

Company No: 08727799  
Charity No: 1177784

**RHUM AND CLAY THEATRE COMPANY LTD**

**(A COMPANY LIMITED BY GUARANTEE)**

**UNAUDITED ACCOUNTS FOR THE**

**YEAR ENDED 31st MARCH, 2021**

**RHUM AND CLAY THEATRE COMPANY LTD**  
**(A COMPANY LIMITED BY GUARANTEE)**

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**RHUM AND CLAY THEATRE COMPANY LTD**  
**(A COMPANY LIMITED BY GUARANTEE)**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**CHARITY NUMBER:** 1177784

**COMPANY NUMBER:** 8727799

**COMPANY SECRETARY** J.E. Spooner

**DIRECTORS AND TRUSTEES:**  
A.A. Alderson  
N.H Niesterowicz-Newstead  
N.T.Raaum  
S.S. Wallis  
S. Wilson-White

**REGISTERED OFFICE:**  
New Diorama Theatre  
15-16 Triton Street  
LONDON,  
NW1 3BF

**ACCOUNTANTS:**  
Messrs. Jeffrey Altman & Company,  
Chartered Accountants,  
Wayman House,  
141, Wickham Road,  
Shirley,  
CROYDON,  
Surrey, CR0 8TE.

## **RHUM AND CLAY THEATRE COMPANY LTD**

### **Legal & Administrative Information**

#### **TRUSTEES**

Anthony Alderson, Nadia Niesterowicz-Newstead, Natalie Raaum, Sophie Wallis, Sarah Wilson-White (Chair)

#### **SECRETARY**

Julian Spooner

#### **REGISTERED OFFICE**

New Diorama Theatre, 15-16 Triton Street, Regent's Place, London, NW1 3BF

#### **BANKING**

Santander Business Banking, 2 Triton Square, Regent's Place, London, NW1 3AN

#### **ACCOUNTANTS**

Jeffrey Altman & Company

CHARITY REGISTRATION NUMBER: 1177784

COMPANY REGISTRATION NUMBER: 08727799

## **Trustees' Report**

The directors and trustees present their report and the financial statements for the year ended 31st March 2021.

The financial statements comply with the Charities Act 2001 and the Companies Act 2006, the Memorandum and Articles of Association and 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 (FRS102) effective 1 January 2015.

### **Directors' Responsibilities**

Company law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees, 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **Principal Activity and Charitable Objective**

Rhum and Clay Theatre Company Ltd's principal activity and charitable objects are to advance and promote the arts, for the public benefit, including, but not limited to, the art of drama.

## **Trustees' Annual Report for the period April 1<sup>st</sup> 2020 to 31st March 2021**

### **REVIEW OF ACTIVITIES AND ACHIEVEMENTS**

Over the past year Rhum and Clay Theatre Company Ltd has managed to navigate the Covid-19 pandemic and continue to develop new productions, deliver live work and increase our engagement offer largely thanks to the support of the Cultural Recovery Fund through Arts Council England and DCMS.

Key achievements include:

#### ***Productions***

1. Throughout spring 2021 we prepared to deliver our first national mid-scale tour of the critically acclaimed *The War of the Worlds* to prestigious venues nationally, in co-production

with Brighton Festival and HOME Manchester. Venue partners who programmed the work were as follows: Connaught Theatre worthing, Mayflower Southampton, Oxford Playhouse, Rose Theatre Kingston, Mercury theatre Colchester, Derby theatre, HOME Manchester, Warwick Arts Centre, Liverpool Everyman and for many it was the first show in their opening season post-lockdown in May 2021 onwards.

