



CREATING COMMUNITY THROUGH THEATRE



2020/2021 Annual Report

Report of the Trustees and UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021

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CREATING COMMUNITY THROUGH THEATRE

Our Vision

To use the power of theatre and shared creation to deepen understanding and empathy towards others, and as a force to steer change and develop inclusive communities.

Our Mission

To create ambitious, inclusive productions and theatre experiences that brings the SAVVY community together.

We raise the personal expectations of both those involved and those who come to watch, and champion best practice in participatory theatre.

We create communities through innovative, high-quality, ensemble-based theatre projects where everyone is welcomed, involved and trained regardless of their ability or disability, advantage or disadvantage.

Our Core Values

Our members are valued as individuals and co-creation is at the heart of everything we do.

We use creative thinking and bold ideas to explore stories in a new way.

Inclusion is embedded in our work and practice.

We inspire our community with positive energy, enthusiasm and commitment to the work being created.

We continually cultivate our practice to ensure we are relevant and remain at the forefront of industry and cultural developments.

We create a safe environment where open conversations and difficult questions can be asked and discussed.

We strive to establish a culture where our SAVVY community share and promote our ambitious vision, creating an inclusive ethos where everyone is valued equally.

Legal and Administrative Information

SAVVY Theatre

Company Registration Number: 6357764

Registered Charity: 1179492

Registered Office

The SAVVY Studio

Fairfield Halls

Park Lane, Croydon, CR9 1DG, 07391 – 997030

Email: admin@savvytheatre.co.uk

Website: www.savvytheatre.co.uk

Independent Examiner

Jon Chartres

31 Moor Park Road,

Hereford, England, HR4 0RR

Funders

- Arts Council England, Grants for the Arts
- The National Lottery
- Culture Recovery Fund
- GLA, Young Londoners Fund
- Jack Petchey

Trustees Report

The Trustees present their annual report together with the unaudited financial statements for the year ended 31 August 2021. The Trustees confirm that the Annual Report and Financial statements of the charity comply with the current statutory requirements, the charity's governing document and the provisions of the statement of recommended Practice(SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Effective 1 January 2015).

The Trustees who held office during the year and up to the date of signature of the financial statements were as follows:

Board of Trustees

Robert Michael Watt, Chair
Brian Aris, Treasurer
Victoria Abrahams
Mridula Kaul
Victoria Elizabeth Rowe, MBE FRSA
Mark Sarfo-Kantanka
Luisa Hinchliff
Ciara Brennan
Frances Rudgard

Patron

Dr. Cecily O'Neill



Chair's Statement

2020-2021

While the COVID-19 pandemic continues to disrupt the world, SAVVY continues to be resilient, remarkable and restorative. The company has continued to connect with its valuable members, create new work and provide an essential creative space and home.

In July 2021, SAVVY presented a Steampunk Panto; the first live performance to be held in Fairfield Halls post lockdown. The show was a clear demonstration of the hard work, drive, dedication, imagination and desire to make quality work. The clarity of why SAVVY's work is so essential was palpable. Having a (COVID safe) live performance in a theatre with real people; an audience laughing, dancing and clapping and holding love in their hearts. It was a tonic and essential.

We continue to successfully raise money from a variety of funders including support from Arts Council England's Cultural Recovery Funds. In this financial year we have raised over £109k, which has ensured that our members kept making engaging work and our staff and freelancers continued to be paid.

Our board grew significantly this year. After a rigorous and successful recruitment process, we welcomed the following brilliant and skilful trustees onto the board:

Brian Aris
Ciara Brennan
Luisa Hinchliff
Frances Rudgard

We are now a board of nine trustees with a wide range of skills and experiences, which we believe will add value and support to the SAVVY artistic and operational teams.

Over the next year we are aiming to continue to strategically operationally invigorate SAVVY, aligning ourselves to the Arts Councils Let's Create 10-year strategy.

On behalf of all of the trustees, I would like to take this opportunity to thank all of the dedicated staff, artists, funders and members of SAVVY for their commitment and ingenuity in a complex and unparalleled year.

