

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

Report and Accounts

For The Year Ended

31 March 2021



Registered Charity Number
801689

Registered Company Number
02323701

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Report and accounts
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**Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Company Information**

Trustees

Mr M Hall		Resigned 19 October 2020
Mr R Tatam	Chair	
Mrs H Harris	Vice Chair	
Mrs A Lee		
Mrs L Lloyd		
Mr D Breyley		Appointed 13 July 2020

Secretary, CEO and Charity Manager

Ms L Kriefman

Accountants and Independent Examiners

Mr P W Soutter
Wills Accountants Ltd
Chartered Certified Accountants
Parkway Court
2 Endeavour House, Longbridge Road
Plymouth
PL6 8LR

Bankers

TSB
Plymouth Branch
162 Armada Way
Plymouth
PL1 1LY

Registered office

Barbican Theatre
Castle Street
Plymouth
PL1 2NJ

Charity number

801689

Company registration number

02323701

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

The trustees present their report and the financial statements for the year ended 31 March 2021. The trustees, who are also directors of Rent-a-Role Drama Services t/a Barbican Theatre, for the purpose of company law and who served during the year and up to the date of this report are set out on page 1.

Name, registered office and constitution of the charity

The full name of the charity is Rent-a-Role Drama Services t/a Barbican Theatre. The charity is also known by the name Barbican Theatre.

The legal registration details are :-

<i>Date of incorporation</i>	1 Dec 1988
<i>Company Registration Number</i>	02323701
<i>Charity Registration Number</i>	801689
<i>The Registered Office is</i>	Barbican Theatre Castle Street Plymouth PL1 2NJ

Objectives and Activities of the Charity

A summary of the objects of the charity as set out in its governing document.

Objectives

The objectives of the charity are:

- To promote the education of young people under the age of 25 through the medium of drama.
- To relieve those persons with special needs through the medium of drama.
- To promote the education of young people in the art and science of the theatre and drama.

Executive Summary 2020/2021

At the start of the year the new CEO Laura Kriefman had been in post for 20 days and the first Covid-19 lockdown had been in place for 9 days. Immediate challenges were faced with the Company predicted to lose 53% of its turnover in 2020/2021. The senior management team set to work concentrating efforts to secure the company, re-budget, furlough staff, support freelancers, contract and survive. By early April 5 of 7 staff had been furloughed under the government job retention scheme. The decision was also taken that freelance staff would be paid in full until the end of their contracts in July 2020.

The review undertaken by the Board and the senior management team was undertaken against the backdrop of Arts Council England guaranteeing NPO funding until March 2023. However, it was apparent that a redundancy process was needed to help towards the long term survival of the Company. This was carried out in June and July and led to a 30% reduction in the core workforce.

As a recipient of Esmée Fairbairn Foundation grant funding a further £17,333 of unrestricted funding was provided to support the organisation through the pandemic. Funding was also achieved from the Cultural Recovery Fund and the Garfield Weston Foundation to provide essential support during the Covid crisis.

Barbican's team have worked hard to allow the Barbican Theatre, Plymouth to not only thrive, but refine its activity, its journey forward, business model and approach to talent development work and role in the city and nationally as an organisation.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Objectives and Aims

Our reflections and learnings throughout 2020 have necessarily been spurred on by closure, drastic financial remodelling and inequalities made more apparent by the fallout from the COVID-19 pandemic, Black Lives Matter movement and the ever-increasing impact of BREXIT. This year we have sought to prepare and position Barbican and its staff to enable more inclusive futures as we practically re-engage our communities and rebuild the culture sector.

Barbican Theatre's team believes in: Building Plymouth's own Cultural Voice. Giving it a platform. We want to shape multiple light touch opportunities for young people to explore their own creativity and gain confidence in the value of their voice, their stories and their place.

We want to champion them, support them, be their critical friends and make spaces that are theirs. We want our example to influence others to share knowledge and systems lightly. We want Barbican to be a safe space to come to reset after meeting challenging attitudes and environments.

Barbican will invest in Plymouth, and our own talent development and freelancer ecology. Barbican will become a space that fuels and enables the next generation of creatives - telling stories for the 21st Century helping them extend beyond the city.

Barbican wants to represent the subversive, underground and sub cultures of Plymouth building the voices in our city. Experts from subcultures that are not currently highly represented in Plymouth will be brought in to upskill and enabling across the city.

Imagine an entire new dance style growing out of Plymouth (like KRUMP coming out of LA), the next music genre (like grime from London or Drum and Bass in Bristol). What's the new 'Margate' school of visual art? What's the new Ontroerend Goed youth Theatre Company that tells stories no one realised they needed to hear? Who's the next Kae Tempest?

All Barbican Talent Development work was re-branded in 2020 under the brand name "ReBels" to reflect the key principles listed above, and to encourage cross pollination between cultural strands. ReBels are SuBversive and CollaBorative. They're standing tall and have the world in front of them. We believe that the Barbican's role is to create platforms for others to be seen, heard, believed and valued. Therefore to cope with the challenges faced from the pandemic and in the coming years Barbican will focus on making work that is Agile and Modular. This gives Barbican a creative process that makes us flexible and supports changes to what can be delivered without feeling like change is a failure.

Agile:

So that we can still reach our audiences and communities, even if they aren't comfortable, or able to enter our building. To present work that is light touch and moveable in different locations at suitable scales for changing levels of social-distancing.

So that our ReBels talent development work can respond to the needs of our community and the upskilling potential. So we can enable, pivot and support under-heard subcultures and cultural voices.

Modular:

Designed and budgeted within our existing capacity or identified as additional fundraising objectives. To work in a variety of different combinations that allow us to keep ReBels and Barbican's presence going no matter what the coming years present Plymouth with.

Allowing the rapid development of ReBels activity that is fit for purpose not fit for our presumptions. Work will be reconfigurable for different locations and respond to the need to have different types of creative content.

The stories of just a handful of the incredible young people and artists we've had the honour of creating with over the past year outline what we are continually trying to achieve.



Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Catherine Fasoro (ReBels Member)

"I discovered my passion for dance at an older age and therefore it was harder for me to find a suitable place to nurture my love for dance. However I was blessed to discover Barbican Theatre and once I found it I was ecstatic because I knew this was a place I could foster my need to dance. My first encounter was refreshing - as soon as I entered the auditorium I felt as though I belonged and I knew I had found the place I could dance. I was amazed by the quality of teaching and also the welcoming atmosphere of the company. Everyone is truly friendly. I have been given the chance to perform with aspiring and professional dancers, actors, musicians and creatives. Barbican Theatre has also given me a home to dance just when I was about to give up looking due to my age and for that I am grateful. I am very confident that dance is an art form I will continually pursue in the future and Barbican Theatre is one of the factors that has led to this confidence."

