

Charity No: 1000799
Company No: 02535040

THE OILY CART COMPANY
(Limited by Guarantee)

TRUSTEES' / DIRECTORS' ANNUAL REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st MARCH 2021



TRUSTEES' / DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED 31st MARCH 2021



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1. OBJECTIVES & ACTIVITIES

Oily Cart continued to pursue its core mission **to reimagine theatre for all babies, children and young people to enjoy**, with a particular focus on **disabled** and **Autistic babies, children and young people** who experience the **most barriers to access**.

The company strives to achieve its core mission through five core objectives:



SHOWS and CREATIVE PROJECTS:

To produce high-quality theatrical experiences created for and with disabled babies, children and young people who experience multiple barriers to access, across the UK and internationally.



EXPLORATION:

To push the boundaries of sensory performance practice through research, collaboration and artist development.



CREATIVE DIVERSITY:

To widen the diversity of perspectives creating our work to enrich our working practices and make our output more relevant. To remove barriers for communities who are under-represented in our audiences and the wider theatre sector.



DRIVING CHANGE:

To advocate for and with disabled individuals to champion their right to lead active cultural lives. Advocating with our community for climate action.



RESILIENCE:

To make sustainable choices and develop a dynamic business model that grows and nurtures our resources (people, assets, finances, technology and those of the planet.) These resources will allow us to be innovative and responsive in a rapidly shifting global context.

“The young people and their families who have had the Oily Cart experience have been inspired, felt a sense of belonging and a relief that finally someone understands and is listening to them and wants to be in their world. We all need to learn from Oily Cart’s incredibly rich, complicated, frustrating, risk-taking, moving and epic journey to NOT CANCEL ANYTHING”
(Jenny Sealey on Oily Cart’s “Uncancellable Programme for 20-21”)



2. PUBLIC BENEFIT

The charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging.

Oily Cart's purpose is to create theatrical artistic experiences (including theatre shows, artistic workshops and most recently 'at home' experiences) that benefit the public, in particular disabled babies, children and young people. By ensuring each experience is of the highest quality, the charity achieves benefits such as:

- Increasing wellbeing through taking part in positive shared activities
- Bringing joy and entertainment
- Improving social and communication skills through creative activities
- Providing educational experiences, including developing new skills

The charity has a particular focus on creating this work for disabled babies, children and young people who experience the most barriers to engagement, across the UK. During the pandemic these children and their families have been disproportionately impacted, and our services were targeted at those who would benefit the most at this time. The focus of the work was on increasing wellbeing and a sense of connection between individuals within a family, and between families across the UK.

In a typical year the company widens its reach by touring widely across the UK, to accessible venues and also schools to reach those young people who might otherwise not be given the opportunity to access a venue. In 20-21 with venues closed, and a significant proportion of our audiences shielding, this approach to touring was not viable. We instead repurposed the charity's resources to create new ways to reach these audiences, directly in their homes. We achieved this via accessible sensory guided resources online, Zoom shows, and also through packages sent through the post to people's homes – to ensure we reached those for whom digital offers are not accessible. We also delivered one tour to people's doorsteps, gardens and socially-distanced shows in playgrounds and outside children's centres.

Our reach was inevitably different to previous years, with a much larger engagement online of 15,701 beneficiaries, and a more targeted engagement in person (Zoom, socially-distanced and postal shows) with 333 direct beneficiaries.

The company relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the Trustees give careful consideration to the accessibility of the work to the public. During the COVID-19 pandemic, the company delivered work directly to families with disabled babies, children and young people. These families were facing increased economic pressures during the pandemic; thus, a decision was taken to not charge families for this work at this time.

For all public events, the charity ensures adjustments are made to make the space as accessible as possible. This includes making sure there are no physical barriers, but also creating a 'relaxed' environment where audience members with specific needs can come and go as required. We extended this approach to all digital spaces. Preparation resources are provided in advance of each show, which include visual stories, timelines, and extracts of the music. This allows audience members who have longer processing times to feel at ease when entering the performance environment.



3. ACHIEVEMENTS & PERFORMANCE: 2020-21

In 20-21, a year that was dominated by a global health crisis, Oily Cart stood out for its resilient and dynamic approach to adapting work and continuing to serve an 'invisible' audience that was disproportionately impacted by the pandemic. This is underlined by the charity being shortlisted for the "Audience Impact & Innovation" Fantastic for Families award.

In the context of venue and school closures, and the majority of Oily Cart audiences shielding for much, if not all, of the past year, the company focused on reaching those who would benefit most at this time. For a company that is used to ripping up the rule book, these circumstances were met with a determination to rise to this challenge through an "uncancellable programme" of work that explored new ways of working. The lack of touring venues created the opportunity to reach families directly in their homes. New approaches to creating online and flexible 'at home' experiences uncovered new audiences who could not have accessed the company's work previously. New approaches to remote working were seen as an opportunity to provide disabled freelancers, who were unable to engage with traditional touring, with new opportunities to work.

The impact of the work that toured in this year was greater than ever, as evidenced through audience feedback. To deepen the impact of this work, the company continued to engage its target audience as collaborators in the work – through remote engagement with 'expert' families and through accessible Zoom sessions with young Autistic artists.

"Phenomenal work by @oilycart which kept access to high quality cultural experiences going during lockdown". (Parent feedback via Twitter)

Oily Cart maintained its position as a sector leader, co-ordinating sector skills-sharing, undertaking evaluation of new methodology for the benefit of the wider sector, and adapting its training offer online through the International Sensory Lab, from which the feedback suggested was Oily Cart's most effective training course to date.

In 2020-21 key achievements were:

- Adapting one show, and creating a new "at home" postal show, resulting in **6 weeks of COVID-safe "touring"** (socially distanced, Zoom and postal) in addition to **14 digital activities** for families who were shielding.
- **Reaching 18,401 beneficiaries** (15,701 online and 333 'live' audiences, and 2,367 workshop participants).
- Designing **100% of performances for children facing the most barriers to engagement**.
- Demonstrating innovative and effective new models for reaching disabled children who are shielding, and being recognised for this work by being **awarded the Fantastic For Families Audience Impact & Innovation Award**.
- Delivering work with **10 community / charity / arts / school partners** across the UK.
- Delivering a **sold-out summer training scheme** with 26 'live' and 32 'recorded course' participants; 38% received bursaries to support progression routes for disabled artists and those with protected characteristics who are under-represented in the sector.
- Sharing best practice with the sensory theatre sector, co-ordinating **16 free online skills shares**, to promote change.
- **Reducing our impact on the climate** by delivering work remotely, and championing sustainability in a new project in development.