Rob Watt
Trustee, Chair

Artistic Director's Report

Last September, at the start of our new financial year, we were back in our studio. After six months of Zoom, it was so lovely to return to face-to-face delivery.

We achieved both our *See It Safely* and *Good To Go* Kite Marks from the Society of London Theatres and Visit England (as well as finally achieving our *Bronze Quality Mark* from London Youth). We had all the necessary covid checks in place, kept the room well ventilated, wore face masks, kept socially distanced from each other, and for two glorious months, were able to rehearse in person. It was a vital reprieve, and although we couldn't realise our planned panto at Christmas, the cast voted overwhelmingly that they wanted it to be a live theatre show – so in true SAVVY style, we adapted, and changed, and eventually brought everyone together in July 2021 for a spectacular celebration at the Ashcroft Theatre, Fairfield Halls (the first theatre show in the venue since it closed to the public in March 2020).

This pandemic has shown both our resilience and adaptability as an organisation, as well as how important SAVVY is to our community. We were the lifeline, often the only social interaction, the break in the routine, the creative outlet for so many, and SAVVY has emerged more connected to our members, and they have become more connected to each other.

The impact the pandemic has had on young people's mental health has been widely documented, so it was important that we could realise our week-long "So You Want To Be An Actor" intensive in person during the May half-term. We had a 100% attendance rate, and 14 of the group joined our weekly young company (and with only 6 weeks until the show, took also on roles and performed in Jack & the Beanstalk)!

Each of our weekly groups has bonded during the pandemic, developing a strong sense of self and unique voice, and one of SAVVY's strengths is being able to develop, and honour and amplify that voice. As we emerge from the pandemic, we are back to producing ambitious theatre work and going through a process of R&D with our core team, members, partners and creative artists, to develop our Creative Philosophy, defining *The SAVVY Way* of working.

The pandemic has affected everyone, and at SAVVY we are looking at the experience as an opportunity. Creatively what skills have we learned? How has this journey shaped our connections, our relationships, our stories? What do we want to keep? What practises do we want to change?

Our members and core team have developed new skills, SAVVY has developed new partnerships with creative artists, arts organisations and local services, and we have also developed a new status and strong reputation both within Croydon and the wider industry. We are a leading organisation when it comes to ACCESS and QUALITY – our two non-negotiables when it comes to creating ambitious participatory theatre – and I can't wait to see where this exciting journey takes SAVVY next.

Sheree Vickers, Artistic Director
October 2021

Activities 2020 – 2021

Despite the upheaval of ongoing restrictions, lockdowns, closed venues, anxieties and uncertainties, SAVVY was able to maintain our entire Take Part programme, build new partnerships and keep our community together. We instigated a phased return, with smaller groups rehearsing and filming in the SAVVY Studio and continued online Zoom sessions for members still isolating.

