

# THEATRE-RITES

England & Wales · Charity number 1048058

## Details

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Status	Registered
Legal form	Charitable company
Company number	<a href="#">03062624</a>
Registered	1995-07-21
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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Address	Unit 3 The Energy Centre Bowling Green Walk London N1 6AL
Phone	02071646196
Email	<a href="mailto:info@theatre-rites.co.uk">info@theatre-rites.co.uk</a>
Website	<a href="http://www.theatre-rites.co.uk">www.theatre-rites.co.uk</a>

## Activities

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**Objects:** TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION OF THE ARTS WITH PARTICULAR BUT NOT EXCLUSIVE REFERENCE TO THE DRAMATIC ARTS.

**Activities:** Creating touring and site-specific theatre for children and their families.

## Classification

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- **How:** Other Charitable Activities
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

## Geography

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- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£278,321	£274,852	-	-
2024-03-31	£531,450	£548,023	£133,465	4
2023-03-31	£298,178	£299,969	-	-
2022-03-31	£363,969	£341,686	-	-
2021-03-31	£263,736	£256,976	-	-

## Trustees

Name	Role	Appointed
<b>ELIZABETH ANN LYNCH FRSA</b>	Chair	2015-04-28
Brigitte Adela		2023-11-01
Katrina Duncan		2020-01-07
Laura Van Wymersch		2023-11-01
Liam Jarvis		2014-01-31
Natasha Kathi-Chandra		2023-11-01
<b>ROGER NELSON</b>		
Robert Stephenson		2025-10-29

**THEATRE-RITES**

England & Wales - Charity number 1048058

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# Accounts

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# **THEATRE-RITES**

## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2025**

**COMPANY REGISTRATION NUMBER: 3062624**

**CHARITY REGISTRATION NUMBER 1048058**

**Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE**

**YEAR ENDED 31ST MARCH 2025**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Elizabeth Lynch	Chair
Roger Nelson	
Liam Jarvis	
Katrina Duncan	
Hannah Murphy	Resigned 5th June 2025
Brigitte Adela	
Natasha Kathi-Chandra	
Laura Van Wymersch	
Swarup Dasgupta	Resigned 11th July 2024
Robert Stephenson	Appointed 29th October 2025

**SECRETARY:** Claire Templeton

**REGISTERED OFFICE:** Unit 3 The Energy Centre  
Bowling Green Walk  
London  
N1 6AL

**INDEPENDENT EXAMINER** Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE

**BANKERS:** National Westminster Bank plc  
490 Holloway Road  
London  
N7 6HN

**ARTISTIC DIRECTOR** Sue Buckmaster

**EXECUTIVE PRODUCER** Claire Templeton

**CHARITY REGISTRATION NUMBER:** 1048058

**COMPANY REGISTRATION NUMBER:** 3062624

## **THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st March 2025.

Company Registration number: 3062624. Charity Registration number: 1048058

Registered Office: Unit 3 The Energy Centre, Bowling Green Walk, London N1 6AL

Bankers: National Westminster Bank plc, 490 Holloway Road, London N7 6HN

### **DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; and
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

***Theatre-Rites pioneers new approaches in theatre for children, creating an experience that adults and children can share together.***

***We will continue to create ground-breaking touring and site-specific work, enriching the imaginative lives of young and old alike.***

### **ORGANISATION AND CONSTITUTION**

The company was incorporated on 16th May 1995 and is governed by its Memorandum and Articles of Association. Company number: 3062624

A Board of Trustees, who meet quarterly, administers the charity. There is an Artistic Director and other staff members who are appointed by the Trustees to manage the day to day operations of the Charity. The existing trustees are entitled to appoint further trustees in accordance with the Memorandum and Articles of Association.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a Registered Charity - Registration number: 1048058

Staffing (2024-2025): Full time: Artistic Director Sue Buckmaster, Executive Producer Claire Templeton, Project Manager John Johnston . Project Coordinator Part-time Akinna Aquino. The company employs a freelance bookkeeper one day per week.

DIRECTORS' AND TRUSTEES' REPORT (continued)

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

During 2024/2025 Theatre-Rites' work was presented internationally, they developed two new projects for 2025/26 and delivered a comprehensive Training and Mentoring Programme.

The company's production ***Something in the Air*** was presented at Schauspielhaus Bochum, Germany as part of the theatre's yearlong programme of activity. They fundraised for and extensively researched and developed two productions: ***Eshu at the Crossroads*** (a new dance puppetry collaboration with Choreographer Miguel Altunaga) for outdoor touring in 2025; and ***Return to the Forest*** (a new collaboration with South African Choreographer Gregory Maqoma) co-produced with Factory International and co-commissioned by Sadler's Wells East premiering in 2026.

The company delivered a programme of training and professional development including a week of intensive workshops at Central School of Speech and Drama, Sue Buckmaster's two-day ***Puppet Whispering*** training and an offer of free mentoring for three artists.

As part of the company's commitment to supporting the Puppetry Sector they introduced ***Puppetry & ...*** a series of conversations designed to encourage discussions focusing on puppetry's connection with other artforms, ideas and lived experiences.

In 2024/25 Theatre-Rites' production ***Journey of a Refugee*** (presented as part of London Borough of Culture in February 2024) was nominated for four OFFIE Awards winning in the Performance category, and also won an **Ettie (The Everything Theatre Fringe Theatre Award)** for Best Theatre for Young Audiences.

In 2024/25 Theatre-Rites

- reached over 1,500 audiences internationally
- provided training to over 50 practitioners
- provided mentoring to over 15 practitioners
- engaged with 28 practitioners during the pilot season of ***Puppetry & ...***
- employed over 25 artists

1. 2024/2025 PRODUCTIONS AND RESEARCH

1.1 **Something In The Air (Es Liegt Was in Der Luft)**

Co-production with Schauspielhaus Bochum for Theaterrevier  
Ages 4 plus

Director **Sue Buckmaster**, Design Collaborator **Ingrid Hu**, Composer **Jessica Dannheisser**, Associate Director **Zöe Grain**, Puppet/Object Makers **Naomi Oppenheim, Ingrid Hu and Michael Douglas**

Cast: **William Bartley Cooper, Abenaa Prempeh, Markus Schabbing**

After the success of their 2019 co-production ***The Incredible Tale of Robot Boy*** Schauspielhaus Bochum invited Theatre-Rites to collaborate again on a co-production for their new theatre space Theaterrevier, which was designed to present theatre exclusively for family and school audiences.

The cast of three includes two members of the Schauspielhaus ensemble and guest German puppeteer Markus Schabbing who had previously worked on ***The Welcoming Party*** (Ruhrtriennale Festival) and ***The Incredible Tale of Robot Boy***.

A form-experimenting production with no words, the show explores our relationship to air in an almost futuristic, otherworldly setting. With the set and objects designed as sustainably as possible using mostly recycled materials by collaborating designer Ingrid Hu who previously worked on ***The Global Playground*** (Manchester International Festival), and puppets by Naomi Oppenheim (***Zoe's Peculiar Journey through Time, Beasty Baby, Siyanda***) the cast play with these items, tending to an inflatable garden, nurturing a balloon puppet boy and discovering the air-filled land and sea creatures that live in their world. They moved and explored to a cinematic soundtrack by composer Jessica Dannheisser (***The Incredible Tale of Robot Boy, Rubbish***).

In 2024/25 the production reached over 1,250 people and attracted a diverse audience including two school groups of Deaf children and audiences from a care home for elderly people.

*"From start to finish, the piece captivates the audience and leaves a lasting impression. The innovative use of music and movement makes There's Something in the Air an unforgettable theatre experience for people of all ages"* Selection Jury for Westwind Festival, Germany

This production was fully funded by Schauspielhaus Bochum.

DIRECTORS' AND TRUSTEES' REPORT (continued)

1.2 Research and Development: Eshu at the Crossroads and Return to the Forest

During 2024/2025 research focused on the development of two new projects:

**Eshu at the Crossroads**

A collaboration with Afro Cuban choreographer Miguel Altunaga

This collaboration with Afro Cuban choreographer and dancer Miguel Altunaga has been brewing since 2022 when Miguel met Sue whilst she was directing him in Chotto Xenos for the Akram Khan Company. Miguel's work is inspired by his Yorubic culture, and he was intrigued by Sue's use of Animism and her unique puppet whispering technique.

In 2023 Theatre-Rites supported a week of r&d with Miguel, puppeteers and dancers to explore how to connect the worlds of puppetry and dance with symbolic tales and characters.

In 2024 Theatre-Rites worked with Miguel to develop a proposal for a commission to create the production as an outdoor experience for touring in 2025.

In October 2024 Theatre-Rites was one of six companies/artists to receive this commission from Without Walls. In December 2024 and January 2025 the company co-ordinated a series of auditions to identify dancers and puppeteers for **Eshu at the Crossroads** and **Return to the Forest**.

Creative development for Eshu began in earnest from November 2024.

**Return to the Forest**

In 2024/25 Theatre-Rites focused on developing this new collaboration with South African choreographer Gregory Maqoma, who previously collaborated with the company on **The Global Playground**, co-produced with Manchester International Festival.

The initial focus was on themes of forest fairy tales, folk stories, and rituals and they began exploring the meaning of sacred objects.

Theatre-Rites coordinated two weeks of research and development in London with Sue, Gregory, Miguel Altunaga (assistant choreographer), Frank Moon (composer) and a group of dancers and puppeteers. During the first week Gregory brought an Ishoba stick, used by healers, a precious object that had been specially made for the r&d. Sue also collaborated with visual artist Bunmi Agosto and puppet maker Alison Duddle to thoroughly research West and Southern African traditional objects and masks. This collaboration resulted in the creation of a second precious object, a beautiful Gelede mask made by Alison and inspired by Bunmi's drawings.

Designer Jean Chan and lighting designer Guy Hoare joined the second week of r&d, and the themes of the show were interrogated further. Additional key objects were identified: calabash gourds and an old map; one more will be defined through the next stage of the creative process.

Listening to these sacred objects will be the theme running through the production. They will be displayed in a museum, and audiences will listen to the stories they have to tell and the places they want to guide us to. The objects will return to the land from whence they came.

These themes and conversations are steeped in colonialism and its impact on what it took from other countries/other lands in terms of precious objects and resources, but the production will not make judgements, rather it will be an opportunity to open up opportunities for conversations and reflection.

2. PUPPETRY & ...

In 2024/25 Theatre-Rites launched **Puppetry & ...** a series of conversations focusing on contemporary puppetry and its connections to other artforms, ideas and lived experiences. As the only Puppetry-focused Arts Council National Portfolio Organisation Theatre-Rites feels a responsibility to offer opportunities for people working in or interested in Puppetry. These conversations were designed as private, participatory discussions rather than presentations.

In the launch year we identified four key themes:

- Puppetry & Women
- Puppetry & Queerness
- Puppetry & Dance
- Puppetry & Climate Activism

## THEATRE- RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

Each session was co-hosted by Sue Buckmaster and an expert in the field:

Puppetry & Women - with Aya Nakamura, a London based theatre-maker, puppeteer, puppetry director and puppet maker originally from Japan.

Puppetry & Queerness -with Anders Duckworth a British/Swedish dancer, choreographer and visual artist who often engages with moving props/objects as part of their work.

Puppetry & Dance - with Takeshi Matsumoto a Japanese dance artist based in London making dance performances for young audiences by working with/for children. His work often explores materiality.

Puppetry & Climate Activism - with Amber Blomfield, a writer, author and arts professional who was previously a Theatre-Rites' Trustee. Her work focuses on Climate Activism.

Each session had six available spaces to ensure all participants were able to contribute to the conversation. The opportunity was shared by each co-host through their industry network groups and on Theatre-Rites social media platforms. We received over 50 applications for the 24 available spaces.

### 3. SUE BUCKMASTER'S CONSULTANCY, ADVISORY AND DRAMATURGICAL WORK

#### 3.1 Akram Khan Dance Company

##### **Chotto Desh**

Touring  
ages 7 plus

Original choreographer **Akram Khan**, Director **Sue Buckmaster**, Composer **Joycelyn Pook**, Original designer **Tim Yip**, Original visual animation **YeastCulture** and Lighting Designer **Guy Hoare**.  
Cast: **Jasper Narvaez**, **Nico Ricchini**

Adapted and directed by **Sue Buckmaster** from Akram Khan's Olivier Award-winning solo and critically acclaimed **DESH** this production follows a young man trying to find his place in the world. The production toured throughout 2024/25.

*"In reworking the show for younger audiences, the children's theater director Sue Buckmaster has pushed the simplifications even further, excising most of the adult perspective and emphasizing the stock confrontations between father and son, between the hard-working immigrant and the restless boy who "just wants to dance." But what were failures of subtlety in a work for adults largely become virtues of clarity in a piece for children". **New York Times***

#### 3.2 Vanhulle Dance Company

##### **ORB**

touring  
families (outdoor production)

Choreographers **Laura Vanhulle** and **Oliver Robert Russell**, Dramaturg **Sue Buckmaster**, music by **Dominic Angarano**

Performers: **Laura Vanhulle** and **Oliver Robert Russell**

**After their successful collaboration on *Olive Branch*, Vanhulle Dance Company invited Sue Buckmaster to work with them as dramaturg on ORB throughout 24/25. The production will tour in 25/26.**

#### 3.3 Joss Arnott Dance

##### **Meet The Hatter**

ages 5 plus

Choreographer **Joss Arnott**, Dramaturg **Sue Buckmaster**, Multimedia by **Urban Projections**, and Lighting Designer **Josh Tomalin**.

Dancer: **Dominic Coffey**

As part of a two-year development programme Sue Buckmaster worked with Joss Arnott providing both mentoring and dramaturgy on a new dance and multimedia production that incorporates live performance and digital technologies to create the Hatter's magical Wonderland using the power of his imagination. The production will tour to mid to large-scale venues from Autumn 2025.

### **3.4 Advisory Positions**

Sue is an advisor on children's work for Sadler's Wells and is on Polka Theatre's Artistic Advisory Group.

## **4. 2024/2025 TRAINING, MENTORING & PROFESSIONAL DEVELOPMENT**

### **4.1 Mentoring**

Theatre-Rites is built on a foundation of meaningful collaboration with both emerging and established artists, ensuring quality of experience whilst always allowing for the work to grow and remain fresh. Talent development is a core part of their work, providing on-going support to companies and individual artists on both an informal and formal basis.

In 2024/2025 Theatre-Rites advertised a free mentoring opportunity for four artists who would each receive four sessions with Sue Buckmaster. The company received over 50 applications and selected four artists:

Anders Duckworth, a British/Swedish non-binary dance artist, choreographer and visual artist

Carolene Yawa Ada, a British puppeteer and workshop facilitator

Olga Blank, a German practitioner exploring the interface of dance, theatre and puppetry

The fourth mentee was unable to finish her sessions due to complications from Long Covid

### **4.2 Training**

In 2024/25 Theatre-Rites offered a range of training and professional development including

#### **Central School of Speech and Drama: MA Advance Theatre Practice Students**

A series of training days exploring the Sacred Object as a starting point for cross-cultural, cross art-form development connected to both Eshu at the Crossroads and Return to the Forest.

#### **Two Day Puppet Whispering Training**

Opportunity for 12 artists with some puppetry experience to spend two days being trained by Sue Buckmaster using her specialist puppet whispering technique.

## **5. FUTURE PLANS**

### **5.1 Eshu at the Crossroads**

Supported by Without Walls and co-commissioned by Stockton International Riverside Festival, Birmingham Weekender and Brighton Festival  
Ages 4 plus

#### **A collaboration with Choreographer Miguel Altunaga**

Director **Sue Buckmaster**, Choreographer **Miguel Altunaga** Composer and Sound Designer **Domenico Angarano**, Puppet Designer/Maker **Naomi Oppenheim**

**Eshu At The Crossroads** is inspired by Yoruba ceremonies, tales and traditions from Nigeria, to Cuba, to the UK and focuses on Eshu (the trickster also known as Elegua) a Deity who is the personification of destiny and fate, the ruler of crossroads, roads and doorways and the Guardian of Children.

The production will tour in summer 2025 to Stockton International Riverside Festival, Brighton Festival, Birmingham Weekender, Norfolk & Norwich Festival and Greenwich & Docklands International Festival.

#### **Sue Buckmaster says:**

*Miguel has always been passionate about bringing his Yorubic culture to UK audiences, and his fascination with objects and my love of dance has been the foundation of our partnership. This resulted in Eshu at the Crossroads.*

## THEATRE-RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

#### **Miguel Altunaga says:**

*“As an Afro-Cuban artist, I’ve always been deeply interested in exploring Yoruba content—its folktales, mythology, folk dances, and spiritual rituals that permeate daily life and culture. These elements have influenced my artistic voice and have always felt like a rich well of inspiration.*

*Eshu at the Crossroads celebrates cultural heritage, imagination, and the universal power of stories to transform and connect us.”*

Theatre-Rites aims to tour the outdoor production over three summers: 2025, 2026 and 2027.

Theatre-Rites is also exploring creating an extended version with Miguel Altunaga that can tour to indoor venues from Autumn 2026.