3.1: SHOWS and CREATIVE PROJECTS

Following the closure of its traditional touring routes of arts venues and schools, Oily Cart delivered a year of adapted creative work to its target audience, through an *“uncancellable programme”*. This comprised two highly acclaimed interactive, sensory theatre productions – one live and one postal – each developed in collaboration with young people to ensure they were tailored to the specific needs of these audiences. These shows were complemented by a series of online guided sensory activities. High production values were maintained to ensure the best possible cultural experience for each young person. The specific programme delivered included:

- **JAMBOREE: THE SENSORY SESSIONS**, three online guided sensory activities for families to enjoy from the safety of their homes.
- **DOORSTEPJAMBOREE**, an adapted, COVID-safe version of JAMBOREE, which had been touring prior to the pandemic. This was redeveloped for socially-distanced outdoor shows on people's doorsteps, gardens, and playgrounds of specialist schools and children's' centres as well as Zoom performances. It reached 333 audiences over 4 weeks of touring.
- **SPACE TO BE**, a new week-long postal show that comprised of 5 beautifully-crafted sensory experiences, and an audio-soundtrack featuring the sound of real stars.
- **SOMETHING LOVE**, an exploration into 'sensory film', in collaboration with disabled and Autistic artists and young people.
- **PARTNERSHIP CREATIVE PROJECTS** were commissioned to provide high quality digital or remote creative offers for audiences via Sense charity (Golden is the Morning – online guided sensory activities); the Institute of Imagination (sensory boxes and online activity); BBC Proms at Home (online guided sensory workshop) and New Victory Theatre, New York (2 online films about Oily Cart's work).

“It was perfect, a wonderful theatre experience and just what we all needed during these difficult COVID times” (family feedback from Doorstep show)

AT HOME EXPERIENCE: JAMBOREE: SENSORY SESSIONS

Online release: 23rd June 2020

At the start of the pandemic, we used existing footage from our cancelled tour, JAMBOREE, alongside new footage filmed in lockdown, to create a 3-part online resource JAMBOREE: SENSORY SESSIONS hosted on our [YouTube](#) channel. This comprises 3 interactive sensory activities “Making shadows”, “colours & movement”, and “making noise”, which families could lead, using objects found inside most people's homes.

AUDIENCE ENGAGEMENT & FEEDBACK:

- The resource is our most-viewed video, with 11,695 views to date.
- It was shared directly to disabled children by at least 4 arts venues, 7 schools, and Great Ormond Street hospital.

“This is fantastic. Such a good resource for families at this difficult time!” (parent feedback)

“This is utterly fabulous. I can't wait to use these ideas with my class. Thank you so much for your generosity in sharing” (teacher feedback).

TAILORED PRODUCTION: DOORSTEP JAMBOREE

Autumn tour: September – October 2020

We wanted to reach audiences with live theatrical experiences where this was possible. We reimagined JAMBOREE, our vibrant, sensory, gig-theatre show that was made for disabled young people who experience multiple barriers to access. As part of our “uncancellable plan”, this was recreated as a flexible, pop-up and digital show. Doorstep Jamboree was able to tour in a socially-distanced way within strict safety guidelines, as an outdoor, acoustic show that toured to the doorsteps and gardens of disabled young people who were shielding as a result of COVID-19. The show was also performed in playgrounds and outdoor children's centres. Finally, to reach those for whom even socially-distanced models would not be accessible, we delivered a series of Zoom shows.

We created personalised songs for each child, and bespoke tactile props for families at home to ensure each child had a sensory experience. To bridge the gap between performers and audience, we flew specially designed props such as flying birds above the audience. We provided “choice cards” to increase the agency of each child in experiencing the show.

The tour ensured that these families were not invisible during this challenging time. Audiences reported how well this brought communities together and raised awareness of their disabled children within their community.

AUDIENCE ENGAGEMENT & FEEDBACK

- We delivered 31 performances between 15th September - 10th October.
- 100% agreed it was fun for the child.
- 99% agreed it was an enjoyable shared experience.
- 99% agreed it felt ‘COVID safe’.

Comments from families included:

“We are thrilled to know how the entire Oily Cart team is dedicated to deliver such exceptional performances to children and families like ours”

“The most fantastic thing about the performance was the fact that it shone a light on our daughter and raised the community’s awareness with regards to people with disabilities. We loved how it really brought out the warmth in people, people baked cakes and were so enthusiastic about the event. It was lovely to be able to share the experience with everyone especially the young children and some of the older generation on our street, many of whom have also experienced isolation due to the pandemic in recent days! Thank you” (family feedback from Doorstep show)

AT HOME EXPERIENCE: SPACE TO BE

Spring tour: from March 2021 (until August 2021)

To extend our reach to families across the UK who might not have digital access, we created a ‘postal’ and audio piece, SPACE TO BE. This ‘at-home’ show could be experienced by those shielding. This ‘toured’ to family homes for a full week at a time (4 homes per week), providing a highly flexible performance, designed to enrich day to day routines with creativity. The performance was led by the parent or carer, guided by a narrated audio experience. Beautifully designed packages contained 5 inter-connected sensory experiences that provided a shared family experience. It focused on close up experiences using touch (by the parent / carer), smell and sound. Families kept one prop to recreate some of the sensory moments. SPACE TO BE was designed to enable moments of joy, play and connection between the adult and young person amidst a potentially high amount of daily, repetitive care tasks. The focus was on sensory wellbeing for both adults and young people in the household, to explore new ways of being together, even in a restricted environment.

AUDIENCE ENGAGEMENT & FEEDBACK

- We expanded our geographical reach across the UK, to reach families who were most at need of this experience. High up-take with working class families.
- Six 'expert' families engaged in development sessions between December 2020 and March 2021 and trialled the sensory experiences.
- 12 families (29 individuals) received the experience between 15th – 31st March 2021. Touring will continue through Spring / Summer 2021 in response to demand.
- 100% agreed it created opportunities to connect with their child in a different way.
- 99% agreed it made their child and family feel good.
- 99% agreed it felt 'COVID safe'.

Comments from families included:

"Thank you for ensuring our family carved out 'space to be' together this week. An amazing sensory experience for us all that was out of this world!"