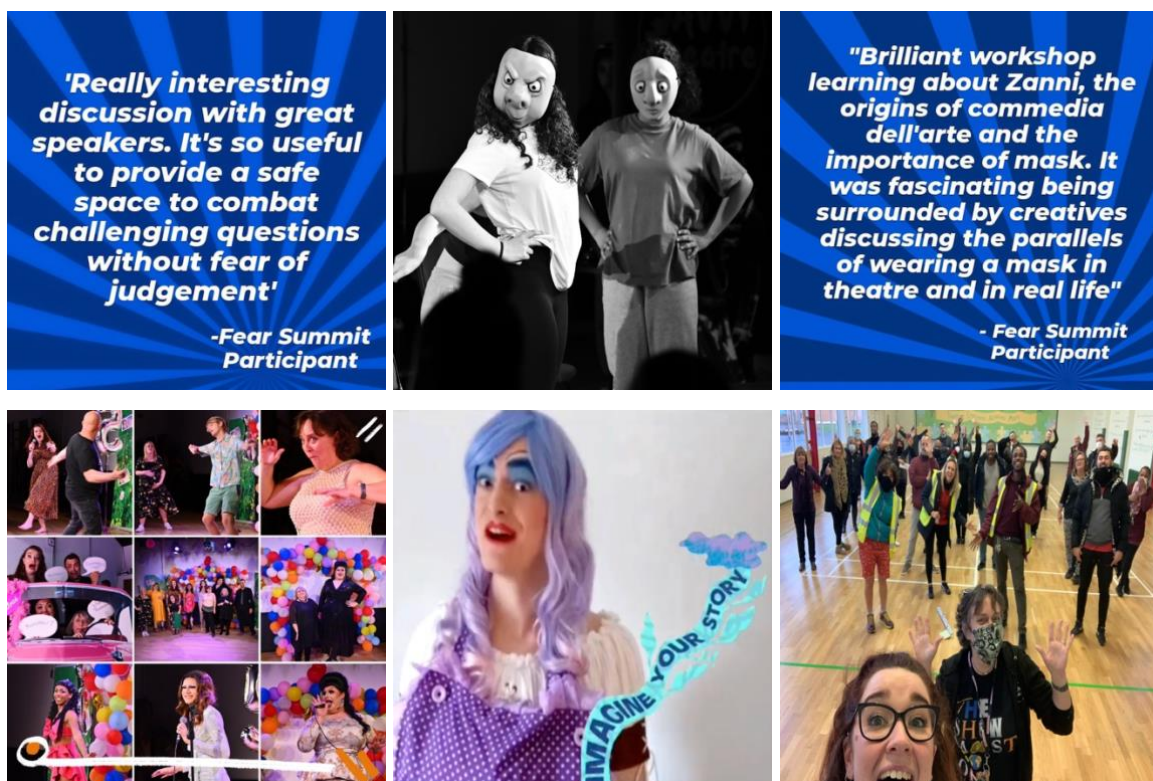
We also managed to:

- Create a shared [2020 Christmas Lip Sync Message](#) which was a great fun project to end the year and helped to solidify our community.
- Re-open the SAVVY Studio with a social-distanced Drag show.
- Partner with [Face Front Theatre](#) as part of their Fear Summit, providing a platform to ask 'Difficult Questions' – which we instigated with the following provocation, led by Russell Dean from [StrangeFace](#):

COMMEDIA, CLOWNING & THE ROLE OF THE ZANNI IN AN INCLUSIVE SOCIETY

Can we still present the role of Zanni and other traditional clowning characters in a truly inclusive society? Is presenting these characters onstage by non-disabled actors considered 'Crippling Up' or is it simply bad taste and should be relegated to the history books in the same way as the Black & White minstrel show?

- Delivered employability workshops at Beckmead Academy Trust, utilising Mask and drama to build skills and explore body language in interview situations.
- Finished working at [Wandle Valley Academy](#), which after 11 years of providing drama workshops for pupils with SEMH was quite emotional. Although our partnership and relationship with the school remains strong, we are viewing the move as change, not an ending, and look forward to developing new projects with the school community in the future.



So You Want To Be An Actor

May/June 2021

SAVVY hosted a week-long intensive for young people aged 13–18 years who were interested in pursuing a career in acting. During the week they:

- worked with a director to prepare audition pieces
- had their acting headshots done and prepared their CV's
- met with casting directors, agents and drama school staff
- attended workshops in voice, movement and different performance styles including mask and stage combat
- created a short performance and took part in a final sharing of work

The initial aim was to bridge the gap between their *perceptions* of what the industry and 'job' of being an actor was, vs the *reality* ... however, it became clear that what the young people needed more was the confidence to know that the industry was indeed open to them.

Whether a fall-out from the pandemic, or a general sense that going to drama school and pursuing a career in acting was for 'other people', the week provided an incredible springboard into the profession and showed the group that the door was indeed open to them. It was also vital that we realised this project in person, as so many young people were fatigued by online learning, and the importance of this was reflected in the course selling out and the fact that 14 of the 15 young people who took part, went on to join our weekly young company.

