

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, 2022

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.

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

Over the past year Rhum and Clay Ltd has successfully managed to emerge from the post Covid-19 pandemic landscape, developing new productions, delivering live work and increasing our engagement. This is thanks to the support of Arts Council England and the commissioning of new work by New Diorama Theatre, National Theatre of Parramatta Sydney and Warwick Arts Centre.

Key achievements include:

Productions

- Our production of **The War of The Worlds** was eventually delivered after it was twice postponed and rebooked due to the Covid-19 pandemic. The tour took place in three bursts over Spring and Summer of 2022; a 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 and Liverpool Everyman.
- We delivered and toured **The War of The Worlds** at Stanford university in California. This was our first international tour date since the beginning of the pandemic.
- Our anarchic clown show about dictators and the rise of populism, **Project Dictator**, opened at New Diorama Theatre. This was commissioned as a part of their 10-year anniversary season.
- In partnership with New Diorama Theatre, Camden Council and British Land, we created and toured our first show for young people, **Everything Has Changed**. Made in response to the upheaval caused by the pandemic, this was a show about change and how to deal with it. Touring across London, the show performed to over **3000 children** completely free of charge.
- Administratively we planned the Australian tour of **Mistero Buffo**. Performing for the first time in Australia at Brisbane Arts festival, HOTA on the Gold Coast and Toowoomba Performing Arts Centre.

Research and Development

The artistic team completed two periods of R&D alongside several different creative collaborators for **Project Dictator** and **GIANTS**.

- We undertook a period of R&D for a new clown show about dictators. We spent time interviewing artists from across the world, hailing from Syria, China, Thailand, Azerbaijan, and Turkey, amongst others. These stories greatly inspired the show and how we made it. We also wanted to continue to experiment with how the audience interacted with the show, we wanted them to be complicit, questioning their role as passive observers. We travelled to Berlin to collaborate with Syrian musician Khaled Kurbah to create an original score for the piece.
- We undertook two periods of R&D for our latest midscale production **GIANTS**. This will be an international collaboration between Australian director Kate Champion, US based British writer Stephen Laughton and Rhum + Clay. The piece is a fictional retelling about what happened on the set of the 1955 film. Giant. The show explores celebrity, sexuality, and the plundering of natural resources. These R&D sessions were conducted online over zoom in three different time zones. These conversations will form the basis of material for the next stage of development.

Workshop and Training

- In the summer of 2021 we collaborated with 1st year 4th Monkey students. Over the course of 5 weeks, we devised a clown show about dictators. The course culminated in 3 performances for the public. For many of the students it was their first experience making work in person with other students since the pandemic.
- In partnership with NDT Broadgate, we offered a series of free workshops on Chorus and communal storytelling. These 8 sessions were held once a week and completely free of charge. The space was provided by NDT Broadgate.
- We also continue our regular workshop programme, running sessions alongside the **War of the Worlds** tour, working with students from Middlesex University as well as high school students from James Allen's Girls School.

Organisational development

- There were a number of staffing changes during the year. Sally Cowling left the company as Executive Producer, Amy Strike departed as General Manager, and Aitor Gonzalez was later appointed as General Manager.
- Grace Dickson joined the company as show producer for **Project Dictator**.
- The company took on a new independent examiner, Mikaela Altman of Jeffrey Altman & Company.
- On recommendation, we began the incredibly rewarding process of working with consultant Sarah Nicholson. Sarah has over 25 years' experience working in the industry, having previously worked with Young Vic, Orange Tree Theatre, Donmar Warehouse, Sheffield Theatres amongst others. She will be guiding our two ADs in formulating policy, effective recruitment and good leadership.

FUTURE DEVELOPMENTS

The creative industry and theatre sector are still reeling from the turmoil caused by the pandemic, and therefore the landscape we now traverse has substantially changed. We have been successful in navigating this to date, and have the following creative ambitions and plans for the next 12-24 months. All of this is subject to change with collaborators and partners, as well as being subject to ongoing review with the Board of Trustees at regular meetings:

- Take **Everything Has Changed** and **Project Dictator** to the Edinburgh Fringe Festival. Off the back of this, successfully book both regional and international tour dates.
- Travel to Australia for the next stage of creative development for **GIANTS** with the National Theatre of Parramatta in Sydney and Black Swan in Perth.
- Tour Australia with our one person show **Mistero Buffo**.
- Continue development of our workshop programme, both in person and online, with an international reach.
- 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 with and support freelance collaborators through project delivery.
- Continue to recruit additional Trustees to the Board and to increase the diversity of its membership.
- Recruit a new senior producer.

FINANCIAL REVIEW

The accounts for 2021 - 2022 covers 1st April 2021 - 31st March 2022. The income generated by the organisation was £346,141 in 2022 and £61,256 in 2021. Expenditure was £237,056 in 2022 and £58,163 in 2021.