"Each day we were filled with excitement and anticipation to open the next box. You have filled us with inspiration and ideas of more ways to create lovely sensory experiences with our child"

"This made a horrific week a lot better"

"This has been one of the most wonderful experiences that have helped bring us together"

"Very impressed that you have never met [my child] yet you created an experience that was so personal ... I'm just very impressed that complete strangers have constructed something that is so meaningful to her. I know this is your forte, but it really should be commended that you could do that and get it so right."

AT HOME EXPERIENCE: SOMETHING LOVE

Digital output is not a meaningful way to engage many of our audiences, but for some we felt this could offer a new way to connect. We were curious to explore how film could be used in a 'sensory' way for instance using binaural / 3D sound. We made the decision to explore this approach over a longer period. This also allowed for us to engage our two disabled Associate artists as lead creatives, and explore new ways of working to make this a remote and accessible process. We also engaged an Autistic facilitator who led workshops with two Autistic young people to develop the film. This was a very new approach for Oily Cart, and allowed us to find new ways to increase the agency of these young people – neither of whom use verbal language as a main method of communication. These artists were supported by a professional sound designer who explored binaural / 3D sound recording, and a professional filmmaker who provided editing support. The outcome was the creation of two separate short films, and a series of accompanying still images. This was further developed and released for audiences in 2021-22.

PARTICIPANT ENGAGEMENT & FEEDBACK

"These experiences are so good for him and open up his world to new possibilities"
(family feedback)

AT HOME EXPERIENCES: PARTNERSHIP PROJECTS

Throughout the year we were approached by other arts organisations and charities for advice on reaching disabled young people who experience multiple barriers to access, and who might be shielding during the pandemic. We were commissioned to create new work to reach this audience for partners that included: BBC Proms at Home; Sense charity (leading charity for deafblind people); the Institute of Imagination; and New Victory Theatre in New York.

AUDIENCE ENGAGEMENT & FEEDBACK

- The BBC Proms at Home online sensory workshop reached 1,404 individuals, with an engagement of 49. This was the most popular activity in the week it was delivered.
- The Institute of Imagination "imagination boxes" for disabled children were fully booked in 24 hours. The total engagement of this programme reached 1,678 children, and our contribution was the most popular of the 8 activities on offer.
- Other enrichment videos gained a total of 363 views.



3.2. EXPLORATION

Pushing the boundaries of sensory performance practice through research, collaboration and artist development

The ethos of exploration that led Oily Cart to pioneer sensory theatre is continuing to be nurtured by the company. In order to achieve the best possible experience for each child and young person and to break down barriers to engagement, the company creates the time and space to test new techniques and share knowledge within and beyond the sector. The company is committed to diversifying the sensory theatre sector to ensure a greater level of representation of its audiences – this led to a continued focus on opportunities for D/deaf and disabled artists as performers and collaborators. This felt more vital than ever during the course of the pandemic.

Key achievements in this area in 20-21 included:

- **INTERNATIONAL SENSORY LAB:** In lieu of an in-person course, we delivered an equivalent course online. This spanned two weeks, with in-depth workshops on a range of sensory theatre techniques, with additional mentoring offered to participants who experience additional barriers to engaging with the sector. We successfully engaged participants (artists) in the 'live' course, of which 2 places on this course were offered free of charge to D/deaf and/or disabled artists. 32 participants engaged in the 'recorded' course, of which 18 were provided discounted or free access to remove barriers.
- **SENSORY SKILLS SHARING:** Throughout lockdown we supported the sensory theatre sector by co-ordinating a series of specialist skill shares via the 'Upfront Performance Network' Facebook Group. Peer organisations including Frozen Light, and Replay Theatre, international peers such as Eva Von Hofsten from Sc:ense and Sue Giles from Polyglot and researchers including Dr Jill Goodwin and Joanna Grace all contributed informative video talks. These were all captioned in-house. The full series of 18 talks reached 1,965 views. We also facilitated a 'Sensory Theatre open Zoom' for 40 artists.
- **ASSOCIATE ARTIST:** Oily Cart provided year-round support to a new disabled Associate Artist, Franki Ayres.
- The team delivered **26 mentoring sessions to 37 emerging artists** throughout the year.
- We delivered a series of sensory theatre workshops for partner organisations, which included the Tramshed (20 participants aged 16-25 years old including disabled young people); Curious School of Puppetry (30 participants); Kultimera Culture & Health Conference (40 audience and 25 workshop participants); Action for Children's Arts (40 participants); Virtual Imagination Hub (15 participants); Mostra Espectacular (45 participants); Rose Bruford (15 participants); and Cheviots Children's Disability Service (30 participants).

PARTICIPANT ENGAGEMENT & FEEDBACK

- 58 artists engaged in the international Sensory Lab.
- Total of 343 workshop participants across the year.

“It's completely changed the way I approach my practice so I will use it in the way I think, talk and act in terms of making things accessible for sensory beings.” (International Sensory Lab 'live course' participant)

“This was a breath of fresh air in really strange times!” (Ellie Griffiths's UPN Skill Share session)

“This was the best thought out and executed training course I have ever attended. All the sessions were varied but built a full picture of Sensory Theatre. It was brilliant how people who had practiced for years still gained valuable new insight. I wouldn't have been able to attend if it wasn't for it being online. This was brilliantly managed and innovative.” (International Sensory Lab 'live course' participant)

“This has been such an inspirational, helpful and wonderful course. It has been especially appreciated at the moment in Covid times to learn more about sensory theatre and to feel connected with other artists and like-minded practitioners, despite not being able to have contact with any of our PMLD audiences. Thank you so much.” (International Sensory Lab 'recorded course' participant)

R&D

In a year that involved a huge amount of exploration into new formats, both live and digital, we paused our traditional in-person R&D processes for future touring productions. Nevertheless we continued to liaise with future co-producers. We supported Independent Arts Projects and the Sound Symphony cast (postponed production), engaging the freelance team in a series of paid consultation sessions to explore alternative models to the live experience. The outcome of this process was the creation of a new digital model to accompany the future tour, that will be realised in 2021-22. We also continued to liaise with Polyglot (leading Australian young people's theatre company), in a series of digital conversations to further develop the concept for a future co-production. We also approached past collaborators Ockham's Razor (aerial specialist) to explore the potential for a future partnership.



