

REGISTERED COMPANY NUMBER: 02170819 (England and Wales)
REGISTERED CHARITY NUMBER: 1049574

REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022
FOR
FORCED ENTERTAINMENT LIMITED

**FORCED
ENTERTAINMENT**

	Page
Chair's Introduction	
Report of the Trustees	1 to 5
Independent Examiner's Report	6
Statement of Financial Activities	7
Balance Sheet	8 to 9
Statement of Cashflows	10 to 11
Notes to the Financial Statements	12 to 20

Chair's introduction

It's no understatement to say that the turbulent times currently facing the world present an exceptionally challenging context in which to operate. As Forced Entertainment finalises this annual report and financial statements for the twelve months from April 2021 to March 2022, complex external factors including climate change, conflict, unprecedented energy and fuel costs, rising inflation and the increasing cost of living indicate that times will continue to be unsettled around the world. In the arts sector, these, together with the impacts of the ongoing pandemic and Brexit, create further instability for our work engaging audiences and participants in exceptional new projects.

However, I'm pleased to introduce this report on a year of successful creative output and an increasingly fruitful participatory programme. The report demonstrates well the qualities of creative adaptability and managerial resourcefulness that remain at the core of Forced Entertainment's practice as a long-standing, consistently dynamic and inventive ensemble of artists, supported by a skilled and conscientious management team and inspiring participation producer.

In 2021/22, the strategic review undertaken by the company continued to directly inform our work, particularly our application to Arts Council England for national portfolio organisation funding. We are hugely grateful for the input to the application process from experienced colleagues from outside the company. The process helped us clarify our thinking and resulted in the implementation of specific actions as well as more inclusive and relevant planning. As a result of this work we refreshed the company's Vision, Mission and Values and improved our policies and practice particularly around Equality, Diversity and Inclusion, and Environmental Responsibility.

In 2021/22, the company continued to work towards greater inclusivity with participation in the Arts Marketing Associations' Breakthrough inclusion programme by both artistic and management team, and a commitment to continue to increase the diversity of the artists, staff, board and partners we work with. Our recognition of the lack of diversity within the organisation prompted the instigation of a new Associate Artist role, the development of a new artistic collaboration, and the expansion of our board through an open recruitment process. We're pleased to have consolidated and deepened our relationships with partners in Sheffield through our participatory programme. These will inform our discussions about artistic plans to mark the company's 40th anniversary in 2024.

Another outcome of our strategic review was to undertake an audit of the last 5 years of environmental data relating to touring. The results of this audit and the collaboration of our Production Manager in the development of the Theatre Green Book touring toolkit, which has become an industry standard, will enable us to continue to reduce our carbon footprint in relation to travel, transport and sustainable production.

I'm grateful for the thoughtfulness, openness and commitment shown by my fellow board members and the artistic and management teams in our discussions about the company's longstanding and ongoing commitment to making a difference to the lives of audiences and participants through its work on and off stage. The longevity of the ensemble's artistic collaboration stands Forced Entertainment in good stead to continue to engage audiences, be receptive and responsive to change, to adapt and yet remain a unique theatrical 'Tour de force'.



D J Chadbourn - Chair

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of 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).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The principal activity of the company in the year under review was that of the advancement of education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama, and to present, promote, organise, provide, manage and produce dramas, dance, operas, films, broadcasts, concerts, musical pieces, entertainments, exhibitions, tutorials, seminars, courses and workshops, whether on any premises of the company or elsewhere.

The object for which the company is established is “to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama”.

*Our **Vision** is that our work creates a space which allows people of all backgrounds to rethink the world and their potential in it; our **Mission** is to explore the possibilities of playful, complex and provocative art, its power to ask questions and to connect people; and our interactions with colleagues, partners, audiences and participants are guided by generosity, rigour and a commitment to collaboration (our **Values**).*

Programme of activity

- Make new original devised performance works.
- Tour new and existing performance works nationally and internationally, developing new markets and partnerships alongside existing ones to sustain its practice.
- Create the best possible conditions for the process of artistic dialogue, creation and exchange within the group and with guest collaborators.
- Nurture new, diverse and emerging talent.
- Open up creative opportunities for people outside the context of the regular company, develop new ideas and pass on the ways of working and thinking that come from our practice.