Aya El Morshdy (ReBels Member)

"I have always had a connection to music, finding my inspiration from the world around me and the experiences I've had. My love for guitar was first discovered when my dad bought me my first one when I was 6, and since then I have been writing music and singing. I first discovered Barbican Theatre through my school, and jumped at the opportunity to join. They offered me a space to be creative with other people my age and instead of just performing pieces by other writers we were given the opportunity to write our own play. During quarantine we were still having our classes with some really cool creatives and musicians. Throughout my journey with Barbican Theatre I have had amazing opportunities and met some really cool people who have helped support me through my music. I can't wait to see what else I will experience in the future."

Christina Fasoro (ReBels Member)

"Dance is my favourite art form, I find it so captivating. Perhaps it's the use of our bodies as an instrument to compliment a piece of music and sometimes our bodies and breath are the only instrument. Our bodies are used to create rhythms, how cool is that?! The body is also used to narrate a story, when words fall short, we dance what cannot be said or sung. And we use movement to convey a message. How cool is that?! It is a great creative outlet for me especially when it comes to worship, when I can't seem to verbally express how magnificent my God is, I dance and let my soul do it for me. But I didn't always have a place to dance I spent years searching for a place to dance but there was always a failing factor - age, distance, training or funding. I still kept looking until we finally came across Barbican Theatre - a silver lining! It was perfect, everything we've been looking for."

I am so grateful to be part of the Barbican Theatre and the dance opportunities I've had through it. A highlight is definitely the Civic Production it was absolutely incredible and I am so honoured to be part of it. I had never done anything like it and I just didn't want it to end.

Because of Barbican Theatre I can also finally say I danced in the rain to the sound of drums - it was the best I've felt in a while during Covid -19. As I'm reaching my final year as a student in Plymouth University I just want to make the most of time I have in Barbican Theatre and it will always be a part of me too!"

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Julius Taresch (ReBels Member)

"I've been attending classes at Barbican Theatre for many years and I am currently part of ReBels. Last year I took part in their "Puppet Parade", including the puppet making. The Barbican are also supporting me working towards my Gold Arts Award. My highlight over the last year was when we were able to be on stage for Halloween Stories (despite everything that was going on at the time) It was a big challenge for me, because we had to learn the lines quickly. I really enjoy "Digital Rebels", because sessions are surprising and an adventure, and we are able to decide what skills we want to learn. Our current ReBels "Dancing on Cars" is also a challenge for me, because I've never taken a dance class before and the rhythm is so fast, but it is a good challenge. I join many of the ReBels Masterclasses as well, which show me how to use the resources that are available, so that I can achieve a lot without professional equipment. There are more and more opportunities opening and they always keep changing, which I find thrilling and very positive, because with this you learn a lot of different skills and you find where you are most interested in. Something I really like about the Barbican Theatre is also that they ask what we are interested in to help plan sessions and programmes."

2020/2021 Year in Review

Achievements and Performance

April - May 2020

Launch of B-Hive

A free online resource launched on YouTube offering access to challenges, tutorials, masterclasses and fun activities. Created by our core team, practitioners and freelance associates B-Hive featured videos such as Zoom Games, Climbing the Wall dancing, Isolation Plays and a Lighting Challenge.

These were shared with our Performance Training participants to engage with at home, plus schools and other organisations in the City.

May - July 2020

Launch of Digital ReBels

Young Rebels were invited to meet online and co-design a new challenge for their creative minds in lockdown. The young dancers consisted of four 18-23 year old dancers in training or recently graduated, living in or near Plymouth.

They choreographed content and designed the digital and visual world alongside digital artist Zack Walker (Make Amplify), videographer Dan Martin, practitioners Daisy Harrison, Harry Scott and Bakani Pickup and producers Laura Kriefman & Suzie West.

Their process of working together, in isolation and then simultaneously making with technology produced The Butterfly Effect film which premièred in October 2020.

June - July 2020

ReBels Playground Flash Mob

Dance performances to Singing in The Rain were created for outdoor / safe spaces (socially distanced) at 5 residential care homes and 2 public parks.

Participants learnt the routine via zoom workshops, to be performed as a thank you for keyworkers, family members and care home residents.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

July - September 2020

Coxside Cafe Acoustica

To engage with the local residents of Teats Hill and Coxside the monthly Cafe Acoustica was moved to Teats Hill Amphitheatre, with plans to run as a free event on the Friday of each month, with live music, poetry, dance and storytelling.

Three live open air events were held from July - September, in partnership with Take-A-Part and The Bar

September 2020

Backalley Giant Puppet Parade

On 10 September Barbican's ReBels brought a giant puppet parade to the backalleys of the St Judes area of Plymouth. Five metre tall puppets built in free workshops at Barbican Theatre by local residents, travelled the back service lanes accompanied by two seven metre tall puppets on loan from Lostwithiel Puppets.

This was very well received with 998 people watching the parade from their homes and 23,295 people reached via social media stream & film

"It was motivating and it's an amazing feeling when you can make someone else's day." Puppet parade participant

"Awesome. Kids loved it. Well done. Nice to have some joy." St Judes resident

"See - public arts in the time of corona-virus can happen! Brilliant and just what everyone needs right now." Twitter

ReBels Talent Development launched

ReBels focuses on removing the barriers between training for art forms to unleash a new creativity. As professional artists participants are always combining different art forms and styles. Young people doing this instinctively, and we want to foster this.

Over the course of the year, all ReBels members will have the chance to experience a variety of projects and performance types. They will generate projects that are achievable, fun and most importantly co-created. This is a place where artists and young people can work together, feed each other's creativity and talent to create something unique. In the first two terms ReBels have worked with a number of creative concepts including creating character with combat, comedy sketches, combining rhythm and word, developing online stories and creating performances for unique spaces. As well as new class content and format, class sizes were reduced to allow for strict social distancing and cleaning. During the 2nd and 3rd lockdowns classes successfully moved to zoom, with resources offered to members who had limited access to tech or high speed broadband.

-16 new weekly ReBels Classes (11 more than 2019-20)

-1101 engagements from 13 weeks of classes

-7 young people assisted with loans of equipment to tackle digital poverty

-29 practitioners in paid employment

- 400% increase in dance participation

October 2020 onwards

ReBels Free Masterclasses Launched

We think its important young and emerging artists get to see, hear and learn from the best and get a chance to hear about and get excited about all the creative careers they could have. So as part of our ReBels Talent Development we host a minimum of 4 masterclasses per half term.

