

# **THEATRE-RITES**

## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2024**

**COMPANY REGISTRATION NUMBER: 3062624**

**CHARITY REGISTRATION NUMBER 1048058**

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

**YEAR ENDED 31ST MARCH 2024**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

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

**SECRETARY:**

Claire Templeton

**REGISTERED OFFICE:**

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

**INDEPENDENT EXAMINER**

Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE

**BANKERS:**

National Westminster Bank plc  
490 Holloway Road  
London  
N7 6HN

**ARTISTIC DIRECTOR**

Sue Buckmaster

**EXECUTIVE PRODUCER**

Claire Templeton

**CHARITY REGISTRATION NUMBER:**

1048058

**COMPANY REGISTRATION NUMBER:**

3062624

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

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

Company Registration number: 3062624. Charity Registration number: 1048058

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

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

### **DIRECTORS' RESPONSIBILITIES**

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

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

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

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

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

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

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

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

### **ORGANISATION AND CONSTITUTION**

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

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

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

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

## **REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS**

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

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

In 2023/24 Theatre-Rites

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

## **1. 2023/2024 PRODUCTIONS**

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

Toured Autumn 2023

ages 5 plus

Originally a co-production with Burgtheater, Vienna 2021

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

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

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

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

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

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

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

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

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

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

Co-production with Schauspielhaus Bochum for Theaterrevier  
Ages 4 plus

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

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

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

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

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

This production was fully funded by Schauspielhaus Bochum.

## 1.3 Journey of a Refugee

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

touring  
ages 7 plus

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## 4. FUTURE PLANS

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

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

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

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

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

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

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

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

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

This production is scheduled for 2025/26.

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

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



## 5 FUTURE DRAMATURGICAL AND DIRECTING CONSULTANCIES

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

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

Dancer: **Dominic Coffey**

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

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

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

Cast: **Jasper Narvaez**, **Nico Ricchini**

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

## 5. MANAGEMENT

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

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

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

## 6. FINANCE REPORT

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

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

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

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

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

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

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

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

**8. RESERVES POLICY**

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

**9. PUBLIC BENEFIT**

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

**10. GOING CONCERN**

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

**11. DIRECTORS & TRUSTEES**

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

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

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



Elizabeth Lynch  
Director

Independent Examiner's Report on the Accounts

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

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

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

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



Frank S Lachman  
Chartered Accountant  
Independent Examiner

30th September 2024

31 Fairview Way  
Edgware  
Middlesex HA8 8JE

## THEATRE-RITES

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

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

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

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

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

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

## Balance Sheet at 31st March 2024

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

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

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

The directors acknowledge their responsibility for:

- 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 30th September 2024 , 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 2024

### (g) Creditors and provisions

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

## 2 Grants and Donations

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

## THEATRE-RITES

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

#### 4 Charitable Activity costs

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

#### 2023 Comparatives

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



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

**5 Employees**

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

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

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

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

**6 Tangible Fixed Assets**

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

**7 Debtors**

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

## THEATRE-RITES

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

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

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

#### 9 Movement in Funds

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

#### The above funds comprise:

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

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

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

#### 10 Analysis of Net Assets between Funds

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