Audiences development

- Develop the range and depth of audiences for contemporary theatre with ambitious audience development objectives for both live and online audiences.
- Produce a targeted and content rich marketing and communications strategy to build audiences, foster debate and encourage engagement with the group’s work.

Management, finance, and governance

- Secure investment for the planned programme of activity.
- Maintain a sustainable business model to deliver the planned programme to audiences.
- Maintain and develop appropriate infrastructure and management and governance best practice to support the artistic work.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Programme of activity

In 2021-22 the arts sector began to emerge from the full force of the COVID pandemic however it remained a year of uncertainty in relation to our core business activity of producing and touring live performance in the UK and internationally. We began the year delivering work online while the majority of the staff were part-time furloughed, and from summer 2021 the company made the cautious transition from remote working to live and face to face activity.

Key activities this year were:

- The creation of a new digital piece 'How The Time Goes' which was a follow up to 'End Meeting For All' (2020). Made by the artistic team and Jerry Killick plus guest composer and performer Marino Formenti, the work is a series of improvisations over 7 episodes and premiered online on 23rd June.
- In July 2021, after a 12-month delay, began our Paul Hamlyn funded Test & Explore participation project 'Subject To Change' working with two Sheffield community youth groups ACCT (Aspergers Children & Carers Together) and Element Society, in an examination of how Forced Entertainment's world leading, experimental approach to making performance could impact young people facing disadvantage and support them to engage with the arts.
- In summer 2021, we restarted the creation process for new performance work 'Under Bright Light', postponed since March 2020, with R&D in Sheffield under strict COVID conditions.
- In autumn 2021 live touring started again, setting out with 16 people over 3 weeks in September to 3 countries to perform existing repertoire including 'Complete Works' and 'To Move In Time'.
- We were guest 'Portrait' artist at Festival d'Automne in Paris, which saw the company present six different performance works over September – December including Heartbreaking Final (Tim Etchells new project with Aisha Orazbayeva). All planned touring took place through this period with only minimal disruption as a result of COVID. 'To Move In Time' performed by Tyrone Huggins was presented in Denmark and Croydon.
- The company's relationship with artist Seke Chimuntengwende was further developed this year; Seke performed a solo work for the Artistic Director and, following a series of online workshops, performed in 'And On The Thousandth Night' in Paris on 4th September and 19th December.
- In January 2022 Tyrone Huggins began the role of Associate Artist, cementing a long-standing relationship between him and the company. This three-year role focuses on strategic planning, development of artistic projects and mentoring particularly connecting to artists of colour.
- In the final three months of the year, January – March, the creation process of the new group piece 'Under Bright Light' continued with 10 weeks of rehearsals in Sheffield before moving to PACT Zollverein in Germany for the final production phase and world premiere on 26th March.
- Work was completed on the new Forced Entertainment publication titled 'Things That Go Through Your Mind When Falling', edited by Adrian Heathfield, designed by David Caines, photography by Hugo Glendinning and contributions from a range of academics. Publication due October 2022.

Audience development

As outlined above, 2020-21 saw a blend of online and live activity over the year, and audience were very positive despite the difficult circumstances surrounding the pandemic.

Data from social media activity shows that we have maintained strong engagement across all platforms to both promote audiences to our digital activity as well a vehicle for marketing our live touring activity. There was a continued a rise in YouTube subscribers reflecting the work we have been putting online. 'How The Times Goes' the new digital piece received 1,051 views between 21/6 – 1/9/21 and 'Complete Works At Home' showed a continuing strong level of views with the top 5 plays viewed attracting 1,354 views in the same viewing period.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

We began live touring in September 2021 and venues continued to be impacted by COVID through a generally cautious return to theatres by audiences. Internationally we presented 89 performances (including two presentations of 'Complete Works' and premiere of 'Under Bright Light') to 7,340 audience at 79% capacity filled (note around 60% of venues were operating reduced capacities so the 79% filled statistic is a little distorted). We presented one performance of 'To Move In Time' in Croydon to 67 people (71% capacity filled).

