

**Charity No: 1000799**  
**Company No: 02535040**

**THE OILY CART COMPANY**  
**(Limited by Guarantee)**

**TRUSTEES' / DIRECTORS' ANNUAL REPORT AND**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31<sup>st</sup> MARCH 2022**



## TRUSTEES' / DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED 31<sup>st</sup> MARCH 2022



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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 D/deaf, disabled and N/neurodivergent 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 D/deaf, disabled and N/neurodivergent 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.

**“We wanted to give you our heartfelt thanks for such a memorable, quality experience. The organisation, time and funding that has clearly gone into this experience was astonishing, dare I say, ‘out of this world!’”** (Family feedback from Space to Be).



## 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 communication and connection through creative activities

The charity has a particular focus on creating this work for D/deaf, disabled and N/neurodivergent babies, children and young people who experience the most barriers to engagement, across the UK. In 21-22 the impact of the pandemic continued to disproportionately impact our community. It was clear from our consultation that the majority of our families were not ready to return to public venues during the year. Many families continued to shield, and avoid public spaces. Schools retained the 'bubble' system and for much of the year were closed to external visitors. Oily Cart rose to the challenge of reaching those who would benefit the most, in places they were safe. The company continued its highly-acclaimed "[Uncancellable Programme](#)" to provide safe, flexible and entertaining arts experiences to thousands of these children throughout the year. In total we reached 2,608 beneficiaries in person, with a further reach of 4,900 online.

**"The impact is astounding and has been therapeutic and pitched to the exact needs of our children"** (Teacher feedback on The Cart)

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 remove as many barriers as possible. For all models of delivery, we provided preparation resources in advance, which include visual stories, timelines, a touch map and extracts of the music. We took the work to places where young people were best supported and could feel at ease. We provided further resources for parents / carers and teaching staff to ensure they felt comfortable and confident in engaging in the activity. Rigorous Covid protocols were followed to ensure all beneficiaries remained safe.

### 3. ACHIEVEMENTS & PERFORMANCE: 2021-22



Oily Cart was awarded the **“Impact & Innovation” award by Fantastic for Families**, in recognition of its resilient and dynamic approach to adapting work and continuing to serve its community of disabled children and their families throughout the pandemic.

New flexible models for shows and creative projects had a powerful impact on the lives of thousands of disabled children, as evidenced by audience feedback. To deepen the impact of this work, the company continued to engage disabled children and young people as collaborators in making the work, strengthening ties with its network of ‘Expert Families’ and by working closely with specialist schools.

Oily Cart continues to be seen as the pioneer of Sensory Theatre, disseminating training and releasing a significant evaluation report into its [“Uncancellable Programme”](#) of flexible work.

**“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”.** (Uncancellable Programme report)

**In 2021-22 key achievements were:**

- **“Touring work” for 32 weeks of the year through specially-adapted COVID-safe models:** 20 weeks of ‘postal’ touring to families who were shielding and 12 weeks of touring to schools.
- **Reaching 7,508 beneficiaries** (2,231 ‘live’ audiences, 377 workshop participants, and 4,900 engaged digitally).
- **New digital approaches: releasing 2 ‘sensory films’ and an ‘interactive website’** all designed with and for Autistic young people who experience barriers to access.
- 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**.
- Designing **100% of performances for children facing the most barriers to engagement**.
- Engaging **293 young people and family members in the creation of new work:** 6 ‘Expert Family’ engagements (families with a disabled child, testing work in development) and 2 ‘Tester schools’.
- Delivering a **training programme** for 15 artists; including a ‘pay what you can’ offer and **6 bursaries to support disabled artists experiencing barriers to access**.
- Sharing best practice with the sensory theatre sector to promote change, through 10 training sessions, talks and the launch of our [“Uncancellable Programme” report](#)



### 3.1: SHOWS and CREATIVE PROJECTS

Throughout 21-22 we continued to deliver our "Uncancellable Programme" of work that was designed to reach our community through adapted Covid-safe activities. 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 two short films and a new interactive digital website. High production values were maintained to ensure the best possible cultural experience for each young person. The specific programme delivered included:

- **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.
- **THE CART**, an adapted 'minimal contact' touring show that empowered teaching staff to deliver a sensory show in their schools, and brought the whole school together.
- **SOMETHING LOVE**, an exploration into 'sensory film', in collaboration with disabled and Autistic artists and young people.
- **SOUND SYMPHONY INTERACTIVE WEBSITE**, an interactive website built by an Autistic web developer, featuring epic film footage exploring weird and wonderful sounds. Designed for Autistic young people to mix their own 'sound symphonies' at home.