Our masterclasses are free for participants, but all speakers and panellists are paid. They cover many areas of creativity and the performing arts industry; such as how a record gets made and distributed, fundraising, how to do your tax return, producing outdoor events, and creating marketing campaigns.

-1,100 people engaged

-14 free ReBels Masterclasses

-23 paid panellists



Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Cafe Acoustica Halloween Special Live from Barbican Theatre

The October Cafe Acoustica Halloween Ghost Stories special was moved to the Barbican's auditorium due to poor weather. A socially distanced audience was invited to watch 'live' from the theatre with, further audiences from the event streamed via Zoom.

- 33 live audience members
- 21 zoom audience members
- 9 artists including 3 from ReBels Training

December 2020

ReBels with Rhythm entertain Plymouth Christmas shoppers

Barbican Theatre were invited to create a performance for Plymouth City Centre's Piazza, on Thursday 10 December to entertain Christmas late night shoppers. Our ReBels team created a vibrant programme of dance celebrating rhythm, incorporating members of our ReBels talent development dance groups, with professional dancers in Afro Beat (Beryl Tebug), Commercial, Flamenco (Mercedes Romero) and Bharatanatyam (Vibha Selvaratnam). Due to the 2nd lockdown routines were choreographed via zoom, with minimal face to face opportunities to finalise the performance.

- 258 people watched live at The Piazza
- 3,611 people watched via Facebook Live
- 10 performers

January 2021

Wassail & Warmth YouTube Livestream

Our monthly Cafe Acoustica lockdown style with a Wassail and New Year theme.

Featuring specially selected music from Alex Hart (pre-recorded), Jon Fazal (live from Barbican Theatre), Caitlin Brawn (live from Barbican Theatre) plus pre-recorded performances from Barbican ReBels, Coffee Cup Choir and Take A Part Coxsides partners Crab & Bee. There was also a showing of the film 'Wildings' created by Karen & Fiona Evans and the Orchard clan of traditional wassail rituals.

- 37 performers
- 79 livestream viewers
- 482 views of recording

January & February 2021

'Why Would You?' film recording

Why Would You? Has been a key part of our schools engagement programme for the past 5 years. In response to the show being unable to go to schools this year, our commissioners, Next Step South West, allowed us to adapt the play into a film that will be presented to schools digitally. In February we assembled our cast and crew, directed by John Crooks to shoot the film for it to be distributed to schools from summer 2021 onwards. This project helped us employ 25 creatives from the south west and beyond.

- 25 creatives & crew members in paid employment
- 8 days shooting in Plymouth
- 28 hours of footage recorded



Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

February & March 2021

Launch of ReBels Music

ReBels Music is funded by Youth Music and part of Barbican Theatre's wider talent development work supporting Plymouth's own creative voice and giving young people platforms to be heard, while support the growth of music industry talent in the city. Not only those who want to perform, but those who want to record, produce, market and design tours that promote music.

Barbican Theatre understands you 'can't be what you can't see', and this programme aims to break down barriers to expose young people to all the vital roles that make up the music industry, and opportunities to work with leading industry professionals.

The ReBels Music team is joined initially by four incredible experts from the music industry Alex Hart: a professional singer-songwriter, musician and recording artist. Daisy Higman: an experienced theatre-maker, composer, writer, voice artist and musician who identifies as a disabled artist and is passionate about inclusive arts practice Benny Lau-Crispin: a Director of Milk Box Music Group Ltd, based at The Granary Studios offering a range of services such as music engineering and recording, production tuition, record label management and distribution. Jason Singh: a sound artist, producer, DJ, facilitator and performer whose work includes sound installations, nature soundscapes, radio shows, sound design and sound explorations.

"Progressive organisations, like Barbican Theatre, lead the way with their innovative approach and dedication to diversifying the creative sector." Matt Griffiths, Youth Music CEO

13 free ReBels Music workshops

148 FREE workshop places booked

4 music professionals employed

Barbican Theatre in Numbers 2020/21

1. 68,000 views of our FREE content on our YouTube B-Hive
2. 60 tutorials, challenges, masterclasses and fun activities filmed and uploaded to B-Hive
3. 16 new weekly ReBels Talent Development Classes (increased from 5)
4. 119 places taken in our new ReBels Talent Development Training sessions
5. 1100 people engaged with 14 free ReBels Masterclasses presented by 23 paid panellists
6. 7 young people assisted with loans of equipment to tackle digital poverty
7. 1479% increase in views of our YouTube content
8. 29 practitioners paid to run weekly ReBels Talent Development sessions
9. 10 freelance videographers and photographers employed
10. 1000 local people engaged (live) with St Judes Backalley Giant Puppet Parade
11. St Judes Backalley Giant Puppet Parade reached 23,295 via social media, streaming and film
12. 8 ReBels Playground events offered free to local Plymouth communities, working with 6 partner organisations
13. 148 FREE spaces booked for ReBels Music workshops
14. 54 freelance & core team staff given free training in Safeguarding, Mental Health First Aid, & Emergency First Aid
15. 40 hours of free training for Digital ReBels young dance group
16. 25 creatives in Plymouth developed as practitioner & artists in own right, performing at Playground events.
17. 400% increase in dance participation through ReBels Weekly Classes & Playgrounds
18. £30,000 funding from National Youth Music to launch ReBels Music
19. 867% increase in YouTube subscribers
20. 5 ReBels annual bursaries offered in partnership with St Peter & Waterfront Councillor



Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Financial Review

Finances

Turnover for 2020/21 was £412,955 and expenditure was £469,772 leading to a deficit of £56,817. This represented a 51% reduction in turnover against 2019/20. Grant accounted for 82% of turnover with earned and contributed income equalling 18%. In the previous year grant was only 27% of turnover with earned and contributed income representing 73% of the total. This shows the crucial importance of grant income in ensuring the survival of the company during and in the aftermath of the pandemic. Core grant will be needed to underwrite activity while the company embeds the new business model and starts to address the balance between grant and earned and contributed income over a 3 to 5 year period.

Reserves

As part of the successful bid to the Culture Recovery Fund (CRF) Trustees agreed to release all unrestricted reserves to support the programme of recovery work. The bid allowed for unrestricted reserves to be replenished to a level of £80,000 by the completion of the CRF period. This is anticipated to be 30 June 2021.

Due to financial pressures caused by the COVID-19 pandemic, Barbican Theatre increasingly had to draw on its reserves to survive during the period 2020 -21. Thus, only very limited reserves have been maintained to pursue its objectives.

