

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 retour 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 25th 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

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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 20th 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

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 2021	Unrestricted Funds		Total Funds 2020
		Designated	General		Designated	General	
Income							
Donations and legacies	2	-	244,812	244,812	-	240,389	240,389
Charitable activities	3	-	18,924	18,924	-	106,827	106,827
Total income		<u>-</u>	<u>263,736</u>	<u>263,736</u>	<u>-</u>	<u>347,216</u>	<u>347,216</u>
Expenditure							
Charitable Activity Costs	4	-	256,976	256,976	-	324,324	324,324
Total expenditure		<u>-</u>	<u>256,976</u>	<u>256,976</u>	<u>-</u>	<u>324,324</u>	<u>324,324</u>
Net Income/(Expenditure)		-	6,760	6,760	-	22,892	22,892
Funds brought forward		30,000	91,906	121,906	30,000	69,014	99,014
Transfers between funds		-	-	-	-	-	-
Funds carried forward	9	<u>30,000</u>	<u>98,666</u>	<u>128,666</u>	<u>30,000</u>	<u>91,906</u>	<u>121,906</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 12 to 16 form part of these accounts.

THEATRE-RITES

Balance Sheet at 31st March 2021

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

- ensuring the company keeps accounting records which comply with section 386; and
- 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

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.

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
Grants for General Running Costs						
Arts Council of England	-	244,812	244,812	-	240,389	240,389
Donations						
- Sundry	-	-	-	-	-	-
	-	244,812	244,812	-	240,389	240,389

3 Charitable activity Income

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

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

4 Charitable Activity costs

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

2020 Comparatives

<u>Direct costs</u>					
Creative team fees and royalties	-	-	61,066	-	61,066
Performers fees and wages	-	-	17,414	-	17,414
Production costs	-	-	17,529	-	17,529
Marketing and publicity	-	-	3,010	-	3,010
Travel, transport and accommodation	-	-	16,495	-	16,495
Accountancy	-	-	-	2,400	2,400
Finance consultancy	-	-	-	7,025	7,025
<u>Support costs</u>					
Staff fees and salaries (note 6)	31,385	-	92,857	21,021	145,263
Premises costs	1,915	-	34,526	1,862	38,303
Office costs	1,529	-	11,464	2,293	15,286
Depreciation	27	-	453	53	533
Total 2020	34,856	-	254,814	34,654	324,324

**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
	144,208	145,263
Freelance fees	22,695	17,414
	166,903	162,677

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

	No.	No.
Productions	1	1
Administration	3	3
	4	4

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
Cost		
At 1st April 2020	40,751	40,751
Additions	1,666	1,666
At 31st March 2021	42,417	42,417
Depreciation		
At 1st April 2020	40,407	40,407
Charge for the year	899	899
At 31st March 2021	41,306	41,306
Net Book Value		
At 31st March 2021	1,111	1,111
At 31st March 2020	344	344

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
	37,030	37,177

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.