#### **AT HOME EXPERIENCE: SPACE TO BE**

##### **Summer tour: from March - 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. It '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. There was a high up-take with working class families.
- 58 families (265 individuals) received the experience in 21-22.
- **9/10 Rating:** that "it created opportunities to connect with your child in a different way".
- **98%** reported that Space to Be gave them ideas to use with their child in future.
- **9.3/10 Rating:** on the activity being "an enjoyable shared experience".

Feedback from families was overwhelmingly positive. Comments included:

- "My younger child enjoyed being able to lead, and being able to be the central focus".
- "He recognised that his sensory nature was understood by the piece".
- "Particularly well-timed as my youngest was stuck in after her bubble shut so just what we needed to help us through".

- “All of these details spoke volumes of your understanding of your audience and our struggles in life. Thank you for your passion for additional needs that shone through the whole experience”.
- “You have helped us to connect with him in a deep and meaningful way”,
- “Box three enabled me to have a positive experience with my two boys together which is one of our biggest challenges”.
- “The activity made us make time for each other and also enabled both of my children to connect in a way they are unable to do in normal play”.
- “It reinforced for me the significance of touch for them both, and has helped increase my empathy for this”.

## THE CART

### Winter tour: January - March 2022

The Cart was a new COVID-safe touring model for schools, that celebrates 40-years of Oily Cart making sensory theatre. This was created with and for specialist schools, to support their COVID-recovery plans. The Cart is a colourful, musical, Interactive experience, that empowers teachers to deliver their own sensory shows using tried and tested Oily Cart approaches. The 'cart' itself is fully interactive – it can be played by children (based on an Embaire – a large Ugandan xylophone) or sat in to experience vibrations. Within the cart were all the ingredients for schools to enjoy the story of “The Lost Feather” (written by Amani Naphtali and created with long-time collaborator Mark Foster) including costumes, high quality sensory props, and a soundtrack. The show was developed with Greenmead School in Wandsworth, and Gibside school in Gateshead. Creative professional development for teaching staff is embedded in the project.

### AUDIENCE ENGAGEMENT & FEEDBACK

- We toured the Cart to 13 schools across the UK in 21-22.
- **9.6/10 Rating:** on the activity being “an enjoyable shared experience”.
- **9.5/10 Rating:** on the extent to which it brought the “school together”.
- **9.3/10 Rating:** on the extent to which it “held their interest and attention”.

Again, teacher feedback was extremely positive – on both the impact in engaging disabled children, and the impact for staff. Comments included:

- “We have recently been discussing what an impact Oily Cart always makes on our children (and staff!). We pick up so many good ideas and use them in our daily practise. We have realised that this time The Cart had such an impact on the children's mental health and wellbeing and has been better than any other support that we have used”.
- “The impact is astounding and has been therapeutic and pitched to the exact needs that our children need”.
- “Even the children who are most in their own world find something that connects and elicits response”.
- “It has really empowered my staff to develop their own practice and become more confident in delivering Expressive Arts / drama pieces”.
- “It was lovely for all pupils to be involved as we have not been able to get together much due to Covid”.
- “It gave the young people with special educational needs at our school the chance to experience theatre and performance. Many do not get a chance to access this in their everyday lives”.

## **AT HOME EXPERIENCE: SOMETHING LOVE**

**Released: 15<sup>th</sup> September 2021**

We were curious to explore how film could be used in a 'sensory' way to engage our audience. Something Love was a culmination of an 18-month process of working with two disabled Associate artists as lead creatives, and exploring binaural / 3D sound. We worked with two Autistic young people as co-creators, leading to the creation of two short films, and a series of accompanying still images. This was released in September 2021.

### **PARTICIPANT ENGAGEMENT & FEEDBACK**

- "Green Straw" was viewed 2,657 times and received 23 'likes'.
- "Cubbious" was viewed 2,347 times and received 9 'likes'.
- 1 film screening at Michael Tippett School for 15 Autistic young people; we received positive feedback from the live screening, which included interactive elements: "They were engaged & focused. The objects given gave a sense of purpose".
- **Rated 8.5/10** for 'innovation'.