The Board's reserves policy aims to hold six months of minimal operating costs to enable the organisation to continue in planning mode, or wind the company down as necessary. At point of report, this amounts to approximately £19,587 which includes an allowance for production storage, administration subscriptions such as accounting software and website maintenance, and core staff time 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 from Arts Council England totalling £172,223, with a further £1500 from trusts and foundations.

Our workshop programme raised £6,014 in 2022 and £3,424 in 2021. This increased income is indicative of the busier 12-month period the company experienced, as restrictions related to the pandemic were lifted and we could deliver in person workshops once again.

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 our audience following, which we hope to capitalise on when booking future work.

Moving forward, we have commissions in the UK from **Warwick Arts Centre** and internationally with partners like the **National Theatre of Parramatta** in Sydney and **Black Swan** in Perth, as well as strong interest in **America**. 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 over the coming years.

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
Sally Cowling - Executive Director

Staff

General Manager - Aitor Gonzalez

Directors/Trustees

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

Anthony Alderson
Nadia Niesterowicz-Newstead
Natalie Raaum (appointed September 2021, Maternity leave March 2022)
Sophie Wallis
Sarah Wilson-White

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 receive 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

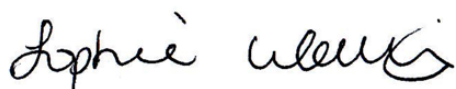
The Charity has in place a Risk Management Plan, and undertakes periodic reviews for different risk mitigation including insurance cover, health and safety, safeguarding, policies and procedures. The Trustees have identified the following as the only major risk to the charity's current or future operations:

- 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 20 December 2022.



.....
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, 2022, 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, 2022

These unaudited financial statements have been subjected to independent examination.

RHUM AND CLAY THEATRE COMPANY LTD
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INDEPENDENT EXAMINER'S REPORT TO THE MANAGEMENT COMMITTEE OF
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 - 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, 2022

These unaudited financial statements have been subjected to independent examination.

RHUM AND CLAY THEATRE COMPANY LTD
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**STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING
INCOME AND EXPENDITURE ACCOUNT) FOR THE
YEAR ENDED 31st MARCH, 2022**

	NOTE	Unrestricted Funds £	2022 Restricted Funds £	Total £	Unrestricted Funds £	2021 Restricted Funds £	Total £
<u>INCOMING RESOURCES</u>							
Incoming and endowments from:							
Donations and legacies	3	-	-	-	10,094	-	10,094
Grant	3	173,723	-	14,907	14,907	-	14,907
Charitable Activities							
Income generated from productions	4	172,418	-	172,418	36,254	-	36,254
Investments:							
Bank Interest		-	-	-	1	-	1
TOTAL		<u>346,141</u>	<u>-</u>	<u>346,141</u>	<u>61,256</u>	<u>-</u>	<u>61,256</u>
<u>EXPENDITURE ON:</u>							
Cost of Generating Funds:							
Charitable activities	5	237,056	-	237,056	48,577	9,586	58,163
TOTAL EXPENDITURE		<u>237,056</u>	<u>-</u>	<u>237,056</u>	<u>48,577</u>	<u>9,586</u>	<u>58,163</u>
NET INCOME/EXPENDITURE BEFORE TAXATION		109,085	-	109,085	12,679	(9,586)	3,093
TAX PAYABLE		-	-	-	-	-	-
		109,085	-	109,085	12,679	(9,586)	3,093
NET INCOMING/(EXPENDITURE)		-	-	-	-	-	-
Transfers between funds		109,085	-	109,085	12,679	(9,586)	3,093
NET MOVEMENT IN FUNDS							
Reconciliation of funds:							
Fund balances at 1st April, 2021		8,551	-	8,551	(4,128)	9,586	5,458
Fund balances at 31st March, 2022		<u>117,636</u>	<u>-</u>	<u>117,636</u>	<u>8,551</u>	<u>-</u>	<u>8,551</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 12 to 14 form part of these accounts.


RHUM & CLAY THEATRE COMPANY LTD
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UNAUDITED BALANCE SHEET AS AT 31st MARCH, 2022

	NOTES	2022	2021
		£	£
<u>FIXED ASSETS</u>			
Tangible	8	53	71
<u>CURRENT ASSETS</u>			
Debtors	9	5,360	13,722
Cash at Bank and in Hand		130,212	58,977
		<u>135,572</u>	<u>72,699</u>
<u>CURRENT LIABILITIES</u>			
Creditors - amounts falling due within one year	10	<u>17,989</u>	<u>64,219</u>
<u>NET CURRENT ASSETS</u>		<u>117,583</u>	<u>8,480</u>
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u>117,636</u>	<u>8,551</u>
<u>NET ASSETS</u>		£ <u>117,636</u>	£ <u>8,551</u>
<u>RESERVES</u>			
<u>Unrestricted funds</u>			
General funds	11	117,636	21,230
Restricted Funds	11	-	(9,586)
		£ <u>117,636</u>	£ <u>11,644</u>