Designated reserves

The Trustees have established a level of free unrestricted reserves that Barbican Theatre requires to bridge funding gaps to enable the charity to continue the current activities, these are shown within Note 19 of these accounts.

Restricted reserves

The restricted fund relates to the Esmée Fairbairn Foundation whose support during the pandemic has been welcomed and proved vital in supporting delivery of activities. This support was enhanced by the relaxation of a number of the project restrictions during 2020. Restricted project funding refers to agreed sums that funders have given to spend on specific project activities and elements, and the income is ring-fenced for that project, and is shown in Note 6 of these accounts.

The Impact of Coronavirus on Going Concern

Despite the pandemic we are delighted with our ability to continue very much within the terms of our objectives. The Trustees have reviewed the cash flow forecasts and operating budgets for the next twelve months and do not foresee any going concern implications.

Process for appointing and training trustees

In 2021-22 Barbican Theatre will undertake a major trustee recruitment exercise in partnership with 2 other Plymouth based Arts organisations. This will be based on our new more inclusive approach to recruitment aimed at removing barriers that currently prevent large sections of our community from feeling that they have the right to and can apply for such positions.

The new trustees will be provided with a thorough induction programme and training regarding their responsibilities, governance, finance and future strategy development and implementation.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Plans for Future Periods

The continued support of Arts Council England, Plymouth City Council and valued supporters provides a platform for the Company to survive and develop during the pandemic. Future plans are to improve sustainability and to continue the implementation of the new business model in 2021-22 and subsequent years. Over a 3 to 5 year period the aim is to ensure an appropriate and achievable balance between earned / contributed income and core grants. The challenges this provides are fully recognised particularly against the uncertainties arising from the ongoing pandemic.

Just a few of our exciting plans for 2021/22

- Prime Film Project
- Working with local videographers to create three 'music video' style films featuring local dancers, parkourists and skateboarders with original soundtracks.
- BackAlley Puppet Parade - Keyham
 - Following the success of our first parade in St Judes we're bringing a nautical themed giant puppet parade to the back alleys of Keyham, with opportunities for the local community to get involved in making and performing.
- ReBels Prime Saturdays
 - We're taking over the amazing Prime Skate Park in Coxside for a night of riotous fun featuring DJ's, Skaters, Plymouth Parkour and Street Dance Crews along with members of our ReBels dance, music and movement groups.
- A Summer Spectacle
 - Our Playgrounds, ReBels Talent Development and Prime Saturdays are all building towards a big open air spectacle over the August bank holiday.
- During the year we will be partnering with:
 - The B-Bar
 - Granary Studios
 - Nudge Community Builders
 - National Marine Aquarium
 - Plymouth Parkour
 - Prime Skate Park
 - Real Ideas
 - Take-A-Part

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)

The report of the trustees for the year ended 31 March 2021

Statement of Directors' and Trustees' Responsibilities

The trustees (who are also directors of Rent-a-Role Drama Service for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Method of preparation of accounts

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

This report was approved by the board of trustees on 26 January 2022.



Mrs L Lloyd
Director & Trustee

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Independent Examiner's Report to the trustees of the charity

Report of the Independent Examiner to the trustees
on the accounts of the Charity for the year ended 31 March 2021

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021 which are set out on pages 13 to 32.

Responsibilities and basis of report

As the charity 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 company'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 the company's gross income exceeded £250,000, I confirm that I am qualified to undertake the examination because I am a member of Association of Chartered Certified Accountants, 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 that in any material respect:

- 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

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.

Signed:



Mr P W Soutter
 FCCA ATT
 Wills Accountants Ltd
 Chartered Certified Accountants
 Parkway Court
 2 Endeavour House, Longbridge Road
 Plymouth
 PL6 8LR

The date upon which my opinion is expressed is :-
 26 January 2022

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Statement of Financial Activities
for the year ended 31 March 2021

	Unrestricted Funds	Restricted Funds	Total Funds	Last Year Total Funds
	2021 £	2021 £	2021 £	2020 £
Incoming resources				
Income and endowments from:				
Donations and legacies	655	-	655	4,069
Other trading activities	2,565	-	2,565	31,798
Investments	13,728	-	13,728	543
Charitable activities	396,007	-	396,007	802,168
Total income and endowments	412,955	-	412,955	838,578
Expenditure on:				
Raising funds	47,908	-	47,908	53,780
Charitable activities	420,549	-	420,549	734,437
Other	1,315	-	1,315	1,230
Total expenditure	469,772	-	469,772	789,447
Net income / expenditure before transfers between funds	(56,817)	-	(56,817)	49,131
Gross transfers between funds	-	-	-	-
Net income / expenditure before Other recognised gains and losses	(56,817)	-	(56,817)	49,131
Other recognised gains and losses				
<i>Gains on revaluation of fixed assets for charity's own use</i>	-	-	-	-
Net movement in funds	(56,817)	-	(56,817)	49,131
Reconciliation of funds				
Total funds brought forward	297,584	95,359	392,943	343,812
Total Funds carried forward	240,767	95,359	336,126	392,943

The net movement in funds referred to above is the net incoming resources as defined in the SORP and is reconciled to the total funds as shown in the Balance Sheet on page 29 as required by the SORP.

All activities derive from continuing operations

The notes on pages 19 to 28 form an integral part of these accounts.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Statement of Financial Activities
for the year ended 31 March 2021

Income and Expenditure Account as required by the Companies Act
for the year ended 31 March 2021

	2021	2020
	£	£
Turnover	399,227	838,035
Direct costs of turnover	468,457	788,217
Gross surplus	<u>(69,230)</u>	<u>49,818</u>
Other costs	1,315	1,230
Operating surplus	<u>(70,545)</u>	<u>48,588</u>
Realised Gains on investments	-	-
Investment Income(excluding interest rcd)	13,325	-
Interest receivable	403	543
Surplus on ordinary activities before tax	<u>(56,817)</u>	<u>49,131</u>
Surplus for the financial year	<u>(56,817)</u>	<u>49,131</u>
Gift Aid Payments	-	-
Retained surplus for the financial year	<u>(56,817)</u>	<u>49,131</u>

All activities derive from continuing operations

The notes on pages 19 to 28 form an integral part of these accounts.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Statement of Financial Activities
for the year ended 31 March 2021

Statement of Total Recognised Gains and Losses
for the year ended 31 March 2021

	2021	2020
Excess of Expenditure over income before realisation of assets	(56,817)	49,131
	(56,817)	49,131
Unrealised Gains on investments	-	-
Gains on revaluation of fixed assets for charity's own use	-	-
Net Movement in funds before taxation	(56,817)	49,131