#### **4.2 Return to the Forest**

A co-production with Factory International, co-commissioned by Sadler’s Wells East  
Ages 8 plus

#### **A collaboration with Choreographer Gregory Maqoma**

*An immersive dance and puppetry production.*

The creative team will work on design and puppet/object makes from October 2025. A six-week rehearsal period will start in London in March 2026. The production will open at Factory International, Manchester in May 2026 and then transfer to Sadler’s Wells East, London.

***Return to the Forest*** will be an immersive experience in Manchester and London. The company will then spend two weeks re-rehearsing the production for a traditional theatre experience at Blackpool Grand.

The cast of five will include dancers Xolisile Bongwana, Natnael Dawit and Mayowa Ogunnaike; dancer, physical theatre practitioner and puppeteer Simon Palmer and puppeteer Teele Uustani.

Theatre-Rites aims to work with Factory International to create a masquerade outreach programme delivered by puppet maker Alison Duddle. Local Manchester practitioners will have an opportunity to engage with mask and puppetry making workshops and there will also be an opportunity for a group of practitioners to be part of the production.

Theatre-Rites is in conversation with Esplande Theatre, Singapore as a possible co-producer with a view to performances taking place in March 2027.

#### **4.3 Blackpool Grand, Blackpool & Fylde College and the Local Cultural Education Partnership (LCEP) Network**

Blackpool Grand approached Theatre-Rites in 2024/25 interested in collaborating on a year long programme of activity in collaboration with their LCEP Network. This activity will include training workshops for local artists, a teacher CPD session and performances of ***Return to the Forest*** and ***Eshu at the Crossroads***. This work will be part of the LCEP and Blackpool Grand’s overarching aim of developing their first Puppetry Festival in 2027.

#### **4.4 Something In The Air**

Co-production with Schauspielhaus Bochum  
Ages 4 plus

Directed by **Sue Buckmaster**, Design Collaborator **Ingrid Hu**, Composed by **Jessica Dannheisser**, Associate Director **Zöe Grain**, Puppets by **Naomi Oppenheim**

***Something In The Air*** opened at Schauspielhaus Bochum in 2023 and will remain in their programme until 2026. Performances are scheduled based on ensemble availability. Theatre-Rites will explore the potential to present the production, or a version of it in the UK from 2027 onwards.

## THEATRE-RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

#### 4.4 Residencies and Training

In 2025/26 Theatre-Rites will return to Central School of Speech and Drama to deliver workshops to the new cohort of MA Advanced Theatre Practice Students.

Theatre-Rites will also deliver their two-day Puppetry Training workshop as part of Mime London, 2026.

#### 5 FUTURE DRAMATURGICAL AND DIRECTING CONSULTANCIES

Sue Buckmaster will continue working with Joss Arnott Dance and VanHulle Dance as well as supporting the continued tour of Akram Khan Dance Company's *Chotto Desh*.

#### 6. MANAGEMENT

During 2024/2025 Theatre-Rites skilfully managed a year of fundraising and developing major new pieces of work for 2025/26 and beyond, as well as producing a complex training and mentoring programme and continuing to support performances of *Something in the Air*.

After five years as Project Coordinator **Sophie Huggins** moved on to work on a new immersive theatre project being developed in China. In February 2025 **Akinna Aquino** joined the company as Project Coordinator.

Board meetings were held both in real life and online. In 2024/2025 the Board consisted of eight Trustees.

Theatre-Rites' Executive Producer Claire Templeton worked with fundraiser Aimee Bowman who successfully secured a number of trust and foundation grants supporting a 2026 project with Blackpool Grand and Blackpool & Fylde College.

#### 7. FINANCE

In 2024/2025 Theatre-Rites' income was £278,321 which included theatre tax relief of £19,634

This financial year revenue funding of £244,812 was received from Arts Council England.


In 2024/2025 Theatre-Rites' expenditure was £274,852

In 2024/2025 the company earmarked £15,000 from the Artistic Reserve to support the two weeks of Research and Development for *Return to the Forest*. At year end, this reserve holds £94,934 to be earmarked for projects in 25/26 and 26/27.

The company also holds an Emergency Running Costs Reserve of £42,000.

Approved by the directors on 9th December 2025, and signed on their behalf by Elizabeth Lynch

Elizabeth Lynch

 Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2025 which are set out on pages 10 to 16.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

9th December 2025

31 Fairview Way  
Edgware  
Middlesex HA8 8JE

**THEATRE-RITES**

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st March 2025**

		Unrestricted Funds		Restricted Funds	Total Funds	Unrestricted Funds		Restricted Funds	Total Funds
	Notes	Designated	General		2025	Designated	General		2024
<b>Income</b>									
Grants and Donations	2	-	244,812	-	<b>244,812</b>	-	244,812	-	<b>244,812</b>
Charitable activities	3	-	33,509	-	<b>33,509</b>	-	286,638	18,000	<b>304,638</b>
<b>Total income</b>		-	278,321	-	<b>278,321</b>	-	531,450	18,000	<b>549,450</b>
<b>Expenditure</b>									
Charitable Activity Costs	4	-	274,852	-	<b>274,852</b>	-	530,023	18,000	<b>548,023</b>
<b>Total expenditure</b>		-	274,852	-	<b>274,852</b>	-	530,023	18,000	<b>548,023</b>
Net Income/(Expenditure)		-	3,469	-	<b>3,469</b>	-	1,427	-	<b>1,427</b>
Funds brought forward		42,000	91,465	-	<b>133,465</b>	42,000	90,038	-	<b>132,038</b>
Transfers between funds		-	-	-	-	-	-	-	-
<b>Funds carried forward</b>	9	42,000	94,934	-	<b>136,934</b>	42,000	91,465	-	<b>133,465</b>

The statement of Financial Activities reflects the results of continuing activities for the year.

There were no recognised gains or losses other than the net outgoing resources for the year.

The net outgoing resources for the year have been calculated on the historical cost basis.

The notes on pages 12 to 16 form part of these accounts.

## THEATRE-RITES

### Balance Sheet at 31st March 2025

	Notes	2025		2024	
		£	£	£	£
<b>Fixed Assets</b>					
Tangible assets	6		1,777		372
<b>Current Assets</b>					
Debtors	7	34,429		120,086	
Cash at bank and in hand		<u>132,260</u>		<u>20,633</u>	
		166,689		140,719	
<b>Creditors: amounts falling due within one year</b>	<b>8</b>	<u>31,532</u>		<u>7,626</u>	
<b>Net Current Assets</b>			135,157		133,093
<b>Total Net Assets</b>			<u><u>136,934</u></u>		<u><u>133,465</u></u>
<b>Funds</b>					
<b>Unrestricted Funds</b>					
- Artistic Reserve			94,934		91,465
- Overhead			42,000		42,000
	9		<u><u>136,934</u></u>		<u><u>133,465</u></u>

For the year ended 31 March 2025 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 9th December 2025, and signed on their behalf by Elizabeth Lynch

Elizabeth Lynch  - Director

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2025

#### 1 Accounting Policies

(a) 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) (effective 1 January 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre-Rites meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

#### (b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and computers	Over 4 years
----------------------------------	--------------

#### (c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

#### (d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

#### (e) Taxation

The company as a registered charity ( number 1116776 ) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

#### (f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2025

#### (g) Creditors and provisions

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

#### 2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2025	Restricted Funds	Unrestricted Funds	2024
<b>Grants for General Running Costs</b>						
Arts Council of England	-	244,812	<b>244,812</b>	-	244,812	<b>244,812</b>
<b>Donations</b>						
- Sundry	-	-	-	-	-	-
	<b>-</b>	<b>244,812</b>	<b>244,812</b>	<b>-</b>	<b>244,812</b>	<b>244,812</b>

#### 3 Charitable activity Income

	Restricted Funds	Unrestricted Funds	2025	Restricted Funds	Unrestricted Funds	2024
<b>Grants and donations</b>						
Arts Council England	-	-	-	-	39,653	<b>39,653</b>
London Borough of Culture	-	-	-	-	42,000	<b>42,000</b>
The Garrick Charitable Trust	-	-	-	2,000	-	<b>2,000</b>
Boshier-Hinton Foundation	-	-	-	2,000	-	<b>2,000</b>
The Grocers' Charity	-	-	-	5,000	-	<b>5,000</b>
Royal Victoria Hall Foundation	-	-	-	2,000	-	<b>2,000</b>
Enterprise Arts Trust	-	-	-	1,000	-	<b>1,000</b>
The John Thaw Foundation	-	-	-	1,000	-	<b>1,000</b>
The Fenton Arts Trust	-	-	-	5,000	-	<b>5,000</b>
	-	-	-	18,000	81,653	<b>99,653</b>
Theatre Tax Relief	-	19,634	<b>19,634</b>	-	105,676	<b>105,676</b>
Fees, commissions, co-productions and sundry income	-	13,875	<b>13,875</b>	-	99,309	<b>99,309</b>
	<b>-</b>	<b>33,509</b>	<b>33,509</b>	<b>18,000</b>	<b>286,638</b>	<b>304,638</b>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2025

#### 4 Charitable Activity costs

	Support Costs	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Governance Costs	Total 2025
<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	-	2,241	-	2,241
Performers fees and wages	-	-	-	-	-
Production costs	-	-	33,629	-	33,629
Marketing and publicity	-	-	-	-	-
Travel, transport and accommodation	-	-	9,315	-	9,315
Accountancy	-	-	-	2,400	2,400
Fundraising	-	-	-	3,500	3,500
Finance consultancy	-	-	-	7,125	7,125
<b><u>Support costs</u></b>					
Staff fees and salaries (note 5)	31,065	-	112,518	25,236	168,819
Premises costs	1,496	-	26,924	1,496	29,916
Office costs	1,733	-	12,995	2,599	17,327
Depreciation	29	-	493	58	580
<b>Total 2025</b>	<b>34,323</b>	<b>-</b>	<b>198,115</b>	<b>42,414</b>	<b>274,852</b>

#### 2024 Comparatives

<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	13,000	96,089	-	109,089
Performers fees and wages	-	-	63,226	-	63,226
Production costs	-	2,925	72,450	-	75,375
Marketing and publicity	-	-	15,520	-	15,520
Travel, transport and accommodation	-	-	41,681	-	41,681
Accountancy	-	-	-	2,400	2,400
Fundraising	-	-	-	1,300	1,300
Finance consultancy	-	-	-	7,200	7,200
<b><u>Support costs</u></b>					
Staff fees and salaries (note 5)	43,724	2,075	104,877	23,686	174,362
Premises costs	1,290	-	23,225	1,290	25,805
Office costs	3,169	-	23,770	4,754	31,693
Depreciation	19	-	316	37	372
<b>Total 2024</b>	<b>48,202</b>	<b>18,000</b>	<b>441,154</b>	<b>40,667</b>	<b>548,023</b>

Notes to the Financial Statements  
For the Year Ended 31st March 2025

5 Employees

	2025	2024
Wages and salaries	152,662	155,932
Social security costs	11,684	11,498
Pension costs	3,723	4,666
	<u>168,069</u>	<u>172,096</u>
Freelance fees	750	2,265
	<u>168,819</u>	<u>174,361</u>

The average number of employees, analysed by function, was:

	No.	No.
Productions	1	1
Administration	3	3
	<u>4</u>	<u>4</u>

No employee earned more than £60,000 during the year (2024 - none earned more than £60,000)

6 Tangible Fixed Assets

	Fixtures fittings & equipment	Total
<b>Cost</b>		
At 1st April 2024	7,315	7,315
Additions	1,985	1,985
At 31st March 2025	<u>9,300</u>	<u>9,300</u>
<b>Depreciation</b>		
At 1st April 2024	6,943	6,943
Charge for the year	580	580
At 31st March 2025	<u>7,523</u>	<u>7,523</u>
<b>Net Book Value</b>		
At 31st March 2025	<u>1,777</u>	<u>1,777</u>
At 31st March 2024	<u>372</u>	<u>372</u>

7 Debtors

	2025	2024
Trade Debtors	1,008	-
Other Debtors	2,384	7,343
Accrued income	25,839	106,226
Prepayments	5,198	6,517
	<u>34,429</u>	<u>120,086</u>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2025

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

	2025	2024
Trade Creditors	12,135	3,867
Other taxes and social security costs	2,397	3,759
Deferred income	17,000	-
Other creditors	-	-
	31,532	7,626

#### 9 Movement in Funds

	Funds at 1 April 2024	Income	Expenditure	Transfers	Funds at 31 March 2025
Restricted Funds - Income	-	-	-	-	-
Unrestricted Funds - Artistic Reserve	91,465	278,321	(274,852)	-	94,934
- Overhead	42,000	-	-	-	42,000
	133,465	278,321	(274,852)	-	136,934

#### The above funds comprise:

**Artistic Reserve designated fund:** a fund to meet the costs of artistic plans in 2025/26 and 2026/27 which may not be supported by fund-raised income

**Overhead fund:** to provide emergency running costs for a 3 month period

**Transfers** represent the company's contribution to restricted projects.

#### 10 Analysis of Net Assets between Funds

	Tangible Fixed	Net Current	Total 2025	Total 2024
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	1,777	93,157	94,934	91,465
Designated	-	42,000	42,000	42,000
	1,777	135,157	136,934	133,465

#### 11 TRUSTEES

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them or paid on their behalf.

**THEATRE-RITES**

England & Wales - Charity number 1048058

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# Accounts

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# **THEATRE-RITES**

## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2024**

**COMPANY REGISTRATION NUMBER: 3062624**

**CHARITY REGISTRATION NUMBER 1048058**

**Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE**

**YEAR ENDED 31ST MARCH 2024**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Elizabeth Lynch	Chair	
Roger Nelson		
Liam Jarvis		
Rachel Betts	Resigned 22nd May 2023	
Katrina Duncan		
Hannah Murphy		
Brigitte Adela	Appointed 27th September 2023	
Natasha Kathi-Chandra	Appointed 1st November 2023	
Laura Van Wymersch	Appointed 1st November 2023	
Swarup Dasgupta	Appointed 1st November 2023	Resigned 11th July 2024

**SECRETARY:**

Claire Templeton

**REGISTERED OFFICE:**

Unit 3 The Energy Centre  
Bowling Green Walk  
London  
N1 6AL

**INDEPENDENT EXAMINER**

Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE

**BANKERS:**

National Westminster Bank plc  
490 Holloway Road  
London  
N7 6HN

**ARTISTIC DIRECTOR**

Sue Buckmaster

**EXECUTIVE PRODUCER**

Claire Templeton

**CHARITY REGISTRATION NUMBER:**

1048058

**COMPANY REGISTRATION NUMBER:**

3062624

## **THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st March 2024.

Company Registration number: 3062624. Charity Registration number: 1048058

Registered Office: Unit 3 The Energy Centre, Bowling Green Walk, London N1 6AL

Bankers: National Westminster Bank plc, 490 Holloway Road, London N7 6HN

### **DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; and
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

***Theatre-Rites pioneers new approaches in theatre for children, creating an experience that adults and children can share together.***

***We will continue to create ground-breaking touring and site-specific work, enriching the imaginative lives of young and old alike.***

### **ORGANISATION AND CONSTITUTION**

The company was incorporated on 16th May 1995 and is governed by its Memorandum and Articles of Association. Company number: 3062624

A Board of Trustees, who meet quarterly, administers the charity. There is an Artistic Director and other staff members who are appointed by the Trustees to manage the day to day operations of the Charity. The existing trustees are entitled to appoint further trustees in accordance with the Memorandum and Articles of Association.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a Registered Charity - Registration number: 1048058

Staffing (2023-2024): Full time: Artistic Director Sue Buckmaster, Executive Producer Claire Templeton, Project Manager John Johnston . Project Coordinator Part-time Sophie Huggins. The company employs a freelance bookkeeper one day per week.

## REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

During 2023/2024 Theatre-Rites created 1 new production, *Something In The Air* a co-production with Schauspielhaus Bochum, Germany and adapted two existing productions; *Zoe's Peculiar Journey Through Time* which toured England and Norway, and *Journey of a Refugee* which was an adaptation of *The Welcoming Party* and presented as part of This is Croydon, London Borough of Culture.

The company delivered a programme of training and professional development including puppetry training for D/deaf practitioners, a weeklong residency at University of Essex and Artistic Director Sue Buckmaster mentored 4 companies.

In 2023/24 Theatre-Rites

- reached over 6,000 audiences in the UK and internationally
- delivered 62 performances at 8 venues, visiting 3 venues for the first time
- reached over 1,300 school children and refugees in Croydon who received workshops delivered by Agudo Dance Company as part of the outreach programme attached to *Journey of a Refugee*
- employed over 70 artists and practitioners
- provided training and mentoring to over 30 practitioners

## 1. 2023/2024 PRODUCTIONS

### 1.1 *Zoe's Peculiar Journey Through Time*, adapted for UK audiences

Toured Autumn 2023

ages 5 plus

Originally a co-production with Burgtheater, Vienna 2021

Director **Sue Buckmaster**, Writer **Jimmy Osborne with Sue Buckmaster**, Designer Alys Whitehead based on original designs of **Joanna Parker**, Composer **Frank Moon**, Associate **Lilac Yosiphon**, Assistant Director **Rachel Warr**, BSL Linguistic Consultant **Daryl Jackson** Puppet designers and makers **Naomi Oppenheim, Charlie Tymms** and **Rebekah Wild**.

