

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' 25th 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 25th 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 25th 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 20th 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 5th 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

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

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

- 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 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
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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 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

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

3 Charitable activity Income

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

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

2021 Comparatives

<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

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
Cost		
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>
Depreciation		
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>
Net Book Value		
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
	<u>8,085</u>	<u>8,260</u>

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
		<u>128,666</u>	<u>413,849</u>	<u>(408,686)</u>	<u>-</u>	<u>133,829</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 2022	Total 2021
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	278	91,551	91,829	98,666
Designated	-	42,000	42,000	30,000
	<u>278</u>	<u>133,551</u>	<u>133,829</u>	<u>128,666</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.