Audience comments included:

- "I was mesmerised by them... What fantastic pieces of art work." (Audience)
- "Thank you so much for this... What wonderful films, they clearly demonstrate the relationship between a neurodivergent young person and a seemingly pointless object. However we have all experienced that young person and their love for switches, trains, hoovers and most definitely straws. I loved watching your interpretation of this relationship. Thank you." (Teacher)
- "It made me happy. I liked it... I liked the Rubik's cube, seeing it move and be the same colour as the background... The bubbles looked really good, explosive, good sound... [Green Straw] was fun and it looked good." (Young person)
- "Child X made pleasing sounds when he saw or heard surprising visuals or audio clips. The sound of the bubbles where he then went onto imagine them as a volcano".
- "These experiences are so good for him and open up his world to new possibilities" (feedback from parent of co-creator).

## **SOUND SYMPHONY: INTERACTIVE WEBSITE**

**Launched: 26<sup>th</sup> March 2022**

We created a new [interactive web-based resource](#) designed especially with and for Autistic young people. This was both in preparation for a return to touring live theatre in venues from June 2022, and in recognition that many families would still experience barriers to accessing work on stage. The website features epic film footage of young people and professional musicians exploring sounds of musical instruments and objects in surprising and dramatic locations. The website allows young people to conduct their own 'Sound Symphonies' using accessible 'drag and drop' technology. The website has had good engagement with 1,329 user sessions. It will continue to be promoted in 22-23 alongside the Sound Symphony tour and related At-Home project.



### 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 21-22 included:

- **INTRO TO SENSORY THEATRE:** A new 2-day course for 15 participants to learn about sensory theatre. We provided 6 bursaries for disabled individuals experiencing barriers to access, and uptake of 4 'pay what you can' rates to subsidise the course for those experiencing financial barriers.
- **ASSOCIATE ARTIST:** Oily Cart provided year-round support to a new disabled Associate Artist, Franki Ayres.
- The team delivered **44 mentoring sessions to 22 emerging artists** throughout the year.
- We delivered an open Zoom session to explore the intersection of sensory theatre and dance, as well as a series of sensory theatre workshops for partner organisations

**"I'm going to add more sensory elements to the work I already do to make it more immersive and accessible to more diverse audiences"** (Intro to Sensory Theatre course participant)

### R&D

We continued to explore a new co-production with Polyglot (Australia) that focuses on sustainability – using eco-scenography, and exploring a new model for sustainable international co-productions. We undertook a week of R&D with Oasis Nature Garden and Linden Lodge specialist school, with collaborating artists including a disabled young artist, Greta MacMillan. We also engaged a former Associate Artist Rhiannon Armstrong to work with binaural sound specialist Xavier Valesin to create a new headphone piece. This was tested with our 'Expert Families' (families with at least 1 disabled child). The work developed separately in UK and Australia jointly informed the whole project development, which is leading towards a new commission by Melbourne Arts Centre for Alter\_State festival in September 2022, part funded by the British Council as part of their UK/Aus season.



### 3.3. CREATIVE DIVERSITY

Inviting diverse perspectives to enrich all of our working practices

Oily Cart enriched its creative practices:

- **33% of the company's workforce identify as disabled** (third annual increase; rising from 29% in 20-21; 38% of the core staff team identify as disabled).
- **21% of the company's workforce identified as N/neurodivergent.**
- **We strived to improve the ethnic diversity of the workforce (core staff & freelancers):** 50% White British; 15% other white background; 6% other mixed background; 4% White & Black Caribbean; 4% Black African; 4% Other Asian background; 2% Black Caribbean; 2% Indian; 2% White & Asian; 2% White Irish; 2% Other black background; 2% Other ethnic group.
- The workforce also identified as being 64% female and 36% male; 2% identified as trans; 15% of the company's workforce in 21-22? identified as being gay, lesbian, bisexual or queer.
- The team mentored **1 disabled artist through a year-long Associate Artist placement.** We also invited a former disabled Associate artist to attend Bibu festival in Sweden as professional development.
- **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 continued to work with 'Expert Families' (where at least one child is disabled) who tested prototypes of our work in development and fed back into the design process.
- **We paid one young disabled co-collaborator** as a lead creative on When The World Turns, and 2 young people as paid performers for Sound Symphony At Home film footage.
- We established a new **Critical Friends group**, a data-driven selection of peers who contribute perspectives under-represented in the company's workforce / board. 5 individuals contributed to in-depth discussions around our business plan.