Cast: **Benedetta Zanetti, Eden Harbud, Shanez Pattni, Teele Uustani**

After a successful run at the Burgtheater, Vienna Theatre-Rites were keen to bring this relevant and playful production exploring plastic pollution, to UK audiences. The 2023 version had a reduced cast size, script and set, and toured to the Southbank Centre, The Drum Theatre Royal Plymouth, Polka Theatre, London and Lakeside Arts, Nottingham. As part of the Assitej International Festival of Children's Theatre, the production was invited to perform at the Kilden Theatre in Kristiansand, Norway.

There was a minimum of one BSL interpreted and one relaxed performance at each venue. The cast of 4 included Deaf actress Benedetta Zanetti and the company worked alongside Deaf practitioners Lilac Yosiphon and Daryl Jackson to achieve more integrated sign and visual language than had initially been expected.

The run at the Southbank Centre was relaxed throughout with a specific sensory relaxed performance which attracted a large percentage of children with a range of sensory and learning disabilities.

This production allowed us improve our inclusive rehearsal practices and further developed our technique for teaching puppetry skills to d/Deaf artists.

**Additional funding:** Arts Council Touring Grant, Royal Victoria Hall Foundation, The Fenton Arts Trust, The Boshier-Hinton Foundation and the Garrick Charitable Trust.

*"An educational and visually stimulating piece of children's theatre that carefully and thoroughly explores the ticking time bomb of plastic pollution"* The Family Stage

*"A superbly sustainable trip to the future that reinvents how we perceive plastic pollution today"* 4 stars - Everything Theatre

## 1.2 Something In The Air (Es Liegt Was in Der Luft)

Co-production with Schauspielhaus Bochum for Theaterrevier  
Ages 4 plus

Director **Sue Buckmaster**, Design Collaborator **Ingrid Hu**, Composer **Jessica Dannheisser**, Associate Director **Zöe Grain**, Puppet/Object Makers **Naomi Oppenheim, Ingrid Hu and Michael Douglas**  
Cast: **William Bartley Cooper, Abenaa Prempeh, Markus Schabbing**

After the success of *The Incredible Tale of Robot Boy* (2019 co-production with Schauspielhaus Bochum) Theatre-Rites was invited to collaborate on a co-production with Schauspielhaus Bochum for their new theatre space Theaterrevier, which was designed to present theatre exclusively for family and school audiences.

The cast of 3 included two members of the Schauspielhaus ensemble and guest German puppeteer Markus Schabbing who had previously worked on *The Welcoming Party* (Ruhtriennale Festival) and *The Incredible Tale of Robot Boy*.

A form-experimenting production with no words, the show explores our relationship to air in an almost futuristic, otherworldly setting. With the set and objects designed as sustainably as possible using mostly recycled materials by collaborating designer Ingrid Hu who previously worked on *The Global Playground* (Manchester International Festival), and puppets by Naomi Oppenheim (*Zoe's Peculiar Journey through Time, Beasty Baby, Siyanda*) the cast play with these items, tending to an inflatable garden, nurturing a balloon puppet boy and discovering the air-filled land and sea creatures that live in their world. They moved and explored to a cinematic soundtrack by composer Jessica Dannheisser (*The Incredible Tale of Robot boy, Rubbish*).

*"From start to finish, the piece captivates the audience and leaves a lasting impression. The innovative use of music and movement makes There's Something in the Air an unforgettable theatre experience for people of all ages"*  
Selection Jury for Westwind Festival, Germany

This production was fully funded by Schauspielhaus Bochum.

## 1.3 Journey of a Refugee

Part of This is Croydon, London Borough of Culture, performances at Stanley Arts  
ages 8 plus

Director **Sue Buckmaster**, Designer **Simon Daw**, Composer **Frank Moon**, Lighting Designer **Mark Doubleday**, Assistant Director and Movement Director **Jose Agudo**, Production Manager **Gareth Howells**, Additional Composition by **Mohamed Sarrar**  
Cast: **Adi Detemo, Mohamed Sarrar, Kassichana Okene-Jameson, Vivian Triantafyllopoulou**

Theatre-Rites received Ignite funding from Croydon Council to adapt *The Welcoming Party* (originally co-produced in 2017 with Manchester International Festival (MIF), Z-arts and the Ruhrtriennale Festival) as part of the London Borough of Culture programme of work.

*Journey of a Refugee* was a powerful and moving production that explored the journey and arrival of a refugee, and the universal theme of people searching for a place they can call home.

The 2017 MIF version featured a number of refugee stories with the journey of Mohamed Sarrar (refugee performer from Sudan) at the heart of the piece. Mohamed joined the company once again to adapt his story into *Journey of a Refugee*. Designer Simon Daw used most of the existing set to create an immersive world at Stanley Arts and the story was told through a mix of dance, puppetry and visual storytelling. The cast also featured 2 dancers Vivian Triantafyllopoulou and Kassichana Okene-Jameson and Adi Detemo a refugee performer from Ethiopia.

The production had 7 dedicated school performances as well as weekend and half term performances for all and was incredibly well received by audiences. Both quantifiable and anecdotal evidence highlighted the profound

**THEATRE-RITES**  
**DIRECTORS' AND TRUSTEES' REPORT continued**

impact the production had and that for many it was their first visit to Stanley Arts. Croydon based Agudo Dance Company were collaborators on the project, managing and delivering a hugely successful programme of workshops with Croydon schools and refugee community groups. They secured Arts Council project funding and offered a package deal of a free workshop and discounted tickets to the production. They delivered over 56 workshops, with a waiting list for future ones.

The run at Stanley Arts included a BSL interpreted performance and a relaxed performance. Audiences included 2 learning disabled performance groups and students from Wimbledon School of Art and Central School of Speech and Drama attended a performance and participated in a post show Q&A with Sue Buckmaster.

**Additional funding:** Ignite Fund, The Enterprise Arts Trust, The Fenton arts Trust, The John Thaw Foundation and Arts Council Project Grant (Agudo Dance Company received to deliver the outreach programme)

*"Powerful and stunning. A must-see piece of theatre"* Adventures in Theatreland

*"Gorgeous, politically engaged and beautifully crafted show"* 4.5 stars - The Reviews Hub

*"... the final dance number, incorporating the actors, audience guides and audience from eight and on, is a glorious reaffirmation of community and togetherness"* 4.5 stars - The Reviews Hub

*"Unmissable! Vibrant, sensory, emotional"* 5 stars - Everything Theatre

*"This visually stunning piece of epic storytelling invites us all to find compassion and humanity in our understanding of refugees"* 5 stars - Everything Theatre

*"It's poignant and thought-provoking, using a wonderful mixture of narration, puppetry and contemporary dance to create a very dynamic performance"* The Family Stage

*"Journey of a Refugee is a beautiful piece of work which sensitively explores ideas about asylum in an accessible way for youngsters, while providing important talking points for audiences of all ages"* The Family Stage

## **2. SUE BUCKMASTER'S DRAMATURGICAL AND DIRECTING CONSULTANCIES**

### **2.1 Akram Khan Dance Company: Chotto Desh**

touring  
ages 7 plus

Original choreographer **Akram Khan**, Director **Sue Buckmaster**, Composer **Joycelyn Pook**, Original designer **Tim Yip**, Original visual animation **YeastCulture** and Lighting Designer **Guy Hoare**.

Cast: **Jasper Narvaez, Nico Ricchini**

Following its hugely successful 3-year international tour between 2015 and 2018 the Akram Khan Dance Company remounted Chotto Desh in 2023. Adapted and directed by **Sue Buckmaster** from Akram Khan's Olivier Award-winning solo and critically acclaimed **DESH** this production follows a young man trying to find his place in the world. The remount opened at the MAC Arts Centre in Belfast and is touring throughout 2024/25.

*"In reworking the show for younger audiences, the children's theater director Sue Buckmaster has pushed the simplifications even further, excising most of the adult perspective and emphasizing the stock confrontations between father and son, between the hard-working immigrant and the restless boy who "just wants to dance." But what were failures of subtlety in a work for adults largely become virtues of clarity in a piece for children."*

**New York Times**

**2.2 Vanhulle Dance Company: Olive Branch**, touring families (outdoor production)

Choreographers **Laura Vanhulle & Oliver Robert Russell**, Dramaturg **Sue Buckmaster**, music by Dominic Angarano  
Performers: **Laura Vanhulle and Oliver Robert Russell**

Vanhulle Dance Company received DYCP funding in 2023/24 and invited Sue Buckmaster to work with them as a mentor and dramaturg. This led to the creation of a dance duet that intertwines contemporary dance with martial arts. Olive Branch is for children and families, made for the outdoors and will tour in 2024.

**2.3 Anders Duckworth: Little M**  
The Place

Choreographer, director **Anders Duckworth**, Dramaturg **Sue Buckmaster**

In June 2023 Sue Buckmaster was invited to collaborate as Dramaturg on a research and development week for *Little M*, a trans retelling of The Little Mermaid story. The production will be further developed in 24/25 with the aim to premiere in 2025.

### **3. 2023/24 RESEARCH, TRAINING AND DEVELOPMENT**

**3.1 Research and Development and Audition Programme:** During 2023/2024 research focused on 4 projects: *Zoe's Peculiar Journey Through Time*, *Something in the Air*, *Journey of a Refugee* and a research week with choreographer Miguel Althunaga and Carlos Acosta dancers.

Sue Buckmaster worked with writer Jimmy Osborne to adapt *Zoe's Peculiar Journey Through Time* from its original German version reducing text and allowing for more visual storytelling. Puppetry training workshops with D/deaf performers during 2023 was a key part of the research into integration of BSL/visual vernacular which was further explored with BSL Consultant Daryl Jackson during rehearsals.

The company coordinated a week of research with 2 UK based performers and a German puppeteer to explore the themes of *Something In The Air* prior to rehearsals in Germany. Sue Buckmaster travelled to Germany to meet and audition members of the Schauspielhaus ensemble.

Sue Buckmaster had worked with dancer and choreographer Miguel Althunaga on Chotto Desh and he approached Theatre-Rites to collaborate on a development project explore his roots within the Yoruba culture. Sue Buckmaster and Miguel led a research week working with Carlos Acosta dancers.

In 2023/24 Theatre-Rites co-ordinated a series of auditions to identify dancers and Refugee performers for *Journey of a Refugee*. Sue Buckmaster worked with Mohamed Sarrar to explore how to retell his story again and worked with script editor Sophie Huggins to finesse the script.

**3.2 Professional Mentoring and Development Programme:** Theatre-Rites is built on a foundation of meaningful collaboration with both emerging and established artists, ensuring quality of experience whilst always allowing for the work to grow and remain fresh. Talent development is a core part of their work, providing on-going support to companies and individual artists on both an informal and formal basis.

In 2023/2024 Sue Buckmaster continued to offer informal puppetry mentoring and formal dramaturgical support to a number of emerging artists including choreographers **Joss Arnot, Laura Vanhulle, Miguel Althunaga and puppetry director Molly Freeman**.

**3.3 Training:** In 2023/24 Theatre-Rites continued their relationship with Thai arts producer and company Associate Adjjima Na Patalung. As part of a wider research trip to Vietnam, Sue Buckmaster led a series of puppetry workshops in Bangkok coordinated by Adjjima.

In May 2023 Theatre-Rites ran a pilot workshop with D/deaf performers to explore how Sue Buckmaster could adapt her very particular puppetry technique for D/deaf performers. This workshop provided an opportunity to further develop the skills of actress Benedetta Zannetti who was part of the cast for *Zoe's Peculiar Journey Through Time*.

**3.4 Residency:** In May 2023 Theatre-Rites was invited to lead a weeklong residency at the University of Essex working with students from the University's theatre and performance makers module. Sue Buckmaster led the week with Zöe Grain (Associate Director, *Something In The Air*) and they explored visual storytelling and puppetry with specific focus on the themes of *Something In The Air*.

## 4. FUTURE PLANS

### 4.1 Something In The Air Co-production with Schauspielhaus Bochum, ages 4 plus

Directed by Sue Buckmaster, Design Collaborator Ingrid Hu, Composed by Jessica Dannheisser, Associate Director Zöe Grain, Puppets by Naomi Oppenheim

*Something In The Air* will remain in Schauspielhaus Bochum for up 4 years from opening and during that time will be programmed based on ensemble availability. Together with the Schauspielhaus Theatre-Rites will explore Festival presentations.

Theatre-Rites will explore a UK version that could be presented in tandem with the German version.

### 4.2 A Clearing In the Forest A collaboration with Choreographer Gregory Maqoma

In 2024 Theatre-Rites will focus on developing this new collaboration with South African choreographer Gregory Maqoma, wh previously collaborated with the company on The Global Playground, co-produced with Manchester International Festival.

Key themes to be explored include contrasting the forest fairy tales, folk stories and rituals which appear in the continent of Africa and within Europe and exploring who or what are the 'spirit guides' of today, the guides that children need in order to embark upon their lives.

In 2024 Sue Buckmaster will work with visual artist Bunmi Augusto and puppet makers Naomi Oppenheim and Alison Duddle to thoroughly research West and Southern African traditional objects and masks.

A week of research will take place at Sadler's Wells in May 2024 where Sue Buckmaster and Gregory Maqoma will work with a puppeteer and dancers including South African dancer Xolisile Bongwana to further explore ideas.

This production is scheduled for 2025/26.

**4.3 The Incredible Tale of Robot Boy, a short film:** Continued digital touring of *Robot Boy* to reach both a UK and international audience.

**4.4 Residencies and Training:** In 2024/25 Theatre-Rites will schedule a minimum of one two-day puppetry workshop and will also explore, in collaboration with Mishmash productions, delivering training to classical musicians.

## 5 FUTURE DRAMATURGICAL AND DIRECTING CONSULTANCIES

### 5.1 Joss Arnott Dance: Meet The Hatter, ages 5 plus

Choreographer **Joss Arnott**, Dramaturg **Sue Buckmaster**, Multimedia by **Urban Projections**, and Lighting Designer by **Josh Tomalin**.

Dancer: **Dominic Coffey**

Sue Buckmaster worked with Joss Arnot providing both mentoring and dramaturgy on a new dance and multimedia production that incorporates live performance and digital technologies to create the Hatter's magical Wonderland using the power of his imagination. Currently in development and set to tour to mid to large-scale venues from Autumn 2025

### 5.2 Akram Khan Dance Company: Chotto Desh touring, ages 7 plus

Original choreographer **Akram Khan**, Director **Sue Buckmaster**, Composer **Joycelyn Pook**, Original designer **Tim Yip**, Original visual animation **YeastCulture** and Lighting Designer **Guy Hoare**.

Cast: **Jasper Narvaez, Nico Ricchini**

The production will continue to tour throughout 2024/25 and 2025/26

## 5. MANAGEMENT

During 2023/2024 Theatre-Rites successfully managed an incredibly busy year which included two major adaptations of existing work which were produced solely by Theatre-Rites without additional partners; and the development of a new international co-production. The team also coordinated a series of research and development weeks, auditions FE residencies, training workshops and oversaw the development of a new website. During this year Project Coordinator **Sophie Huggins** took extended leave to go travelling and the company welcomed **Cynthia Chika Franklin** for three months covering the coordinator role.

Board meetings and an Away Day were held both in real life and online. In 2023/2024 the Board consisted of 9 Trustees, including 4 new members **Brigitte Adela, Natasha Kathi-Chandra, Swarup Dasgupta** and **Laura Van Wymersch** who were welcomed during the year.

Theatre-Rites' Executive Producer Claire Templeton worked with fundraiser Aimee Bowman who successfully secured a number of trust and foundation grants supporting both **Zoe's Peculiar Journey Through Time** and **Journey of a Refugee**.

## 6. FINANCE REPORT

In 2023/2024 Theatre-Rites' income was £575,869 which included a theatre tax relief of £105,676

This financial year revenue funding of £244,389 was received from Arts Council England.

In 2023/2024 Theatre-Rites' expenditure was £547,032.

In 2023/2024 the company earmarked £85,000 from the Artistic Reserve to support **Zoe's Peculiar Journey Through Time** and **Journey of a Refugee** costs.

Theatre-Rites has an Artistic Reserve of £91,465 to be earmarked for projects in 25/26 and 26/27.

The company aims to maintain an Artistic Reserve to support ambitious projects, particularly considering the competitive nature of Trust and Foundation fundraising and to support their sustainability.

The company operates with an Emergency Running Costs Reserve of £42,000

**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**8. RESERVES POLICY**

Theatre-Rites is a fixed term revenue client of Arts Council England and in order to operate also relies on project funding and earned income. The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of three months running costs (salaries and overheads). If the company were to suffer a significant loss of funding a reserve of £42,000 would be necessary to enable the company to review its activities and the means of supporting them in the future.

**9. PUBLIC BENEFIT**

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

**10. GOING CONCERN**

The trustees are of the opinion that a going concern basis is appropriate in preparing these accounts. The trustees are also of the opinion that the company will be able to operate for at least 12 months after the date of this report.

**11. DIRECTORS & TRUSTEES**

The directors/trustees are shown on page 1 of these accounts. They have held office during the whole year unless otherwise indicated.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 30th September 2024 and signed on its behalf by Elizabeth Lynch.