*PRAISE FOR 'THE WAR OF THE WORLDS from previous runs:'*

★★★★ "A whirling multi-rolling ensemble... just juicy" WhatsOnStage

★★★★ "Deft and ingenious" The Guardian

★★★★ "A smart, engagingly layered show" The Stage

★★★★ "Remarkable - big beyond its length, size and means" The Observer

- We also administratively planned the delivery of our first international tour date in North America, with *The War of the Worlds* visiting Stanford University in California in November 2021.
- Alongside the live touring production of *The War of the Worlds* we were successful in publishing the company's first playtext with writer Isley Lynn with Methuen Drama. We sold 135 texts across the period (which spans two financial years) and hope to be able to publish future texts with collaborators on productions.
- Working closely with commissioning partners New Diorama Theatre and supported by British Land Trust and Camden Borough Council, we created a new children's production exploring the impact of the pandemic on young people. Titled *Everything Has Changed*, we playfully explored what happens when everything changes along with enabling young people to re-frame and re-examine their experiences of the last year, gain agency over what has seemed completely out of their control and develop a sense of optimism and resilience for the future. The production toured to 25 schools, seven youth centres and reached 3100 children in the Camden and Ealing Boroughs, culminating in a two day run at New Diorama theatre. We're now in discussion with future partners such as the Unicorn Theatre about re-mounting the production for a 2022 tour.

## ***Research & Development***

The artistic team completed two periods of research & development (R&D), alongside a number of different creative collaborators for *The School of Life*, and for *Everything Has Changed*.

- We undertook a period of R&D for an interactive film entitled *From I to We*. The project was attempting to create a unique hybrid form of film and theatre. As such, it will provide an entirely new experience for those participating, combining the ephemeral spontaneity of theatre with film's ability to create complex visual worlds. It will be a participatory and creative experience that invites the participants into the world of the film and encourages them to take part in a series of games, tasks and conversations with each other. The film was commissioned by The School of Life.
- We undertook a period of research and development for our first children's production entitled *Everything Has Changed*. A show that was commissioned in response to the upheaval children have and continue to experience during the pandemic. We spent time with child psychologist Kate Mills exploring the impact of the pandemic. We worked with youth groups across London to get first-hand knowledge of the effects, and spoke to children themselves making sure they were central to the creative process. The ambition of the piece was that we would enable young people to re-frame and re-examine their experiences of the

last year, gain agency over what has seemed completely out of their control and develop a sense of optimism and resilience for the future.

### ***Workshops and Training***

With the past 12 months being dominated by national lockdowns and physical limited contact, we have been successful in pivoting our engagement to offer digital experiences. These have included:

- In the summer of 2020 we created two bespoke online workshops, translating in-person teachings to function via a digital platform. We focused on solo performances and clowning. Both workshops were two hour sessions split over five days, which was designed to avoid any zoom fatigue. Both sessions attracted 30 people.
- We were commissioned by Sydney Festival to deliver a series of online workshops as part of the *True West* season. With the reach of Sydney Festival we were able to attract participants from across Australia, particularly those in rural communities who wouldn't ordinarily be able to attend, this included both adults and young people.

### ***Organisational Development***

- The company continued to work with Sally Cowling as Executive Producer during the last 12 months. Grace Dickson departed the organisation as General Manager and we later appointed Amy Strike in the role.
- In spring 2021 we were successful in the re-launch of the Rhum and Clay website with new branding and user journey. Working closely with Brackets we have implemented a new visual identity across all online platforms, and have found the feedback incredibly positive from audiences and partners.
- In August 2020 we held a Board of Trustees meeting with the single topic of discussing the artistic output of the organisation. This was a rich and fruitful discussion, with the Board offering useful expertise and knowledge to further future ideas for the organisation.
- The company has continued to develop the role of the Board of Trustees with Sarah Wilson-White taking the role of Chair at our AGM in February 2021. We plan to increase the Board of Trustees by a further two members in 2022-23.
- We have continued to develop our accounting expertise and systems with the use of accounting software Xero, and developed our cash flow system to be able to project the movement of funds on an annual rather than project by project basis.