#### COMMUNITY ENGAGEMENT

During the pandemic we deepened our relationship with families across the UK who have disabled babies, children and young people. One approach was to establish a new 'Expert Families' group, with 6 families engaging in the development of new work and research conversations. We also maintained our wider online Facebook Families group with 212 members.

This direct engagement of families was highlighted in our Uncancellable Programme report: "This collaborative and creative process meant that sensory theatre activities embraced the diverse needs of the disabled children and their families".



### 3.4 DRIVING CHANGE

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

In 2021-22 Oily Cart further developed its approach to advocacy and its commitment to raising the profile of disabled artists – with the aim of contributing to change within the theatre sector and wider society.

As part of this strategy, the company:

- **Raised awareness of disabled young people's creative potential through co-creation** opportunities around Sound Symphony: interactive website, and When The World Turns R&D.
- **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 2 international conferences via digital platforms (Scen:se in Sweden and Alter\_State in Melbourne).
- **Delivered access training** for 1 main theatre venue across different venue departments.
- **We hosted an online event** to launch our Uncancellable Programme Report, with both disabled and non-disabled contributors, reaching 136 live digital audience members.



### 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 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](http://www.oilycart.org.uk) remained an effective resource for the company and its audiences.

Key achievements included:

- In 2021-22 there was a 37% increase of visitors to the website (16k users).
- The company more than doubled its output of video resources during this year, with 54 YouTube uploads.
- The Oily Cart YouTube channel received **10,841 views in 2021-22**, with the number of subscribers increasing by 22% to 317.
- The company's **social media following grew by our target 10%** to 10,930 by the end of 2021-22, with growth across all platforms.

## **STAFFING**

- During 21-22 we engaged 44 freelancers, providing consistent work throughout the pandemic.
- The company continued to act as an Ethical Manager of the Independent Theatre Council upholding ethical employment practices.
- The company remained a Living Wage Employer.

## **CLIMATE CRISIS**

This year was another anomaly in terms of our carbon footprint, due to the ongoing impact of the pandemic on our normal touring plans. In 21-22 our identifiable footprint was 6 tonnes CO<sub>2</sub>e (compared to 36 CO<sub>2</sub>e in 2019-20). 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.
- Learning around the 'Theatre Green Book' which is a sector-specific guide that will support our approach to reducing our carbon footprint and provide a strong framework to hold us to account.
- Continued work with an eco-scenographer to look at sustainable set design.
- Dialogue with co-producers around new sustainable international partnerships.

## **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 2021-22 we worked with Dr Maria Varvarigou on an evaluation of our Un-cancellable programme which was publicly launched 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 2021-22

### 4.1 Financial review

The detailed figures are included in the Financial Statements. At the year end, the accumulated surplus on the General Fund was £184,876 (of which £6,631 is Fixed Assets and £178,245 is net Current Assets). The company also carries forwards a restricted fund of £65,107 arising from grants received for future work, as well as a designated Creative Fund of £50,000 after fund transfers which include a transfer of £5,000 to increase the Creative Fund to support the company's pandemic recovery plans in 2022-24 as detailed in the Reserves Policy below.

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 2021-22 the level of earned income received from fees charged to venues and schools continued to be impacted by the COVID-19 pandemic. There remains a high need for continued support from Trust and Foundations, with the company having experienced disruption to its 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 maintaining 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 company has recently secured renewed funding for a further three years from April 2023.

### 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 2022 is £228,245, which comprises free reserves within the General Fund of £178,245 (not including fixed assets of £6,631) and the newly established Creative Fund of £50,000 which is designed to support the company's pandemic recovery plans. At the year-end the company also held a Capital Fund of £254,282, 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 £177,500.

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 during the period 2022-24. In these financial years, 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 are experiencing 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: 2022-23

### **Sound Symphony**

We will finally resume touring to public venues, with a remount of Sound Symphony, created by Artistic Director Ellie Griffiths.

### **Sound Symphony: At Home**

We will create a new offer for families at home who are unable to access our touring work in venues. This will relate to the themes of the show, and comprise a beautifully-designed sensory package, and accompanying sensory film.