Elizabeth Lynch  
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2024 which are set out on pages 11 to 17.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

30th September 2024

31 Fairview Way  
Edgware  
Middlesex HA8 8JE

**THEATRE-RITES**

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st March 2024**

	Notes	Unrestricted Funds		Restricted Funds	Total Funds 2024	Unrestricted Funds		Restricted Funds	Total Funds 2023
		Designated	General			Designated	General		
<b>Income</b>									
Donations and legacies	2	-	244,812	-	<b>244,812</b>	-	244,812	-	<b>244,812</b>
Charitable activities	3	-	286,638	18,000	<b>304,638</b>	-	53,366	-	<b>53,366</b>
<b>Total income</b>		-	531,450	18,000	<b>549,450</b>	-	298,178	-	<b>298,178</b>
<b>Expenditure</b>									
Charitable Activity Costs	4	-	530,023	18,000	<b>548,023</b>	-	299,969	-	<b>299,969</b>
<b>Total expenditure</b>		-	530,023	18,000	<b>548,023</b>	-	299,969	-	<b>299,969</b>
Net Income/(Expenditure)		-	1,427	-	<b>1,427</b>	-	(1,791)	-	<b>(1,791)</b>
Funds brought forward		42,000	90,038	-	<b>132,038</b>	42,000	91,829	-	<b>133,829</b>
Transfers between funds		-	-	-	-	-	-	-	-
<b>Funds carried forward</b>	<b>9</b>	<b>42,000</b>	<b>91,465</b>	<b>-</b>	<b>133,465</b>	<b>42,000</b>	<b>90,038</b>	<b>-</b>	<b>132,038</b>

The statement of Financial Activities reflects the results of continuing activities for the year.

There were no recognised gains or losses other than the net outgoing resources for the year.

The net outgoing resources for the year have been calculated on the historical cost basis.

The notes on pages 13 to 17 form part of these accounts.

**THEATRE-RITES**

**Balance Sheet at 31st March 2024**

	Notes	2024		2023	
		£	£	£	£
<b>Fixed Assets</b>					
Tangible assets	6		372		744
<b>Current Assets</b>					
Debtors	7	120,086		79,373	
Cash at bank and in hand		<u>20,633</u>		<u>122,143</u>	
		140,719		201,516	
<b>Creditors: amounts falling due within one year</b>	<b>8</b>	<u>7,626</u>		<u>70,222</u>	
<b>Net Current Assets</b>			133,093		131,294
<b>Total Net Assets</b>			<u><u>133,465</u></u>		<u><u>132,038</u></u>
<b>Funds</b>					
Unrestricted Funds					
- Artistic Reserve			91,465		90,038
- Overhead			42,000		42,000
	<b>9</b>		<u><u>133,465</u></u>		<u><u>132,038</u></u>

For the year ended 31 March 2024 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 30th September 2024 , and signed on their behalf by Elizabeth Lynch

Elizabeth Lynch  - Director

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2024

#### 1 Accounting Policies

(a) 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) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre-Rites meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

#### (b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and computers	Over 4 years
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#### (c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

#### (d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

#### (e) Taxation

The company as a registered charity ( number 1116776 ) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

#### (f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**THEATRE-RITES**

**Notes to the Financial Statements  
For the Year Ended 31st March 2024**

**(g) Creditors and provisions**

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

**2 Grants and Donations**

	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2024</b>	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2023</b>
<b>Grants for General Running Costs</b>						
Arts Council of England	-	244,812	<b>244,812</b>	-	244,812	<b>244,812</b>
<b>Donations</b>						
- Sundry	-	-	-	-	-	-
	<b>-</b>	<b>244,812</b>	<b>244,812</b>	<b>-</b>	<b>244,812</b>	<b>244,812</b>

**3 Charitable activity Income**

	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2024</b>	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2023</b>
<b>Grants and donations</b>						
Arts Council of England	-	39,653	<b>39,653</b>	-	-	-
London Borough of Culture		42,000	<b>42,000</b>	-	-	-
The Garrick Charitable Trust	2,000	-	<b>2,000</b>	-	-	-
Boshier-Hinton foundation	2,000	-	<b>2,000</b>	-	-	-
The Grocers' Charity	5,000	-	<b>5,000</b>	-	-	-
Royal Victoria Hall Foundation	2,000	-	<b>2,000</b>	-	-	-
Enterprise Arts Trust	1,000	-	<b>1,000</b>	-	-	-
The John Thaw Foundation	1,000	-	<b>1,000</b>	-	-	-
The Fenton Arts Foundation	5,000	-	<b>5,000</b>	-	-	-
	<b>18,000</b>	<b>81,653</b>	<b>99,653</b>	<b>-</b>	<b>-</b>	<b>-</b>
Theatre Tax Relief	-	105,676	<b>105,676</b>	-	18,423	<b>18,423</b>
Fees, commissions, co-productions and sundry income	-	99,309	<b>99,309</b>	-	34,943	<b>34,943</b>
	<b>18,000</b>	<b>286,638</b>	<b>304,638</b>	<b>-</b>	<b>53,366</b>	<b>53,366</b>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2024

#### 4 Charitable Activity costs

	Support Costs	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Governance Costs	Total 2024
<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	13,000	96,089	-	109,089
Performers fees and wages	-	-	63,226	-	63,226
Production costs	-	2,925	72,450	-	75,375
Marketing and publicity	-	-	15,520	-	15,520
Travel, transport and accommodation	-	-	41,681	-	41,681
Accountancy	-	-	-	2,400	2,400
Fundraising	-	-	-	1,300	1,300
Finance consultancy	-	-	-	7,200	7,200
<b><u>Support costs</u></b>					
Staff fees and salaries (note 5)	43,724	2,075	104,877	23,686	174,362
Premises costs	1,290	-	23,225	1,290	25,805
Office costs	3,169	-	23,770	4,754	31,693
Depreciation	19	-	316	37	372
<b>Total 2023</b>	<b>48,202</b>	<b>18,000</b>	<b>441,154</b>	<b>40,667</b>	<b>548,023</b>

#### 2023 Comparatives

<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	-	2,670	-	2,670
Performers fees and wages	-	-	14,746	-	14,746
Production costs	-	-	39,358	-	39,358
Marketing and publicity	-	-	1,116	-	1,116
Travel, transport and accommodation	-	-	14,989	-	14,989
Accountancy	-	-	-	2,400	2,400
Fundraising	-	-	-	4,875	4,875
Finance consultancy	-	-	-	6,825	6,825
<b><u>Support costs</u></b>					
Staff fees and salaries (note 5)	45,719	-	101,184	22,675	169,578
Premises costs	1,093	-	19,672	1,093	21,858
Office costs	2,090	-	15,678	3,136	20,904
Depreciation	32	-	552	66	650
<b>Total 2023</b>	<b>48,934</b>	<b>-</b>	<b>209,965</b>	<b>41,070</b>	<b>299,969</b>

Notes to the Financial Statements  
For the Year Ended 31st March 2024

5 Employees

	2024	2023
Wages and salaries	155,932	152,891
Social security costs	11,498	11,474
Pension costs	4,666	3,563
	<u>172,096</u>	<u>167,928</u>
Freelance fees	2,265	1,650
	<u>174,361</u>	<u>169,578</u>

The average number of employees, analysed by function, was:

	No.	No.
Productions	1	1
Administration	3	4
	<u>4</u>	<u>5</u>

No employee earned more than £60,000 during the year (2023 - none earned more than £60,000)

6 Tangible Fixed Assets

	Fixtures fittings & equipment	Total
<b>Cost</b>		
At 1st April 2023	7,315	7,315
Additions	-	-
At 31st March 2024	<u>7,315</u>	<u>7,315</u>
<b>Depreciation</b>		
At 1st April 2023	6,571	6,571
Charge for the year	372	372
At 31st March 2024	<u>6,943</u>	<u>6,943</u>
<b>Net Book Value</b>		
At 31st March 2024	<u>372</u>	<u>372</u>
At 31st March 2023	<u>744</u>	<u>744</u>

7 Debtors

	2024	2023
Trade Debtors	-	42,288
Other Debtors	7,343	4,094
Accrued income	106,226	18,423
Prepayments	6,517	14,568
	<u>120,086</u>	<u>79,373</u>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2024

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

	2024	2023
Trade Creditors	3,867	4,619
Other taxes and social security costs	3,759	7,671
Deferred income	-	57,413
Other creditors	-	519
	7,626	70,222

#### 9 Movement in Funds

	Funds at 1 April 2023	Income	Expenditure	Transfers	Funds at 31 March 2024
Restricted Funds - Income	-	-	-	-	-
Unrestricted Funds - Artistic Reserve	90,038	531,450	(530,023)	-	91,465
- Overhead	42,000	-	-	-	42,000
	132,038	531,450	(530,023)	-	133,465

#### The above funds comprise:

**Artistic Reserve designated fund:** a fund to meet the costs of artistic plans in 2024/25 and 2025/26 which may not be supported by fund-raised income

**Overhead fund:** to provide emergency running costs for a 3 month period

**Transfers** represent the company's contribution to restricted projects.

#### 10 Analysis of Net Assets between Funds

	Tangible Fixed	Net Current	Total 2024	Total 2023
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	372	91,093	91,465	90,038
Designated	-	42,000	42,000	42,000
	372	133,093	133,465	132,038

#### 11 TRUSTEES

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them or paid on their behalf.

**THEATRE-RITES**

England & Wales - Charity number 1048058

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# Accounts

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# **THEATRE-RITES**

## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2023**

**COMPANY REGISTRATION NUMBER: 3062624**

**CHARITY REGISTRATION NUMBER 1048058**

**Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH**

**YEAR ENDED 31ST MARCH 2023**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Elizabeth Lynch	Chair
Roger Nelson	
Liam Jarvis	
Rachel Betts	Resigned 22nd May 2023
Trina Haldar	Resigned 21st November 2022
Katrina Duncan	
Hannah Murphy	
Binita Walia	Resigned 21st November 2022
Brigitte Adela	Appointed 27th September 2023
Natasha Kathi-Chandra	Appointed 1st November 2023
Laura Van Wymersch	Appointed 1st November 2023
Swarup Dasgupta	Appointed 1st November 2023

**SECRETARY:**

Claire Templeton

**REGISTERED OFFICE:**

Unit 3 The Energy Centre  
Bowling Green Walk  
London  
N1 6AL

**INDEPENDENT EXAMINER**

Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH

**BANKERS:**

National Westminster Bank plc  
490 Holloway Road  
London  
N7 6HN

**ARTISTIC DIRECTOR**

Sue Buckmaster

**EXECUTIVE PRODUCER**

Claire Templeton

**CHARITY REGISTRATION NUMBER:**

1048058

**COMPANY REGISTRATION NUMBER:**

3062624

## **THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st March 2023.

Company Registration number: 3062624. Charity Registration number: 1048058

Registered Office: Unit 3 The Energy Centre, Bowling Green Walk, London N1 6AL

Bankers: National Westminster Bank plc, 490 Holloway Road, London N7 6HN

### **DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; and
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

***Theatre-Rites pioneers new approaches in theatre for children, creating an experience that adults and children can share together.***

***We will continue to create ground-breaking touring and site-specific work, enriching the imaginative lives of young and old alike.***

### **ORGANISATION AND CONSTITUTION**

The company was incorporated on 16th May 1995 and is governed by its Memorandum and Articles of Association.

Company number: 3062624

A Board of Trustees, who meet quarterly, administers the charity. There is an Artistic Director and other staff members who are appointed by the Trustees to manage the day to day operations of the Charity. The existing trustees are entitled to appoint further trustees in accordance with the Memorandum and Articles of Association.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

The company is a Registered Charity - Registration number: 1048058

Staffing (2022-2023): Full time: Artistic Director Sue Buckmaster, Executive Producer Claire Templeton, Project Manager John Johnston . Project Coordinator Part-time Sophie Huggins. The company employs a freelance bookkeeper one day per week.

## REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

During 2022/23 Theatre-Rites created work in order to reach audiences with little access to live theatre as well as laying the foundations for activities planned for the next 2 years.

### 1. 2022/2023 PRODUCTIONS

#### 1.1 Recycled Rubbish

Originally co-directed by **Sue Buckmaster and Elgiva Field**, composed by **Jessica Dannheisser** Puppets designed and made by **Yvonne Stone** with Max Humphries. Based on original **Rubbish** design by **Lise Marker**

Cast: **Durassie Kiangangu** and **Katie Tranter**

Originally created in 2014 as a smaller version of the company's touring theatre production **Rubbish**, **Recycled Rubbish** has become a key part of the company's repertoire ensuring that the work can reach non-traditional theatre spaces.

In 2022/23 Spark Arts and Inspire commissioned Theatre-Rites to tour **Recycled Rubbish** to over 40 libraries in Leicestershire, Nottinghamshire and Rutland.

This production reached over 2000 audience members, providing the company with a unique opportunity to truly reach and engage with audiences who do not have easy access to theatre.

"Trash-heap puppetry to transfix the kids" **The Guardian**

#### Audience comments:

Hypnotic acting, real audience participation and involvement, educational & provoked thought about rubbish

Excellent, clear and good use of props to tell the story. My child is deaf and still followed and enjoyed it thoroughly. No child lost concentration the whole time

It's wonderful to have the opportunity to see such quality theatre in our local library. Thank you so much.

Son aged 4 felt extremely engaged, smiling, laughing and joining in. He's autistic and this is extremely rare. Thank you.

#### 1.2 The Incredible Tale of Robot Boy, a short film

Throughout 2022/2023 the company continued to digitally tour **Robot Boy** reaching both a UK and international audience. During this year the film was presented internationally at The Beijing Puppetry festival and The PuppetOscope Festival, India.

### 2. SUE BUCKMASTER'S DRAMATURGICAL AND DIRECTING CONSULTANCIES

#### 2.1 Sonia Sabri Company Murgal Miniatures

Choreographed by **Sonia Sabri**, Composed by **Sarvar Sabri**, Dramaturgy by **Sue Buckmaster**, Set Design by **Ella Barraclough**

Dancers: **Selene Travaglia, Shreya Vadnerkar, Kinga Malec, Aakanksha Rawat**

Vibrant outdoor performance event for all the family, which celebrates and takes inspiration from the exquisite traditional art of Indian and Persian miniature painting.

This was Sue Buckmaster's second collaboration with the Sonia Sabri Company.

DIRECTORS' AND TRUSTEES' REPORT (continued)

**2.2 Claire LeBrun and Hortense Gesquière  
Le Lestours des Fleurs**

Adaptation and staging by **Claire LeBrun** and **Hortense Gesquière**, Musical Creation and interpretation by **Claire Lebrun**, Direction by **Sue Buckmaster**, Scenography by **Hortense Gesquière**, Voiceover by **Emmanuel Maynard**.

French theatre artists Claire Lebrun and Hortense Gesquière are a musician and visual artist respectively. The visual nature of their work is closely aligned with that of Theatre-Rites, and they invited Sue Buckmaster to direct and provide dramaturgy on their new project.

Les Lestours des Fleurs, synopsis: After a sorcerer decides to deprive his people of flowers to punish them for their wickedness, the country loses, over the years, the memory of plants, which are only remembered as a myth. Until a little girl, wanting so much to believe these stories, sets off in search of the great wizard. A poetic and musical journey illustrated in drawings and Chinese shadows. (marketing copy).

**3. 2022/23 RESEARCH, TRAINING AND DEVELOPMENT**

**3.1 Research and Development and Audition Programme**

During 2022/2023 research focused on preparation for the adaptation and tour of **Zoe's Peculiar Journey Through Time** (originally a Burgtheater Vienna co-production) including a week with four new cast members and all props and puppets. This week also focused on exploring the integration of BSL and gesture. Writer **Jimmy Osborne** spent time with the company exploring how to pare back his script and respond to the opportunities brought by the new cast members.

**3.2 Professional Mentoring and Development Programme**

Theatre-Rites is built on a foundation of meaningful collaboration with both emerging and established artists, ensuring quality of experience whilst always allowing for the work to grow and remain fresh. Talent development is a core part of their work, providing on-going support to companies and individual artists on both an informal and formal basis.

In 2022/2023 Sue Buckmaster continued to offer informal puppetry mentoring and formal dramaturgical support to a number of emerging artists including choreographers **Carlos Pon Guerra** and **Josh Arnett**.

In 2022/23 Theatre-Rites piloted a yearlong Associate Artist core post. Global majority movement artist **Francesca Matthys** joined the team and worked on developing workshop activities related to **Zoe's Peculiar Journey Through Time**. She led research and development with a group of professional performers and then further developed this into a workshop activity that she piloted in a school in London. In 2023/24 Francesca will work with Theatre-Rites as part of the team delivering workshops attached to **Journey of a Refugee**.

**3.3 Training**

In 2022/2023 Theatre-Rites delivered a variety of in-person and online training including a series of object animation and puppetry training workshops in Thailand and a two-day puppetry course as part of the final London International Mime Festival. Sue Buckmaster also led the Theatre-Rites' two-day intensive puppetry training course to a group of 12 participants, including associate artist Francesca Matthys.

**4. FUTURE PLANS**

**4.1 Zoe's Peculiar Journey Through Time, adapted for UK audiences  
Co-production with Burgtheater, Vienna  
Ages 5 plus**

Directed by **Sue Buckmaster**, Written by **Jimmy Osborne with Sue Buckmaster**, Designed by **Joanna Parker**, Composed by **Frank Moon** and Associate Director **Charlotte Dubery**, Puppets designed and made by **Naomi Oppenheim, Charlie Tymms** and **Rebekah Wild**.