This project was also supported by the following professionals:

- John Cannon, BBC Senior Casting Director
- Elspeth Morrison, Voice & Acting Coach at ArtsEd
- David Stoller from Cowley Knox & Guy Agency
- Rachel Heyburn & Edward Palmer, Emerging Directors in theatre and film, and
- Chris Collins, recent drama school graduate and more importantly, a former Wandle Valley pupil who SAVVY supported and who spoke eloquently about his experience getting into drama school and hopes for the future (it was also good that SAVVY could introduce Chris to the above professionals also).



Jack & The Beanstalk

July 2021

Bringing our entire community together for one incredible celebration event at the Ashcroft Theatre, our Adult Company, Young Company and Crisis Averted group performed in an original Steampunk Panto of Jack & the Beanstalk. With a fully animated set by Tim Kelly (and script created in lockdown via Zoom with the cast), the event was the first theatre show back at Fairfield Halls since the pandemic closed the venue.

The audience was made up of members from our other weekly groups including adults with a learning disability, our YounGrrr drama group, support workers, care homes, and our wider community of partners (including Mind, Crisis and local schools). This was the first public event for many of our members (who had been isolating since March 2020), and SAVVY was able to provide a socially distanced, safe space for them to return.

In addition to the live panto, the audience was treated to two films made by our YounGrrr, Action Replay, Take-2 and 3-D drama groups. It was so wonderful that these beautifully crafted and quirky films could have a big screen debut and credit to both Alice Rayman and Lewis Penfold for their work on them.

Panto Trailer: www.youtube.com/watch?v=DJZmpB6SavY

A Giant Adventure: www.youtube.com/watch?v=CyOGH-TqZw0

The Wrong Village: www.youtube.com/watch?v=6uRDGi7X6Bg



SAVVY Since 2018...

SAVVY
Theatre

SAVVY has up to...

184 members

Across our weekly programme



66% of SAVVY members have a disability.



There is an equal split between male and female members.

We are proud to say that we have had...

480

Sessions



92%

Average session attendance rate.



2,700

Tickets sold

At **24 productions** that involved a total of **931 people**.

116



Hours

In staff training, including:
16 hours of anti-bullying training and **24 hours** of safeguarding training levels 2-4.

605,700

Twitter impressions



168

Sessions held online during the pandemic.



39.7%

Increase in amount of grant money raised from 2018-20.

3

Awards



109 partnerships



- 20 partnerships with care providers.
- 17 with Croydon-based organisations.
- 16 with artists.
- 12 with national organisations like Hijinx and Blue Apple.

Financial Review

1. Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt a going concern basis in preparing the financial statements. Further details regarding the going concern basis can be found in the Accounting policies.

2. Reserves

Reserves comprise of £10,000 of Restricted Funds and £52,623 of Unrestricted Funds. The company's total reserves increased by £1,927 for the year ended 31st August 2021

3. Current Year Results

The Total Income for the year was £109,978. Consisting of £15,211 Unrestricted funds and £94,767 Restricted Funds.

The total Expenses for the year were £108,051 . Consisting of £6,584 Unrestricted funds and £101,467 Restricted Funds.

Structure, Governance and management

a. Constitution

The company registered as a Charitable company limited by guarantee and was set up by a Trust deed and is a registered charity number 1179492

b. Method of appointment or election of Trustees

The Management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust Deed

c. Organisational Structure and decision making

The Chair of the board continues to successfully lead the company

d. Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company , and are satisfied that systems and procedures are in place to mitigate all exposure to the major risks.

Statement of Trustees' Responsibilities

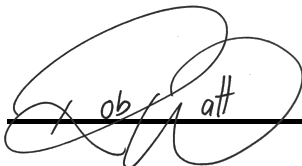
The trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Company law requires 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 the 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;
- 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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 to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report was approved by the Trustees on 10/03/2022 and signed on their behalf by

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

Rob Watt, Chair

Independent Examiner's Report to the Trustees of Savvy Theatre Company for the year ended 31st August 2021

I report on the charity trustees on my examination of the accounts of the Company for the year ended 31st August 2021

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or

2. the accounts do not accord with those records; or

3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with Financial Reporting Standards applicable in the UK and Republic of Ireland (FRS102)

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.