### **The Cart**

We will re-tour our 40<sup>th</sup> anniversary show, The Cart, to specialist schools across the country. The Cart will bring a colourful, musical, interactive experience to disabled children, as well as providing valuable training for teachers in sensory theatre and Oily Cart approaches.

We will test a new touring version of The Cart to community settings, as an interactive storytelling session for families. We envisage this breaking down barriers to families who may not feel comfortable going to a theatre setting.

### **When The World Turns**

A three-year process of development will culminate in a production that will be premiered at Alter\_State festival in Melbourne. We will continue to engage families from the UK (through our Expert Families group) in the continued development of this work. We will finalise plans to realise the show as a UK touring production in 23-24.

### **Space to Be: Hospices**

We will re-engage the original creative team to reimagine Space to Be, our lock-down postal project, for children's hospices. We will work with Noah's Ark children's hospice as an expert partner to advice on relevant adaptations. The project will be shared with hospices towards the end of the financial year.

### **Heritage Project**

Oily Cart has received funding from the National Lottery Heritage Fund to celebrate and share its 40-year heritage, pioneering sensory theatre. This project will comprise the creation of a Digital Archive of the company's work over 40 years (photos, videos, music and publicity); a 'Sensory Archive' of restored props, puppets and costumes which can be shared directly with disabled young people; The Cart tour; and a 2-day 'sensory symposium' to share the company's approaches to engaging disabled children.

### **R&D**

We will continue co-producing conversations with Ockham's Razor, leading to a week's R&D towards the end of the year, working towards the creation of a new kinaesthetic production for disabled young people in 2025.

### **Associate Artist**

We are committed to continuing our Associate Artist programme, with a public recruitment process to identify a new Associate who experiences barriers to access. We will support their development of new sensory theatre work by matching them with relevant artists and a specialist school in their local area. They will receive mentoring and leadership development.

### **Sensory play & family engagement**

We will build on our community engagement approach to develop a new participatory programme focusing on sensory play. We will deliver community workshops with local families from groups identified as under-represented among our existing audiences. We will continue to build on our network of 'Expert Families' to develop a network of 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.

### **Thought-leadership**

Oily Cart will continue to develop its national and international profile, with confirmed invitations to present at Edinburgh International Festival (May 2022), Bibu Festival in Sweden (May 2022), and Alter\_State Festival in Australia (September 2022).



## 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 financial monitoring systems in place, and a successful fundraising programme. The company has a strong and dedicated Board with a diversity of relevant skills and experience.

The company's first public recruitment process for new Trustees took place in 2021 and new members were appointed throughout the year. The Trustees are continuing planning for the retention and succession for Trustees. New Trustees are elected to the board by existing members, following an initial induction and observation process. The new trustees then undergo a full induction and training 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 undergo regular 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-Committees 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. New staff / board working groups are currently being set up to further increase oversight on key company areas including Evaluation and Environmental Responsibility.

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 identified risks 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.
- The impact of the 'cost of living crisis' in particular the increase in energy costs and inflation.
- 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  
Linda Davidson (appointed 21 June 2022)  
Taiwo Dayo-Payne (Vice Chair)  
Sue Kingscote (appointed on 22 November 2021)  
Rebecca Manson Jones  
Lisa Mead (Chair)  
Rita Ray  
April Sethi (appointed on 22 November 2021)  
Charlotte Wood (appointed 22 February 2022)

### SENIOR MANAGEMENT

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

**BANKERS:**

HBOS  
CAF Bank Ltd  
Charity Bank Ltd.

**INDEPENDENT EXAMINERS**

Bridget Kalloushi ACIE  
Independent Examiner  
6 Linden Road  
Muswell Hill  
London  
N10 3DH

A resolution was proposed at the Annual General Meeting that Bridget Kalloushi ACIE be appointed 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 2022 and signed on its behalf by:



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LISA MEAD  
Chair of Trustees/Directors

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**INDEPENDENT EXAMINER'S REPORT  
TO THE TRUSTEES OF THE OILY CART COMPANY  
FOR THE YEAR ENDED 31st MARCH 2022**

I report on the financial statements for the year ended 31st March 2022 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 2022



