

Charity No: 1000799
Company No: 02535040

THE OILY CART COMPANY
(Limited by Guarantee)

TRUSTEES' / DIRECTORS' ANNUAL REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st MARCH 2025



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 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.

“If any politician, Scottish or English, requires confirmation of the power and value of theatre, then Oily Cart’s *When the World Turns* – a sensory adventure for disabled children with the most barriers to access – does the job and it does it with a genuine sense of wonder and artists who put aside all ego. They perform with such care.”

(Lyn Gardner, *The Stage*).

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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 experiences that benefit the public, in particular babies, children and young people who are disabled and experience barriers to access. By ensuring each experience is as accessible as possible and of the highest quality, the charity achieves benefits that include:

- Reducing isolation and increasing wellbeing through taking part in positive shared activities.
- Bringing joy and entertainment.
- Improving communication and connection through creative activities.
- Challenging preconceptions in relation to these children, and their potential.

“It was very special to be in a state of awe and wonder with my baby and has transformed the way I will play and listen with her.”

Audience feedback on Great Big Tiny World.

In 2024-25 we continued to fight for an equitable society in which every child has the right to access world-class theatre. We continued to evolve and deliver our flexible programme – providing shows in different formats and settings – in direct response to family feedback on how to improve access and choice. Our 24-25 programme reached a total of 1,706 beneficiaries. By offering a range of models, including shows in family homes, we continued to reach a broad demographic, including a higher proportion of families who identify as working-class.

Oily Cart has a mixed income model, which includes charging varying levels of fees for our work. The Trustees have carefully considered the balance of this, to ensure that we can cover our operating costs and deliver work that is affordable – or even free of charge – for audiences.

Oily Cart remains a sector-leader in access for some of the most overlooked audiences – babies and disabled children and young people. In the past year we used our profile to keep advocating with and for these audiences across the UK, working closely with each venue in our touring circuit to ensure access was at the forefront of everyone's minds. Rigorous health & safety protocols continued to be followed to ensure all beneficiaries remained safe. For each show, we made adjustments, to remove as many barriers as possible, such as providing high quality preparation resources in advance. We provided further resources for parents / carers and teaching staff to ensure they felt comfortable and confident in engaging in the activity, as well as providing ideas they could take home, and use beyond the show.



3. ACHIEVEMENTS & PERFORMANCE: 2024-25

Throughout 2024-25 we invited children of all ages from across the UK to experience the living, breathing setting of 'When the World Turns' in all its forms – including two new models that were inspired by the original production, Great Big Tiny World, and A World Beneath Us. We were thrilled to showcase this work at two leading children's theatre festivals – Imagine Festival at the Southbank Centre, London, and Imagineate, the Edinburgh International Children's Theatre Festival. This allowed work created with and for these too-often overlooked audiences to be positioned, and valued, alongside other world-class theatre shows. Throughout, we centred the themes of eco-systems, care and biophilic principles.

We are delighted that this year's programme of work has been shortlisted for the Young People Now Awards 2025 as well as for a Fantastic for Families Audience Impact and Innovation Award.

With our Artistic Director on maternity leave during the first part of the year, this gave us the opportunity to offer lead creative roles to two former, and one current, Associate Artists. When The World Turns (co-produced with Polyglot Theatre, Australia) was re-developed for public venues in the UK, by award-winning Associate Director Rhiannon Armstrong. This has been highly acclaimed by press and audiences alike. Inspired by the original production, our 24-25 Associate Artist Greta Chambers-McMillan co-directed a new At-Home version, A World - Beneath Us, with co-Director Natalya Martin. On returning from maternity leave, our Artistic Director, Ellie Griffiths worked closely in rehearsals with her baby to adapt this show into a new version for baby audiences (0-12 months) – Great Big Tiny World – which received 5-star reviews and gave many babies an inspiring first experience of theatre

"The is the first time we've ever taken our child to the theatre, and it couldn't have been a better experience...It really will be a day that stays in our memories"

Audience feedback on When the World Turns.

In this challenging economic and environmental climate, we strived to maximise our resources, and tour in more sustainable ways. With two shows sharing the same performers and set, this enabled more venues to buy into this work, some programming work for disabled children with the most barriers to access for the first time. Meanwhile, our co-producers continued to tour the Australian version of this show to audiences the other side of the world. Together we are excited to be pursuing conversations around expanding the reach of this work across Europe, America and beyond, ensuring that sustainability is at the heart of these conversations.