Participation

Our Paul Hamlyn funded 'Subject To Change' participatory project, delayed in 2020 because of the pandemic, finally got underway in June 2021 and delivered 87 sessions over an 18-month period to June 2022, supporting 532 young people in Sheffield to develop their own creative voices and increase their engagement with the arts. Our offer included a series of pilot/ taster sessions, intensive holiday projects and weekly sessions through the school term. In addition, we offered bespoke, paid training to 4 freelance artists into FE's particular approach to participation and developed a new, paid creative team for the 18 months of the project. The work culminated in 2 performances - an informal presentation at ACCT and a public performance to community audience at the Sheffield Crucible Theatre. We employed a team of ethnographic evaluators and filmmaker/ evaluator to help us understand the impact of our work and to evidence learning from an independent social science perspective and look forward to receiving the full report which will be delivered in September 2022. The full report will enable us to develop our participation programme and partnerships further and inform future plans to train more freelance artists to collaborate with young people on participation projects from 2023.

FINANCIAL REVIEW

Financial position

The statement of financial activities included in this report presents a turnover of £562,164 (2021: £683,007). The decrease in income this year is largely due to last year receiving COVID-19 JRS support scheme. Total expenditure for charitable activities amounted to £648,682 (2021: £439,238).

Income generation from Trusts and Foundations this year include £254,091 from Arts Council England and £2,493 from Sheffield Theatres Crucible Trust.

The statement shows the consolidated position for all funds of £418,780 (2021: £505,298) including the Ibsen Award designated fund that was created in 2016-17 and restricted funds for Participation and Agency projects.

Principal funding sources

To achieve the planned programme, annual budgets are modelled on average predicted levels of 55% earned/contributed income and 45% ACE subsidy. Achievable targets for earned income are set and approached with confidence through a well-established business model, and production income is raised through an established and evolving range of partnerships. In 2021-22, Arts Council England National Portfolio Funding represented 45% of turnover.

Reserves policy

As at 31 March 2022, the total reserves were £418,780 (2021: £505,298). Of these, designated funds were £46,968 (2021: £72,652) and general reserves were £309,832 (2021: £286,977). The designated funds represent funds earmarked for ongoing projects and are being spent down over a number of years. Restricted funds at 31 March 2022 are £61,980 (2021: £145,669).

The policy is to hold general funds equivalent to a minimum of three months' general fund expenditure. At 31 March 2022 this has been achieved with the general reserve equivalent to 6 months' expenditure (2021: 6). These reserves are needed to meet significant future uncertainty as a result of the coronavirus pandemic, as well as plans and working capital requirements should there be a material deficiency in funding at any point in the future.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Forced Entertainment Limited is a company limited by guarantee (company no. 02170819), governed by its Memorandum and Articles of Association dated 30 September 1987 and amended to allow the current governance on 21 August 1995 and 16 May 2012. It is registered as a charity with the Charity Commission (registered charity no. 1049574).

Recruitment and appointment of new trustees

As set out in the Articles of Association, the Company and Board of Trustees nominate the Chair of the Board. A trustee's term of office terminates if any rules in 6.6 of the Articles of Association apply. When considering recruiting new trustees, the board considers any specialist skills or experience that may be currently under-represented.

Organisational structure

The Board of Trustees, which currently has seven members, administers the charity. The Board meets quarterly and the pay and remuneration sub-committee meets annually. Other issue-specific meetings may be convened during the year as required. The artistic policy is decided on by the creative team (Writer/Artistic Director Tim Etchells, Designer/Performer Richard Lowdon and Performers/Co-devisors Robin Arthur, Claire Marshall, Cathy Naden and Terry O'Connor). The board and company appoint an Executive Director (Eileen Evans), Participation Producer (Imogen Ashby), and Production Manager (James Harrison) to manage the day-to-day operations of the charity. To facilitate effective operations, the Executive Director has delegated authority, within terms and conditions approved by the trustees, for operational matters including finance and employment.

