on charitable activities (continued)

	Direct costs £	Support costs (note 8) £	2023 Total £
Productions and Production pipeline			
. Productions and related engagement activity	209,507	174,679	384,186
. Production pipeline: commissions and R&D	49,343	74,732	124,075
	<u>258,850</u>	<u>249,411</u>	<u>508,261</u>
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	16,054	25,708	41,762
. Research and heritage activities	14,624	13,496	28,120
	<u>30,678</u>	<u>39,204</u>	<u>69,882</u>
Members programmes and other services			
. Members groups, support services and related engagement activity	154,870	243,457	398,327
. Women's Centres delivery	32,743	26,203	58,946
. Prison projects and other outreach	28,924	21,100	50,024
	<u>216,537</u>	<u>290,760</u>	<u>507,297</u>
	<u>506,065</u>	<u>579,375</u>	<u>1,085,440</u>

7. Other expenditure

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Direct costs: Room hire	25,273	—	25,273	18,763
Support costs: Room hire	5,193	—	5,193	4,825
Other costs	8,323	—	8,323	—
2024 Total other expenditure	38,789	—	38,789	23,588

Other costs relate to business development as funded through CAF Keystone Fund and FidelityUK investment in our commercial income generation and improved resilience financially. There were no costs analysed as other expenditure in the prior year.

8. Support costs

	2024 £	2023 £
Support staff (note 10)	369,483	347,761
Depreciation	58,250	48,257
Governance costs	43,845	43,603
Other costs	157,569	197,661
Total funds	629,147	637,282

Support costs are allocated to expenditure on raising funds, expenditure on charitable activities and other expenditure (notes 5 to 7).

9. Net movement in funds

This is stated after charging:

	2024 £	2023 £
Staff costs	834,895	799,543
Auditor's remuneration		
- Statutory audit services	10,083	17,724
Depreciation	58,250	48,257

10. Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2024 £	2023 £
Wages and salaries	736,717	704,724
Social security costs	64,993	65,225
Pension costs	23,850	22,464
	825,560	792,413
Freelance fees	9,335	7,130
	834,895	799,543

During the year, the average number of employees, expressed as average head count, was 28 (2023: 25), and as full-time equivalents was 21.0 (2023: 18.6). Employee costs and employee numbers include staff on casual and variable hours contracts.

Three employees earned between £60,001 and £70,000 per annum, including taxable benefits (2023: one); one employee earned between £70,001 and £80,000 (2023: nil).

Total staff costs includes the cost of freelance consultants engaged to supplement the core staff team, for example PR, HR and Finance support, either on an interim basis when a permanent role is vacant, or on a longer term basis where consultancy support is more suitable than an in-house role.

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 members of the Board, the Executive Team (Artistic Director & Executive Director, joint CEOs) and the Senior Management Team (Associate Artistic Director, Head of Development & Communications, Head of Finance and Operations, Head of Participation & Deputy CEO).

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel was £334,782 (2023: £317,639).

11. Members of the Board

No Board member received any remuneration in respect of their services.

Out of pocket travel, accommodation and childcare expenses totalled £548 (2023: £320) and were reimbursed to or paid on behalf of four members of the Board (2023: four members of the Board).

12. Taxation

Clean Break Theatre Company 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.

13. Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve- ments £	Equipment, furniture and fittings £	Total £
Cost				
At 1 April 2023	1,126,999	122,549	166,706	1,416,254
Additions	—	108,868	10,297	119,165
Disposals	—	—	(888)	(888)
At 31 March 2024	1,126,999	231,417	176,115	1,534,531
Depreciation				
At 1 April 2023	550,784	63,969	132,768	747,521
Charge for year	22,542	18,654	17,054	58,250
Disposals	—	—	(888)	(888)
At 31 March 2024	573,326	82,623	148,934	804,883
Net book values				
At 31 March 2024	553,673	148,794	27,181	729,648
At 31 March 2023	576,215	58,580	33,938	668,733

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

14. Investments

	Group		Charity	
	2024 £	2023 £	2024 £	2023 £
Investment in subsidiary	—	—	1	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638), which was incorporated on 28 August 2015, which is registered in England, and commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

15. Debtors

	Group		Charity	
	2024 £	2023 £	2024 £	2023 £
Grants receivable	24,245	24,799	24,245	24,799
Amounts owed by subsidiary undertaking	—	—	8	23,598
Other debtors	27,494	10,298	27,494	10,298
Theatre tax credits	—	23,532	—	—
Prepayments and accrued income	10,132	27,682	10,132	27,682
Total	61,871	86,311	61,879	86,377