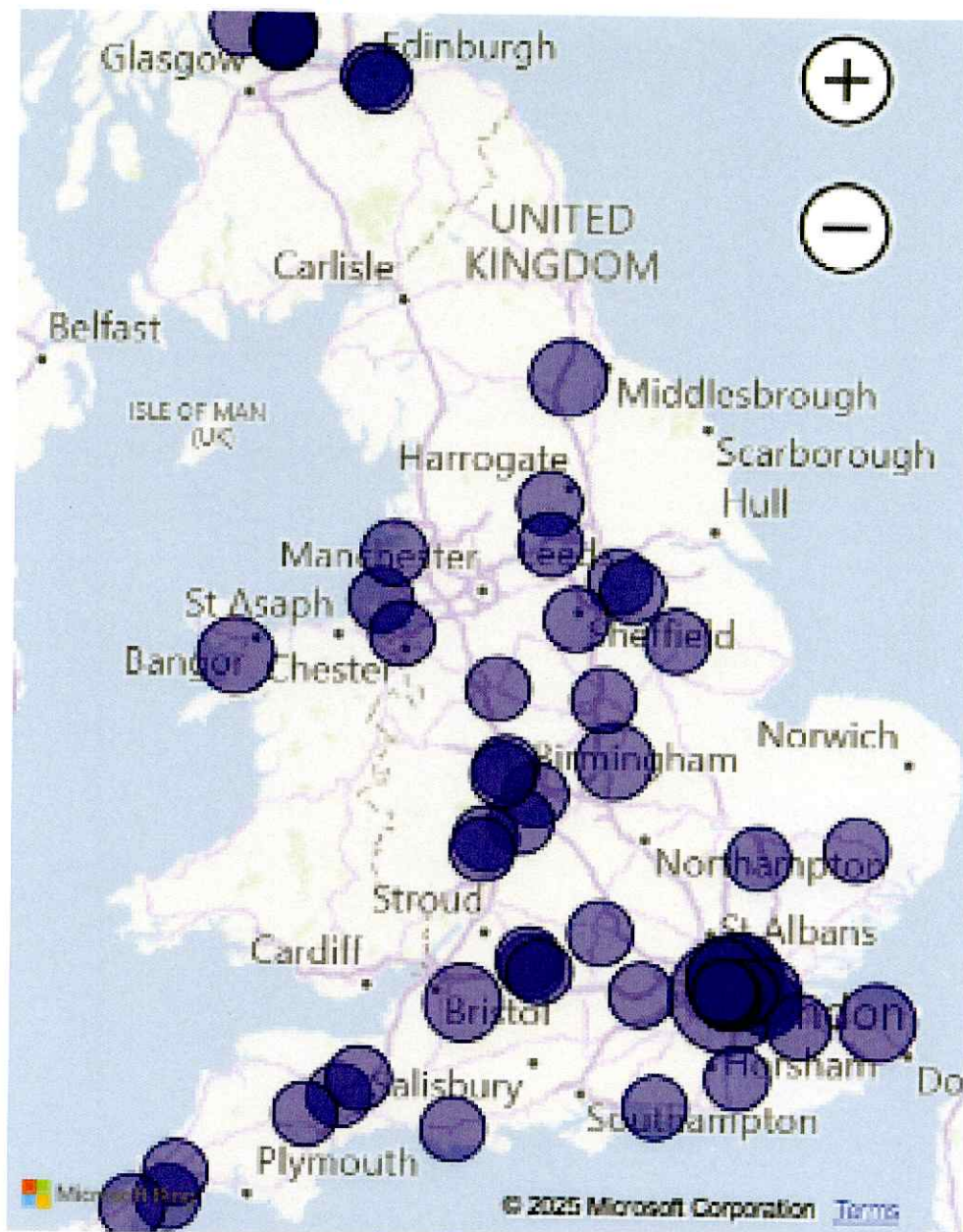
In 2024-25 our key achievements were:

- Reaching 1706 children, young people and their parents / carers / families.
- Delivering 66 in-person shows; 50 at-home shows; 6 days of film-screenings.
- Delivering a further 24 workshop sessions for 550 participants.
- Being shortlisted for the prestigious Children & Young People Now 2025 awards for best Arts & Culture Experiences for our programme of work in 2024-25 and for the Fantastic for Families award for Arts & Impact.
- Touring "When the World Turns" (co-produced with Polyglot, Australia), to UK venues for the first time.
- Creating our 3rd At Home show, A World Beneath Us, which continued the trend of this work reaching those experiencing significant intersectional barriers.
- Working together with our community to raise the profile of the creative potential and contributions of young people who experience complex barriers to access (often described

as PMLD). Greta McMillan took on the role of Associate Artist, and co-Directed A World Beneath Us – as well as writing an article for the Big Issue: [‘I’m a disabled artist and activist. I create art where everyone is valued – including nature’](#). We also showcased the work of young performers on big screens across Wandsworth, London.

- Deepening our engagement with families to increase the impact and influence of disabled young people on our creative and advocacy work.
- Providing thought-leadership and global advocacy for and alongside this audience through blogs, seminars, conferences and training, including at Bibu and Babaro international festivals.

Location of events



A map of Oily Cart delivery across the UK in 2024-25



3.1: SHOWS and CREATIVE PROJECT

Key shows and projects delivered in 2024-25 were:

- **A WORLD BENEATH US**: an 'At Home' show that was inspired by When the World Turns. Using film and sensory activities to engage children in the safety of their home.
- **WHEN THE WORLD TURNS**: a revival of our sensory show that toured to venues across the UK. Using biophilic design principles, disabled children enter into an immersive world, surrounded by hundreds of living plants.
- **GREAT BIG TINY WORLD**: a new version of When the World Turns, adapted for babies, which toured alongside When The World Turns.
- **SOUND SYMPHONY FILM SCREENING**: Screening of a short film, featuring disabled artists of all ages, as part of Wandsworth Arts Fringe.
- **SPACE TO BE**: We delivered 1 workshop for staff and provided one set as a long-term loan to the Helen & Douglas hospice.

A WORLD BENEATH US

Toured to family homes: August 2024

A World Beneath Us is part of our 'flexible programme' that aims to increase access by providing shows in different models so families have more choice in how to access creative opportunities. This show is inspired by When the World Turns. It was co-directed by our current Associate Artist, Greta McMillan and former Associate Natalya Martin. We delivered this to 50 families across the UK (with 35 on the waiting list), working with local charity/ community partners to ensure it reached those who face the most barriers to accessing our venue-based shows.

Families have indicated that our 'At Home' shows are really important ways, and sometimes the only way, for some disabled children to access theatrical experiences. You can read about one family's experiences of our at home shows in our blog: <https://oilycart.org.uk/resources/the-importance-of-at-home-shows-making-theatre-accessible-for-everyone/>

“My child has a profound learning disability, and it is very hard to find experiences that are meaningful to her, the show is amazing and the more I play with it the more understanding I am getting about how best to engage her, a very individual experience”
Audience feedback on A World Beneath Us

Family feedback indicated the success of this reaching new audiences (68%) who otherwise have barriers to accessing live theatre. For 18% of children experiencing this show, it was reported that this was their first ever arts and culture experience; 50% of respondents reported that they only attend an arts & culture experience at most once per year. This show also continued the trend for our At Home shows reaching a higher proportion of families from lower socio-economic groups, compared to venue tours (43% self-identified as working class; 29% as lower middle class).

We tested a 'pay what you can' model for A World Beneath Us. This averaged at £12 per ticket, with some receiving the experience for free, or a very small donation, and other families opting to 'pay forward' for another family to experience the show. We anticipated that some families may experience barriers to digital engagement. We also provided pre-paid internet dongles to families for whom internet access was a barrier: “The fact you helped support by providing internet made that we were actually able to access it because internet in our property is a problem”.

AUDIENCE ENGAGEMENT & FEEDBACK

- “Thanks so much for allowing us this opportunity of being part of your tour. Experiences are so few and far between for [child] to access.”
- “I feel so honoured to be chosen for such a beautiful thing. We got our delivery this morning and I cried when I opened it. I don’t think you realise how much it means and I wanted you to know how grateful I am”
- “A gift that will keep on giving. He loves interacting with the activities more each time we revisit them”.
- “Thank you so much for bringing such an inspiration into our home. I will be forever grateful!”
- “I’m using our sensory theatre experience to help engage with my child in a more meaningful way”
- “It has opened up a world to explore both inside and outside when we are able to access it. The forest is an incredible place and we can now appreciate it on a different level”