Management

The management team remains reduced due to the ongoing recruitment freeze implemented during the pandemic in 2020-21. The Executive Director and Production Manager continued to take on a wider range of responsibilities supported by two marketing freelancers to keep our profile and communication with audiences strong. The full-time Participation Producer role was essential to manage the complex face to face delivery of 'Subject to Change' and ongoing development of the participation offer and our work with young people throughout the year. The recruitment freeze will remain in place until we have the outcome of our Arts Council England's (ACE) NPO application in October 2022.

The Board of Trustees continued to meet online throughout the year including an awayday in May 2021. Standing items at meetings include artistic, participation, financial, audience development, diversity and environmental reporting. This year additional meetings were held to a) continue the strategic review and longer-term business planning that began in November 2019 and b) the detailed planning processes around the ACE NPO application, our main source of public funding which represents on average 45% of our income per year. This work was complex and involved a deep and thoughtful interrogation of the company's offer and ability to align itself with the new ACE ten-year strategy 'Let's Create'. Our application was submitted in May 2022 and the outcome will be known in late October 2022. We look forward to our first In-person Board meeting in September 2022.

Trustee induction and training

New trustees will receive induction training to brief them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the business plan and recent reports on the financial performance of the charity. During the induction training they may meet key employees and other trustees. The trustees have had due regard to guidance published by the Charity Commission on public benefit.

[Note on terminology: when this document refers to 'the company', this includes the creative and management teams of Forced Entertainment Limited. 'Trustee(s)' is shorthand for the members of the board, who are both directors and trustees of Forced Entertainment Limited.]

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The Company and Board plan for and anticipate risks through a process of artistic, organisational and financial planning which is supported by a three-year business plan, annual organisational plans, a health and safety policy and an annual budget that is reviewed quarterly. A key element in the management of financial risk is the setting of a reserves policy and its regular review by the trustees, combined with internal measures covering the setting and revision of budgets and the authorisation of payments.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02170819 (England and Wales)

Registered Charity number

1049574

Registered office

Unit 502 The Workstation
15 Paternoster Row
Sheffield
South Yorkshire
S1 2BX

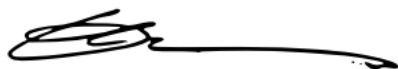
Trustees

F H Babbage
D J Chadbourn (Chair)
A J Friedli
D J Kok
A E Lloyd
I Hirst
L N Whitter (appointed 15 September 2021)

Independent Examiner

Sedulo Leeds Limited
St Paul's House
23 Park Square
Leeds
West Yorkshire
LS1 2ND

Approved by order of the board of trustees on 26th September 2022 and signed on its behalf by:



.....
E Evans - Secretary

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FORCED ENTERTAINMENT LIMITED**

Independent examiner's report to the trustees of Forced Entertainment Limited ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

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 statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ACCA 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 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.



David Stansfield
ACCA
Sedulo Leeds Limited
St Paul's House
23 Park Square
Leeds
West Yorkshire
LS1 2ND

Date: 19 December 2022

FORCED ENTERTAINMENT LIMITED

**STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022**

		Unrestricted funds £	Restricted funds £	31.3.22 Total funds £	31.3.21 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Grants and awards	2	324,800	2,493	327,293	543,742
Charitable activities					
Touring and production		159,856	33,826	193,682	122,412
Participation		26,852	-	26,852	2,000
Agency		9,725	-	9,725	3,185
Other trading activities	3	265	-	265	11,463
Investment income	4	639	-	639	205
Other income		<u>3,708</u>	<u>-</u>	<u>3,708</u>	<u>-</u>
Total		525,845	36,319	562,164	683,007
EXPENDITURE ON					
Raising funds		-	-	-	867
Charitable activities					
Touring and production	5	<u>528,674</u>	<u>120,008</u>	<u>648,682</u>	<u>438,371</u>
Total		<u>528,674</u>	<u>120,008</u>	<u>648,682</u>	<u>439,238</u>
NET INCOME/(EXPENDITURE)		(2,829)	(83,689)	(86,518)	243,769
RECONCILIATION OF FUNDS					
Total funds brought forward		359,629	145,669	505,298	261,529
TOTAL FUNDS CARRIED FORWARD		<u>356,800</u>	<u>61,980</u>	<u>418,780</u>	<u>505,298</u>