16. Creditors: amounts falling due within one year

	Group		Charity	
	2024 £	2023 £	2024 £	2023 £
Expense creditors	16,971	24,531	16,971	24,531
Social security and other taxes	19,482	19,042	19,482	19,042
Earned income received in advance	17,465	3,194	17,465	3,194
VAT control account	10,382	9,687	10,382	9,687
Other creditors	4,507	251	4,507	251
Accruals	27,125	34,398	27,125	34,398
	95,932	91,103	95,932	91,103

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2024 £	2023 £	2024 £	2023 £
Balance as at 1 April 2023	3,194	9,995	3,194	9,995
Amount released to income	(3,194)	(9,995)	(3,194)	(9,995)
Amount deferred in year	17,465	3,194	17,465	3,194
Balance as at 31 March 2024	17,465	3,194	17,465	3,194

17. Restricted funds

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

Group and charity	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
The 29th May 1961 Charitable <i>Member activities</i>	—	5,000	(5,000)	—	—
Arts Council England: Capital grant <i>Capital refurbishment project</i>	—	112,843	(5,154)	(107,689)	—
Austin & Hope Pilkington Trust <i>Member activities</i>	—	5,000	(5,000)	—	—
Backstage Trust <i>Capital refurbishment project</i>	—	29,626	—	—	29,626
Bloomberg <i>Digital Accelerator project</i>	106,200	25,000	(61,513)	(8,762)	60,925
Bruce Wake Charitable Trust <i>Capital refurbishment project</i>	—	2,500	—	—	2,500
City Bridge Trust <i>Staff costs: Head of Participation</i>	—	50,000	(50,000)	—	—
Columbia Threadneedle Foundation <i>Member activities</i>	—	35,000	(35,000)	—	—
Crucible Foundation <i>Member Support role and Members activities</i>	—	60,000	(60,000)	—	—
D'Oyly Carte Charitable Trust <i>Member activities</i>	—	4,000	(4,000)	—	—
Fidelity UK Foundation <i>Business development (post and income generation)</i>	—	63,913	(30,585)	—	33,328
Individual donations for specified purposes <i>incl Members theatre trips</i>	622	325	(864)	—	83
McGrath Charitable Foundation <i>Capital refurbishment project</i>	—	2,750	—	—	2,750
The National Lottery Community Fund <i>Member activities, infrastructure & equipment</i>	28,694	141,135	(111,215)	—	58,614
Stavros Niarchos Foundation <i>Member activities</i>	17,500	20,000	(19,473)	—	18,027
Tallow Chandlers Benevolent Fund <i>Member activities</i>	—	4,000	(4,000)	—	—
Victoria Wood Foundation <i>Member activities, writers circle</i>	—	5,000	(5,000)	—	—
	153,016	566,092	(396,804)	(116,451)	205,853

Restricted funds are presented by funder to reflect how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

Fund balances held at 31 March 2024 towards the specified purposes are expected to be spent in the next financial year.

Transfers between funds represent:

- Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).
- Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

17. Restricted funds (continued)

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts & Humanities Research Council via Women, Theatre, Justice project <i>Research & Heritage</i>	1,850	—	(1,850)	—	—
Arts Council England: Capital grant <i>Capital refurbishment project</i>	—	39,145	(15,056)	(24,089)	—
Big Give <i>Artistic Project: Hope</i>	50,700	—	(50,700)	—	—
Bloomberg <i>Digital Accelerator project</i>	—	125,000	(18,800)	—	106,200
City Bridge Trust <i>Staff costs: Head of Participation</i>	—	25,000	(25,000)	—	—
Columbia Threadneedle Foundation <i>Member activities</i>	—	35,000	(35,000)	—	—
D'Oyly Carte Charitable Trust <i>Member activities</i>	—	5,000	(5,000)	—	—
Drapers' Charitable Fund <i>Member activities</i>	—	10,000	(10,000)	—	—
Fenton Arts Trust <i>Artistic Project: Catch</i>	—	5,000	(5,000)	—	—
The Foyle Foundation <i>Core costs</i>	—	30,000	(30,000)	—	—
The Garrick Charitable Trust <i>Production pipeline</i>	1,767	—	(1,767)	—	—
Harold Hyam Wingate <i>Writers' progression/development</i>	—	5,000	(5,000)	—	—
Individual donations for specified purposes <i>incl Members theatre trips</i>	789	1,025	(1,192)	—	622
Weston Jerwood Creative Bursary <i>Staff costs: Participation Associate</i>	—	1,256	(1,256)	—	—
Maria Bjornson <i>Artistic Project: Favour</i>	—	10,000	(10,000)	—	—
MOPAC via Advance Minerva and Women In Prison <i>Women's Centre activities</i>	4,935	—	(4,935)	—	—
The National Lottery Community Fund <i>Member activities, infrastructure & equipment</i>	46,406	56,063	(64,600)	(9,175)	28,694
Paul Hamlyn Foundation via Clinks <i>Artistic Project: Inspiring Futures</i>	15,957	—	(15,957)	—	—
Royal Victoria Hall <i>Artistic Project: Favour</i>	—	1,500	(1,500)	—	—
Stavros Niarchos Foundation <i>Member activities</i>	—	20,000	(2,500)	—	17,500
Tallow Chandlers Benevolent Fund <i>Member activities</i>	—	4,000	(4,000)	—	—
Victoria Wood Foundation <i>Member activities, writers circle</i>	5,150	—	(5,150)	—	—
	127,554	372,989	(314,263)	(33,264)	153,016