After a successful run at the Burgtheater Vienna, Theatre-Rites was keen to bring this relevant and playful production which explores plastic pollution, to UK audiences.

## THEATRE- RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

A decision was made to reduce the cast size from 5 to 4 and to tour with a smaller set. The company held auditions in 22/23 and as part of their continued effort to extend their reach met a number of talented D/deaf actors. The cast of two actors and two puppeteers was confirmed by October 2022: Shanez Pattni, Eden Harbud, Teele Uustani, and Benedetti Zanetti. An R&D took place in November 2022 and as the company was working with deaf actress Benedetta Zanetti, part of the focus was to begin the process of working out how to integrate some BSL into the production. The company worked with a BSL linguistic consultant during the R&D.

The complex task of booking the tour began in 2022/23 and has been noted by many companies and venues this is now an even more difficult process than pre-pandemic. The company will tour to the production to 4 UK venues and one international venue in autumn 2023.

*"This coproduction of the Burgheatrer with Theatre-Rites from Great Britain is a small eco-miracle" Der Standard*

#### 4.2 Something In The Air

**Co-production with Schauspielhaus Bochum**

**Ages 4 plus**

Directed by **Sue Buckmaster**, Design Collaborator **Ingrid Hu**, Composed by **Jessica Dannheisser**, Associate Director **Zöe Grain**, Puppets by **Naomi Oppenheim**

In 2023 Theatre-Rites will develop a new co-production with Schauspielhaus Bochum for their new theatre space Theaterrevier which has been designed to present theatre for family and school audiences. Research and development will take place in London and Bochum working with a UK creative team exploring the use of inflatable puppets. In 2019 Theatre-Rites was invited by Schauspielhaus Bochum to collaborate on ***The Incredible Tale of Robot Boy***. The company is delighted to have been invited back to explore creating a purely visually lead production for young audiences.

#### 4.3 Journey of a Refugee

**Part of This is Croydon, London Borough of Culture**

**Performances at Stanley Arts**

**Ages 8 plus**

Directed by **Sue Buckmaster**, Designed by **Simon Daw**, Composed by **Frank Moon**, Lighting Design by **Mark Doubleday**, Assistant Director and Movement Director **Jose Agudo**, Production Managed by **Gareth Howells**, Additional Composition by **Mohamed Sarrar**

Cast: **Adi Detemo, Mohamed Sarrar, Kassichana Okene-Jameson, Vivian Triantafyllopoulou**

Theatre-Rites received Ignite funding from Croydon Council to adapt ***The Welcoming Party*** (originally co-produced in 2017 with Manchester International festival, Z-arts and the Ruhrtriennale Festival) as part of the London Borough of Culture programme of work.

Journey of a Refugee: A powerful and moving production that explores the journey and arrival of a refugee, and the universal theme of people searching for a place they can call home.

Come and immerse yourself in this world, and experience stories told through a beautiful blend of puppetry and performance. Suitable for everyone and especially school and family audiences. (marketing copy)

*"This is, no two ways about it, an astonishing piece of theatre: a kids' show that handles immigration both as lived experience and as a bureaucratic system, with such nuance and sophistication that it teaches adults a thing or two as well". \*\*\*\*\* WhatsonStage, The Welcoming Party*

#### 4.4 The Incredible Tale of Robot Boy, a short film

Continued digital touring of ***Robot Boy*** to reach both a UK and international audience.

#### 4.5 Residencies and Training

In 2023/24 Theatre-Rites will deliver a weeklong residency at the University of Essex exploring object animation linked to the themes of ***Something in the Air***.

## **5. MANAGEMENT**

During 2022/2023 Theatre-Rites carefully managed a busy year which included a lengthy tour of *Recycled Rubbish*, development of a new website, expanding the core team to include an Associate Artist and planning for three large and complex projects for 23/24. During this year Project Coordinator **Sophie Huggins** took extended leave to go travelling and the company welcomed **Cynthia Chika Franklin** for three months covering the coordinator role.

Board meetings and an Away Day were held online. In 2022/2023 the Board consisted of 5 members and the company plan to identify a minimum of three new board members in 2023/24.

## **6. FINANCE REPORT**

Income of £298,178 in the year included theatre tax relief of £18,423 for *Recycled Rubbish* and an Arts Council England grant of £244,812. The balance of £34,943 was raised through fees and sundry income.

Expenditure for the year totalled £299,969. The company used £20,000 of its Artistic Reserve in 2022/23 to support the tour of *Recycled Rubbish*, to contribute to the Associate Artist's salary and to the redesign of the company website. Theatre-Rites ended the year with an Artistic Reserve of £90,038. In 2023/24, approximately £80,000 of this will be earmarked toward the productions of *Zoe's Peculiar Journey Through Time* and *Journey of a Refugee*

Theatre-Rites has an Artistic Reserve of £90,038. Approximately £80,000 of this Reserve will be earmarked in 2023/24 to cover the costs of *Zoe's Peculiar Journey Through Time* and *Journey of a Refugee*.

In 2022/23 Theatre-Rites engaged a freelance fundraiser to support extensive applications to ensure additional funding for their 2023/24 projects.

The company aims to maintain an Artistic Reserve to support ambitious projects, particularly in light of the competitive nature of Trust and Foundation fundraising and to support their sustainability.

The company operates with an Emergency Running Costs Reserve of £42,000

## **RESERVES POLICY**

Theatre-Rites is a fixed term revenue client of Arts Council England and in order to operate also relies on project funding and earned income. The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of three months running costs (salaries and overheads). If the company were to suffer a significant loss of funding a reserve of £42,000 would be necessary to enable the company to review its activities and the means of supporting them in the future.

## **7. PUBLIC BENEFIT**

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

## **8. GOING CONCERN**

The trustees are of the opinion that a going concern basis is appropriate in preparing these accounts. The trustees are also of the opinion that the company will be able to operate for at least 12 months after the date of this report.

**9. DIRECTORS & TRUSTEES**

The directors/trustees are shown on page 1 of these accounts. They have held office during the whole year unless otherwise indicated.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 11th December 2023 and signed on its behalf by Elizabeth Lynch.

A handwritten signature in cursive script that reads "Elizabeth Lynch".

Elizabeth Lynch  
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2023 which are set out on pages 9 to 15.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

16b North End Road  
London NW11 7PH

11th December 2023

## THEATRE-RITES

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st March 2023**

	Notes	Unrestricted Funds		Restricted Funds	Total Funds	Unrestricted Funds		Restricted Funds	Total Funds
		Designated	General		2023	Designated	General		2022
<b>Income</b>									
Donations and legacies	2	-	244,812	-	<b>244,812</b>	-	244,812		<b>244,812</b>
Charitable activities	3	-	53,366	-	<b>53,366</b>	-	119,157	49,880	<b>169,037</b>
<b>Total income</b>		-	298,178	-	<b>298,178</b>	-	363,969	49,880	<b>413,849</b>
<b>Expenditure</b>									
Charitable Activity Costs	4	-	299,969	-	<b>299,969</b>	-	341,686	67,000	<b>408,686</b>
<b>Total expenditure</b>		-	299,969	-	<b>299,969</b>	-	341,686	67,000	<b>408,686</b>
Net Income/(Expenditure)		-	(1,791)	-	<b>(1,791)</b>	-	22,283	(17,120)	<b>5,163</b>
Funds brought forward		42,000	91,829	-	<b>133,829</b>	30,000	98,666	-	<b>128,666</b>
Transfers between funds		-	-	-	-	12,000	(29,120)	17,120	-
<b>Funds carried forward</b>	<b>9</b>	<b>42,000</b>	<b>90,038</b>	<b>-</b>	<b>132,038</b>	<b>42,000</b>	<b>91,829</b>	<b>-</b>	<b>133,829</b>

The statement of Financial Activities reflects the results of continuing activities for the year.

There were no recognised gains or losses other than the net outgoing resources for the year.

The net outgoing resources for the year have been calculated on the historical cost basis.

The notes on pages 11 to 15 form part of these accounts.

# THEATRE-RITES

## Balance Sheet at 31st March 2023

	Notes	2023		2022	
		£	£	£	£
<b>Fixed Assets</b>					
Tangible assets	6		744		278
<b>Current Assets</b>					
Debtors	7	79,373		11,713	
Cash at bank and in hand		<u>122,143</u>		<u>129,923</u>	
		201,516		141,636	
<b>Creditors: amounts falling due within one year</b>	8	<u>70,222</u>		<u>8,085</u>	
<b>Net Current Assets</b>			131,294		133,551
<b>Total Net Assets</b>			<u><u>132,038</u></u>		<u><u>133,829</u></u>
<b>Funds</b>					
Unrestricted Funds					
- Artistic Reserve			90,038		91,829
- Overhead			42,000		42,000
	9		<u><u>132,038</u></u>		<u><u>133,829</u></u>

For the year ended 31 March 2023 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 11th December 2023, and signed on their behalf by Elizabeth Lynch

Elizabeth Lynch



- Director

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2023

#### 1 Accounting Policies

(a) 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) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre-Rites meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

#### (b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and computers	Over 4 years
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#### (c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

#### (d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

#### (e) Taxation

The company as a registered charity ( number 1116776 ) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

#### (f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2023

#### (g) Creditors and provisions

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

#### 2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2023	Restricted Funds	Unrestricted Funds	2022
<b>Grants for General Running Costs</b>						
Arts Council of England	-	244,812	<b>244,812</b>	-	244,812	<b>244,812</b>
<b>Donations</b>						
- Sundry	-	-	-	-	-	-
	<b>-</b>	<b>244,812</b>	<b>244,812</b>	<b>-</b>	<b>244,812</b>	<b>244,812</b>

#### 3 Charitable activity Income

	Restricted Funds	Unrestricted Funds	2023	Restricted Funds	Unrestricted Funds	2022
<b>Grants and donations</b>						
Arts Council of England	-	-	-	49,880	-	<b>49,880</b>
	-	-	-	49,880	-	<b>49,880</b>
Theatre Tax Relief	-	18,423	<b>18,423</b>	-	-	-
Fees, commissions, co-productions and sundry income	-	34,943	<b>34,943</b>	-	119,157	<b>119,157</b>
	<b>-</b>	<b>53,366</b>	<b>53,366</b>	<b>49,880</b>	<b>119,157</b>	<b>169,037</b>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2023

#### 4 Charitable Activity costs

	Support Costs	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Governance Costs	Total 2023
<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	-	2,670	-	<b>2,670</b>
Performers fees and wages	-	-	14,746	-	<b>14,746</b>
Production costs	-	-	39,358	-	<b>39,358</b>
Marketing and publicity	-	-	1,116	-	<b>1,116</b>
Travel, transport and accommodation	-	-	14,989	-	<b>14,989</b>
Accountancy	-	-	-	2,400	<b>2,400</b>
Fundraising	-	-	-	4,875	<b>4,875</b>
Finance consultancy	-	-	-	6,825	<b>6,825</b>
<b><u>Support costs</u></b>					
Staff fees and salaries (note 5)	45,719	-	101,184	22,675	<b>169,578</b>
Premises costs	1,093	-	19,672	1,093	<b>21,858</b>
Office costs	2,090	-	15,678	3,136	<b>20,904</b>
Depreciation	32	-	552	66	<b>650</b>
<b>Total 2023</b>	<b>48,934</b>	<b>-</b>	<b>209,965</b>	<b>41,070</b>	<b>299,969</b>

#### 2022 Comparatives

##### Direct costs

Creative team fees and royalties	-	34,000	58,312	-	<b>92,312</b>
Performers fees and wages	-	28,000	554	-	<b>28,554</b>
Production costs	-	5,000	48,982	-	<b>53,982</b>
Marketing and publicity	-	-	2,130	-	<b>2,130</b>
Travel, transport and accommodation	-	-	14,944	-	<b>14,944</b>
Accountancy	-	-	-	2,400	<b>2,400</b>
Finance consultancy	-	-	-	6,975	<b>6,975</b>

##### Support costs

Staff fees and salaries (note 5)	38,187	-	95,399	21,414	<b>155,000</b>
Premises costs	1,138	-	20,492	1,138	<b>22,768</b>
Office costs	2,879	-	21,591	4,318	<b>28,788</b>
Depreciation	42	-	708	83	<b>833</b>
<b>Total 2022</b>	<b>42,246</b>	<b>67,000</b>	<b>263,112</b>	<b>36,328</b>	<b>408,686</b>

Notes to the Financial Statements  
For the Year Ended 31st March 2023

5 Employees

	2023	2022
Wages and salaries	152,891	141,680
Social security costs	11,474	9,990
Pension costs	3,563	3,330
	<u>167,928</u>	<u>155,000</u>
Freelance fees	1,650	554
	<u>169,578</u>	<u>155,554</u>

The average number of employees, analysed by function, was:

	No.	No.
Productions	1	1
Administration	4	3
	<u>5</u>	<u>4</u>

No employee earned more than £60,000 during the year (2022 - none earned more than £60,000)

6 Tangible Fixed Assets

	Fixtures fittings & equipment	Total
<b>Cost</b>		
At 1st April 2022	6,199	6,199
Additions	1,116	
At 31st March 2023	<u>7,315</u>	<u>6,199</u>
<b>Depreciation</b>		
At 1st April 2022	5,921	5,921
Charge for the year	650	650
At 31st March 2023	<u>6,571</u>	<u>6,571</u>
<b>Net Book Value</b>		
At 31st March 2023	<u>744</u>	<u>744</u>
At 31st March 2022	<u>278</u>	<u>278</u>

7 Debtors

	2023	2022
Trade Debtors	42,288	4,032
Other Debtors	4,094	3,734
Accrued income	18,423	-
Prepayments	14,568	3,947
	<u>79,373</u>	<u>11,713</u>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2023

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

	2023	2022
Trade Creditors	4,619	2,647
Other taxes and social security costs	7,671	3,638
Deferred income	57,413	-
Other creditors	519	1,800
	<u>70,222</u>	<u>8,085</u>

#### 9 Movement in Funds

	Funds at 1 April 2022	Income	Expenditure	Transfers	Funds at 31 March 2023
Restricted Funds - Income	-	-	-	-	-
Unrestricted Funds - Artistic Reserve	91,829	298,178	(299,969)	-	90,038
- Overhead	42,000	-	-	-	42,000
	<u>133,829</u>	<u>298,178</u>	<u>(299,969)</u>	<u>-</u>	<u>132,038</u>

#### The above funds comprise:

**Artistic Reserve designated fund:** a fund to meet the costs of artistic plans in 2023/24 and 2024/25 which may not be supported by fund-raised income

**Overhead fund:** to provide emergency running costs for a 3 month period

**Transfers** represent the company's contribution to restricted projects.

#### 10 Analysis of Net Assets between Funds

	Tangible Fixed	Net Current	Total 2023	Total 2022
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	744	89,294	90,038	91,829
Designated	-	42,000	42,000	42,000
	<u>744</u>	<u>131,294</u>	<u>132,038</u>	<u>133,829</u>

#### 11 TRUSTEES

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them or paid on their behalf.

**THEATRE-RITES**

England & Wales - Charity number 1048058

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# Accounts

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# **THEATRE-RITES**

## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2022**

**COMPANY REGISTRATION NUMBER: 3062624**

**CHARITY REGISTRATION NUMBER 1048058**

**Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH**

**YEAR ENDED 31ST MARCH 2022**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Elizabeth Lynch                      Chair  
Roger Nelson  
Liam Jarvis  
Rachel Betts  
Trina Haldar  
Katrina Duncan  
Hannah Cox  
Binita Walia

**SECRETARY:**

Claire Templeton

**REGISTERED OFFICE:**

Unit 3 The Energy Centre  
Bowling Green Walk  
London  
N1 6AL

**INDEPENDENT EXAMINER**

Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH

**BANKERS:**

National Westminster Bank plc  
490 Holloway Road  
London  
N7 6HN

**ARTISTIC DIRECTOR**

Sue Buckmaster

**EXECUTIVE PRODUCER**

Claire Templeton

**CHARITY REGISTRATION NUMBER:**

1048058

**COMPANY REGISTRATION NUMBER:**

3062624

## **THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT**

The directors/trustees present their report and the financial statements for the year ended 31st March 2022.

Company Registration number: 3062624. Charity Registration number: 1048058

Registered Office: Unit 3 The Energy Centre, Bowling Green Walk, London N1 6AL

Bankers: National Westminster Bank plc, 490 Holloway Road, London N7 6HN

### **DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; and
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE**

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

***Theatre-Rites pioneers new approaches in theatre for children, creating an experience that adults and children can share together.***

***We will continue to create ground-breaking touring and site-specific work, enriching the imaginative lives of young and old alike.***

### **ORGANISATION AND CONSTITUTION**

The company was incorporated on 16th May 1995 and is governed by its Memorandum and Articles of Association. Company number: 3062624

A Board of Trustees, who meet quarterly, administers the charity. There is a Finance Subcommittee. An Artistic Director and other staff members are appointed by the Trustees to manage the day to day operations of the Charity. The existing trustees are entitled to appoint further trustees in accordance with the Memorandum and Articles of Association.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a Registered Charity - Registration number: 1048058

Staffing (2021-2022): Full time: Artistic Director Sue Buckmaster, Executive Producer Claire Templeton, Project Manager John Johnston . Project Coordinator Sophie Huggins. The company employs a freelance bookkeeper one day per week.