Jon Chartres
31 Moor Park Road, Hereford, England, HR4 0RR

Statement of Financial Activities for the year ended 31 August 2021

	Note	Unrestricted Funds	Restricted Funds	Total 2021	Total 2020
Income from:					
Donations and Legacies					
Grants Received	2	-	-	-	10,150
Participants fees		8,087	-	8,087	12,105
Donations		7,035	-	7,035	9,474
Donations - Restricted		-	94,767	94,767	92,715
Fees income from School - Restricted		-	-	-	-
Charitable Activities	3	-	-	-	1,665
Other Trading Activities		90	-	90	-
Investments		-	-	-	-
Total Income		15,211	94,767	109,978	126,109
Expenditure on:					
Charitable Activities	4	-6,584	-101,467	-108,051	-99,714
Total Expenditure		-6,584	-101,467	-108,051	-99,714
Net Income		8,627	-6,700	1,927	26,395
Transfers between Funds	5	-	-	-	-
Net movement in Funds		8,627	-6,700	1,927	26,395
Fund Balance at 31st August 2020		16,700	44,067	60,766	34,371
Fund Balance at 31st August 2021	5	25,327	37,367	62,693	60,766

All disclosures relate only to continuing operations.

There are no recognised gains or losses other than the net incoming resources for the year

Balance Sheet as at 31 August 2021

		£	2021 £	£	2020 £
		Restricted	Unrestricted	Total	Total
Fixed Assets					
Tangible Assets		-	-	-	-
CURRENT ASSETS					
Debtors	9	-	-	-	-
Cash on Short Term Deposit at Bank		10,000	52,623	62,623	60,765
		10,000	52,623	62,623	60,765
Creditors: Amounts falling due within one year	10	-	-	-	-
NET CURRENT ASSETS					
TOTAL ASSETS LESS CURRENT LIABILITIES		10,000	52,623	62,623	60,765
Provisions for Liabilities		-	-	-	-
TOTAL NET ASSETS		10,000	52,623	62,623	60,765
Charity Funds					
Funds	11	10,000	52,623	62,623	60,765
TOTAL FUNDS		10,000	52,623	62,623	60,765

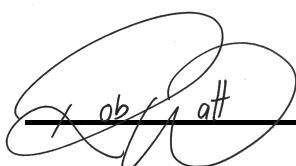
For the year ended 31 August 2021 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

The Financial Statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Financial Statements were approved by the Trustees and authorised for issue on 10/03/2022 and were signed on their behalf by



Rob Watt, Chair

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 August 2021

1. ACCOUNTING POLICIES

Company information

Savvy Theatre Company is a private company limited by guarantee incorporated in England and Wales.

The registered office is Fairfield Halls, Park Lane, Croydon, CR9 1DG.

1.1 Accounting convention

Basis of Preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), published in September 2015. The Charitable Company is a public benefit entity for the purposes of FRS 102 and therefore the charity also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and the Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

1.2 Going Concern Basis

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- The Trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or

- The Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

1.3 Income

All income is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

1.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a

Support costs are those costs incurred directly in support of expenditure on the objects of the company and include project management carried out at Headquarters. Support costs are allocated on a percentage basis as detailed in note 8.

1.5 Interest Receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the Bank.

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

1.7 Cash at Bank and in hand

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

1.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the

amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation,

1.9 Financial instruments

The company 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 and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2. Income from donations and legacies

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2021	2021	2021	2020
	£	£	£	£
Grants Received - Restricted	-	-	-	10,150
Participants fees	8,087	-	8,087	12,105
Fees income from School - Restricted	-	-	-	-
Total Grants	8,087	-	8,087	22,255
Donations	7,035	-	7,035	9,474
Donations - Restricted	-	94,767	94,767	92,715
Total Donations	7,035	94,767	101,802	102,189
Total Donations and Legacies	15,121	94,767	109,888	124,444
Total 2020	31,729	92,715	124,444	