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, 2022 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
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE UNAUDITED ACCOUNTS FOR THE
YEAR ENDED 31st MARCH, 2022

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
---	--------------

(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
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE UNAUDITED ACCOUNTS FOR THE
 YEAR ENDED 31st MARCH, 2022

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

	2022			2021		
	Unrestricted Funds	Restricted Funds	Total	Unrestricted Funds	Restricted Funds	Total
	£	£	£	£	£	£
Theatre Tax Relief	-	-	-	10,094	-	10,094
Arts Council Grant Received	172,223	-	172,223	14,907	-	14,907
Other Grants	1,500	-	1,500	-	-	-
	<u>173,723</u>	<u>-</u>	<u>173,723</u>	<u>14,907</u>	<u>-</u>	<u>14,907</u>

4. INCOME FROM CHARITABLE ACTIVITIES

	2022			2021		
	Unrestricted Funds	Restricted Funds	Total	Unrestricted Funds	Restricted Funds	Total
	£	£	£	£	£	£
Performance Income	154,165	-	154,165	32,830	-	32,830
Workshops	6,014	-	6,014	3,424	-	3,424
Other Fees	12,239	-	12,239	-	-	-
	<u>172,418</u>	<u>-</u>	<u>172,418</u>	<u>36,254</u>	<u>-</u>	<u>36,254</u>

5. ANALYSIS OF TOTAL RESOURCES EXPENDED

	2022				2021			
	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	84,834	-	-	84,834	668	-	313	981
Creative Fees	85,172	-	-	85,172	-	-	-	-
Artistic Fees	15,530	-	-	15,530	2,937	-	9,273	12,210
Royalties	7,271	-	-	7,271	-	-	-	-
Research and Development	518	-	-	518	-	-	-	-
Storage	3,113	-	-	3,113	2,979	-	-	2,979
Workshop Costs	4,550	-	-	4,550	1,358	-	-	1,358
Sub Contractor Costs	7,835	-	-	7,835	35,150	-	-	35,150
Bank charges	181	-	-	181	90	-	-	90
Insurance	2,456	-	-	2,456	477	-	-	477
Marketing and Advertising	5,932	-	-	5,932	-	-	-	-
Subscriptions	371	-	-	371	387	-	-	387
Website	2,767	-	-	2,767	2,906	-	-	2,906
Software	340	-	-	340	394	-	-	394
Accountancy	-	1,360	-	1,360	-	1,100	-	1,100
Legal and Professional Fees	-	14,750	-	14,750	-	-	-	-
Sundry	58	-	-	58	8	-	-	8
Depreciation	18	-	-	18	123	-	-	123
	<u>220,946</u>	<u>16,110</u>	<u>-</u>	<u>237,056</u>	<u>47,477</u>	<u>1,100</u>	<u>9,586</u>	<u>58,163</u>

RHUM AND CLAY THEATRE COMPANY LTD
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NOTES TO THE UNAUDITED ACCOUNTS FOR THE
 YEAR ENDED 31st MARCH, 2022

6. TANGIBLE FIXED ASSETS

COST OR VALUATION

Balance at 1st April, 2021

Additions

Balance as at 31st March, 2022

DEPRECIATION

Balance at 1st April, 2021

Charge for the year

Balance as at 31st March, 2022

NET BOOK VALUES:

Balance as at 31st March, 2021

Balance as at 31st March, 2022

Office Equipment, Fixtures and Fittings	TOTAL
£	£
614	614
-	-
614	614
543	543
18	18
561	561
£71	£194
£53	£53

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:

2022	2021
-	-

8. STAFF NUMBERS

Administration

2022	2021
£	£
-	-

9. DEBTORS

Trade Debtors

Taxation and Social Security

Prepayments

5,360	5,252
-	450
-	8,020
5,360	13,722
2022	2021
£	£

10. CREDITORS - amounts falling due within one year

Trade Creditors

Other Creditors

VAT

Accruals and Deferred Income

1,389	46
1,800	1,800
13,440	-
1,360	62,373
17,989	64,219

11. MOVEMENT OF FUNDS IN THE YEAR

	2022		2021	
	Unrestricted Funds	Restricted Funds	Unrestricted Funds	Restricted Funds
	General		General	
	Fund	Total	Fund	Total
	£	£	£	£
At 1st April, 2021	8,551	8,551	(4,128)	9,586
Income in the year	346,141	346,141	61,256	-
	354,692	354,692	57,128	9,586
Expenditure in the year	(237,056)	(237,056)	(48,577)	(9,586)
	117,636	117,636	8,551	-
Transfers	-	-	-	-
At 31st March, 2022	117,636	117,636	£ 8,551	-

12. CONTINGENT LIABILITIES

There were no contingent liabilities as at 31st March, 2022.