Movements in revenue and capital funds
for the year ended 31 March 2021

Revenue accumulated funds	Unrestricted Funds	Restricted Funds	Total Funds	Last year Total Funds
	2021	2021	2021	2020
	£	£	£	£
Accumulated funds brought forward	5,959	72,345	78,304	79,173
Recognised gains and losses before transfers	(56,817)	-	(56,817)	49,131
	(50,858)	72,345	21,487	128,304
Transfers between restricted and unrestricted funds	-	-	-	-
Transfers (to)/from designated funds	50,858	-	50,858	(50,000)
Transfers (to)/from revaluation reserve	-	-	-	-
Transfers (to)/from fixed asset funds	-	-	-	-
Closing revenue accumulated funds	-	72,345	72,345	78,304

Designated revenue funds	Total Funds	Last year Total Funds
	2021	2020
	£	£
At 1 April	180,831	130,831
Transfer (to)/from revenue accumulated funds	(50,858)	50,000
At 31 March	129,973	180,831

The purposes for which the designated funds have been established are described in the notes to the accounts

Fixed asset funds	Designated Funds	Restricted Funds	Total Funds	Last year Total Funds
	2021	2021	2021	2020
	£	£	£	£
At 1 April	-	23,014	23,014	23,014
Transfer (to)/from revenue accumulated funds	-	-	-	-
Transfers (to)/from revaluation reserve	-	-	-	-
At 31 March	-	23,014	23,014	23,014

The purpose of the transfers between Revenue Reserves, Designated Funds and Fixed Asset Funds is



Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Statement of Financial Activities
for the year ended 31 March 2021
described in the notes to the accounts.

Revaluation Reserve Fund	Unrestricted Funds	Restricted Funds	Total Funds	Last year Total Funds
	2021	2021	2021	2020
At 1 April	110,794	-	110,794	110,794
Transfer (to)/from revenue accumulated funds	-	-	-	-
At 31 March	110,794	-	110,794	110,794

Summary of funds	Designated Funds	Unrestricted Funds	Restricted Funds	Total Funds	Last Year Total Funds
	2021	2021	2021	2021	2020
Revenue accumulated funds	-	-	72,345	72,345	78,304
Revenue designated funds	129,973	-	-	129,973	180,831
Fixed asset funds	-	-	23,014	23,014	23,014
Revaluation reserve fund	110,794	-	-	110,794	110,794
Total funds	240,767	-	95,359	336,126	392,943

The statement of changes in resources applied for fixed assets for Charity use is shown in the notes to the accounts

The notes on pages 19 to 28 form an integral part of these accounts.

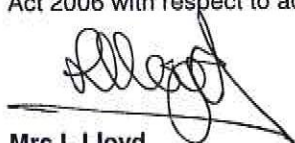
Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Company Number 02323701
Balance Sheet
as at 31 March 2021

	Note	2021	2020
		£	£
Tangible assets	10	269,126	182,325
Investments	11	100	72,731
Total fixed assets		269,226	255,056
Current assets			
Debtors	12	30,108	49,267
Cash at bank and in hand		446,592	240,356
Total current assets		476,700	289,623
Creditors:-			
amounts due within one year	13	(378,300)	(109,736)
Net current assets		98,400	179,887
Total assets less current liabilities		367,626	434,943
Creditors:-			
amounts due after more than one year	14	(31,500)	(42,000)
Provisions for liabilities and charges		-	-
Net assets excluding pension asset / liability		336,126	392,943
Net assets including pension asset / liability		336,126	392,943
The funds of the charity :			
Unrestricted revenue accumulated funds		-	5,959
Designated revenue funds		129,973	180,831
Unrestricted capital funds			
Designated fixed asset funds		-	-
Unrestricted revaluation reserve		110,794	110,794
Total unrestricted funds		240,767	297,584
Restricted revenue funds			
Restricted revenue accumulated funds		72,345	72,345
Restricted fixed asset funds			
Restricted fixed asset funds		23,014	23,014
Total restricted funds		95,359	95,359
Total charity funds		336,126	392,943

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Company Number 02323701
Balance Sheet
as at 31 March 2021

The directors are satisfied that for the year ended on 31 March 2021 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 12.

The director(s) acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.



Mrs L Lloyd
Director & Trustee

Approved by the board of trustees on 26 January 2022

The notes on pages 19 to 28 form an integral part of these accounts.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

1 Accounting policies

Basis of preparation of the accounts

Rent-a-Role Drama Service is a company limited by guarantee registered in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The charity has applied Update Bulletin 1 as published on 2 February 2016 and does not include a cash flow statement on the grounds that it is applying FRS 102 Section 1A.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

Advantage has been taken of Section 396(5) of The Companies Act 2006 to allow the format of the financial statements to be adapted to reflect the special nature of the charity's operation and in order to comply with the requirements of the SORP.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

Incoming Resources

Incoming resources are accounted for on a receivable basis deferred as described below where appropriate.

Except as described under the 'Deferred Income' accounting policy all grants, including grants for the purchase of fixed assets, are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

Investment Income

Bank Interest received is included on an actual receipts basis.

Deferred income

In accordance with the SORP grants received in advance and specified by the donor as relating to specific accounting periods or alternatively which are subject to conditions which are still to be met, and which are outside the control of the charity or where it is uncertain whether the conditions can or will be met, are deferred on an accruals basis to the period to which they relate. Such deferrals are shown in the notes to the accounts and the sums involved are shown as creditors in the accounts.

Recognition of liabilities

Liabilities are recognised on the accruals basis in accordance with normal accounting principles, modified where necessary in accordance with the guidance given in the SORP.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

Resources Expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

In particular the policy for including items within costs of generating funds, charitable activities and governance costs is

Costs of generating funds

Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Fundraising costs

Fundraising costs are those incurred in seeking voluntary contributions and do not include the cost of disseminating information in support of the charitable activities.

Governance costs

Governance costs shall include all expenditure directly related to the administration of the charity including expenditure incurred in the management of the charity's assets, organisational administration and compliance with charitable and statutory requirements.

Resources expended include attributable VAT which cannot be recovered.

Unrealised and realised gains

Realised gains and losses are included in the accounts on the date at which a contractual obligation is entered into.

Unrealised gains and losses are computed by reference to the market value of the investments at the balance sheet date, compared to the brought forward cost or valuation, and gains and losses arising on similar categories of investments are netted off.