The notes form part of these financial statements

FORCED ENTERTAINMENT LIMITED**BALANCE SHEET
31 MARCH 2022**

	Notes	Unrestricted funds £	Restricted funds £	31.3.22 Total funds £	31.3.21 Total funds £
FIXED ASSETS					
Tangible assets	11	3,472	-	3,472	4,629
CURRENT ASSETS					
Stocks	12	3,215	-	3,215	3,215
Debtors	13	38,525	-	38,525	24,614
Cash at bank and in hand		<u>379,208</u>	<u>61,980</u>	<u>441,188</u>	<u>567,636</u>
		420,948	61,980	482,928	595,465
CREDITORS					
Amounts falling due within one year	14	(67,620)	-	(67,620)	(94,796)
NET CURRENT ASSETS		<u>353,328</u>	<u>61,980</u>	<u>415,308</u>	<u>500,669</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>356,800</u>	<u>61,980</u>	<u>418,780</u>	<u>505,298</u>
NET ASSETS		<u>356,800</u>	<u>61,980</u>	<u>418,780</u>	<u>505,298</u>
FUNDS	15				
Unrestricted funds				356,800	359,629
Restricted funds				<u>61,980</u>	<u>145,669</u>
TOTAL FUNDS				<u>418,780</u>	<u>505,298</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

FORCED ENTERTAINMENT LIMITED

BALANCE SHEET - continued
31 MARCH 2022

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 26th September 2022 and were signed on its behalf by:



.....
D J Chadbourn - Trustee

The notes form part of these financial statements

FORCED ENTERTAINMENT LIMITED

STATEMENT OF CASH FLOWS
31 MARCH 2022

	Notes	31.3.22 £	31.3.21 £
Cash flows from operating activities			
Cash generated from operations	1	<u>(127,087)</u>	<u>240,282</u>
Net cash (used in)/provided by operating activities		<u>(127,087)</u>	<u>240,282</u>
Cash flows from investing activities			
Interest received		<u>639</u>	<u>205</u>
Net cash provided by investing activities		<u>639</u>	<u>205</u>
		<hr/>	<hr/>
Change in cash and cash equivalents in the reporting period		(126,448)	240,487
Cash and cash equivalents at the beginning of the reporting period		<u>567,636</u>	<u>327,149</u>
Cash and cash equivalents at the end of the reporting period		<u>441,188</u>	<u>567,636</u>

The notes form part of these financial statements

FORCED ENTERTAINMENT LIMITED

STATEMENT OF CASH FLOWS
31 MARCH 2022

1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.22 £	31.3.21 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(86,518)	243,769
Adjustments for:		
Depreciation charges	1,157	1,543
Interest received	(639)	(205)
(Increase)/decrease in debtors	(13,911)	24,562
Decrease in creditors	<u>(27,176)</u>	<u>(29,387)</u>
Net cash (used in)/provided by operations	<u><u>(127,087)</u></u>	<u><u>240,282</u></u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.21 £	Cash flow £	At 31.3.22 £
Net cash			
Cash at bank and in hand	<u>567,636</u>	<u>(126,448)</u>	<u>441,188</u>

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006.

The financial statements have been prepared under the historical cost convention.

Going concern

In common with virtually every other business in the country, the Company has been experiencing the effects of the Coronavirus pandemic. Whilst the full impact of this exceptional situation on the Company cannot be assessed with complete certainty at the current time, the Trustees believe they have taken all possible steps to protect the Company including accessing relevant Government assistance.