### **FUTURE DEVELOPMENTS**

In the last 12 months the creative and theatre sector have continued to face challenges relating to pandemic working and restrictions. We have been successful in navigating this to date, and have the following ambitions and plans for the next 12-24 months. All of this is subject to change with collaborators, partners, and under review with the Board of Trustees at regular meetings:

- International tour of *Mistero Buffo* in Australia with partners HOTA Gold Coast, Brisbane Powerhouse, NORPA Lismore and Merrigong Theatre Wollongong
- Creation and premiere of *Project Dictator* at New Diorama Theatre in London in May 2022. This includes utilising our Sponsorship status to enable artist Khalad Kurbeh to be resident in England for the process.
- Take *Project Dictator* to the Edinburgh Festival Fringe 2022.
- Pitch a large scale community project to North East England organisations including Northern Stage and/or Newcastle Live called *Messiah (Kev)*. We hope to begin development of this show in 2022 for it to open in 2025.
- Explore 3 - 4 weeks of Autumn touring of *The War of the Worlds* either in October or November 2022.
- Continue the development of International co-production of *GIANTS* with National Theatre of Parramatta in Australia, and hopefully US partners including Stanford University and others. We hope to premiere the work in 2024.
- Remount and tour *Everything Has Changed* with Unicorn Theatre.
- Continue development of relationships with a large touring network of venues in the UK and internationally, particularly USA and Australia.
- Continue development of our workshop programme, both in person and online with an international reach.
- Begin first stages of community chorus project. Develop a weekly group comprising both amateur and professional performers, with a mixture of ages and abilities. Through this we will refine and evolve the groups' ability to work as an ensemble.
- Expand our networks of collaborators, particularly developing our knowledge of and connections with artists of colour and those from the Global Majority.
- Develop our policies, processes and protocols for how we work and support freelance collaborators through project delivery.
- Continue to recruit additional Trustees to the Board and to increase the diversity of its membership.

## FINANCIAL REVIEW

The accounts for 2020 – 2021 covers 31<sup>st</sup> March – 1<sup>st</sup> April. The income generated by the organisation was £61,256 in 2021 and £189,446 in 2020, and expenditure was £58,163 in 2021 and £185,983 in 2020. The general reserves totalled £8,551 in 2021 and £5,458 in 2020. The Board's reserves policy aims to hold six months minimal operating costs to enable the organisation to continue in planning mode or wind down as necessary. At point of report this amounts to approximately £10,200 which includes an allowance for production storage, administration subscriptions such as accounting software, website maintenance and core staff time team of one day per week (for Co-Artistic Directors and General Manager) for six months.



This accounts period has been another large financial year for Rhum and Clay Theatre Company Ltd, with the receipt of two Cultural Recovery Grants totalling £166,097 from Arts Council England. Our projects were also supported generously by Arts Council England the bulk of which supported the mid-scale of *The War of The Worlds* with a grant of £75k. Due to the fact that the projects took place over a few accounting periods, under UK accounting standards, only the portion of the grant relevant to this financial year is recognised as income in this financial year as opposed to recognising the grant in its entirety. This is the reason why only £14,907 is showing as the Arts Council Grant received in the accounts to 31st March 2021 as these are the total funds expended relating to the Grant for the year to 31st March 2021.

Our workshop programme raised £3,423 income for the organisation, which is indicative of the quieter 12-month period and the approach by the organisation to offer a proportion of digital resources accessible for free for the artistic community.

The growth of both earned income and fundraising demonstrate a much more robust financial foundation to the company; we have successfully widened both our network of supporters and audience following, which we hope to capitalise on when booking future work.

Moving forward, we have commissions from UK and international partners and a strong interest in international touring as well as domestic. We anticipate continuing to diversify our income streams by developing our engagement offer annually, and hope to diversify raised income through developing relationships with some key Trusts and Foundations.

The charity's financial position at the end of the period is shown in the attached financial statements.

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

Rhum and Clay Theatre Company Ltd was incorporated on 10 October 2013, and is governed by its Memorandum and Articles of Association.