**THE OILY CART COMPANY**  
(Limited by Guarantee)

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**STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31st MARCH 2022**

	note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2022	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2021
<b>INCOME from</b>											
Grants and Donations	2a	393,336	-	40,107	-	433,443	376,077	-	21,563	-	397,640
Investments	2b	277	-	-	-	277	738	-	-	-	738
Charitable Activities	2c	78,468	-	-	-	78,468	63,657	-	11,033	-	74,690
Other Income	2d	4,151	-	-	-	4,151	4,850	-	-	-	4,850
<b>TOTAL INCOMING RESOURCES</b>	2e	<u>476,232</u>	<u>-</u>	<u>40,107</u>	<u>-</u>	<u>516,339</u>	<u>445,322</u>	<u>-</u>	<u>32,596</u>	<u>-</u>	<u>477,918</u>
<b>EXPENDITURE ON:</b>											
Charitable Activities	3	485,360	-	46,563	-	531,923	423,256	-	70,474	-	493,730
<b>TOTAL EXPENDITURE</b>		<u>485,360</u>	<u>-</u>	<u>46,563</u>	<u>-</u>	<u>531,923</u>	<u>423,256</u>	<u>-</u>	<u>70,474</u>	<u>-</u>	<u>493,730</u>
<b>NET INCOME / (EXPENDITURE)</b>											
<b>BEFORE TRANSFERS</b>		(9,128)	-	(6,456)	-	(15,584)	22,066	-	(37,878)	-	(15,812)
<b>TRANSFER BETWEEN FUNDS</b>											
From Capital Fund		20,230	-	-	(20,230)	-	20,230	-	-	(20,230)	-
To Designated Fund		(5,000)	5,000	-	-	-	(45,000)	45,000	-	-	-
<b>NET INCOME / (EXPENDITURE)</b>		<u>6,102</u>	<u>5,000</u>	<u>(6,456)</u>	<u>(20,230)</u>	<u>(15,584)</u>	<u>(2,704)</u>	<u>45,000</u>	<u>(37,878)</u>	<u>(20,230)</u>	<u>(15,812)</u>
<b>FUND BALANCES at 31st March 2021</b>		<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>-</u>	<u>109,441</u>	<u>294,742</u>	<u>585,661</u>
<b>FUND BALANCES at 31st March 2022</b>		<u>£ 184,876</u>	<u>£ 50,000</u>	<u>£ 65,107</u>	<u>£ 254,282</u>	<u>£ 554,265</u>	<u>£ 178,774</u>	<u>£ 45,000</u>	<u>£ 71,563</u>	<u>£ 274,512</u>	<u>£ 569,849</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)*  
**BALANCE SHEET AS AT 31st MARCH 2022**

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	2022	2021
<b>FIXED ASSETS</b>		
Leasehold Premises Improvements (note 4a)	254,282	274,512
Equipment (note 4b)	992	1,322
Motor Vehicles (note 4c)	<u>5,639</u>	<u>7,518</u>
	<u>260,913</u>	<u>283,352</u>
<b>CURRENT ASSETS</b>		
Debtors (note 10)	26,694	21,384
Cash at bank and in hand	<u>343,504</u>	<u>299,910</u>
	370,198	321,294
<b>CURRENT LIABILITIES</b>		
Creditors : Amounts falling due within one year (note 11)	<u>(76,846)</u>	<u>(34,797)</u>
<b>EXCESS OF CURRENT ASSETS OVER CURRENT LIABILITIES</b>	<u>293,352</u>	<u>286,497</u>
<b>EXCESS OF ASSETS OVER LIABILITIES</b>	£ <u>554,265</u>	£ <u>569,849</u>
Represented by:		
<b>INCOME AND EXPENDITURE ACCOUNT / GENERAL FUND (note 5b)</b>	184,876	178,774
<b>CAPITAL FUND (note 5a)</b>	254,282	274,512
<b>RESTRICTED FUNDS (note 5c)</b>	65,107	71,563
<b>DESIGNATED FUND (Note 5d)</b>	50,000	45,000
<b>TOTAL CHARITY FUNDS</b>	£ <u>554,265</u>	£ <u>569,849</u>

For the year ending 31st March 2022 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 2022 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 2022**