Investments held by the charity

Investments held as fixed assets are revalued at mid-market value at the balance sheet date and the gain or loss taken to the statement of financial activities.

Investments include property investment of Plymouth Athenaeum.

Method of consolidation of subsidiaries

The subsidiary company has not traded from the 31 March 2010 and is considered dormant and as such exemption under section 480 of the Companies Act 2006 from the need to provide Consolidated Accounts.

Fixed assets and depreciation

Tangible fixed assets are stated at cost less accumulated depreciation. Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Plant and machinery	– 33% straight line
Fixtures, fittings and equipment	– 20% reducing balance
Café bar	– 10% reducing balance
Leasehold land & buildings	– 82 year straight line

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

Taxation

The charity's activities fall within exemptions afforded by the provisions of the Income and Corporation Taxes Act 1988. Accordingly, there is no taxation charge in these accounts.

Funds structure policy

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

A fixed asset fund is maintained which represents the written down value of tangible fixed assets, and is divided into a restricted fixed asset fund representing the written down value of those assets subject to restrictions, with the balance being in a designated fund representing the written down value of those assets free of restrictions. The detailed operation of these funds is described under the accounting policy 'Capital grants'

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

Any other proposed transfer between funds would be considered on the particular circumstances.

2 Winding up or dissolution of the charity

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

3 Surplus for the financial year

2021 **2020**
£ **£**

This is stated after crediting :-

Revenue Turnover from ordinary activities 399,227 838,035

and after charging:-

Depreciation of owned fixed assets	26,583	15,284
Impairment of Investments	15,873	-
Pension costs	3,937	3,961
Independent Examiner's Fees	1,315	1,230

4 Investment Income

2021 **2020**
£ **£**

Bank deposit interest received 403 543



Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

5 Deferred Incoming Resources & Reserves - Designated funds

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Show income received	26,456	26,456	3,339	3,339
Gift voucher income	1,081	1,081	689	689
St Peter & Waterfront Community			300	300
Youth Music Trust			14,940	14,940
CRF			103,222	103,222
Garfield Weston			135,550	135,550
Esmée Fairbairn			13,333	13,333
Total	27,537	27,537	271,373	271,373
			2021	2020
			£	£
These deferrals are included in creditors			271,373	27,537

The deferrals included in creditors relate to those grants and donations specified by the donors as relating to specific periods and represent those parts of the grants or donations which relate to periods subsequent to the accounting year end and are treated as grants in advance, or alternatively where there are conditions which must be fulfilled prior to entitlement or use of the grant or donation by the charity.

6 Deferred Incoming Resources & Reserves- Restricted funds

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Esmée Fairbairn	19,383	-	34,667	54,050
Total	19,383	-	34,667	54,050
			2021	2020
			£	£
These deferrals are included in creditors			54,050	19,383

The deferrals included in creditors relate to those grants and donations specified by the donors as relating to specific periods and represent those parts of the grants or donations which relate to periods subsequent to the accounting year end and are treated as grants in advance, or alternatively where there are conditions which must be fulfilled prior to entitlement or use of the grant or donation by the charity.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

7 Resources received and paid as intermediaries for third parties

Received as principals and included in the Statement of Financial Activities

	Opening Funds £	Received in year £	Released in year £	Closing Funds £
Wired Money	2,000	-	-	2,000
Mayflower 400	6,857	-	6,857	-
Total	8,857	-	6,857	2,000

The charity acts as Agents for the above charities as such the creditor relates to the net monies held by the charity as behalf of the other Charities.

8 Staff Costs and Emoluments

	2021 £	2020 £
Gross Salaries	182,532	174,018
Employer's National Insurance	11,621	12,791
Pension Contributions	3,937	3,961
	198,090	190,770

	2021	2020
Numbers of full time employees or full time equivalents	7	7

There were no fees or other remuneration paid to the trustees

There were no employees with emoluments in excess of £60,000 per annum

9 Trustees' remuneration

Neither the trustees nor any persons connected with them have received any remuneration, either in the current year or the prior year. Alternatively ' No trustees or persons connected with them, other than those shown above, received any remuneration or expenses.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

10 Tangible functional fixed assets

	Freehold £	Leasehold £	Plant, £	Total £
Asset cost, valuation or revalued amount				
At 1 April 2020	228,907	115,000	205,111	549,018
Additions	-	-	113,384	113,384
Disposals	-	-	-	-
Surplus on revaluation	-	-	-	-
At 31 March 2021	<u>228,907</u>	<u>115,000</u>	<u>318,495</u>	<u>662,402</u>
Accumulated depreciation and impairment provisions				
At 1 April 2020	188,513	5,608	172,572	366,693
Eliminated on disposals	-	-	-	-
Charge for the year	4,039	1,402	21,142	26,583
At 31 March 2021	<u>192,552</u>	<u>7,010</u>	<u>193,714</u>	<u>393,276</u>
Net book value				
At 31 March 2021	<u>36,355</u>	<u>107,990</u>	<u>124,781</u>	<u>269,126</u>
At 31 March 2020	<u>40,394</u>	<u>109,392</u>	<u>32,539</u>	<u>182,325</u>

The depreciation above includes impairment losses of

15,773

Assets included above which have been revalued

	2021	2020
	£	£
Freehold interest in land and buildings;	-	-
Plant and machinery including motor vehicles;	-	-

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

11 Fixed Asset Investments

	Property Investments £	Listed Investments £	Unlisted Investments £	2021 Total £
Valuation				
Market value at 1 April 2020	72,631	-	100	72,731
Transfer residual value to fixed assets	(56,758)	-	-	(56,758)
Impairment of Investment	(15,873)	-	-	(15,873)
Market value at 31 March 2021	<u>-</u>	<u>-</u>	<u>100</u>	<u>100</u>

Total Investments including cash	At 31 March 2021	<u>100</u>
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Total Investments including cash	At 1 April 2020	<u>72,731</u>
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	Property Investments	Listed Investments	Unlisted Investments	2020 Total
Investment assets in the UK	-	-	100	100
Total market value	<u>-</u>	<u>-</u>	<u>100</u>	<u>100</u>

	Cost 2021	Market Value 2021	Cost 2020	Market Value 2020
Barbican Theatre Trading Ltd	100	100	100	100
Plymouth Athenaeum	-	-	-	72,631
Total	<u>100</u>	<u>100</u>	<u>100</u>	<u>72,731</u>

12 Debtors

	2021 £	2020 £
Trade debtors	971	32,401
Prepaid expenses	4,047	5,771
Accrued income	25,000	11,095
VAT Recoverable	90	-
	<u>30,108</u>	<u>49,267</u>