Rhum and Clay Theatre Company Ltd is limited by guarantee without share capital. The guarantees of individual members are limited to £5.

Rhum and Clay Theatre Company Ltd is a registered charity, number 1177784

### **Management and Governance**

The Board of Trustees administers the charity and meets quarterly.

Day-to-day management is delegated amongst the core team of four, led by the Executive Team:

#### Executive Team

Co-Artistic Director - Julian Spooner

Co-Artistic Director - Matthew Wells

Executive Producer - Sally Cowling

#### Staff

General Manager – Amy Strike

**Directors/Trustees**

The directors/trustees set out below have held office during the whole period of this report unless otherwise stated:

Anthony Alderson (approved by the Board Nov 2019, appointed May 2020)  
Nadia Niesterowicz-Newstead (appointed July 2019)  
Natalie Raaum (appointed September 2021)  
Sophie Wallis  
Sarah Wilson-White (appointed Chair, February 2021)

**Recruitment of Directors/Trustees**

The recruitment of new Directors/Trustees is undertaken either through an open call where applicants are invited to apply. After observing an initial meeting the current Directors/Trustees then review the applicant's suitability and take a majority vote on whether the person should be invited to formally join the Board.

**Investments**

Most of the charity's funds are spent in the short term. There are no major funds for long-term investment so all funds are held in bank accounts.

**Related Parties**

Whilst the charity has no formal relationship with 'related charities', it values collaboration with fellow arts organisations and exchanges mutual support and assistance wherever possible. This includes partnerships within projects.

None of the Trustees receives remuneration or other benefit from work with the charity. Any connection between a trustee or senior manager of the charity with any potential business or artistic partner must be disclosed to the full Board of Trustees in the same way as any other contractual relationship with a related party.

**Risk Management**


The Charity has in place a Risk Management Plan, and undertakes periodic reviews for different risk mitigation including insurance cover, health and safety, safeguarding, policies and procedures. The Trustees have identified the following as the only major risk to the charity's current or future operations:

- Continuation/worsening of the Covid-19 pandemic may mean the interruption or cancellation of tour dates in the UK and internationally.

**Going Concern**

These financial statements have been prepared on a going concern basis. The trustees consider that the Charity holds sufficient reserves to deem the going concern basis appropriate.

This report was approved by the Board on 16th December 2021.

  
.....  
S.S. Wallis  
Director and Trustee

**RHUM AND CLAY THEATRE COMPANY LTD**  
**(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT EXAMINER'S REPORT TO THE MANAGEMENT COMMITTEE OF**  
**RHUM AND CLAY THEATRE COMPANY LTD**

I report on the accounts of Rhum and Clay Theatre Company Ltd for the year ended 31 March, 2021, which are set out on pages 7 to 9.

**Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- Examine the accounts under section 145 of the Charities Act;  
To follow the procedures laid down in the general directions given by the Charity
- Commission under section 145(5)(b) of the Charities Act; and
- To state whether particular matters have come to my attention.

**Basis of independent examiner's report**

My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out below.

**Independent examiner's statements**

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements:
  - to keep accounting records in accordance with section 130 of the Charities Act; and
  - to prepare accounts which accord with the accounting records and comply with thehave not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Name: M D Altman

Relevant professional qualification or body: FCA

  
JEFFREY ALTMAN & COMPANY

Chartered Accountants

Wayman House

141, Wickham Road,

Shirley

Croydon

Surrey

CR0 8TE

Date: 16th December, 2021

These unaudited financial statements have been subjected to independent examination.