WHEN THE WORLD TURNS & GREAT BIG TINY WORLD

Toured: February – March 2025

Following a successful tour to specialist schools in the UK in 23-24, we adapted When the World Turns (co-produced with Polyglot, Australia in 2022) for public venues in the UK. This immersive, sensory performance took audiences into the heart of a living landscape, featuring surround-sound, singing, lights, shadows, scents, water, puppetry and over 300 plants. When the World Turns playfully explores our connection with each other and the world around us. Created for small audience numbers to allow for lots of up-close sensory moments, a gentle pace, and plenty of breathing space for processing. The show was expertly crafted for and with disabled children of all ages who experience complex and multiple barriers to access (often described as having PMLD). Our co-producing partners, Polyglot, continued to deliver this co-production in Australia.

“We went to your show in the Southbank and it was the most beautiful and amazing show I’ve been to with my son. He loved it and cried when it was done. I nearly cried during it because it was truly about the children. The performers created a space where they were the most important people, and their contributions were valued.”

Audience feedback on When the World Turns.

Using the same set and performers, Oily Cart created a new version of this show, Great Big Tiny World, especially for babies aged 0-12 months and their adults. Filled with beautiful sounds, scents, music, shadows and sensory objects, even the tiniest things played an important part. Each baby received a hand-made sensory storybook to keep, which guided them through this world and left them with the message “the world is different, now **you** are here”.

AUDIENCE ENGAGEMENT & FEEDBACK

- **We delivered 66 performances reaching a total of 996 beneficiaries.** Specifically, this included 37 performances of When the World Turns (354 beneficiaries) and 29 performances of Great Big Tiny World (642 beneficiaries).
- 8-week tour to 9 significant national venues between 1st February and 30th March 2025. The tour included the Southbank Centre as part of their Imagine Festival 2025, The Egg, Galeri Caernarfon, Hullabaloo, Attenborough Arts Centre, Dorchester Arts, Level Centre, Gulbenkian, and Chat’s Palace.
- For When the World Turns 75% of audiences were new to Oily Cart’s work, which rose to 97% for Great Big Tiny World.

- For When the World Turns 19% were first-time theatre goers, with a further 12% engaging less than once a year, and for Great Big Tiny World 21% were first-time theatre goers, with a further 7% engaging less than once a year. For When the World Turns, 33% of audiences identified as working-class, and a further 22% as lower-middle class, for Great Big Tiny World this was 8% and 31% respectively.
- 100% of survey respondents strongly agreed that When the World Turns made their child or young person feel good, 100% strongly agreed that it was an enjoyable shared experience, and the average show rating was 99/100.
- 100% of survey respondents strongly agreed that When the World Turns was a meaningful experience to their child/young person.
- 100% of survey respondents agreed that When the World Turns has given them ideas that they will use with their child/young person in the future.
- 92% of survey respondents strongly agreed (4% agreed) that When the World Turns created opportunities to connect with their child or young person in a different way.
- Parents/Carers responded that they were inspired to communicate more interactively, playfully, and incorporate stillness into their interactions
- 100% of survey respondents strongly agreed that When the World Turns felt accessible for their child/young person.

Family feedback:

- "It's hard to find sensory theatre. It was amazing from start to finish; the intensive interaction was lovely. [My child] loved the whole thing".
- "I particularly loved seeing the reactions and responses of my daughters: my younger profoundly disabled daughter listened attentively to the sounds, worked so hard to raise her head to look up at the shadows, especially on the canopy, loved exploring the textures of the moss and foliage, and vocalised her appreciation and enjoyment during the 'being still' time. Her neuro-typical sibling initially tried to remain so non-committal and hard-to-impress but couldn't help but enjoy herself!"
- "When the World Turns is simply exquisite: the set, lighting, sounds, scents, puppetry and especially the choreography all come together to deliver a beautifully accessible and completely immersive performance"
- "I watched the show alongside a small class of children who had some very complex needs - it was an emotional journey as I watched them light up in the space and immerse themselves within the sights and sounds of the room - it was like a very special dream - the care and attention of the show was a delight to witness - a very emotional and unique experience for me."
- "The changes in sound...made them really focus and search for the source"
- "The last part where the actors let the students lead was one of the best bits! It was really fantastic and we hope to come back with our school soon".
- "One of the best cultural experiences of my life",
- "So inclusive. Best thing I've seen for individuals with disabilities!"