	2022	2021
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>		
Net Income for the reporting period	(9,128)	22,066
Depreciation / Amortisation	22,439	23,176
Decrease / (Increase) in debtors	(5,310)	(164)
(Decrease) / Increase in creditors	42,049	(4,119)
(Decrease) / Restricted Funds		
Funds received for future periods (Restricted)	(6,456)	(37,878)
<b>Net cash provided by operating activities</b>	<u>43,594</u>	<u>3,081</u>
<b>NET CASH MOVEMENT</b>	<u>43,594</u>	<u>3,081</u>
Cash at 1st April 2021	299,910	296,829
Cash at 31st March 2022	343,504	299,910
<b>NET CASH MOVEMENT</b>	<u>£ 43,594</u>	<u>£ 3,081</u>

# THE OILY CART COMPANY

*(Limited by Guarantee)*

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## NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31st MARCH 2022

### 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.

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2022**

**e 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)*

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2022**

**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 each reserve.

**THE OILY CART COMPANY**

*(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued  
FOR THE YEAR ENDED 31st MARCH 2022**

**2 Statement of Financial Activities - Analysis of Income**

**a Grants and Donations**

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Funds	Funds	2022	Funds	Funds	2021
Grants for Core Activities - Public Bodies	302,645	-	302,645	302,549	-	302,549
- Trusts	89,186	40,107	129,293	72,983	21,563	94,546
Other Donations	<u>1,505</u>	<u>-</u>	<u>1,505</u>	<u>545</u>	<u>-</u>	<u>545</u>
	£ 393,336	£ 40,107	£ 433,443	£ 376,077	£ 21,563	£ 397,640

**b Investment Income**

Bank Interest	£ 277	£ -	£ 277	£ 738	£ -	£ 738
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**c Incoming Resources from Charitable Activities**

Fee Income from Productions	43,367	-	43,367	15,661	-	15,661
Theatre Tax Credit	35,101	-	35,101	47,996	-	47,996
HMRC Job Retention Scheme	-	-	-	-	4,673	4,673
DWP (Access to work)	-	-	-	-	<u>6,360</u>	<u>6,360</u>
	£ 78,468	£ -	£ 78,468	£ 63,657	£ 11,033	£ 74,690

**d Other Incoming Resources**

Sundry Income (inc reimbursed expenses)	£ 4,151	£ -	£ 4,151	£ 4,850	£ -	£ 4,850
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<b>TOTAL INCOMING RESOURCES</b>	£ 476,232	£ 40,107	£ 516,339	£ 445,322	£ 32,596	£ 477,918
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**THE OILY CART COMPANY***(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued  
FOR THE YEAR ENDED 31st MARCH 2022****3 Statement of Financial Activities - Analysis of Expenditure  
Charitable Activities**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total 2022</b>	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total 2021</b>
Direct Activities Costs	178,830	46,563	225,393	113,798	70,474	184,272
Advertising, Publicity and Marketing	19,988	-	19,988	22,130	-	22,130
Staff Salary Costs (inc. Artistic salaries)	179,315	-	179,315	185,176	-	185,176
Depreciation / Amortisation	22,439	-	22,439	23,176	-	23,176
Other Support Costs - administration, overheads etc	79,381	-	79,381	73,036	-	73,036
Legal and Professional Costs	5,407	-	5,407	5,940	-	5,940
	<u>£ 485,360</u>	<u>£ 46,563</u>	<u>£ 531,923</u>	<u>£ 423,256</u>	<u>£ 70,474</u>	<u>£ 493,730</u>
<b>TOTAL EXPENDITURE</b>			<u>£ 531,923</u>			<u>£ 493,730</u>

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2022**

**4 Fixed Assets**

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

Cost:	As at 31st March 2021	433,572	
	Additions during the year	-	433,572
Less:	Amortisation as at 31st March 2021	159,060	
	Amortisation charge for the year to 31st March 2022	20,230	179,290
<b>NET BOOK VALUE at 31st March 2022</b>			<b>£ 254,282</b>

**b Equipment**

Cost:	As at 31st March 2021	48,583	
	Additions during the year	-	48,583
Depreciation:	As at 31st March 2021	47,261	
	Charge for year to 31st March 2022	330	47,591
<b>NET BOOK VALUE at 31st March 2022</b>			<b>£ 992</b>

**c Motor Vehicles**

Cost:	As at 31st March 2021	47,204	
	Additions during the year	-	47,204
Depreciation:	As at 31st March 2021	39,686	
	Charge for year to 31st March 2022	1,879	41,565
<b>NET BOOK VALUE at 31st March 2022</b>			<b>£ 5,639</b>