**RHUM AND CLAY THEATRE COMPANY LTD**  
**(A COMPANY LIMITED BY GUARANTEE)**

**STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING  
INCOME AND EXPENDITURE ACCOUNT) FOR THE  
YEAR ENDED 31st MARCH, 2021**

		Year to 31.03.21			Period 01.11.18 to 31.03.20		
	NOTE	Unrestricted Funds £	Restricted Funds £	Total £	Unrestricted Funds £	Restricted Funds £	Total £
<b><u>INCOMING RESOURCES</u></b>							
Incoming and endowments from:							
Donations and legacies	3	10,094	-	10,094	14,873	-	14,873
Grant	3	14,907	-	14,907	19,373	47,953	67,326
<b>Charitable Activities</b>							
Income generated from productions	4	36,254	-	36,254	74,475	32,750	107,225
<b>Investments:</b>							
Bank Interest		1	-	1	22	-	22
<b>TOTAL</b>		<u>61,256</u>	<u>-</u>	<u>61,256</u>	<u>108,743</u>	<u>80,703</u>	<u>189,446</u>
<b><u>EXPENDITURE ON:</u></b>							
Cost of Generating Funds:							
Charitable activities	5	48,577	9,586	58,163	114,866	71,117	185,983
<b>TOTAL EXPENDITURE</b>		<u>48,577</u>	<u>9,586</u>	<u>58,163</u>	<u>114,866</u>	<u>71,117</u>	<u>185,983</u>
<b>NET INCOME/EXPENDITURE BEFORE TAXATION</b>		12,679	( 9,586)	3,093	( 6,123)	9,586	3,463
<b>TAX PAYABLE</b>		-	-	-	-	-	-
		12,679	( 9,586)	3,093	( 6,123)	9,586	3,463
<b><u>NET INCOMING/(EXPENDITURE)</u></b>							
Transfers between funds		-	-	-	-	-	-
		12,679	( 9,586)	3,093	( 6,123)	9,586	3,463
<b><u>NET MOVEMENT IN FUNDS</u></b>							
Reconciliation of funds:							
Fund balances at 1st April, 2020		( 4,128)	9,586	5,458	1,995	-	1,995
Fund balances at 31st March, 2021		<u>8,551</u>	<u>-</u>	<u>8,551</u>	<u>( 4,128)</u>	<u>9,586</u>	<u>5,458</u>

**CONTINUING OPERATIONS**

None of the Charity's activities were acquired or discontinued during the above financial period.  
The statement of financial activities includes all gains and losses recognized in the year.  
The notes on pages 6 to 9 form part of these accounts.

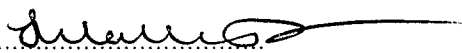
**RHUM & CLAY THEATRE COMPANY LTD**  
**(A COMPANY LIMITED BY GUARANTEE)**

**UNAUDITED BALANCE SHEET AS AT 31st MARCH, 2021**

	NOTES	2021		2020	
		£	£	£	£
<b><u>FIXED ASSETS</u></b>					
Tangible	8		71		194
<b><u>CURRENT ASSETS</u></b>					
Debtors	9	13,722		23,279	
Cash at Bank and in Hand		58,977		14,164	
		<u>72,699</u>		<u>37,443</u>	
<b><u>CURRENT LIABILITIES</u></b>					
Creditors - amounts falling due within one year	10	<u>64,219</u>		<u>32,179</u>	
<b><u>NET CURRENT ASSETS</u></b>			8,480		5,264
<b><u>TOTAL ASSETS LESS CURRENT LIABILITIES</u></b>			8,551		5,458
<b><u>NET ASSETS</u></b>			£ 8,551		£ 5,458
<b><u>RESERVES</u></b>					
<b><u>Unrestricted funds</u></b>					
General funds	11		8,551		5,458
Restricted Funds	11		-		-
			£ 8,551		£ 5,458

Directors' and Trustees' responsibilities:

- For the financial period in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.
- The Directors and Trustees have not required the company to obtain an audit of its accounts for the year in accordance with section 476
- The Directors and Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts
- These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.
- The financial statements were approved by the board of directors and trustees on 16th December, 2021 and were signed on its behalf by:-



S.S. Wallis  
 Director and Trustee

The notes on pages 12 to 14 form part of these accounts.