At the time of signing these accounts the Trustees are of the opinion that the Company will remain viable for the foreseeable future and therefore these Financial Statements have been prepared on the Going Concern basis.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Allocation and apportionment of costs

Direct costs are allocated to the activity to which they directly relate.

Support costs are allocated by direct apportionment where appropriate. Other support costs are allocated based on an estimate of a proportion of total time spent.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	- 25% on cost
Motor vehicles	- 25% on reducing balance

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES - continued**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. GRANTS AND AWARDS

	31.3.22	31.3.21
	£	£
Donations	595	9,282
Grants	<u>326,698</u>	<u>534,460</u>
	<u>327,293</u>	<u>543,742</u>

Grants received, included in the above, are as follows:

	31.3.22	31.3.21
	£	£
Arts Council England Core Funding	254,091	254,091
British Council Funding	-	7,200
Paul Hamlyn Foundation	-	77,005
Job Retention Scheme	70,114	171,164
Sheffield City Council	-	10,000
D'Oyly Carte	-	3,000
Sheffield Town Trust	-	7,000
Church Burgesses	-	3,000
Art Breakers	-	2,000
Sheffield Theatres Crucible Trust	<u>2,493</u>	-
	<u>326,698</u>	<u>534,460</u>

FORCED ENTERTAINMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

3. OTHER TRADING ACTIVITIES

	31.3.22	31.3.21
	£	£
Retail sales	265	1,463
Publication	-	10,000
	<u>265</u>	<u>11,463</u>

4. INVESTMENT INCOME

	31.3.22	31.3.21
	£	£
Deposit account interest	<u>639</u>	<u>205</u>

5. CHARITABLE ACTIVITIES COSTS

	Direct	Support	
	Costs	costs (see	Totals
	£	note 6)	£
Touring and production			
Wages and salaries	235,097	122,392	357,489
Production costs	132,674	-	132,674
Premises overheads	-	21,253	21,253
Administration office costs	-	8,376	8,376
Building costs and insurance	-	8,892	8,892
Personnel	-	2,602	2,602
Touring costs	47,235	-	47,235
Marketing	13,555	-	13,555
Participation	46,191	-	46,191
Depreciation	-	1,157	1,157
Governance, legal and compliance	-	9,259	9,259
	<u>474,751</u>	<u>173,931</u>	<u>648,682</u>

FORCED ENTERTAINMENT LIMITED**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022****6. SUPPORT COSTS**

	Management	Finance	Governance costs	Totals
	£	£	£	£
Wages and salaries	122,392	-	-	122,392
Premises overheads	21,253	-	-	21,253
Administration office costs	5,360	3,016	-	8,376
Building costs and insurance	8,892	-	-	8,892
Personnel	2,602	-	-	2,602
Depreciation	1,157	-	-	1,157
Governance, legal and compliance	-	-	9,259	9,259
	<u>161,656</u>	<u>3,016</u>	<u>9,259</u>	<u>173,931</u>

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.22	31.3.21
	£	£
Depreciation - owned assets	<u>1,157</u>	<u>1,543</u>

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

9. STAFF COSTS

The average monthly number of employees during the year was as follows:

	31.3.22	31.3.21
Creative team	6	6
Management team	<u>3</u>	<u>3</u>
	<u>9</u>	<u>9</u>

No employees received emoluments in excess of £60,000.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Grants and awards	451,737	92,005	543,742
Charitable activities			
Touring and production	63,758	58,654	122,412
Participation	2,000	-	2,000
Agency	3,185	-	3,185
Other trading activities	11,463	-	11,463
Investment income	<u>205</u>	<u>-</u>	<u>205</u>
Total	532,348	150,659	683,007
EXPENDITURE ON			
Raising funds	867	-	867
Charitable activities			
Touring and production	<u>433,381</u>	<u>4,990</u>	<u>438,371</u>
Total	434,248	4,990	439,238
NET INCOME	98,100	145,669	243,769
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>261,529</u>	<u>-</u>	<u>261,529</u>
TOTAL FUNDS CARRIED FORWARD	<u><u>359,629</u></u>	<u><u>145,669</u></u>	<u><u>505,298</u></u>