3.3. CREATIVE DIVERSITY

Inviting diverse perspectives to enrich all of our working practices

Oily Cart enriched it's creative practices by:

- Achieving a good **gender balance in our freelance workforce** across the year, engaging 53% female, 40% male and 7% non-binary/transgender staff members.
- **29% of the company's freelance workforce identify as disabled** (increase from 23% in 19-20) and 33% of the core staff team identify as disabled.
- **33% of performers appointed within the year identified as disabled / learning disabled / neurodivergent.**
- **Striving to improve the ethnic diversity of the workforce:** 51% White British; 16% other white background; 8% Black Caribbean; 6% White & Black Caribbean; 4% White Irish; 4% Other Asian background; 4% Other ethnic background; 2% White & Black African; 2% Indian.
- 25% of the company's workforce in 20-21 identified as being gay, lesbian, bisexual or queer.
- The team mentored 1 disabled artist through a year-long Associate Artist placement.

- **We created all of our work directly with disabled and neurodivergent young people** to ensure they had an influence on the development of all our work. We recognised that lockdown created additional barriers to this engagement. To mitigate these barriers, we engaged with these young people from the safety of their homes, either through postal experiences or Zoom, both supported with sensory props. 6 'expert' families across the UK were paid for their engagement throughout the development of SPACE TO BE, and with 2 Autistic young people in 12 paid workshops sessions for the creation of SOMETHING LOVE.

COMMUNITY ENGAGEMENT

During the pandemic, the company took the opportunity to increase its engagement with families of disabled babies, children and young people across the UK, many of whom were shielding for large periods of the year. Oily Cart created an online "Families Facebook Group" which had good take-up with **217 members**. The team are reviewing their approaches to engaging this group and over the next year will continue to develop the ways in which they can effectively engage with audiences through the development of all of the company's work.



3.4 DRIVING CHANGE

Advocating for the rights of individuals labelled as having complex needs to lead active cultural lives

In 2019-20 Oily Cart further developed its approach to advocacy and its commitment to raising the profile of disabled artists – with a view of contributing to change within the theatre sector and wider society.

As part of this strategy, the company:

- **Celebrated and showcased the contributions of disabled young people who experience multiple barriers to access** through the DOORSTEP JAMBOREE tour and across social media as part of a campaign around this project.
- **Raised awareness of families who were shielding** due to COVID-19 through a social media to highlight Space to Be, and the inclusion of this as part of **bOing! and Manchester International Festival**.
- Delivered speeches at 5 sector conferences.
- Engaged 9 **disabled and neurodivergent artists to co-deliver talks and training**.



3.5 RESILIENCE

Making sustainable choices that nurture our resources (creative, financial, organisational and the planet). These resources will allow us to be responsive to our audiences' changing needs.






DIGITAL RESOURCES

Oily Cart, like many arts organisations during the pandemic, explored the ways in which its digital resources could further benefit its audiences whilst they were shielding.

The company doubled its output of video resources during this year, with 22 YouTube uploads and its most-viewed video, Jamboree: The Sensory Sessions as part of its Uncancellable Programme.

The company maintained a strong presence across social media, which played a key role in reaching new audiences for at-home experiences. This resulted in an increase in followers

across all platforms. The company's accessible website www.oilycart.org.uk remained an effective resource for the company and its audiences.

2020/21 Growth					
Q4 Jan - Mar	+39 followers	+92 followers	Unknown	+9 subscribers	+66 subscribers
Q3 Oct - Dec	+33 followers	+47 followers	Unknown	+20 subscribers	+14 subscribers
Q2 Jul - Sept	+39 followers	+150 followers	Unknown	+32 subscribers	+23 subscribers
Q1 Apr - Jun	+86 followers	+193 followers	+59 followers	+78 subscribers	+18 subscribers

Key achievements included:

- In 2020-21 there was a 9% increase of visitors to the website (11,611 users).
- The Oily Cart YouTube channel received **17,753 views in 2020-21**, (an increase of 218% compared to 2019-20), with the number of subscribers increasing by 111% to 259.
- The company's **social media following grew by 12%** to 9,919 by the end of 2020-21, with growth across all platforms.

STAFFING

- During 20-21 we engaged 45 freelancers, a 45% increase on the year before.
- The core team continued to work throughout the pandemic (remote working), with only one supporting role (one day per week) being furloughed.
- We retained our PR representative to develop our Communications Strategy, and to sustain our profile with audiences, and the arts and disability press.
- The company continued to act as an Ethical Manager of the Independent Theatre Council upholding ethical employment practices.
- The company gained Living Wage Employer accreditation.

CLIMATE CRISIS

This year was an anomaly in terms of our carbon footprint, with our identifiable footprint dropping to 2 tonnes CO₂e (compared to 36 CO₂e in 2019-20). With venues and schools closed the company was limited in its touring capacity and staff travel which in a typical year would be responsible for the majority of the company's carbon footprint. Nevertheless, with the world still in the midst of a climate crisis, we continued to prioritise progress in these areas. The company continued to use green suppliers for office consumables, to reduce, reuse and recycle, and to monitor our impact using Julie's Bicycle's "Green Tools". Key areas of development included:

- The improvement of company understanding and data collection
- The development of a new international partnership project that focuses on sustainability, and a commitment to understanding and implementing biophilic design principles in the creation of this work, as well as working towards a more sustainable international co-production model.
- Core staff undertaking training in carbon offsetting, and making a commitment to offsetting the known carbon footprint from 2019-20 onwards.

EVALUATION

We continued to make strategic decisions, and evaluate our work, in line with our Theory of Change model. This provides clarity in our mission and objectives and allows us to review our assumptions and ensure the company remains on track.

In addition, we continued to work with external evaluators to strengthen our ability to review our own work. In 2020-21 we worked with Dr Maria Varvarigou on an evaluation of our un-cancellable programme. The final report will be launched publicly in October 2021.

We evaluated all our work, and signed up to the Audience Agency's "Impact & Insights" evaluation platform which ensures our work is consistently measured on an industry-wide set of metrics, allowing us to benchmark our impact, as well as ensuring each project is peer reviewed.



4. FINANCIAL REVIEW 2020-21

4.1 Financial review

The detailed figures are included in the Financial Statements. At the year-end the charity recorded a deficit of £2,704 on the General Fund after fund transfers which include a transfer of £45,000 to a new designated Creative Fund to support the company's pandemic recovery plans as detailed in the Reserves Policy below.

The accumulated surplus on the General Fund at the end of the year was £178,774 (of which £8,840 is Fixed Assets and £169,934 is net Current Assets). The company also holds a restricted fund of £71,563 arising from grants received for future work, and a designated Creative Fund of £45,000.