3. Income from Charitable Activities

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2021	2021	2021	2020
	£	£	£	£
Show Income	90	-	90	1,665
	90	-	90	1,665

4. Analysis of expenditure on charitable activities

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2021	2021	2021	2020
	£	£	£	£
Production	4,187	88,810	92,997	95,242
Administration	2,397	12,657	15,054	4,472
	6,584	101,467	108,051	99,714

5. Direct Costs

	Production	Total 2021	Total 2020
	£	£	£
Cost of Goods Sold		-	-
Wages and Salaries	85,732	85,732	70,856
Art Work	1,000	1,000	-
Venue Hire		-	3,659
Marketing Materials		-	5,583
Production Expenses	18,923	18,923	15,321
Travel		-	32
	<u>105,654</u>	<u>105,654</u>	<u>95,451</u>

6. Support Costs

	Administration	Total 2021	Total 2020
	£	£	£
General Expenses	2,352	2,352	2,370
Insurance		-	811
Printing & Stationery		-	-
Staff Training		-	782
Subscriptions		-	-
Telephone & Internet	45	45	300
Wages and Salaries		-	-
	<u>2,397</u>	<u>2,397</u>	<u>4,263</u>

7. Net income/ (expenditure)

This is stated after charging	Total 2021	Total 2020
	£	£
Depreciation of tangible fixed assets:		
assets owned by charity	0	0
Independent examiners remuneration	<u>0</u>	<u>0</u>

During the year, no Trustees received any remuneration(2020: £ Nil)

During the year, no Trustees received any benefits in kind(2020: £ Nil)

During the year, no Trustees received any reimbursement of expenses(2020: £ Nil)

8. Staff costs

8. Staff Costs			
Staff Costs were as follows		Total 2021	Total 2020
		£	£
Wages and Salaries		80,019	70,856
Social Security Costs		-	-
Other Pension costs		-	-
		<u>80,019</u>	<u>70,856</u>

The average number of persons employed by the company during the year was as follows :

	2021 NO.	2020 NO.
Direct Charitable Work	4	4
Adminstration	1	1
	<hr/> 5	<hr/> 5

No employee received remuneration amounting to more than £60,000 in either year

Key Management personnel consist of the Artistic Director, Associate Director and Development Director . Remuneration and Benefits received by key management Personnel amounted to £45,926

9. Debtors

	Total 2021 £	Total 2020 £
Trade Debtors	-	168
Prepayments and Accrued Income	-	-
	<u>-</u>	<u>168</u>

10. Creditors

	Total	Total
	2021	2020
	£	£
Trade Creditors		400

11. Statement of Funds – current year

	Balance at 01/09/2020	Income	Expenditure	Additions	Transfers in/out	Balance at 31/08/2021
	£	£	£	£	£	£
Designated Funds						
Designated Minimum Reserve	-	-	-	-	-	-
	-	-	-	-	-	-
General Funds						
General Funds	44,067	15,140	-6,584	-	-	52,623
	44,067	15,140	-6,584	-	-	52,623
Total Unrestricted Funds	44,067	15,140	-6,584	-	-	52,623
Restricted Funds						
Arts Council Fund(Summer Sketchbook)	-	22,741	-12,741	-	-	10,000
Cultural Recovery Fund	-	19,291	-19,291	-	-	-
Croydon Cultural Emergency Fund	-	1,950	-1,950	-	-	-
Young Londoners Fund(Wandle Valley School)	-	26,850	-26,850	-	-	-
London Community Emergency Fund	16,700	-	-16,700	-	-	-
TNLCovid SupportFund	-	23,935	-23,935	-	-	-
Total Restricted Funds	16,700	94,767	-101,467	-	-	10,000
Total of Funds	60,767	109,907	-108,051	-	-	62,623

There has been a prior year Adjustment carried out in the 31/08/2021 Accounts to reflect a further spend of £11,694 of Funds against the Young Londoners Fund in the year ending 31/08/2020