18. Unrestricted funds

Group and charity	At 1 April 2023 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2024 £
General fund	143,628	667,068	(773,433)	44,736	81,999
Housing for Women fund	3,000	—	(3,000)	—	—
Keystone Resilience fund	—	—	(7,760)	10,800	3,040
Land and Buildings fund	576,215	—	—	(22,542)	553,673
Tangible fixed assets fund	92,518	—	—	83,457	175,975
	815,361	667,068	(784,193)	116,451	814,687

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2023 £
General fund	319,711	609,214	(829,805)	44,508	143,628
Activities fund	114,000	—	(114,000)	—	—
Housing for Women fund	—	—	—	3,000	3,000
Land and Buildings fund	598,757	—	—	(22,542)	576,215
Tangible fixed assets fund	84,220	—	—	8,298	92,518
	1,116,688	609,214	(943,805)	33,264	815,361

The designated Activities fund was created in 2021 and represents the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead. Having spent this as planned in 2022-23, a designated Housing for Women fund was created in the year towards a project completed in 2023-24. During 2023-24, a new designated Keystone Resilience fund was created to enable completion of the work on the development of the CRM database.

Transfers between funds represent:

- Funds set aside specifically towards activities in the next financial year (transfer from General fund to Activities fund).
- Annual depreciation charged on the building and tangible fixed assets (transfer from Other fixed assets fund and Land & Buildings fund to General fund).
- Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).
- Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund).
- Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

19. Analysis of net assets between funds

Group and charity	General fund £	Keystone Resilience fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2024 £
Fund balances at 31 March 2024						
Are represented by:						
Tangible fixed assets	—	—	553,673	175,975	—	729,648
Net current assets	81,999	3,040	—	—	205,853	290,892
Total net assets	81,999	3,040	553,673	175,975	205,853	1,020,540

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2023 £
Fund balances at 31 March 2023						
Are represented by:						
Tangible fixed assets	—	—	576,215	92,518	—	668,733
Net current assets	143,628	3,000	—	—	153,016	299,644
Total net assets	143,628	3,000	576,215	92,518	153,016	968,377

20 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

21 Related party transactions

Two trustees, Nola Sterling and Alison Frater received a total of £450 for event speaker services (2023: none).

Members of the Board, the Development Committee, the Executive Team and Senior Management Team made donations with a total value of £4,335 during the year (2023: £3,753).

THANKS

So many individuals and companies contributed to Clean Break this year, in particular we would like to thank:

Jennifer Jones, Financial Consultant
Nancy Poole, Press and PR Consultant
Henri Seebohm, Clinical Supervisor
Lynne Temple, Health & Safety Consultant

Our Patrons for their ambassadorial support, in particular Zawe Ashton and Michelle Greenidge for their pro bono masterclasses.

Our staff team, trustees, commissioned artists, workshop leaders and all our volunteers who have all worked incredibly hard in support of the charity, with passion, commitment and creativity.

Our academic partners, theatre partners and women's sector partners.

We are grateful for the generosity of our funders and supporters:

The 29th May 1961 Charitable Trust	Inner London Magistrates' Court's Poor
A B Charitable Trust	Box Charity and Feeder Charity
The Crucible Foundation	Mary Kinross Charitable Trust
Debtors' Relief Funds Charity	The Swire Charitable Trust
Drapers' Charitable Fund	Tallow Chandlers' Benevolent Fund
Fenton Arts Trust	The Victoria Wood Foundation
Harold Higham Wingate Foundation	Austin and Hope Pilkington Trust
Katie Bradford Arts Trust	Richenthal Foundation



IMAGE CREDITS

TRACEY ANDERSON

- Page 10: Catch (top right), Members Programme (bottom left), Dance Project 2023
- (bottom right) Page 14: Members Programme
- Page 20: Members Programme

KIRSTY HOUSLEY

- Page 10: Hope Film (top left)

TAMARA-JADE KAZ

- Page 18: Our Guide to Anti-racist Language

ELLIE KURTTZ

- Page 7: Trials & Passions of Unfamous Women

HELEN MURRAY

- Page 10: Dixon and Daughters (middle)