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

13 Amounts due after more than one year included in the total above are analysed as:-

Creditors: amounts falling due within one year	2021	2020
	£	£
Bank loans and overdrafts	-	-
Trade creditors	22,306	9,161
Other Creditors	-	1,433
PCC SEIF Loan	10,500	10,500
Accrued expenses	15,288	27,786
Obligations under finance lease and hire purchase contracts	-	-
PAYE and NI	2,767	4,695
VAT Payable	-	253
Corporation Tax	-	-
Other taxes	-	-
Dividends payable	-	-
Unpaid Pension Contributions	16	131
Funds held for third parties (see note 7)	2,000	8,857
Deferred income and grants in advance (see notes 5 and 6)	325,423	46,920
	<u>378,300</u>	<u>109,736</u>

14 Creditors :- Amounts Falling due after one year

	2021	2020
	£	£
Bank loans and overdrafts	-	-
Trade creditors	-	-
PCC SEIF Loan	31,500	42,000
Accrued expenses	-	-
Obligations under finance lease and hire purchase contracts	-	-
Deferred income and grants in advance	-	-
	<u>31,500</u>	<u>42,000</u>

15 Secured Loans and creditors due after more than five years

Operating Leases	2021	2020
	£	£
within one year	654	654
within two to five years	2,126	2,780
in over five years	-	-
	<u>2,780</u>	<u>3,434</u>

16 Other Financial Commitments

Related party transactions

Throughout the year there were no related party transactions

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

17 Analysis of the Net Movement in Funds	2021 £	2020 £
Net resources applied on functional fixed assets	(113,384)	(11,377)
Realised gains on investments	-	-

18 Particulars of Individual Funds and analysis of assets and liabilities representing funds

At 31 March 2021	Unrestricted funds £	Designated funds £	Restricted funds £	Total Funds £
Heritage Assets	-	-	-	-
Intangible Assets	-	-	-	-
Tangible Fixed Assets	269,126	-	-	269,126
Investments at valuation				
<i>Fixed asset investments</i>	(72,531)	-	72,631	100
<i>Programme related investments</i>	-	-	-	-
Current Assets	269,949	129,973	76,778	476,700
Current Liabilities	(324,250)	-	(54,050)	(378,300)
Long Term Liabilities	(31,500)	-	-	(31,500)
	-	-	-	-
Provisions for charges	-	-	-	-
	<u>110,794</u>	<u>129,973</u>	<u>95,359</u>	<u>336,126</u>

At 1 April 2020	Unrestricted funds £	Designated funds £	Restricted funds £	Total Funds £
Heritage Assets	-	-	-	-
Intangible Assets	-	-	-	-
Tangible Fixed Assets	182,325	-	-	182,325
Investments at valuation				
<i>Fixed asset investments</i>	100	-	72,631	72,731
<i>Programme related investments</i>	-	-	-	-
Current Assets	66,681	180,831	42,111	289,623
Current Liabilities	(90,353)	-	(19,383)	(109,736)
Long Term Liabilities	(42,000)	-	-	(42,000)
Pension Asset/Liability	-	-	-	-
	<u>116,753</u>	<u>180,831</u>	<u>95,359</u>	<u>392,943</u>

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Notes to the Accounts
for the year ended 31 March 2021

	Funds at 2020	Movements in Funds as below	Transfers Between funds	Funds at 2021
	£	£	£	£
Unrestricted funds	5,959	(5,959)	-	-
Designated funds	180,831	(50,858)	-	129,973
Fixed asset restricted fund	23,014	-	-	23,014
Restricted funds	72,345	-	-	72,345
Revaluation reserve	110,794	-	-	110,794
	<u>392,943</u>	<u>(56,817)</u>	<u>-</u>	<u>336,126</u>

Analysis of movements in funds as shown in the table above

	Incoming Resources £	Outgoing Resources £	Gains & Losses £	Movement in funds £
Unrestricted funds	412,955	(418,914)	-	(5,959)
Designated funds	-	(50,858)	-	(50,858)
Revaluation reserve	-	-	-	-
	<u>412,955</u>	<u>(469,772)</u>	<u>-</u>	<u>(56,817)</u>

19 Purpose of unrestricted funds

There are four purposes of the designated funding:

1. These funds may be used to cover a funding shortfall in a project, either to its planned conclusion or to bridge a gap in its targeted funding. The trustees consider a fund of £20,000 (2020: £20,000) is deemed sufficient.
2. A sinking fund available for unforeseen organisational obligations. There is a reserve that equates to 3 months of core costs. The trustees consider a fund of £35,000 (2020: £35,000) is deemed sufficient.
3. A fund is available to support the Capital Refurbishment of the Barbican Theatre. The trustees have allocated a sum of £28,973 (2020: £75,831) to this fund. The target balance for this fund is £100,000 (2019: £100,000).
4. Given the scale of organisational change that is being undertaken it is necessary to create a reserve that can be called upon to support organisational change. This can be used to support the change in development and training programmes and innovative changes to programming. The trustees have allocated a sum of £46,000 (2020: £50,000) to this fund. The target balance for this fund is £50,000.

Revaluation Reserve	2021 £	2020 £
At 1 April	(110,794)	(110,794)
Arising on revaluation during the year	-	-
At 31 March	<u>(110,794)</u>	<u>(110,794)</u>