3.2. EXPLORATION

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

Exploration is a vital part of our process. Creating time and space to test out new ideas, enables us to push the boundaries of the artform, and find new, creative ways to remove barriers for disabled children and artists to engage in our work – ultimately leading to more exciting, more relevant and more inclusive shows.

Key activity in this area in 24-25 included:

- **JOYRIDE DEVELOPMENT:** 1 weeks' R&D with local families.
- **ASSOCIATE ARTIST:** Oily Cart continued to engage multi-disciplinary artist Greta McMillan as our Associate Artist.

When asked to sum up her time on the project Greta said: "**enjoyable, joyful and pressured**". When asked about the pressure she said clarified that it was in mostly a good way as it links to the importance of the project. She was also asked how she was feeling at the end of the project, to which she responded: "**Inspired, empowered, creative, ambitious, proud, curious, creative empowered, empowered.**"



3.3. CREATIVE DIVERSITY

Inviting diverse perspectives to enrich all of our working practices

Oily Cart continued to champion best practice in representation by:

- Mentoring **1 disabled artist through a 7-month Associate Artist placement.**
- **Creating all of our work directly with children and young people** to ensure they had a impact and influence on the development of all our work.
- **Inviting former Associates to step up to lead roles for the company** during our Artistic Director's maternity leave in 24-25.
- **35% of the company's workforce identify as disabled** (38% of core staff and 35% of freelancers).
- **17% of the company's workforce identified as N/neurodivergent** (63% of core staff and 17% of freelancers).
- Of the company workforce (core & freelance) 38% identified as White British; 16% other white background; 8% white Irish; 5% Indian; 5% Other Asian Background; 3% Chinese; 3% Other Black background; 3% white & black Caribbean; 3% Latin American; 3% mixed white and Asian and 13% preferred not to say.
- The workforce also identified as being 57% female; 38% male; 3% as non-binary; and 3% preferred not to say. 59% identified as heterosexual, 27% as gay, lesbian, bisexual or queer, and 14% preferred not to say. 47% identified as being from higher socio-economic backgrounds, 18% from intermediate and 24% from lower socio-economic backgrounds and 11% preferred not to say.

Oily Cart also started to explore how to expand and deepen the ways we work with disabled children who have the most barriers to access and to explore new ways that families can have more power within the organisation. We focused on the question "How can the voice of disabled children and young people, who communicate in ways other than words, and their families, have impact and influence on Oily Cart's governance?". Staff and Trustees worked closely throughout the year to pilot a 'Sensory Board', as an extension of the company's engagement of 'Expert Families' (families who have at least one disabled child).

Over the year we tested:

- Forming a small group of 5 local families, which included children who experience barriers to access, including one Trustee and her family.
- Hosting 4 meetings throughout the year at weekends or during holidays. Families, staff and Trustees were invited to each meeting.
- Linking the theme of the meetings to those of our Trustee meetings.
- Inviting the group to attend *When The World Turns* to gather more in-depth feedback.



3.4 DRIVING CHANGE

Advocating with and for the rights of D/deaf, disabled and N/neurodivergent children who experience the most barriers to access to lead active cultural lives.

As part of this strategy, the company:

- Continued to provide thought-leadership in the UK and internationally, through panel talks at Bibu (Sweden) and Babaro (Ireland) international children's theatre festivals
- Partnered with high profile venues, including presenting work at the Imagine Festival (Southbank, London), to advocate for the right of this audience to access these public spaces and festivals.
- Engaged former Associate Artist Jo-Anne Cox, and sensory board member Kyllah Dyer to perform as part of the soundtrack for both *A World Beneath Us* and *When the World Turns / Great Big Tiny World*. Jo-anne has been a fantastic role model for Kyllah, who has taken up the cello after having been inspired by Jo-Anne's creative practice.
- Developed a new Advocacy Strategy, and continued to champion the voices of disabled artists through a series of blogs and press articles, including a significant article by Associate Artist Greta Chambers-McMillan, published in the Big Issue.



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

Led by a renewed communication strategy, and messaging framework, the company continued to use its digital platforms to raise the profile of the company, and the right of our audience members to lead active, cultural lives.