**5 Fund Balances**

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

Balance at 1st April 2021	274,512	
Amortisation for year to 31st March 2022	(20,230)	254,282
<b>Balance at 31st March 2022</b>		<b>£ 254,282</b>

**b General Fund - £184,876**

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 - £65,107**

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

	2021			Transfers	2022	
	Brought Forward	Incoming Resources	Outgoing Resources		Carried Forward	Forward
Garfield Weston Foundation	50,000	-	25,000	-	25,000	
The Rix-Thompson Rothenberg Foundation and The Baily Thomas Charitable Fund	6,563	-	6,563	-	-	
Anonymous	15,000	-	15,000	-	-	
National Heritage Lottery Fund	-	40,107	-	-	40,107	
	<b>£ 71,563</b>	<b>£ 40,107</b>	<b>£ 46,563</b>	<b>£ -</b>	<b>£ 65,107</b>	

**THE OILY CART COMPANY**  
(Limited by Guarantee)

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2022**

**5 Fund Balances (continued)**

**d Designated Fund - £50,000**

This fund was initially created in 2020/21. 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, an additional [£5,000] has been set aside. These funds are designed to compensate for future income shortfalls that we anticipate during the next few years of recovery from the pandemic, including a decline in the level of theatre tax credit and in overall levels of grant income. These shortfalls are expected to be exacerbated by the economic instability and high levels of price inflation that have been seen in 2022.

**6 Funds Raised**

**a Grants from Trusts for Core Funding**

	2022	2021
The True Colours Trust	30,000	-
The Taurus Foundation	-	5,000
Anonymous	15,000	-
Leathersellers Company Charitable Fund	20,000	20,000
BBC Children In Need	31,686	33,263
Esmée Fairbairn Foundation	7,500	14,720
The Rix-Thompson Rothenberg Foundation	6,563	-
Garfield Weston Foundation	25,000	-
	£ 135,749	£ 72,983

**b Sundry Donations**

	2022	2021
Miscellaneous donations	1,505	545
	£ 1,505	£ 545

**7 Grants Receivable**

**a Arts Council England, London, offered a Revenue Grant**

	2022	2021
	291,849	£ 291,849

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

	10,796	10,700
	£ 302,645	£ 302,549

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2022**

**8 Staff**

The average number of persons employed full time by the company was 4 (2021 - 4).

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

	2022	2021
Salaries - Artistic	111,324	111,120
- Administration	48,209	52,961
National Insurance	15,762	17,095
Pension Fund Contributions	4,020	4,000
	<u>£ 179,315</u>	<u>£ 185,176</u>

	2022	2021
Total remuneration of key management personnel in the year was	<u>£ 87,372</u>	<u>£ 86,892</u>

**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 £4,020 (2021 - £4,000).

**10 Debtors**

	2022	2021
Trade Debtors	6,838	3,275
Prepayments	10,264	6,095
Grants due	-	6,360
Other Debtors	5,194	325
Revenue and Customs - VAT	4,398	5,329
	<u>£ 26,694</u>	<u>£ 21,384</u>

**11 Creditors**

	2022	2021
Trade Creditors	18,614	5,921
Revenue and Customs - PAYE	3,616	4,328
Sundry Creditors	5,152	5,804
Deferred Income	30,000	-
Accruals	19,464	18,744
	<u>£ 76,846</u>	<u>£ 34,797</u>

**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	6,631	-	-	254,282	260,913
Current Assets	255,091	50,000	65,107	-	370,198
Current Liabilities	(76,846)	-	-	-	(76,846)
FUND BALANCES at 31/03/2022	<u>£ 184,876</u>	<u>£ 50,000</u>	<u>£ 65,107</u>	<u>£ 254,282</u>	<u>£ 554,265</u>
FUND BALANCES at 31/03/2021	<u>£ 178,774</u>	<u>£ 45,000</u>	<u>£ 71,563</u>	<u>£ 274,512</u>	<u>£ 569,849</u>

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2022**

**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 £22,265

**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 2022 there were 10 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 £901 (2021 - £500).

**17 Net Income / (Expenditure)**

	2022	2021
	£	£
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	22,439	23,176

**18 Related Party Transactions**

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