**RHUM AND CLAY THEATRE COMPANY LTD**  
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**NOTES TO THE UNAUDITED ACCOUNTS FOR THE**  
**YEAR ENDED 31st MARCH, 2021**

**1. ACCOUNTING POLICIES**

The accounting policies set out below have been applied consistently by the Charity in the preparation of its Accounts.

**(a) Basis of Accounting**

The Accounts have been prepared in accordance with the Financial Reporting Standard 102 in the UK and Republic of Ireland (as applied to small entities by section 1A of the standard) and the Charities SORP (FRS 102) (effective 1st January, 2015) and the Companies Act 2006 and under the Historical Cost Convention and on a going concern basis.

**(b) Charitable Income**

Income from performances, workshops, donations and grants are accounted for once the Charity is entitled to the income. Grant income is recognised on a receivable basis.

**(c) Public Benefit Entity**

The Charity is a public benefit entity under FRS 102 and has been incorporated in England and Wales and is registered with The Charity Commission in England and Wales. The principal place of business being that of Office 7, 35-37 Ludgate Hill, London, EC4M 7JN.

**(d) Taxation**

As a registered Charity, the company is not liable to taxation on its income.

**(e) Tangible Fixed Assets**

Tangible fixed assets are measured at cost less accumulative depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost, of each asset evenly over its expected useful life, as follows:

Fixtures, fittings, tools and equipment	Over 5 years
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**(f) Funds Accounting**

Funds held by the Charity are either:

- *Unrestricted general funds* - these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.
- *Designated funds* - these are funds set aside by the Trustees out of unrestricted general funds for specific future purposes or projects.
- *Restricted funds* - these are funds that 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.

**(g) Resources Expended**

Resources expended are included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimation of the proportion of time spent on those activities. Government costs include those incurred in the governance of the charity and its assets are primarily associated with constitutional and statutory requirements.

**RHUM AND CLAY THEATRE COMPANY LTD**  
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NOTES TO THE UNAUDITED ACCOUNTS FOR THE  
 YEAR ENDED 31st MARCH, 2021

**2. LEGAL STATUS OF THE CHARITY**

The Charity is a Company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

**3. INCOME FROM DONATIONS, LEGACIES AND GRANTS**

	Year to 31.03.21			Period 01.11.18 to 31.03.20		
	Unrestricted Funds	Restricted Funds	Total	Unrestricted Funds	Restricted Funds	Total
	£	£	£	£		
Theatre Tax Relief	10,094	-	10,094	14,873	-	14,873
Arts Council Grant Received	14,907	-	14,907	10,949	47,953	58,902
Other Grants	-	-	-	8,424	32,750	41,174
	<u>14,907</u>	<u>-</u>	<u>14,907</u>	<u>34,246</u>	<u>80,703</u>	<u>114,949</u>

**4. INCOME FROM CHARITABLE ACTIVITIES**

	Year to 31.03.21			Period 01.11.18 to 31.03.20		
	Unrestricted Funds	Restricted Funds	Total	Unrestricted Funds	Restricted Funds	Total
	£	£	£	£		
Performance Income	32,830	-	32,830	58,549	-	58,549
Workshops	3,424	-	3,424	10,666	-	10,666
Restricted Donations	-	-	-	4,060	32,750	36,810
Other Fees	-	-	-	1,200	-	1,200
	<u>36,254</u>	<u>-</u>	<u>36,254</u>	<u>74,475</u>	<u>32,750</u>	<u>107,225</u>