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

2021/2022 marked Theatre-Rites' 25<sup>th</sup> anniversary and it was therefore fitting that during this year of celebration the company created two ambitious large-scale productions, one in the UK and one internationally, and celebrated the publication by Routledge Press of *Theatre-Rites Animating Puppets, Objects and Sites*, a book which is a compelling advocacy for high-quality and experimental arts provision for young audiences.

During 2021/2022 Theatre-Rites researched and created *The Global Playground*, a co-production with Manchester International Festival and *Zoe's Peculiar Journey Through Time*, a co-production with the Burgtheater Vienna.

The *Robot Boy* Film continued to tour digitally both within the UK and internationally and the filmed version of *Beasty Baby* was part of the Hullabalo Festival in Ireland.

This was yet another unprecedented year for all and the company faced many challenges but were proud to have achieved such a diverse programme of activity.

1. 2021/2022 PRODUCTIONS

1.1 The Global Playground

Co-production with Manchester International Festival for ages 8 plus

Director **Sue Buckmaster**, Choreographer **Gregory Maqoma**, Designer **Ingrid Hu**, Composer **Ayanna Witter-Johnson**, Lighting Designer **Guy Hoare**, Sound Designer **Nick Sagar** and Digital Film and Production **Martin Riley**

Cast: **Jahmarley Bachelor, Annie Edwards, Sean Garratt, Merlin Jones, Kennedy Junior Muntanga and Charmene Pang**

This project marked Theatre-Rites' second co-production with Manchester International Festival following the huge success of *The Welcoming Party* in 2017, and was the only family production in the Festival's 2021 programme.

Due to lockdown restrictions, auditions and most of the research and development took place via Zoom and, as a consequence, the concept of the production shifted during 2020/21 to reflect the lived experiences of the team and audience during the Pandemic. The production explored how, for many of us, our cameras and screens have been a lifeline, connecting us to films, videos, teachers, friends and family across the globe. *The Global Playground* investigated and celebrated our experience of finding both pleasure and difficulty in both our real and digital playgrounds. It emphasised our human need to always remain connected and be seen by others and explored how we should go about meeting this need with kindness, fun and respect.

The six-week rehearsal period was managed under strict Covid rules, and in this limited timeframe the company were able to create both a theatre production for live audiences and a specially edited film version.

"The Global Playground is a delight"

"Charming children's show... that gently taps into the past year's difficulties"

**Tristram Fane Saunders, The Daily Telegraph**

"A playful, uplifting, deceptively simple dance confection"

"Has such an appealing, infectious energy and a clear message about the power of play."

**Chris Bartlett, The Stage**

"A delightful, fun hour – an appealing blend of dance, theatre, puppetry and comedy."

"Family-friendly, certainly, but to call *The Global Playground* a children's show does it a disservice. While it will appeal to youngsters, it will challenge them too."

**David Mead, The Dancing Times**

DIRECTORS' AND TRUSTEES' REPORT (continued)

"The Global Playground does not conform to the norms of what might be expected of a 'family' show. This challenging approach makes the show more demanding and so more satisfying for a wide audience."

"A true family affair"

**Dave Cunningham, The Reviews Hub**

"Theatre-Rites, Buckmaster's company, has a reputation for extremely high-quality theatre which places children at the centre of

**Chris Wallis, Northern Soul**

**1.2 The Incredible Tale of Robot Boy, a short film**

Throughout 2021/2022 the company continued to digitally tour **Robot Boy** reaching both a UK and international audience. During this year the film was presented both in the UK and internationally at Croucher Festival in Hong Kong, Cork Festival in Ireland, Norwich Science Festival, Settle Stories Festival, Z-arts Manchester and Puppet Animation Festival in Scotland.

**1.3 Zoe's Peculiar Journey Through Time**

**Co-production with Burgtheater, Vienna for ages 8 plus**

Director **Sue Buckmaster**, Writer **Jimmy Osborne with Sue Buckmaster**, Designer **Joanna Parker**, Composer **Frank Moon** and Associate Director **Charlotte Dubery**, Puppets designed and made by **Naomi Oppenheim, Charlie Tymms** and **Rebekah Wilde**.

**Zoe's Peculiar Journey Through Time** represented a new co-producing relationship between Theatre-Rites and the Burgtheater, Vienna. The creative process followed a similar pattern to **The Incredible Tale of Robot Boy** co-production in 2019 with Schauspielhaus Bochum when Theatre-Rites engaged a creative team and puppet makers from the UK and worked with a cast from the theatre's ensemble alongside guest puppeteers.

**Zoe's Peculiar Journey Through Time** premiered at the Burgtheater's 500 seat Akademie Theater in November 2021 and was the first production created for children to perform in that space. The production remained in the theatre's repertoire until summer 2022.

The production was a time travelling journey to a magical Plastic Island inhabited by animals, scavengers and spirits. Using Theatre-Rites' unique approach to visual storytelling and puppetry, **Zoe's Peculiar Journey Through Time** explored how our lives can affect the future. A story full of quests, fun and wonder that resonates with all of us.

"There is no more heartwarming a way to stimulate the child's consciousness. This co-production between the Burgtheater and Theatre-Rites from Great Britain performs small environmental miracles."

**DerStandard**

**2. BOOK PUBLICATION TO CELEBRATE 25TH BIRTHDAY**

In July 2021 Theatre-Rites celebrated its 25<sup>th</sup> Birthday with the launch of **Theatre-Rites Animating Puppets, Objects and Sites** published by Routledge Press. Written over a six-year period by Sue Buckmaster and Dr Liam Jarvis, Theatre-Rites board member and co-director of the Centre for Theatre Research at University of Essex, the book features insights from their professional training workshops and in-depth interviews between the co-authors.

This invaluable resource is a comprehensive history of the company's work celebrating the importance of collaboration and offering the first in-depth exploration of Sue Buckmaster's visionary practice, in which anything can be animated.

**Theatre-Rites: Animating Puppets, Objects and Sites** offers a compelling advocacy for high-quality and experimental arts provision for young audiences. It focusses on how to incorporate puppetry and symbolic objects as metaphors in theatrical work.

As part of the 25<sup>th</sup> Birthday celebrations in July 2021 the company hosted a launch event in person and via a live stream featuring an in conversation with Sue Buckmaster and Dr Liam Jarvis, rare footage of **Houseworks**, the production which put Theatre-Rites on the map, and a short film capturing highlights from the last 25 years.

'A gift of a book. A celebration of 25 years of Theatre-Rites, one of the world's most joyous and ingenious theatre companies, and a thought-provoking meditation on children, creativity and object-led theatre.'

**Lyn Gardner, theatre critic and associate editor of The Stage**

## THEATRE- RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

#### 3. SUE BUCKMASTER'S DRAMATURGICAL AND DIRECTING CONSULTANCIES

##### 3.1 *Chotto Xenos* by the Akram Khan Company for ages 8 plus

###### FILMING and re-rehearsal

Original Choreographer **Akram Khan**, Directed and Adapted by **Sue Buckmaster**, Scenographer **Ingrid Hu**, Composer **Domenico Angarano** and Lighting Designer **Guy Hoare**.

Cast: **Guilhem Chatir / Kennedy Junior Muntanga**

In 2021/2022 Sue Buckmaster continued her successful collaborative relationship with the Akram Khan company by directing a film version of ***Chotto Xenos*** and re-directing it for a new tour in 2021/2022 and beyond. This production draws on the archives of the 20<sup>th</sup> century and gives voice to the shell-shocked dream of a colonial soldier in the First World War.

##### 3.2 *Tin Man* by Joss Arnott Dance

Choreographer **Joss Arnott**, Composer **Anna Appleby**, dramaturg **Sue Buckmaster** designer **Eleanor Bull**, lighting designer **Josh Tomalin**

Dancers Dominic Coffey, Yue Ying Ho and Carlos Filipe Oliveira

Sue worked closely with choreographer Joss Arnot throughout 2021/2022 providing dramaturgical support on this new retelling of the Tin Man's story and his passage to finding friends and happiness.

#### 4 2020/21 RESEARCH, TRAINING AND DEVELOPMENT

##### 4.1 Research and Development and Audition Programme

During 2021/2022 research focused on preparation for ***The Global Playground*** (Manchester International Festival) and ***Zoe's Peculiar Journey Through Time*** (Burgtheater Vienna). Continued lockdowns and Covid restrictions meant the company had to coordinate most research online but were able to schedule 3 days for in person exploration of objects to be designed for ***The Global Playground***.

##### 4.2 Professional Mentoring and Development Programme

Theatre-Rites is built on a foundation of meaningful collaboration with both emerging and established artists, ensuring quality of experience whilst always allowing for the work to grow and remain fresh. Talent development is a core part of their work; providing on-going support to companies and individual artists on both an informal and formal basis.

In 2021/2022 Sue Buckmaster continued to offer informal puppetry mentoring and formal dramaturgical support to a number of emerging artists including choreographer Carlos Pon Guerra.

##### 4.3 Residencies and Training

In 2021/2022 Theatre-Rites delivered a variety of in person and online training including an online residency week at the University of Essex led by Associate Artist Charlotte Dubery, in liaison with Sue Buckmaster, which explored visual storytelling and Theatre-Rites' puppetry and object animation techniques.

In February 2022 Charlotte delivered two training sessions as part of the National Theatre's Teachers Conference.

#### 5. FUTURE PLANS

##### 5.1 Recycled Rubbish

Originally co-directed by **Sue Buckmaster and Elgiva Field**, Puppets designed and made by **Yvonne Choat** with (something not right here. Delete 'with'? or include another name maybe?) Based on original Rubbish design by **Lise Marker**

Cast: **Durassie Kiangangu** and **Katie Tranter**

## THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT (continued)

Originally created in 2014 as a smaller version of the company's touring theatre production *Rubbish*, **Recycled Rubbish** has become a key part of the company's repertoire ensuring that the work can reach non-traditional theatre spaces.

In 2022/23 **Recycled Rubbish** will embark on its 5<sup>th</sup> tour, commissioned by Spark Arts and Inspire, visiting libraries in Leicestershire, Nottinghamshire and Rutland for 5 weeks during the summer.

"Trash-heap puppetry to transfix the kids" **The Guardian**

### 5.2 **Zoe's Peculiar Journey Through Time**, adapted for UK audiences

Co-production with Burgtheater, Vienna

Director **Sue Buckmaster**, Writer **Jimmy Osborne with Sue Buckmaster**, Designer **Joanna Parker**, Composer **Frank Moon** and Associate Director **Charlotte Dubery**, Puppets designed and made by **Naomi Oppenheim, Charlie Tymms** and **Rebekah Wilde**.

In 2022/23 Theatre-Rites will earmark money from the research and development budget to explore how best to adapt this production for UK audiences, reducing cast size and dialogue. The company aim to tour **Zoe's Peculiar Journey Through Time** in Autumn 2023.

### 5.3 **New International Co-Production**

**Co-production with Schauspielhaus Bochum**

In 2023 Theatre-Rites will develop a new co-production for Schauspielhaus Bochum's new theatre space which has been designed to present theatre for family and school audiences. Research and development will take place in London and Bochum working with a UK creative team exploring the use of ineffable puppets. Had to check the meaning of ineffable. I like it as a description of puppets!

### 5.4 **Reduced version of The Welcoming Party**

**Part of Croydon Borough of Culture**

Theatre-Rites received Ignite funding from Croydon Council to adapt **The Welcoming Party** (originally co-produced in 2017 with MIF and the Ruhrtriennale Festival) as part of the London Borough of Culture programme of work.

### 5.5 **The Incredible Tale of Robot Boy, a short film**

Continued digital touring of **Robot Boy** to reach both a UK and international audience.

### 5.5 **Residencies and Training**

In 2022/23 Theatre-Rites will deliver a 2 day in person Puppetry training course and deliver a Puppetry masterclass as part of the London International Mime Festival.

## 6. **MANAGEMENT**

During 2021/2022 Theatre-Rites carefully managed a busy and complicated year during continued Covid restrictions. The company was proud to be able to deliver their programme of work as planned, managing two large-scale productions with the complexities of working internationally with a new partner in a post Brexit and pandemic world.

The company worked closely with both Manchester International Festival and the Burgtheater Vienna to explore best practice in how to adapt to live audiences during covid restrictions.

At the end of 2021/2022 the company decided to put measures in place to expand its core staff in 2022/23 to include a part time Associate Artist.

## THEATRE-RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

Board meetings and an Away Day were held online. In 2021/2022 the Board consisted of 8 members.

#### 7. FINANCE REPORT

In 2021/2022 Theatre-Rites' income was £413,849 and expenditure was £408,686.

This financial year revenue funding of £244,812 was received from Arts Council England.

In 2021/2022 the company earmarked £50,000 in part from the Artistic Reserve and NPO funding to support the creation of **The Global Playground**. The pandemic had impacted on Manchester International Festival's ability to secure international co-producing funds and therefore Theatre-Rites submitted a successful application to Arts Council England Project Grants for additional funding towards the running costs of **The Global Playground**.

In 2021/2022 as Theatre-Rites was not the Lead Producer on either **The Global Playground** or **Zoe's Peculiar Journey Through Time** they could not submit a tax relief claim.

Theatre-Rites has an Artistic Reserve of £91,829. Approximately £19,500 of this Reserve will be earmarked in 2022/23 to cover the costs of the website redesign and a proportion of the Associate Artist post. Further monies will be earmarked to contribute towards the costs of major projects in 23/24 and beyond. The company aims to maintain an Artistic Reserve to support ambitious projects, particularly in light of the competitive nature of Trust and Foundation fundraising and to support their sustainability during the Covid Pandemic.

The company operates with an Emergency Running Costs Reserve of £42,000

#### RESERVES POLICY

Theatre-Rites is a fixed term revenue client of Arts Council England and in order to operate also relies on project funding and earned income. The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of three months running costs (salaries and overheads). If the company were to suffer a significant loss of funding a reserve of £30,000 would be necessary to enable the company to review its activities and the means of supporting them in the future.

#### PUBLIC BENEFIT

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

#### GOING CONCERN

The trustees are of the opinion that a going concern basis is appropriate in preparing these accounts. The trustees are also of the opinion that the company will be able to operate for at least 12 months after the date of this report.

#### DIRECTORS & TRUSTEES

The directors/trustees are shown on page 1 of these accounts. They have held office during the whole year unless otherwise indicated.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 7th December 2022 and signed on its behalf by



Elizabeth Lynch  
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2022 which are set out on pages 9 to 15.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

16b North End Road  
London NW11 7PH

**THEATRE-RITES**

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st March 2022**

	Notes	Unrestricted Funds		Restricted Funds	Total Funds 2022	Unrestricted Funds		Total Funds 2021
		Designated	General			Designated	General	
<b>Income</b>								
Donations and legacies	<b>2</b>	-	244,812		<b>244,812</b>	-	244,812	<b>244,812</b>
Charitable activities	<b>3</b>	-	119,157	49,880	<b>169,037</b>	-	18,924	<b>18,924</b>
<b>Total income</b>		<u>-</u>	<u>363,969</u>	<u>49,880</u>	<u><b>413,849</b></u>	<u>-</u>	<u>263,736</u>	<u><b>263,736</b></u>
<b>Expenditure</b>								
Charitable Activity Costs	<b>4</b>	-	341,686	67,000	<b>408,686</b>	-	256,976	<b>256,976</b>
<b>Total expenditure</b>		<u>-</u>	<u>341,686</u>	<u>67,000</u>	<u><b>408,686</b></u>	<u>-</u>	<u>256,976</u>	<u><b>256,976</b></u>
Net Income/(Expenditure)		-	22,283	(17,120)	<b>5,163</b>	-	6,760	<b>6,760</b>
Funds brought forward		30,000	98,666	-	<b>128,666</b>	30,000	91,906	<b>121,906</b>
Transfers between funds		12,000	(29,120)	17,120	<b>(17,120)</b>	-	-	-
<b>Funds carried forward</b>	<b>9</b>	<u>42,000</u>	<u>91,829</u>	<u>-</u>	<u><b>116,709</b></u>	<u>30,000</u>	<u>98,666</u>	<u><b>128,666</b></u>

The statement of Financial Activities reflects the results of continuing activities for the year.

There were no recognised gains or losses other than the net outgoing resources for the year.

The net outgoing resources for the year have been calculated on the historical cost basis.

The notes on pages 11 to 15 form part of these accounts.