FORCED ENTERTAINMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Motor vehicles £	Totals £
COST			
At 1 April 2021 and 31 March 2022	<u>8,103</u>	<u>19,505</u>	<u>27,608</u>
DEPRECIATION			
At 1 April 2021	8,103	14,876	22,979
Charge for year	<u>-</u>	<u>1,157</u>	<u>1,157</u>
At 31 March 2022	<u>8,103</u>	<u>16,033</u>	<u>24,136</u>
NET BOOK VALUE			
At 31 March 2022	<u>-</u>	<u>3,472</u>	<u>3,472</u>
At 31 March 2021	<u>-</u>	<u>4,629</u>	<u>4,629</u>

12. STOCKS

	31.3.22 £	31.3.21 £
Stocks	<u>3,215</u>	<u>3,215</u>

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22 £	31.3.21 £
Trade debtors	13,126	1,974
Other debtors	1,553	16,997
VAT	5,530	2,185
Prepayments and accrued income	<u>18,316</u>	<u>3,458</u>
	<u>38,525</u>	<u>24,614</u>

FORCED ENTERTAINMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade creditors	29,549	2,535
Social security and other taxes	7,751	10,448
Other creditors	8,970	2,852
Accruals and deferred income	<u>21,350</u>	<u>78,961</u>
	<u>67,620</u>	<u>94,796</u>

15. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	At 31.3.22
	£	£	£
Unrestricted funds			
General fund	286,977	22,855	309,832
Designated fund (IBSEN)	<u>72,652</u>	<u>(25,684)</u>	<u>46,968</u>
	359,629	(2,829)	356,800
Restricted funds			
Agency projects	53,664	(39,034)	14,630
Participation projects	<u>92,005</u>	<u>(44,655)</u>	<u>47,350</u>
	<u>145,669</u>	<u>(83,689)</u>	<u>61,980</u>
TOTAL FUNDS	<u>505,298</u>	<u>(86,518)</u>	<u>418,780</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

15. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	525,845	(502,990)	22,855
Designated fund (IBSEN)	<u>-</u>	<u>(25,684)</u>	<u>(25,684)</u>
	525,845	(528,674)	(2,829)
Restricted funds			
Agency projects	33,826	(72,860)	(39,034)
Participation projects	<u>2,493</u>	<u>(47,148)</u>	<u>(44,655)</u>
	<u>36,319</u>	<u>(120,008)</u>	<u>(83,689)</u>
TOTAL FUNDS	<u>562,164</u>	<u>(648,682)</u>	<u>(86,518)</u>

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	At 31.3.21 £
Unrestricted funds			
General fund	175,953	111,024	286,977
Designated fund (IBSEN)	<u>85,576</u>	<u>(12,924)</u>	<u>72,652</u>
	261,529	98,100	359,629
Restricted funds			
Agency projects	-	53,664	53,664
Participation projects	<u>-</u>	<u>92,005</u>	<u>92,005</u>
	<u>-</u>	<u>145,669</u>	<u>145,669</u>
TOTAL FUNDS	<u>261,529</u>	<u>243,769</u>	<u>505,298</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

15. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	522,347	(411,323)	111,024
Designated fund (IBSEN)	<u>10,001</u>	<u>(22,925)</u>	<u>(12,924)</u>
	532,348	(434,248)	98,100
Restricted funds			
Agency projects	58,654	(4,990)	53,664
Participation projects	<u>92,005</u>	<u>-</u>	<u>92,005</u>
	<u>150,659</u>	<u>(4,990)</u>	<u>145,669</u>
TOTAL FUNDS	<u><u>683,007</u></u>	<u><u>(439,238)</u></u>	<u><u>243,769</u></u>

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2022.