The principal funding of the Charity's activities continues to be fees from performances given in schools and theatres; public subsidy received from Arts Council England and London Borough of Wandsworth. The Charity continued to attract generous support from major charitable trusts and foundations.

In 2020-21 earned income from fees charged to venues and schools was reduced as a result of the COVID-19 pandemic. Oily Cart delivered an 'uncancellable programme' of work which was adapted in order to reach the charity's beneficiaries who were shielding. There remains a high need for continued support from Trust and Foundations. With the exception of much needed emergency funds, many Trusts and Foundations closed to new applicants, resulting in a disruption to the company's planned fundraising timeline for securing replacement funds in future years. The Trustees have considered this risk, and taken this risk into account when planning the future programme and establishing the designated Creative Fund.

The security of continued Arts Council England funding as a National Portfolio Organisation has played a vital part in maintaining the viability of the company at such a critical time, and in maintaining confidence of other funders in Oily Cart's work. The current funding cycle is secure until March 2022, with the opportunity for this to be renewed for a further year for existing recipients.

4.2 Going Concern

After making enquiries the Trustees / Directors have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months from the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

4.3 Investment powers and policy

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

4.4 Reserves Policy

The level of free reserves held in the General Fund at 31st March 2021 is £214,934, which comprises free reserves within the General Fund of £169,934 (not including fixed assets of £8,840) and the newly established Creative Fund of £45,000 which is designed to support the company's pandemic recovery plans. At the year-end the company also held a Capital Fund of £274,512, which represents the past funding of the leasehold premises improvements.

It is the policy of the charity to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the charity through periods of change, uncertainty and financial challenges. This is deemed necessary as a substantial part of the charity's funding is from trusts and foundations and there is no certainty that the level of funding required to continue and develop the Charity's activities will be received.

In setting the level of required reserves, the Trustees have considered the costs to which the company is committed on a regular basis, and the length of that commitment (usually between 3 – 6 months). This includes, but is not limited to, the lease on the company's premises, supplier contracts, core staff contracts, freelance and performer contracts. Additionally, the Trustees have considered the timelines and commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have also taken into consideration the expected cashflow of the company over the year ahead. The Trustees deem that the target level of free reserves to support this policy are £170,000.

The company's General Fund is available for the general purposes of the Charity. The Trustees' policy has been to build the reserves where possible, particularly in the current economic climate.

Creative Fund

The purpose of the designated Creative Fund is to set aside monies for future expenditure on strategic artistic activities where we foresee that we may have a funding shortfall. In the current year, amounts have been set aside to support the company's pandemic recovery programme which requires increased investment to achieve a blended approach of venue touring and at-home experiences. These funds are designed to compensate for future income shortfalls that we anticipate during this period of recovery from the pandemic; in particular, reduced levels of theatre tax credit arising from restricted production activities during the pandemic.



5. FUTURE PLANS: 2021-22

SPACE TO BE

We will continue touring SPACE TO BE through until end of August 2021. This is in response to demand from families across the UK, for an artistic experience that they can experience from the safety of their homes. In early 2022 we will redevelop this to explore its potential benefit for disabled children who are in Children's hospitals, hospices and residential care settings, to widen the reach and impact of this project.

THE CART

We will develop a new COVID-safe touring model for schools, in celebration of 40 years of our work. This is in response to demand from specialist schools, to support their COVID-recovery plans. The Cart will bring a colourful, musical, interactive experience to specialist schools across the UK, that empowers teachers to deliver their own sensory shows using tried and tested Oily Cart approaches. This will include creative professional development for teaching staff and will be closely developed with Greenmead School in Wandsworth, and Gibside school in Gateshead. This has the potential for wide reach, and a longer touring period.

R&D

- We will develop a new international co-production with Polyglot (leading Australian young people's theatre company), commissioned by the Melbourne Arts Centre. This will focus on sustainability and ways of collaborating and touring internationally without negatively impacting the environment. A week's R&D with artists and young people will take place in August 2021. A showcase of the work in development will take place remotely in November 2021, with a future touring model to be developed for 2023.
- We will continue dialogue with Ockham's Razor, leading to a week's R&D towards the end of the year, for a new aerial production for disabled young people in 2023.

Associate Artists

We are committed to continuing our Associate Artist programme, with a focus on developing progression routes for disabled artists. We are also looking at progression routes for under-represented artists within specific projects.

Community Engagement:

We will build on our community engagement plans to deliver specific community engagement workshops with local families from groups identified as under-represented among our existing audiences. We aim to develop a network of local disabled young people who experience multiple barriers to access and their parents / carers. The company will work with these families in the development of new work, artistic planning decisions and through ongoing dialogue throughout the year. We will also continue to develop the online Families Facebook group.

Other enrichment

Oily Cart will continue to develop its national and international profile, with confirmed invitations for speeches at: Scen:se in Sweden (November 2020), Alter_State Virtual Exchange and Bibi Festival.



6. STRUCTURE, GOVERNANCE AND MANAGEMENT

6.1 Governing Document

Oily Cart is a registered charity (registered with the Charity Commission) and a company limited by guarantee, governed by its Memorandum and Articles of Association.

6.2 Governance & Management

Oily Cart continued to benefit from having effective cost and financial monitoring systems in place, and a successful fundraising programme. The company has a strong and enthusiastic Board with a diversity of relevant skills and experience. The company's first public recruitment process for new Trustees took place in 2020-21 alongside continued planning for the retention and succession for Trustees.

New Trustees are elected to the board by existing members, after discussion and an induction process. Anyone under consideration as a trustee of Oily Cart, is invited to attend one of the quarterly board meetings as an observer. If, after this, potential trustees wish to serve on the board, the board will then decide whether or not to invite them to become a trustee.

The new trustees then undergo an induction process to brief them on their legal obligations under charity and company law, the company's board policy, the Memorandum and Articles of Association, Safeguarding, the committee and decision-making processes, the strategic plan and recent financial performance of the charity. Trustees are encouraged to attend appropriate internal and external training when this will facilitate the undertaking of their role.

The key management personnel of the charity comprise the members of the Board, the Artistic Director (joint CEO) and the Executive Director (Joint CEO). The Board of Trustees administers the charity. The board meets a minimum of four times a year, and the Finance and General Purposes Sub-Committee meet at least once in between each meeting. Senior Management, who are subject to appointment by the board, are responsible for the day to day running of the Company and operational matters including finance, employment and artistic performance and strategy.