**THEATRE-RITES**

**Balance Sheet at 31st March 2022**

	Notes	2022		2021	
		£	£	£	£
<b>Fixed Assets</b>					
Tangible assets	6		278		1,111
<b>Current Assets</b>					
Debtors	7	11,713		37,030	
Cash at bank and in hand		<u>129,923</u>		<u>98,785</u>	
		141,636		135,815	
<b>Creditors: amounts falling due within one year</b>	<b>8</b>	<u>8,085</u>		<u>8,260</u>	
<b>Net Current Assets</b>			133,551		127,555
<b>Total Net Assets</b>			<u><u>133,829</u></u>		<u><u>128,666</u></u>
<b>Funds</b>					
Unrestricted Funds					
- Artistic Reserve			91,829		98,666
- Overhead			42,000		30,000
	<b>9</b>		<u><u>133,829</u></u>		<u><u>128,666</u></u>

For the year ended 31 March 2022 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 7th December 2022, and signed on their behalf by

Elizabeth Lynch



- Director

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2022

#### 1 Accounting Policies

(a) 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) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre-Rites meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

#### (b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and computers	Over 4 years
----------------------------------	--------------

#### (c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

#### (d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

#### (e) Taxation

The company as a registered charity ( number 1116776 ) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

#### (f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**THEATRE-RITES**

**Notes to the Financial Statements  
For the Year Ended 31st March 2022**

**(g) Creditors and provisions**

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

**2 Grants and Donations**

	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2022</b>	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2021</b>
<b>Grants for General Running Costs</b>						
Arts Council of England	-	244,812	<b>244,812</b>	-	244,812	<b>244,812</b>
<b>Donations</b>						
- Sundry	-	-	-	-	-	-
	<b>-</b>	<b>244,812</b>	<b>244,812</b>	<b>-</b>	<b>244,812</b>	<b>244,812</b>

**3 Charitable activity Income**

	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2022</b>	<b>Restricted Funds</b>	<b>Unrestricted Funds</b>	<b>2021</b>
<b>Grants and donations</b>						
Arts Council of England	49,880	-	<b>49,880</b>	-	-	-
	<b>49,880</b>	<b>-</b>	<b>49,880</b>	<b>-</b>	<b>-</b>	<b>-</b>
Theatre Tax Relief	-	-	-	-	11,919	<b>11,919</b>
Fees, commissions, co-productions and sundry income	-	119,157	<b>119,157</b>	-	7,005	<b>7,005</b>
	<b>49,880</b>	<b>119,157</b>	<b>169,037</b>	<b>-</b>	<b>18,924</b>	<b>18,924</b>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2022

#### 4 Charitable Activity costs

	Support Costs	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Governance Costs	Total 2022
<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	34,000	58,312	-	<b>92,312</b>
Performers fees and wages	-	28,000	554	-	<b>28,554</b>
Production costs	-	5,000	48,982	-	<b>53,982</b>
Marketing and publicity	-	-	2,130	-	<b>2,130</b>
Travel, transport and accommodation	-	-	14,944	-	<b>14,944</b>
Accountancy	-	-	-	2,400	<b>2,400</b>
Finance consultancy	-	-	-	6,975	<b>6,975</b>
<b><u>Support costs</u></b>					
Staff fees and salaries (note 6)	38,187	-	95,399	21,414	<b>155,000</b>
Premises costs	1,138	-	20,492	1,138	<b>22,768</b>
Office costs	2,879	-	21,591	4,318	<b>28,788</b>
Depreciation	42	-	708	83	<b>833</b>
<b>Total 2022</b>	<b>42,246</b>	<b>67,000</b>	<b>263,112</b>	<b>36,328</b>	<b>408,686</b>

#### 2021 Comparatives

<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	-	10,993	-	<b>10,993</b>
Performers fees and wages	-	-	22,695	-	<b>22,695</b>
Production costs	-	-	10,709	-	<b>10,709</b>
Marketing and publicity	-	-	1,788	-	<b>1,788</b>
Travel, transport and accommodation	-	-	968	-	<b>968</b>
Accountancy	-	-	-	2,400	<b>2,400</b>
Finance consultancy	-	-	-	9,395	<b>9,395</b>
<b><u>Support costs</u></b>					
Staff fees and salaries (note 6)	37,502	-	93,312	16,999	<b>147,813</b>
Premises costs	1,833	-	32,961	1,862	<b>36,656</b>
Office costs	1,266	-	9,495	1,899	<b>12,660</b>
Depreciation	45	-	764	90	<b>899</b>
<b>Total 2021</b>	<b>40,646</b>	<b>-</b>	<b>183,685</b>	<b>32,645</b>	<b>256,976</b>

Notes to the Financial Statements  
For the Year Ended 31st March 2022

5 Employees

	2022	2021
Wages and salaries	141,680	133,926
Social security costs	9,990	10,282
Pension costs	3,330	3,605
	<u>155,000</u>	<u>147,813</u>
Freelance fees	554	22,695
	<u>155,554</u>	<u>170,508</u>

The average number of employees, analysed by function, was:

	No.	No.
Productions	1	1
Administration	3	3
	<u>4</u>	<u>4</u>

No employee earned more than £60,000 during the year (2021 - none earned more than £60,000)

6 Tangible Fixed Assets

	Fixtures fittings & equipment	Total
<b>Cost</b>		
At 1st April 2021	42,417	42,417
Assets written off	(36,218)	(36,218)
At 31st March 2022	<u>6,199</u>	<u>6,199</u>
<b>Depreciation</b>		
At 1st April 2021	41,306	41,306
Assets written off	(36,218)	(36,218)
Charge for the year	833	833
At 31st March 2022	<u>5,921</u>	<u>5,921</u>
<b>Net Book Value</b>		
At 31st March 2022	<u>278</u>	<u>278</u>
At 31st March 2021	<u>1,111</u>	<u>1,111</u>

7 Debtors

	2022	2021
Trade Debtors	4,032	2,100
Other Debtors	3,734	3,397
Accrued income	-	11,919
Prepayments	3,947	19,614
	<u>11,713</u>	<u>37,030</u>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2022

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

	2022	2021
Trade Creditors	2,647	5,932
Other taxes and social security costs	3,638	1,829
Other creditors	1,800	499
	8,085	8,260

#### 9 Movement in Funds

	Funds at 1 April 2021	Income	Expenditure	Transfers	Funds at 31 March 2022
Restricted Funds - Income	-	49,880	(67,000)	17,120	-
Unrestricted Funds - Artistic Reserve	98,666	363,969	(341,686)	(29,120)	91,829
- Overhead	30,000	-	-	12,000	42,000
	128,666	413,849	(408,686)	-	133,829

#### The above funds comprise:

**Restricted Capital fund:** a fund for the equalisation of future fixed asset depreciation where assets have been purchased with capital grants

**Fixed Asset designated fund:** a fund for the equalisation of future fixed asset depreciation where assets have been purchased with moneys from the General fund

**Artistic Reserve designated fund:** a fund to meet the costs of artistic plans in 2021/22 and 2022/23 which may not be supported by fund-raised income

**General Fund:** are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

**Overhead fund:** to provide emergency running costs for a 3 month period

**Transfers** represent the company's contribution to restricted projects.

#### 10 Analysis of Net Assets between Funds

	Tangible Fixed	Net Current	Total 2022	Total 2021
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	278	91,551	91,829	98,666
Designated	-	42,000	42,000	30,000
	278	133,551	133,829	128,666

#### 11 TRUSTEES

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them or paid on their behalf.

**THEATRE-RITES**

England & Wales - Charity number 1048058

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# Accounts

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# **THEATRE-RITES**

## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2021**

**COMPANY REGISTRATION NUMBER: 3062624**

**CHARITY REGISTRATION NUMBER 1048058**

**Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH**

**YEAR ENDED 31ST MARCH 2021**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Elizabeth Lynch                      Chair  
Roger Nelson  
Liam Jarvis  
Rachel Betts  
Trina Haldar  
Katrina Duncan  
Hannah Cox  
Binita Walia

**SECRETARY:**

Claire Templeton

**REGISTERED OFFICE:**

Unit 206, E1 Studios  
7 Whitechapel Road  
London  
E1 1DU

**INDEPENDENT EXAMINER**

Frank S Lachman  
16b North End Road  
Golders Green  
London  
NW11 7PH

**BANKERS:**

National Westminster Bank plc  
490 Holloway Road  
London  
N7 6HN

**ARTISTIC DIRECTOR**

Sue Buckmaster

**EXECUTIVE PRODUCER**

Claire Templeton

**CHARITY REGISTRATION NUMBER:**

1048058

**COMPANY REGISTRATION NUMBER:**

3062624

## THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2021.

Company Registration number: 3062624. Charity Registration number: 1048058

Registered Office: Unit 206, E1 Studios, 7 Whitechapel Road, London E1 1DU.

Bankers: National Westminster Bank plc, 490 Holloway Road, London N7 6HN

### DIRECTORS' RESPONSIBILITIES

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; and
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

***Theatre-Rites pioneers new approaches in theatre for children, creating an experience that adults and children can share together.***

***We will continue to create ground-breaking touring and site-specific work, enriching the imaginative lives of young and old alike.***

### ORGANISATION AND CONSTITUTION

The company was incorporated on 16th May 1995 and is governed by its Memorandum and Articles of Association. Company number: 3062624

A Board of Trustees, who meet quarterly, administers the charity. There is a Finance Subcommittee. An Artistic Director and other staff members are appointed by the Trustees to manage the day to day operations of the Charity. The existing trustees are entitled to appoint further trustees in accordance with the Memorandum and Articles of Association.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a Registered Charity - Registration number: 1048058

Staffing (2020-2021): Full time: Artistic Director Sue Buckmaster, Executive Producer Claire Templeton, Project Manager John Johnston . The company employs a freelance bookkeeper, Lukas Angelini one day per week.

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

Theatre-Rites scheduled activity for 2020/21 included a return of Big Up! which was due to open in April 2020, a summer tour of Recycled Rubbish as part of Spark Festival visiting Leicestershire and Nottinghamshire libraries, and a programme of auditions, and research and development linked to The Global Playground (a co-production with Manchester International Festival for their 2021 Festival). Due to careful financial management and the timeframe of planned activity, Theatre-Rites was able to be flexible and fleet of foot in response to Covid 19 restrictions. The tour of Big Up! was cancelled and the team quickly and imaginatively adapted to working on Zoom to create a range of online activities inspired by the production. Recycled Rubbish was the inspiration for Talking Rubbish; 2 new short films created for Nottinghamshire and Leicestershire libraries to share with their online audience.

The company remained incredibly active throughout 2020/21 adapting to new ways of working digitally with UK and international partners, connecting with new communities of students through digital workshop residencies as well as filming and editing a series of Masterclasses with the additional offer of Q&A sessions with Sue Buckmaster. Theatre-Rites delivered two weeks of research and development online and a programme of auditions applying their unique audition methodologies to a Zoom space, creating a supportive atmosphere for the auditionees and, as with all the company's casting processes, attracting a truly diverse range of performers for The Global Playground.

Sue Buckmaster continued to work with Trustee Dr Liam Jarvis on the Routledge commissioned book *Theatre-Rites, Animating Puppets, Objects and Sites* due for release in July 2021 to coincide with the company's 25<sup>th</sup> Anniversary.

This was an unprecedented year for all, and the company faced many challenges but were proud to have achieved such a diverse programme of activity. As well as reaching new audiences and partners they also used the year to reflect on and evaluate their practices. Exploring digital landscapes had been part of the company's horizon planning and 2020/21 provided an unexpected opportunity for them to play and explore this platform, expanding their skillsets and supporting future plans.

1. 2020/2021 PRODUCTIONS

1.1 Big Up At Home  
April and May 2020

Series of videos created by Sue Buckmaster in collaboration with the Big Up! collaborators Clarke Joseph-Edwards, Iestyn Evans, Jon Everett, Michael Fowkes, Hobbit, Joe Hornsby, Verity Quinn, Grace Savage, Dorcas Sebuyange and Teele Uustani Edited by Sophie Huggins.

At the end of 2019/20 as Theatre-Rites cancelled the rehearsals and tour of Big Up!, the company committed to paying all of the Big Up! freelancers 70% of their fee and the team collectively agreed to create a series of short videos, inspired by the production, for families to experience at home.

*Big Up! explores the highs and lows of being a small child as well as the highs and lows of the adults looking after them. It celebrates the power of music, the power of play and the power of the imagination. It's a reminder to all the adults who care for children, that preparing them for their future is not just about loving them, feeding them and educating them, but also about encouraging their imagination and creativity to flourish. It exposes children to different types of music and artforms and is perfect for little people who want to be Big, and Big people who ... just might have forgotten how to play.*

*"a captivating live theatre experience for little ones, and a reminder to the rest of us of how much fun there is to be had when you let your imagination run wild"*

★★★★ The Stage

*"funnier, more engaging and more inventive than virtually any theatre production aimed at young children I've ever seen"*

★★★★ Northern Soul

*"Magical puppetry, beatboxing, and singing"*

★★★★ Remote Goat

DIRECTORS' AND TRUSTEES' REPORT (continued)

**1.2 The Incredible Tale of Robot Boy, a short film**

A 30-minute film adapted from the footage of the live stage performance edited by Gavin Woods.

**Originally a co-production between Theatre-Rites and Schauspielhaus Bochum**

Directed by **Sue Buckmaster**, written by **Jimmy Osborne with Sue Buckmaster**,

Design by **Joanna Scotcher**, Composition by **Jessica Dannheisser**, Video Design by **Dick Straker**, Associate Director **Charlotte Dubery** and Robot Boy puppet by **Stitches & Glue**.

Cast: **William Bartley Cooper, Franziska Dittrich, Jost Grix, Mercy Dorcas Otieno, Kinga Prytula, Markus Schabbing, Johanna Wieking, Jing Xiang.**

During the first few months of Lockdown the company worked with a film editor to create a 30 minute non text based version of the German production with an aim to tour it digitally throughout 2020/21. This short film highlighted the story of Robot Boy with English text added to support the narrative and with an adapted score by the show's Composer Jessica Dannheisser.

This film premiered online at the Festival of Curiosity in Dublin in July 2020, a Festival which celebrates the connections between Science and the Arts. Theatre-Rites had previously presented Recycled Rubbish and delivered a talk about the Great Ormond Street Hospital Robot Boy residency at this Dublin Festival. The film continued to tour and was presented at the Brewhouse Taunton, Hullaballo Festival in Ireland and Croucher Science Week in Hong Kong which straddled 2020/21 and 2021/22.

*In the most extraordinary high-tech laboratory, a team of the world's top scientists are attempting the impossible. Their mission is to create a robot with a real brain. Their aim is to push the boundaries of scientific discovery. They succeed. And Robot Boy is born.*

*His world is the playground of the Laboratory; it is where he belongs. Robot Boy knows the Scientists have an important job to do and that he is there to help them, but sometimes he longs to explore beyond this world. We all yearn to visit unique and extraordinary places and for Robot Boy the most phenomenal place of all is inside his own imagination.*

*A poetic story about humanity, responsibility and life with dazzling puppetry, interactive film and performance. The Incredible Tale of Robot Boy takes the audience on a journey full of curiosity and wonder.*

"A very successful performance with opulent images, rich colours and harmonious sounds"  
**Westfalenpost**

**1.3 Talking Rubbish films, Spark Festival**

August 2020

Directed by **Sue Buckmaster**, edited by **Sophie Huggins**

Cast: **Charlotte Dubery, Aya Nakamura and Mohsen Nouri**

Theatre-Rites was due to tour Recycled Rubbish to libraries across Nottinghamshire and Leicestershire throughout August 2020, commissioned by Spark Arts. The tour has been postponed until 2022, but the company created 2 short films inspired by Recycled Rubbish which were shared on the Libraries' digital platforms during summer 2020.

**1.4 Beasty Baby film share**

for ages 3 to 6

Directed by **Sue Buckmaster**, Design by **Verity Quinn**, Composition by **Jessica Dannheisser**, Lighting Design by **Chris**

Cast: **Sian Kidd, John Leader and John Pfumojena**

Beasty Baby was originally co-produced with Polka Theatre for Christmas 2015 and had subsequent Christmas runs at

## THEATRE- RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

Beasty Baby is a lively celebration of family, growing up, and the rituals both children and adults go through in those extraordinary early years of life.

*"an imaginative bundle of joy" The Stage ★★★★★*  
*"a genuinely shared experience for the whole family" The Guardian ★★★★★*  
*"exudes warmth providing you with more than a few giggles and reminding you what a joy children really are" CuriousMum.com*

## 2. SUE BUCKMASTER'S DRAMATURGICAL AND DIRECTING CONSULTANCIES

### 2.1 Chotto Xenos by the Akram Khan Company for ages 8 plus

Original choreography by **Akram Khan**, directed and adapted by **Sue Buckmaster**, Scenography by **Ingrid Hu**, music by **Domenico Angarano** and Lighting Design by **Guy Hoare**.

Cast: **Guilhem Chatir** or **Kennedy Junior Muntanga**

In 2020 Sue Buckmaster continued her successful collaborative relationship with the Akram Khan company by directing a family friendly version of Xenos commissioned as part of the 1418 Now Festival. This production draws on the archives of the 20<sup>th</sup> century and gives voice to the shell-shocked dream of a colonial soldier in the First World War.

## 3 2020/21 RESEARCH, TRAINING AND DEVELOPMENT

### 3.1 Research and Development and Audition Programme

During 2020/21 research focused on preparation for The Global Playground (Manchester International Festival). The company refined their audition process and co-ordinated a series of individual auditions via Zoom to identify a cast of dancers, puppeteers and a live musician. Sue Buckmaster collaborated online regularly throughout the year with choreographer Gregory Maqoma and designer Ingrid Hu. The company hosted 10 days of online research and development in January 2021 with the cast and creative team.

### 3.2 Professional Mentoring and Development Programme

Theatre-Rites is built on a foundation of meaningful collaboration with both emerging and established artists, ensuring quality of experience whilst always allowing for the work to grow and remain fresh. Talent development is a core part of their work; providing on-going support to companies and individual artists on both an informal and formal basis. In 2020/21 Sue Buckmaster continued to offer informal puppetry mentoring and formal dramaturgical support to a number of emerging artists including choreographers Joss Arnot and Carlos Pon Guerra.