20 Limited by Guarantee

The charity is incorporated under the Companies Acts and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding one pound as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)									
Appendix 1									
Analysis of Total Incoming & Outgoing Resources by Activity									
for the year ended 31 March 2021									
	Core £	Enterprise £	Covid-19 £	Commission £	Technical £	Rebel £	2021 Total £	2020 Total £	
Income and endowments from:									
Donations and legacies	309					346	655	4,069	
Other trading activities		2,150				415	2,565	31,798	
Investments	13,728						13,728	543	
Charitable activities	337,505	9,082		45,000		4,420	396,007	802,168	
Total income and endowments	351,542	11,232	-	45,000	-	5,181	412,955	838,578	
Expenditure on:									
Raising funds	32,359	15,549					47,908	53,780	
Charitable activities	220,703	67,420	3,599	40,608	15,617	72,602	420,549	734,437	
Other		1,315					1,315	1,230	
Total expenditure	253,062	84,284	3,599	40,608	15,617	72,602	469,772	789,447	
Net Incoming Resources by activity	98,480	(73,052)	(3,599)	4,392	(15,617)	(67,421)	(56,817)	49,131	
Appendix 2									
Analysis of charitable expenditure by activity									
for the year ended 31 March 2021									
	Core £	Enterprise £	Covid-19 £	Commission £	Technical £	Rebel £	2021 Total £	2020 Total £	
Nature of charitable expenditure									
Production costs		1,738	1,591	40,608	7,070	40,696	91,703	367,929	
Staff costs	168,376	4,696	1,480			29,963	204,515	201,999	
Travel		1,333				-	1,333	2,146	
Office Admin		21,532				883	22,415	35,799	
Premises costs		29,429	528			-	29,957	42,981	
Marketing		6,350				990	7,340	18,121	
Technical repairs/maint		-			8,547	-	8,547	11,612	
PRS/PPL fees		(1,241)			-	-	(1,241)	2,808	
Legal & accountancy	1,110	3,031				-	4,141	10,934	
Bank & credit charges	-	1,682				70	1,752	8,259	
Non reclaimable VAT	11,231	-				-	11,231	12,113	
Miscellaneous costs		(1,130)				-	(1,130)	4,202	
Impairment of Investments	15,873					-	15,873	4,203	
Depreciation	23,938	-				-	23,938	13,873	
Bad debts	175	-				-	175	1,661	
Total charitable expenditure analysed by activity	220,703	67,420	3,599	40,608	15,617	72,602	420,549	734,437	

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Schedule to the Statement of Financial Activities
for the year ended 31 March 2021
Status of this schedule to the Statement of Financial Activities

This schedule is an intrinsic part of the accounts required to comply with the 2008 Revision of the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales, revised June 2008. However, it is not a part of the statutory accounts required under the provisions of the Companies Act 2006 in relation to incorporated charities.

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	Prior Period Total Funds 2020 £
Incoming Resources				
Donations and Legacies				
Donations	655	-	655	4,069
Total	655	-	655	4,069
Total Donations and Legacy Income	655	-	655	4,069
Other Trading Activities				
Programme Sponsorship	-	-	-	330
Rent Received	875	-	875	14,000
Miscellaneous	110	-	110	2,637
Hire of Auditorium	1,275	-	1,275	12,427
Merchandise	305	-	305	2,404
Total other trading activities	2,565	-	2,565	31,798
Investment Income				
Bank deposit interest received	403	-	403	543
Incentive for switching banks	13,325	-	13,325	-
Total Investment Income	13,728	-	13,728	543
Income from charitable activities				
Arts Council South West	246,417	-	246,417	195,120
Plymouth City Council - Core	34,000	-	34,000	34,000
Plymouth Athenaeum	-	-	-	77,606
Other project grants	23,735	-	23,735	57,114
Young Apprentices	-	-	-	5,776
Box office and other productions	46,451	-	46,451	375,845
Courses & training workshops	3,911	-	3,911	7,744
Disbursements	5,731	-	5,731	48,963
Coronavirus Job Retention Scheme	35,762	-	35,762	-
Total Income from charitable activities	396,007	-	396,007	802,168
Other Incoming Resources				
Gains on disposals of fixed assets used by Charity	-	-	-	-
Losses on disposals of heritage assets	-	-	-	-
Total Income	412,955	-	412,955	838,578

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Schedule to the Statement of Financial Activities
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	Unrestricted Funds	Restricted Funds	Total Funds	Prior Period Total Funds
	2021	2021	2021	2020
	£	£	£	£
Costs of raising funds				
<i>Support costs for raising funds</i>				
Staff costs	6,371	-	6,371	7,031
Staff salaries	29,714	-	29,714	28,615
Premises costs	5,401	-	5,401	7,883
Publicity & marketing	816	-	816	2,013
Office Costs	2,491	-	2,491	5,061
Legal fees	322	-	322	1,527
Travel & subsistence	148	-	148	239
Depreciation of assets used for fundraising	2,645	-	2,645	1,411
	47,908	-	47,908	53,780
Total costs of generating voluntary income	47,908	-	47,908	53,780
Charitable expenditure - Support Costs				
<i>Support costs of charitable activities</i>				
<i>Direct support costs</i>				
Marketing of services	7,340	-	7,340	18,121
	7,340	-	7,340	18,121
<i>Management and administration costs in support of charitable activities</i>				
<i>Staff costs in support of charitable activities</i>				
Salaries - Administrative staff	152,818	-	152,818	145,403
Pension Contributions - administrative staff	3,937	-	3,937	3,961
Employers' NI - Administrative staff	11,621	-	11,621	12,791
	168,376	-	168,376	162,155
<i>Indirect employee costs</i>				
Travel and subsistence	1,333	-	1,333	2,146
	1,333	-	1,333	2,146
<i>Premises Costs</i>				
Premises costs	48,604	-	48,604	70,949
	48,604	-	48,604	70,949
<i>General administrative expenses:</i>				
Bad debts	175	-	175	1,661
Office Admin	23,813	-	23,813	45,551
Bank charges	354	-	354	(1,494)
	24,342	-	24,342	45,718

Rent-a-Role Drama Service (Otherwise known as Barbican Theatre)
Schedule to the Statement of Financial Activities
for the year ended 31 March 2021
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	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021	Prior Period Total Funds 2020
	£	£	£	£
Professional fees in support of charitable activities				
Legal, professional and consultancy fees	2,900	-	2,900	13,743
	2,900	-	2,900	13,743
Other support costs				
Depreciation of assets used for charitable purposes	23,938	-	23,938	13,873
Amortisation of inalienable & historic assets	15,873	-	15,873	-
Production costs	91,739	-	91,739	367,888
Staff costs	36,104	-	36,104	39,844
	167,654	-	167,654	421,605
Total Support costs	420,549	-	420,549	734,437
Total Expended on Charitable Activities	468,457	-	468,457	788,217
Other costs				
Other costs				
Independent Examiner's Fees	1,315	-	1,315	1,230
Other fees paid to the Examiners/auditors	-	-	-	-
Depreciation of fixed assets used for governance	-	-	-	-
Total other costs	1,315	-	1,315	1,230
Analysis of transfers between funds				
Transfer to/(from) unrestricted	50,858	-	50,858	(50,000)
Transfer to/(from) restricted	-	-	-	-
Transfer to/(from) unr reval reserve	-	-	-	-
Transfer to/(from) res reval reserve to be analysed further	-	-	-	-
Transfer to/(from) des fix ass to be analysed further	-	-	-	-
Transfer to/(from) res fixe asset reserve	-	-	-	-
Transfer to/(from) designated	(50,858)	-	(50,858)	-
Transfer to/(from) designated	-	-	-	50,000
	-	-	-	-