The organisation benchmarks salaries and fees for all personnel within the organisation, including Key Management personnel, with the wider independent theatre sector. Changes to levels of pay for employees can be made in line with the benchmarking process and the annual appraisal process that all permanent employees complete. Salaries are reviewed annually, subject to the approval of the Board.

6.3 Related Parties Transactions

Other than the payments to key management personnel as disclosed in the financial statements, the charity had no related party transactions.

6.4 Risk Management

The Trustees' risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3-year Business and strategic plan
- A company risk register which is subject to annual review
- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- The impact of COVID-19 on the delivery of company activity, and ability to raise earned income and meet existing funding requirements.
- Fundraising Activity, including reliance on successful fundraising and public subsidy and the increasingly competitive market
- Safeguarding
- Motor vehicles (the company's two vans)
- Personnel capacity and wellbeing

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisational planning. A key element in the management of financial risk is the setting of a reserves policy and its regular review.

The Trustees foster an environment in which the creative team are able to take appropriate artistic risks as part of the development and innovation of new artistic approaches.



7. REFERENCE & ADMINISTRATIVE DETAILS

The Trustees/Directors present their report, together with the independently examined financial statements of the charitable company, for the year ended 31st March 2021.

Charity Number:	1000799
Company Registration Number:	02535040
The Company's Registered Office:	Smallwood School Annexe, Smallwood Road, London SW17 0TW

DIRECTORS & TRUSTEES

The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the year and since the year-end were as follows:

Philip Barden
David Bickle
Taiwo Dayo-Payne
Sue Kingscote (appointed 22nd November 2021)
April Sethi (appointed 22nd November 2021)
Rebecca Manson Jones
Lisa Mead (Chair)
Rita Ray

SENIOR MANAGEMENT

Artistic Director & CEO: Ellie Griffiths
Executive Director & CEO: Zoe Lally

BANKERS:

HBOS

CAF Bank Ltd

Charity Bank Ltd.

INDEPENDENT EXAMINERS

Jon Catty FCA,

Chartered Accountant,

Independent Examiner,

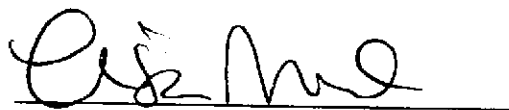
12 Durham Road,

London N2 9DN

A resolution will be proposed at the Annual General Meeting that Jon Catty and Company be reappointed as independent examiner to the charitable company.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small Companies. This report was approved by the Board of Trustees on 22nd November 2021 and signed on its behalf by:

A handwritten signature in black ink, appearing to read 'Lisa Mead', is written over a horizontal line.

LISA MEAD

Chair of Trustees/Directors

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE OILY CART COMPANY
FOR THE YEAR ENDED 31st MARCH 2021**

I report on the financial statements for the year ended 31st March 2021 which are set out on pages 19 to 28.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- * examine the accounts under section 145 of the 2011 Act;
- * follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- * state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with 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 in the statement below.

Independent examiner's statement

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 386 of the Companies Act 2006; and
 - * to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have 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.



JON CATTY FCA
CHARTERED ACCOUNTANT
INDEPENDENT EXAMINER
12 Durham Road
London N2 9DN
22nd November 2021

THE OILY CART COMPANY

(Limited by Guarantee)

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**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31st MARCH 2021**

		General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2021	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2020
	note										
INCOME from											
Grants and Donations	2a	376,077	-	21,563	-	397,640	409,937	-	109,441	-	519,378
Investments	2b	738	-	-	-	738	928	-	-	-	928
Charitable Activities	2c	63,657	-	11,033	-	74,690	94,900	-	-	-	94,900
Other Income	2d	4,850	-	-	-	4,850	3,434	-	-	-	3,434
TOTAL INCOMING RESOURCES	2e	<u>445,322</u>	<u>-</u>	<u>32,596</u>	<u>-</u>	<u>477,918</u>	<u>509,199</u>	<u>-</u>	<u>109,441</u>	<u>-</u>	<u>618,640</u>
EXPENDITURE ON:											
Charitable Activities	3	<u>423,256</u>	<u>-</u>	<u>70,474</u>	<u>-</u>	<u>493,730</u>	<u>531,641</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>531,641</u>
TOTAL EXPENDITURE		<u>423,256</u>	<u>-</u>	<u>70,474</u>	<u>-</u>	<u>493,730</u>	<u>531,641</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>531,641</u>
NET INCOME / (EXPENDITURE)											
BEFORE TRANSFERS		22,066	-	(37,878)	-	(15,812)	(22,442)	-	109,441	-	86,999
TRANSFER BETWEEN FUNDS											
From Capital Fund		20,230	-	-	(20,230)	-	20,230	-	-	(20,230)	-
To Designated Fund		(45,000)	45,000	-	-	-	-	-	-	-	-
NET INCOME / (EXPENDITURE)											
AFTER TRANSFERS		<u>(2,704)</u>	<u>45,000</u>	<u>(37,878)</u>	<u>(20,230)</u>	<u>(15,812)</u>	<u>(2,212)</u>	<u>-</u>	<u>109,441</u>	<u>(20,230)</u>	<u>86,999</u>
FUND BALANCES at 31st March 2020		<u>181,478</u>	<u>-</u>	<u>109,441</u>	<u>294,742</u>	<u>585,661</u>	<u>183,690</u>	<u>-</u>	<u>-</u>	<u>314,972</u>	<u>498,662</u>
FUND BALANCES at 31st March 2021		<u>£ 178,774</u>	<u>£ 45,000</u>	<u>£ 71,563</u>	<u>£ 274,512</u>	<u>£ 569,849</u>	<u>£ 181,478</u>	<u>£ Nil</u>	<u>£ 109,441</u>	<u>£ 294,742</u>	<u>£ 585,661</u>
	note	5b	5d	5c	5a						

This statement of Financial Activities includes all gains and losses recognised in the year.

All Income and Expenditure derives from continuing activities.