### 3.3 Masterclass Series June to October 2020 Edited by **Sophie Huggins**

Theatre-Rites filmed and edited two Masterclasses delivered by Sue Buckmaster. The first focused on her acclaimed Puppet Whispering technique and the second explored Theatre-Rites' site-specific work. These masterclasses are available free to view on YouTube. On the release of each masterclass Theatre-Rites hosted a free private Zoom Q&A with Sue Buckmaster for a limited number of practitioners.

### 3.4 Tramshed Residency: Visual Storytelling with Theatre-Rites November 2020

Led by Associate Artist Charlotte Dubery, this week long online workshop in November 2020 was part of a season of opportunities offered by Tramshed in Greenwich to young artists aged 16 to 25. Approximately 16 participants explored Theatre-Rites' techniques including puppetry and object animation.

## 4. FUTURE PLANS

## THEATRE-RITES

### DIRECTORS' AND TRUSTEES' REPORT (continued)

#### 4.1 The Global Playground

##### **Co-production with Manchester International Festival**

Directed by **Sue Buckmaster**, Choreographed by **Gregory Maqoma**, Designed by **Ingrid Hu**, Composed by **Ayanna Witter-Johnson**, Lighting by **Guy Hoare**, Sound Design by **Nick Sagar** and Digital Film and Production by **Martin Riley**

Cast: **Jahmarley Bachelor, Annie Edwards, Sean Garrat, Merlin Jones, Kennedy Junior Muntanga and Charmene Pang**

During 2020/21 Theatre-Rites confirmed the diverse international Creative team and cast for The Global Playground and co-ordinated research and development online. Rehearsals will start in May 2021, with the production opening in July and running for 2 weeks of the Festival.

The concept of the production shifted during 2020/21 to reflect the lived experiences of the team and audience during the Pandemic. For many of us, our cameras and screens have been a lifeline, connecting us to films, videos, teachers, friends and family across the globe. *The Global Playground* investigates and celebrates our experience of finding both pleasure and difficulty in both our real and digital playgrounds. It emphasises our human need to always remain connected and seen by others and explores how we should go about meeting this need with kindness, fun and respect.

During 2021 Theatre-Rites will continue working with Manchester International Festival to explore the potential for a remount. Current conversations are ongoing with the Perleman, New York for 2024, The National Kaohsiung Center for the Arts, Taiwan for 2022 or 2023, International Arts Carnival, Hong Kong 2023 and Esplanade Theatre, Singapore 2023. Theatre-Rites has an existing strong European network of stakeholders and an East Asian tour of TGP would open up new and potentially long-term relationships.

#### 4.2 The Incredible Tale of Robot Boy, a short film

Continued digital touring of Robot Boy to reach both a UK and international audience.

#### 4.3 Zoe's Peculiar Journey Through Time

Co-production with Burgtheater, Vienna

Director **Sue Buckmaster**, Writer **Jimmy Osborne with Sue Buckmaster**, Designer **Joanna Parker**, Composer **Frank Moon** and Associate Director **Charlotte Dubery**, Puppets designed and made by **Naomi Oppenheim, Charlie Tymms and Rebekah Wilde**.

This marks a new relationship with the Burgtheater, Vienna. The process will follow a similar pattern to ***The Incredible Tale of Robot Boy*** co-production in 2019 with Schauspielhaus Bochum when Theatre-Rites worked with the theatre's ensemble. The production will play at the Burgtheater's 500 seat Akademie Theater and will mark one of the first performances for children in that space.

Both Covid and Brexit have impacted on the company's ability to invite UK guest performers to be part of the production, but Theatre-Rites will employ a UK Creative team and will work with UK puppet makers.

***Zoe's Peculiar Journey Through Time*** will premiere in Vienna in November 2021. A time travelling journey to a magical Plastic Island inhabited by animals, scavengers and spirits. Using Theatre-Rites' unique approach to visual storytelling and puppetry, *Zoe's Peculiar Journey Through Time* will explore how our lives can affect the future. A story full of quests, fun and wonder that will resonate with all of us.

Following a similar business model created for Robot Boy, the Burgtheater will pay Theatre-Rites to engage the UK team and to oversee the puppetry budget. Theatre-Rites charges a fee for Sue Buckmaster's direction and this income is used to support our Associate programme and to provide a healthy contingency for the project particularly in light of any unforeseen costs linked to either Brexit or Covid.

## **THEATRE-RITES**

### **DIRECTORS' AND TRUSTEES' REPORT (continued)**

Theatre-Rites is negotiating the rights to film and edit a short, non-text-based version of the production that will be added to our digital portfolio.

#### **4.4 Residencies and Training**

In 2021/22 Theatre-Rites will deliver an online residency week at the University of Essex. Associate Artist Charlotte Dubery will work with Sue to create a week of training in visual storytelling. In February 2022 Charlotte will also deliver two training sessions as part of the National Theatre's Teachers Conference.

### **5. MANAGEMENT**

During 2020/21 Theatre-Rites carefully managed a complex year of unproducing and adapting their process to both create and develop work online, ensuring that the core team had appropriate support to manage their workloads, recruiting freelance staff when appropriate. The company's efficient planning supported by a talented pool of trained Associate Artists enabled Theatre-Rites to be publicly present throughout the year and to engage with new audiences.

Theatre-Rites new Project Co-ordinator Sophie Huggins was appointed in December 2019 and started working with the company in January 2020. As a consequence she had limited experience of working with the team prior to the first Lockdown, and during the year her role naturally expanded to embrace her film editing skills. Throughout the year the company established a regular routine of start and end of day Zoom meetings and ensured there was a duty of care to all employees through this difficult period.

The Artistic Director, Project Manager and Project Co-ordinator were all furloughed for short periods during the year.

Board meetings and an Away Day were held online. In 2020/21, the Board consisted of 8 members.

### **6. FINANCE REPORT**

In 2020/21 Theatre-Rites' income was £263,736 which included 2019/20 tax relief claim of £11,919 and expenditure was £259,976.

This financial year revenue funding of £244,389 was received from Arts Council England.

In 2020/21 the company had originally earmarked monies from the Artistic Reserve to support the retour of Big Up! The necessary change in programme due to Covid meant that no Artistic Reserve was spent and at the end of 2020/21 Theatre-Rites has an Artistic Reserve of £98,666 which will be earmarked to cover Theatre-Rites' contribution to The Global Playground in summer 2021 and for project costs in 2022/23 and beyond. The company aims to maintain an Artistic Reserve to support ambitious projects, particularly in light of the competitive nature of Trust and Foundation fundraising and to support their sustainability during the Covid Pandemic.

The company operates with an Emergency Running Costs Reserve of £30,000.

#### **ASSETS**

The movement in fixed assets is shown in Note 6 to the accounts.

#### **RELATED PARTIES**

The charity has relationships with other charities on a project-by-project basis.

#### **RISK MANAGEMENT**

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing, working with young children, financial affairs; personnel practices; ICT technology. The company has implemented a risk register which they review on a regular basis.

**THEATRE-RITES**  
**DIRECTORS' AND TRUSTEES' REPORT (continued)**

**RESERVES POLICY**

Theatre-Rites is a fixed term revenue client of Arts Council England and in order to operate also relies on project funding and earned income. The Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of three months running costs (salaries and overheads). If the company were to suffer a significant loss of funding a reserve of £30,000 would be necessary to enable the company to review its activities and the means of supporting them in the future.

**PUBLIC BENEFIT**

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

**GOING CONCERN**

The trustees are of the opinion that a going concern basis is appropriate in preparing these accounts. The trustees are also of the opinion that the company will be able to operate for at least 12 months after the date of this report.

**DIRECTORS & TRUSTEES**

The directors/trustees are shown on page 1 of these accounts. They have held office during the whole year unless otherwise indicated.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 25th November 2021 and signed on its behalf by



Elizabeth Lynch  
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2021 which are set out on pages 10 to 16 .

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank S Lachman  
Chartered Accountant  
Independent Examiner

16b North End Road  
London NW11 7PH

**THEATRE-RITES**

**Statement of Financial Activities  
(incorporating an Income and Expenditure Account)  
For the Year Ended 31st March 2021**

	Notes	Unrestricted Funds		Total Funds	Unrestricted Funds		Total Funds
		Designated	General	2021	Designated	General	2020
<b>Income</b>							
Donations and legacies	2	-	244,812	<b>244,812</b>	-	240,389	<b>240,389</b>
Charitable activities	3	-	18,924	<b>18,924</b>	-	106,827	<b>106,827</b>
<b>Total income</b>		<u>-</u>	<u>263,736</u>	<b><u>263,736</u></b>	<u>-</u>	<u>347,216</u>	<b><u>347,216</u></b>
<b>Expenditure</b>							
Charitable Activity Costs	4	-	256,976	<b>256,976</b>	-	324,324	<b>324,324</b>
<b>Total expenditure</b>		<u>-</u>	<u>256,976</u>	<b><u>256,976</u></b>	<u>-</u>	<u>324,324</u>	<b><u>324,324</u></b>
Net Income/(Expenditure)		-	6,760	<b>6,760</b>	-	22,892	<b>22,892</b>
Funds brought forward		30,000	91,906	<b>121,906</b>	30,000	69,014	<b>99,014</b>
Transfers between funds		-	-	-	-	-	-
<b>Funds carried forward</b>	<b>9</b>	<u>30,000</u>	<u>98,666</u>	<b><u>128,666</u></b>	<u>30,000</u>	<u>91,906</u>	<b><u>121,906</u></b>

The statement of Financial Activities reflects the results of continuing activities for the year.

There were no recognised gains or losses other than the net outgoing resources for the year.

The net outgoing resources for the year have been calculated on the historical cost basis.

The notes on pages 12 to 16 form part of these accounts.

**THEATRE-RITES**

**Balance Sheet at 31st March 2021**

	Notes	2021		2020	
		£	£	£	£
<b>Fixed Assets</b>					
Tangible assets	6		1,111		344
<b>Current Assets</b>					
Debtors	7	37,030		37,177	
Cash at bank and in hand		<u>98,785</u>		<u>91,770</u>	
		135,815		128,947	
<b>Creditors: amounts falling due within one year</b>	<b>8</b>	<u>8,260</u>		<u>7,385</u>	
<b>Net Current Assets</b>			127,555		121,562
<b>Total Net Assets</b>			<u><u>128,666</u></u>		<u><u>121,906</u></u>
<b>Funds</b>					
Unrestricted Funds					
- Artistic Reserve			98,666		91,906
- Overhead			30,000		30,000
	<b>9</b>		<u><u>128,666</u></u>		<u><u>121,906</u></u>

For the year ended 31 March 2021 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 25th November 2021, and signed on their behalf by

Elizabeth Lynch

 - Director

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2021

#### 1 Accounting Policies

(a) 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) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre-Rites meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

#### (b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and computers	Over 4 years
----------------------------------	--------------

#### (c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

#### (d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

#### (e) Taxation

The company as a registered charity ( number 1116776 ) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

#### (f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2021

#### (g) Creditors and provisions

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

#### 2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2021	Restricted Funds	Unrestricted Funds	2020
<b>Grants for General Running Costs</b>						
Arts Council of England	-	244,812	<b>244,812</b>	-	240,389	<b>240,389</b>
<b>Donations</b>						
- Sundry	-	-	-	-	-	-
	<b>-</b>	<b>244,812</b>	<b>244,812</b>	<b>-</b>	<b>240,389</b>	<b>240,389</b>

#### 3 Charitable activity Income

	Restricted Funds	Unrestricted Funds	2021	Restricted Funds	Unrestricted Funds	2020
<b>Grants and donations</b>	-	-	-	-	-	-
	-	-	-	-	-	-
Theatre Tax Relief	-	11,919	<b>11,919</b>	-	13,656	<b>13,656</b>
Fees, commissions, co-productions and sundry income	-	7,005	<b>7,005</b>	-	93,171	<b>93,171</b>
	<b>-</b>	<b>18,924</b>	<b>18,924</b>	<b>-</b>	<b>106,827</b>	<b>106,827</b>

**THEATRE-RITES**

**Notes to the Financial Statements  
For the Year Ended 31st March 2021**

**4 Charitable Activity costs**

	<b>Support Costs</b>	<b>Charitable Activity Costs Restricted</b>	<b>Charitable Activity Costs Unrestricted</b>	<b>Governance Costs</b>	<b>Total 2021</b>
<b><u>Direct costs</u></b>					
Creative team fees and royalties	-	-	10,993	-	<b>10,993</b>
Performers fees and wages	-	-	22,695	-	<b>22,695</b>
Production costs	-	-	10,709	-	<b>10,709</b>
Marketing and publicity	-	-	1,788	-	<b>1,788</b>
Travel, transport and accommodation	-	-	968	-	<b>968</b>
Accountancy	-	-	-	2,400	<b>2,400</b>
Finance consultancy	-	-	-	9,395	<b>9,395</b>
<b><u>Support costs</u></b>					
Staff fees and salaries (note 6)	37,502	-	93,312	16,999	<b>147,813</b>
Premises costs	1,833	-	32,961	1,862	<b>36,656</b>
Office costs	1,266	-	9,495	1,899	<b>12,660</b>
Depreciation	45	-	764	90	<b>899</b>
<b>Total 2021</b>	<b>40,646</b>	<b>-</b>	<b>183,685</b>	<b>32,645</b>	<b>256,976</b>

**2020 Comparatives**

**Direct costs**

Creative team fees and royalties	-	-	61,066	-	<b>61,066</b>
Performers fees and wages	-	-	17,414	-	<b>17,414</b>
Production costs	-	-	17,529	-	<b>17,529</b>
Marketing and publicity	-	-	3,010	-	<b>3,010</b>
Travel, transport and accommodation	-	-	16,495	-	<b>16,495</b>
Accountancy	-	-	-	2,400	<b>2,400</b>
Finance consultancy	-	-	-	7,025	<b>7,025</b>

**Support costs**

Staff fees and salaries (note 6)	31,385	-	92,857	21,021	<b>145,263</b>
Premises costs	1,915	-	34,526	1,862	<b>38,303</b>
Office costs	1,529	-	11,464	2,293	<b>15,286</b>
Depreciation	27	-	453	53	<b>533</b>
<b>Total 2020</b>	<b>34,856</b>	<b>-</b>	<b>254,814</b>	<b>34,654</b>	<b>324,324</b>

**Notes to the Financial Statements  
For the Year Ended 31st March 2021**

**5 Employees**

	2021	2020
Wages and salaries	133,926	134,963
Social security costs	10,282	10,300
	<u>144,208</u>	<u>145,263</u>
Freelance fees	22,695	17,414
	<u>166,903</u>	<u>162,677</u>

The average number of employees, analysed by function, was:

	No.	No.
Productions	1	1
Administration	3	3
	<u>4</u>	<u>4</u>

No employee earned more than £60,000 during the year (2020 - none earned more than £60,000)

**6 Tangible Fixed Assets**

	Fixtures fittings & equipment	Total
<b>Cost</b>		
At 1st April 2020	40,751	40,751
Additions	1,666	1,666
At 31st March 2021	<u>42,417</u>	<u>42,417</u>
<b>Depreciation</b>		
At 1st April 2020	40,407	40,407
Charge for the year	899	899
At 31st March 2021	<u>41,306</u>	<u>41,306</u>
<b>Net Book Value</b>		
At 31st March 2021	<u>1,111</u>	<u>1,111</u>
At 31st March 2020	<u>344</u>	<u>344</u>

**7 Debtors**

	2021	2020
Trade Debtors	2,100	-
Other Debtors	3,397	5,774
Accrued income	11,919	14,196
Prepayments	19,614	17,207
	<u>37,030</u>	<u>37,177</u>

## THEATRE-RITES

### Notes to the Financial Statements For the Year Ended 31st March 2021

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

	2021	2020
Trade Creditors	5,932	2,981
Other taxes and social security costs	1,829	4,404
Other creditors	499	-
	<u>8,260</u>	<u>7,385</u>

#### 9 Movement in Funds

		Funds at 1 April 2020	Income	Expenditure	Transfers	Funds at 31 March 2021
Restricted Funds	- Income	-	-	-	-	-
Unrestricted Funds	- Artistic Reserve	91,906	263,736	(256,976)	-	98,666
	- Overhead	30,000	-	-	-	30,000
		<u>121,906</u>	<u>263,736</u>	<u>(256,976)</u>	<u>-</u>	<u>128,666</u>

#### The above funds comprise:

**Restricted Capital fund:** a fund for the equalisation of future fixed asset depreciation where assets have been purchased with capital grants

**Fixed Asset designated fund:** a fund for the equalisation of future fixed asset depreciation where assets have been purchased with moneys from the General fund

**Artistic Reserve designated fund:** a fund to meet the costs of artistic plans in 2021/22 and 2022/23 which may not be supported by fund-raised income

**General Fund:** are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

**Overhead fund:** to provide emergency running costs for a 3 month period

**Transfers** represent the company's contribution to restricted projects.

#### 10 Analysis of Net Assets between Funds

	Tangible Fixed	Net Current	Total 2021	Total 2020
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	1,111	97,555	98,666	91,906
Designated	-	30,000	30,000	30,000
	<u>1,111</u>	<u>127,555</u>	<u>128,666</u>	<u>121,906</u>

#### 11 TRUSTEES

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them or paid on their behalf.