

# **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.

### 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 black ink, reading 'Elizabeth Lynch' in a cursive script.

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**

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

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:

- 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 11th December 2023, and signed on their behalf by Elizabeth Lynch

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.

# 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

<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 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	
	<u>7,315</u>	<u>6,199</u>
At 31st March 2023		
<b>Depreciation</b>		
At 1st April 2022	5,921	5,921
Charge for the year	650	650
	<u>6,571</u>	<u>6,571</u>
At 31st March 2023		
<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.