THE OILY CART COMPANY
(Limited by Guarantee)

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BALANCE SHEET AS AT 31st MARCH 2021

	2021	2020
FIXED ASSETS		
Leasehold Premises Improvements (note 4a)	274,512	294,742
Equipment (note 4b)	1,322	1,762
Motor Vehicles (note 4c)	7,518	10,024
	<u>283,352</u>	<u>306,528</u>
CURRENT ASSETS		
Debtors (note 10)	21,384	21,220
Cash at bank and in hand	299,910	296,829
	<u>321,294</u>	<u>318,049</u>
CURRENT LIABILITIES		
Creditors : Amounts falling due within one year (note 11)	(34,797)	(38,916)
EXCESS OF CURRENT ASSETS OVER CURRENT LIABILITIES	<u>286,497</u>	<u>279,133</u>
EXCESS OF ASSETS OVER LIABILITIES	£ <u>569,849</u>	£ <u>585,661</u>
Represented by:		
INCOME AND EXPENDITURE ACCOUNT / GENERAL FUND (note 5b)	178,774	181,478
CAPITAL FUND (note 5a)	274,512	294,742
RESTRICTED FUNDS (note 5c)	71,563	109,441
DESIGNATED FUND (Note 5d)	45,000	-
TOTAL CHARITY FUNDS	£ <u>569,849</u>	£ <u>585,661</u>

For the year ending 31st March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- * The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476:
- * The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 22nd November 2021 and signed on its behalf by



LISA MEAD - Chair

Director / Trustee

THE OILY CART COMPANY*(Limited by Guarantee)*

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**STATEMENT OF CASH FLOW
FOR THE YEAR ENDED 31st MARCH 2021**

	2021	2020
CASH FLOW FROM OPERATING ACTIVITIES		
Net Income for the reporting period	22,066	(22,442)
Depreciation / Amortisation	23,176	24,158
Decrease / (Increase) in debtors	(164)	17,030
(Decrease) / Increase in creditors	(4,119)	(1,942)
(Decrease) / Restricted Funds		
Funds received for future periods (Restricted)	(37,878)	109,441
Net cash provided by operating activities	3,081	126,245
NET CASH MOVEMENT	3,081	126,245
Cash at 1st April 2020	296,829	170,584
Cash at 31st March 2021	299,910	296,829
NET CASH MOVEMENT	£ 3,081	£ 126,245

THE OILY CART COMPANY
(Limited by Guarantee)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31st MARCH 2021

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1 Accounting Policies

a Basis of preparing the financial statements

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 (FRS102) (effective 1st January 2019) - (Charities SORP FRS 102), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

b Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

c Tangible Assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

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

- Motor Vehicles and equipment, at 25% per annum on a reducing balance basis.
- Computer equipment is written off in year of purchase.
- Building Development. Amortisation of the lease is calculated evenly over the term of the lease to 30th June 2036.

d Incoming Resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.

Grants for core activities are included in the year to which they relate.

Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.

The Income and Expenditure account recognises the income applicable to the year's activities.

Interest receivable is included when received by the Charity.

**NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021**

c Expenditure

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (ie. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

f Fund 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 unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

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

g Taxation

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1000799), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is standard rated for VAT. The VAT number is 466440930.

h Debtors

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

i Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

j Creditors and provisions

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

THE OILY CART COMPANY
(Limited by Guarantee)

Page 22c

**NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021**

k Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

l Significant Accounting Estimates and Judgements

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

m Pensions

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

n Reserves Policy

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of cash reserve.

THE OILY CART COMPANY
(Limited by Guarantee)

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NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021

2 Statement of Financial Activities - Analysis of Income

a Grants and Donations

	Unrestricted Funds	Restricted Funds	Total 2021	Unrestricted Funds	Restricted Funds	Total 2020
Grants for Core Activities - Public Bodies	302,549	-	302,549	297,081	-	297,081
- Trusts	72,983	21,563	94,546	106,417	109,441	215,858
Other Donations	545	-	545	6,439	-	6,439
	<u>£ 376,077</u>	<u>£ 21,563</u>	<u>£ 397,640</u>	<u>£ 409,937</u>	<u>£ 109,441</u>	<u>£ 519,378</u>

b Investment Income

Bank Interest	<u>£ 738</u>	<u>£ -</u>	<u>£ 738</u>	<u>£ 928</u>	<u>£ -</u>	<u>£ 928</u>
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c Incoming Resources from Charitable Activities

Fee Income from Productions	15,661	-	15,661	47,830	-	47,830
Theatre Tax Credit	47,996	-	47,996	47,070	-	47,070
HMRC Job Retention Scheme	-	4,673	4,673	-	-	-
DWP (Access to work)	-	6,360	6,360	-	-	-
	<u>£ 63,657</u>	<u>£ 11,033</u>	<u>£ 74,690</u>	<u>£ 94,900</u>	<u>£ -</u>	<u>£ 94,900</u>

d Other Incoming Resources

Sundry Income (inc reimbursed expenses)	<u>£ 4,850</u>	<u>£ -</u>	<u>£ 4,850</u>	<u>£ 3,434</u>	<u>£ -</u>	<u>£ 3,434</u>
TOTAL INCOMING RESOURCES	<u>£ 445,322</u>	<u>£ 32,596</u>	<u>£ 477,918</u>	<u>£ 509,199</u>	<u>£ 109,441</u>	<u>£ 618,640</u>

THE OILY CART COMPANY
(Limited by Guarantee)

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NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021

3 Statement of Financial Activities - Analysis of Expenditure
Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2021	Unrestricted Funds	Restricted Funds	Total 2020
Direct Activities Costs	113,798	70,474	184,272	231,366	-	231,366
Advertising, Publicity and Marketing	22,130	-	22,130	30,296	-	30,296
Staff Salary Costs (inc. Artistic salaries)	185,176	-	185,176	179,993		179,993
Depreciation / Amortisation	23,176	-	23,176	24,158		24,158
Other Support Costs - administration, overheads etc	73,036	-	73,036	60,055	-	60,055
Legal and Professional Costs	5,940	-	5,940	5,773		5,773
	£ 423,256	£ 70,474	£ 493,730	£ 531,641	£ -	£ 531,641
TOTAL EXPENDITURE			£ 493,730			£ 531,641

THE OILY CART COMPANY
(Limited by Guarantee)

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NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021

4 Fixed Assets

a Improvements to Leasehold Premises (see also note 5a)

Cost:	As at 31st March 2020	433,572	
	Additions during the year	-	433,572
		138,830	
Less:	Amortisation as at 31st March 2020	20,230	159,060
	Amortisation charge for the year to 31st March 2021	-	274,512
		£	274,512
NET BOOK VALUE at 31st March 2021			

b Equipment

Cost:	As at 31st March 2020	48,583	
	Additions during the year	-	48,583
		46,821	
Depreciation:	As at 31st March 2020	440	47,261
	Charge for year to 31st March 2021	-	1,322
		£	1,322
NET BOOK VALUE at 31st March 2021			

c Motor Vehicles

Cost:	As at 31st March 2020	47,204	
	Additions during the year	-	47,204
		37,180	
Depreciation:	As at 31st March 2020	2,506	39,686
	Charge for year to 31st March 2021	-	7,518
		£	7,518
NET BOOK VALUE at 31st March 2021			

5 Fund Balances

a Capital Fund (established for Building Fund for Improvement to Leasehold Premises)

Balance at 1st April 2020	294,742	
Amortisation for year to 31st March 2021	(20,230)	274,512
	£	274,512
Balance at 31st March 2021		

b General Fund - £178,774

The surplus accumulated is in line with the Company's policy on reserves and is retained in order to continue the development of the Company's work (see Trustees' Report).

c Restricted Fund - £71,563

Grants have been received from charitable trusts for artistic projects which are planned for future years.