**5. ANALYSIS OF TOTAL RESOURCES EXPENDED**

	Year to 31.03.21				Period 01.11.18 to 31.03.20			
	Unrestricted Funds Direct Costs	Support Costs	Restricted Funds Direct Costs	Total	Unrestricted Funds Direct Costs	Support Costs	Restricted Funds Direct Costs	Total
	£	£	£	£	£			
CHARITABLE ACTIVITIES								
Production Costs	668	-	313	981	68,188	-	62,781	130,969
Writers Fees	-	-	-	-	9,273	-	-	9,273
Artistic Fees	2,937	-	9,273	12,210	11,794	-	8,300	20,094
Royalties	-	-	-	-	4,618	-	-	4,618
Research and Development	-	-	-	-	2,195	-	-	2,195
Storage	2,979	-	-	2,979	2,593	-	-	2,593
Workshop Costs	1,358	-	-	1,358	9,109	-	-	9,109
Sub Contractor Costs	35,150	-	-	35,150	3,400	-	-	3,400
Bank charges	90	-	-	90	339	-	-	339
Insurance	477	-	-	477	1,894	-	-	1,894
Board Costs	-	-	-	-	256	-	-	256
Subscriptions	387	-	-	387	301	-	-	301
Website	2,906	-	-	2,906	143	-	-	143
Software	394	-	-	394	-	-	36	36
Accountancy	-	1,100	-	1,100	-	600	-	600
Sundry	8	-	-	8	13	-	-	13
Depreciation	123	-	-	123	150	-	-	150
	<u>47,477</u>	<u>1,100</u>	<u>9,586</u>	<u>58,163</u>	<u>114,266</u>	<u>600</u>	<u>71,117</u>	<u>185,983</u>

**RHUM AND CLAY THEATRE COMPANY LTD**  
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NOTES TO THE UNAUDITED ACCOUNTS FOR THE  
 YEAR ENDED 31st MARCH, 2021

**6. TANGIBLE FIXED ASSETS**

	Office Equipment, Fixtures and Fittings £	TOTAL £
<u>COST OR VALUATION</u>		
Balance at 1st April, 2019		
Additions	614	614
Balance as at 31st March, 2021	-	-
	<u>614</u>	<u>614</u>
<u>DEPRECIATION</u>		
Balance at 1st April, 2019	420	420
Charge for the year	123	123
Balance as at 31st March, 2021	<u>543</u>	<u>543</u>
<u>NET BOOK VALUES:</u>		
Balance as at 31st March, 2020	<u>£194</u>	<u>£194</u>
Balance as at 31st March, 2021	<u>£71</u>	<u>£71</u>

**7. STAFF COSTS AND TRUSTEES REMUNERATION**

The Trustees were not paid or reimbursed for expenses during the period.

The number of staff receiving a salary of over £60,000 was:

2021	2020
-	-

**8. STAFF NUMBERS**

Administration

2021	2020
-	-

**9. DEBTORS**

Trade Debtors

Taxation and Social Security

Prepayments

2021	2020
£	£
5,252	16,356
450	-
<u>8,020</u>	<u>6,923</u>
<u>13,722</u>	<u>23,279</u>
2021	2020
£	£

**10. CREDITORS - amounts falling due within one year**

Trade Creditors

Other Creditors

Accruals and Deferred Income

2021	2020
£	£
46	1,845
1,800	1,800
<u>62,373</u>	<u>28,534</u>
<u>64,219</u>	<u>32,179</u>

**11. MOVEMENT OF FUNDS IN THE YEAR**

	Unrestricted Funds General Fund £	Restricted Funds	Total £	Unrestricted Funds General Fund £
At 1st April, 2020	(4,128)	9,586	5,458	6,369
Income in the year	<u>61,256</u>	-	<u>61,256</u>	<u>8,580</u>
	57,128	9,586	66,714	14,949
Expenditure in the year	<u>( 48,577)</u>	<u>( 9,586)</u>	<u>( 58,163)</u>	<u>4,921</u>
	8,551	-	8,551	10,028
Transfers	-	-	-	-
At 31st March, 2021	<u>8,551</u>	<u>-</u>	<u>8,551</u>	<u>10,028</u>

**12. CONTINGENT LIABILITIES**

There were no contingent liabilities as at 31st March, 2021.