

THEATRE-RITES

REPORT AND FINANCIAL STATEMENTS

31st March 2025

COMPANY REGISTRATION NUMBER: 3062624

CHARITY REGISTRATION NUMBER 1048058

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

YEAR ENDED 31ST MARCH 2025

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS & TRUSTEES:

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

SECRETARY: Claire Templeton

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

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

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

ARTISTIC DIRECTOR Sue Buckmaster

EXECUTIVE PRODUCER Claire Templeton

CHARITY REGISTRATION NUMBER: 1048058

COMPANY REGISTRATION NUMBER: 3062624

THEATRE-RITES DIRECTORS' AND TRUSTEES' REPORT

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

Company Registration number: 3062624. Charity Registration number: 1048058

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

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

DIRECTORS' RESPONSIBILITIES

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

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

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

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

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

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

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

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

ORGANISATION AND CONSTITUTION

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

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

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

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

DIRECTORS' AND TRUSTEES' REPORT (continued)

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

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

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

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

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

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

In 2024/25 Theatre-Rites

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

1. 2024/2025 PRODUCTIONS AND RESEARCH

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

Co-production with Schauspielhaus Bochum for Theaterrevier
Ages 4 plus

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

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

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

A form-experimenting production with no words, the show explores our relationship to air in an almost futuristic, otherworldly setting. With the set and objects designed as sustainably as possible using mostly recycled materials by collaborating designer Ingrid Hu who previously worked on ***The Global Playground*** (Manchester International Festival), and puppets by Naomi Oppenheim (***Zoe's Peculiar Journey through Time, 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***).

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

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

This production was fully funded by Schauspielhaus Bochum.

DIRECTORS' AND TRUSTEES' REPORT (continued)

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

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

Eshu at the Crossroads

A collaboration with Afro Cuban choreographer Miguel Altunaga

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

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

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

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

Creative development for Eshu began in earnest from November 2024.

Return to the Forest

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

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

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

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

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

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

2. PUPPETRY & ...

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

In the launch year we identified four key themes:

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

DIRECTORS' AND TRUSTEES' REPORT (continued)

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

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

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

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

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

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

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

3.1 Akram Khan Dance Company

Chotto Desh

Touring
ages 7 plus

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

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

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

3.2 Vanhulle Dance Company

ORB

touring
families (outdoor production)

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

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

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

3.3 Joss Arnott Dance

Meet The Hatter

ages 5 plus

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

Dancer: **Dominic Coffey**

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

3.4 Advisory Positions

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

4. 2024/2025 TRAINING, MENTORING & PROFESSIONAL DEVELOPMENT

4.1 Mentoring

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

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

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

Carolene Yawa Ada, a British puppeteer and workshop facilitator

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

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

4.2 Training

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

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

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

Two Day Puppet Whispering Training

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

5. FUTURE PLANS

5.1 Eshu at the Crossroads

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

A collaboration with Choreographer Miguel Altunaga

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

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

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

Sue Buckmaster says:

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

THEATRE-RITES

DIRECTORS' AND TRUSTEES' REPORT (continued)

Miguel Altunaga says:

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

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

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

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

4.2 Return to the Forest

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

A collaboration with Choreographer Gregory Maqoma

An immersive dance and puppetry production.

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

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

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

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

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

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

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

4.4 Something In The Air

Co-production with Schauspielhaus Bochum
Ages 4 plus

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

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

DIRECTORS' AND TRUSTEES' REPORT (continued)

4.4 Residencies and Training

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

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

5 FUTURE DRAMATURGICAL AND DIRECTING CONSULTANCIES

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

6. MANAGEMENT

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

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

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

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

7. FINANCE

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

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

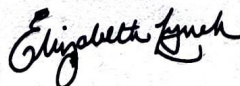
In 2024/2025 Theatre-Rites' expenditure was £274,852

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

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

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

Elizabeth Lynch

 Director

Independent Examiner's Report on the Accounts

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

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

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

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



Frank S Lachman
Chartered Accountant
Independent Examiner

9th December 2025

31 Fairview Way
Edgware
Middlesex HA8 8JE

THEATRE-RITES

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

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

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

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

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

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

THEATRE-RITES

Balance Sheet at 31st March 2025

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

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

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

The directors acknowledge their responsibility for:

- 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 9th December 2025 , 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 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

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

(b) Tangible Fixed Assets

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

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

(c) Income

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

(d) Expenditure

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

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

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

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

(e) Taxation

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

(f) Debtors

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

THEATRE-RITES

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

(g) Creditors and provisions

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

2 Grants and Donations

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

THEATRE-RITES

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

4 Charitable Activity costs

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

2024 Comparatives

<u>Direct costs</u>					
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
<u>Support costs</u>					
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
Total 2024	48,202	18,000	441,154	40,667	548,023

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

5 Employees

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

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

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

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

6 Tangible Fixed Assets

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

7 Debtors

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

THEATRE-RITES

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

8 Creditors: Amounts falling due within one year

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

9 Movement in Funds

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

The above funds comprise:

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

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

Transfers represent the company's contribution to restricted projects.

10 Analysis of Net Assets between Funds

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