	2020				2021
	Brought Forward	Incoming Resources	Outgoing Resources	Transfers	Carried Forward
Esmée Fairbairn Foundation	29,441	-	29,441	-	-
The Taurus Foundation	5,000	-	5,000	-	-
Garfield Weston Foundation	75,000	-	25,000	-	50,000
The Rix-Thompson Rothenberg Foundation	-	6,563	-	-	6,563
and The Baily Thomas Charitable Fund	-	15,000	-	-	15,000
Anonymous	-	6,360	6,360	-	-
DWP (Access to work)	-	4,673	4,673	-	-
HMRC Job Retention Scheme	-	-	-	-	-
	£ 109,441	£ 32,596	£ 70,474	£ -	£ 71,563

THE OILY CART COMPANY

(Limited by Guarantee)

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NOTES TO THE ACCOUNTS continued FOR THE YEAR ENDED 31st MARCH 2021

5 Fund Balances (continued)

d Designated Fund - £45,000

This fund was created during the year. The purpose of the designated fund is to set aside monies for future expenditure on strategic artistic activities where we foresee that we may have a funding shortfall in the current year, amounts have been set aside to support the company's pandemic recovery programme which requires increased investment to achieve a blended approach of venue touring and at-home experiences. These funds are designed to compensate for future income shortfalls that we anticipate during this period of recovery from the pandemic; in particular, reduced levels of theatre tax credit arising from restricted production activities during the pandemic.

6 Funds Raised

a Grants from Trusts for Core Funding

	2021	2020
The True Colours Trust (Summer School bursaries)	-	1,100
The Taurus Foundation	5,000	5,000
The Sobell Foundation	-	15,000
Leathersellers Company Charitable Fund	20,000	20,000
BBC Children In Need	33,263	29,875
Esmée Fairbairn Foundation	14,720	29,442
The Hedley Foundation (Jamboree)	-	3,000
The Goldsmiths Company Charity (Jamboree)	-	3,000
	<u>£ 72,983</u>	<u>£ 106,417</u>

b Sundry Donations

	2021	2020
Individuals donations (inc. The Big Give Christmas Challenge)	-	6,310
Miscellaneous donations	545	129
	<u>£ 545</u>	<u>£ 6,439</u>

7 Grants Receivable

a Arts Council England, London, offered a Revenue Grant

	2021	2020
	£ 291,849	£ 286,576

b It is confirmed that the Revenue Grant received from London Borough of Wandsworth was expended on creation and presentation of performances project engaging with children with disabilities, and training of teachers within the London Borough of Wandsworth.

	2021	2020
	<u>10,700</u>	<u>10,505</u>
	<u>£ 302,549</u>	<u>£ 297,081</u>

THE OILY CART COMPANY
(Limited by Guarantee)

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NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021

8 Staff

The average number of persons employed full time by the company was 4 (2020 - 4).

No member of staff received a salary in excess of £60,000. Total staff costs were:

	2021	2020
Salaries - Artistic	111,120	97,865
- Administration	52,961	62,337
National Insurance	17,095	14,567
Pension Fund Contributions	4,000	5,224
	£ 185,176	£ 179,993
	2021	2020
Total remuneration of key management personnel in the year was	£ 86,892	£ 86,363

9 Pension costs

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,000 (2020 - £5,224).

10 Debtors

	2021	2020
Trade Debtors	3,275	13,586
Prepayments	6,095	7,634
Grants due	6,360	-
Other Debtors	325	-
Revenue and Customs - VAT	5,329	-
	£ 21,384	£ 21,220

11 Creditors

	2021	2020
Trade Creditors	5,921	3,910
Other Creditors		
Revenue and Customs - PAYE	4,328	4,474
- VAT	-	3,182
Sundry Creditors	5,804	4,204
Accruals	18,744	23,146
	£ 34,797	£ 38,916

12 Fund Balances

Net Assets are held for the various funds as follows:

	General Fund	Designated Fund	Restricted Fund	Capital Fund	TOTAL FUNDS
Fixed Assets	8,840	-	-	274,512	283,352
Net Current Assets	204,731	45,000	71,563	-	321,294
Current Liabilities	(34,797)	-	-	-	(34,797)
FUND BALANCES at 31/03/2021	£ 178,774	£ 45,000	£ 71,563	£ 274,512	£ 569,849
FUND BALANCES at 31/03/2020	£ 181,478	£ -	£ 109,441	£ 294,742	£ 585,661

THE OILY CART COMPANY
(Limited by Guarantee)

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NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2021

13 Future Commitments

The Company has entered into a 25 year lease with Wandsworth Council for the occupation of premises at Smallwood School. The lease was effective from 1st July 2011 at an initial annual rent of £15,000. The Company may terminate the lease by giving 24 months notice. At each 5 year break the lease provides for a 25% increase in the rent. The cost included in the accounts for the year is £18,750.

14 Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31st March 2021 there were 5 members.

15 Trustees' Remuneration and Expenses

No Trustee received any remuneration or expenses.

16 Trustee Indemnity Insurance

Insurance is in place to protect the trustees and other officers against the consequences of any neglect or default on their part. The cost of this insurance is £500 (2020 - £500).

17 Net Income / (Expenditure)

	2021	2020
	£	£
Net Income / (Expenditure) is stated after charging		
Independent Examiner's fees - current year	2,000	2,000
Independent Examiner's - other services - current year	2,250	2,250
Depreciation / Amortisation of Tangible Fixed Assets	23,176	24,158

18 Related Party Transactions

The only related party transactions are as described in note 8 relating to key management personnel (see also note 14).