Key achievements included:

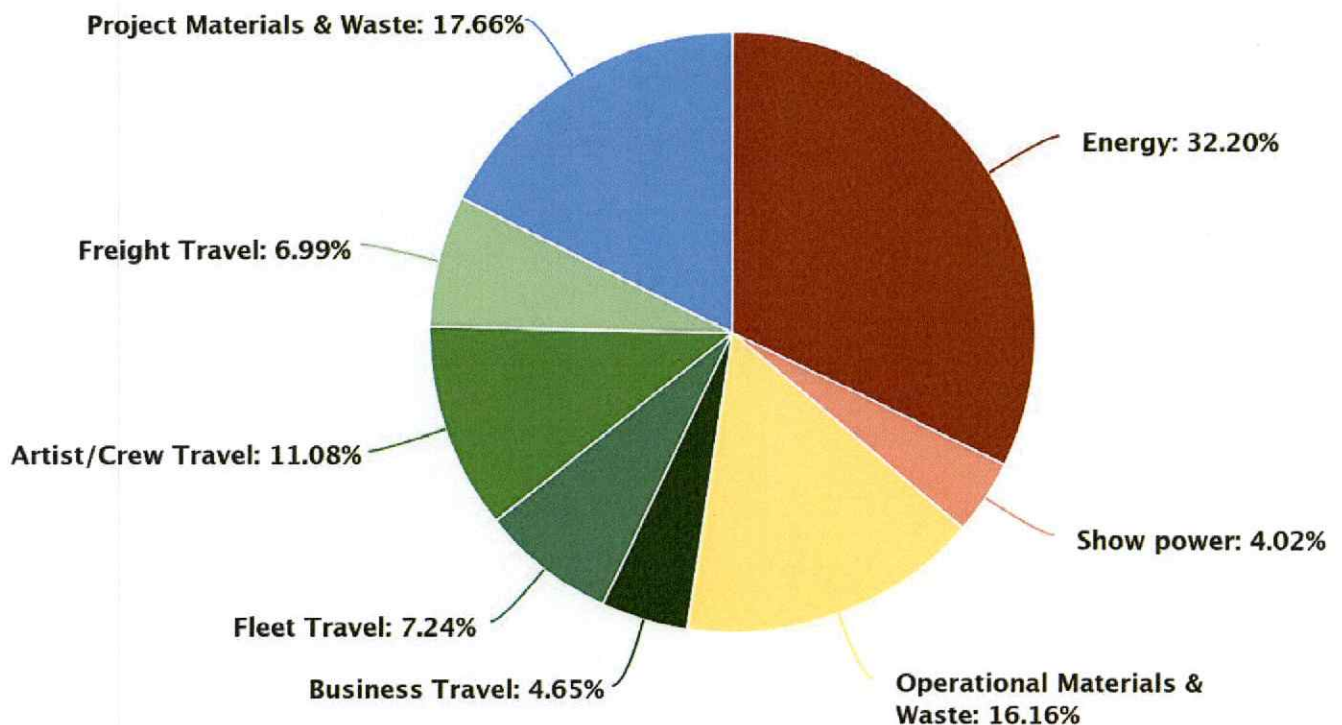
- We maintained our accessible website www.oilycart.org.uk, using this to showcase the quality of our work, and the artists that we collaborate with. In 24-25 19k users engaged with our website (a 37% increase from 23-24).
- There were 112.5k views of content (58% increase from 23-24).
- There was an average engagement of 2m08 (30% increase from 23-24)
- Our social following grew by 14% over the year (with 15k followers across all platforms by the year end). Growth was consistent across all platforms, with the greatest growth being on Instagram (19% increase in followers).

STAFFING

- During 24-25 we engaged 8 members of core staff and 29 freelancers.
- 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

Our identifiable footprint was 20 tonnes CO₂e (compared to 14 tonnes in 23-24), measured using Julie's Bicycle's "Green Tools". The main reason for the increase on the year before was the difference in programme delivery, which means our specific footprint for each year varies. However, this remains a decrease on the prior year (20 tonnes in 22-23), and the multi-year trend is that our impact is gradually decreasing. However, each year we strive to improve our monitoring systems to provide the most accurate picture of our impact. In the past year we planned, monitored and evaluated the impact of all of our productions by using the Theatre Green Book.



Graph depicting the breakdown of the company's known emissions in 24-25

Key findings from annual monitoring:

- We achieved the base-line target for When The World Turns / Great Big Tiny World (meeting advanced standard in all areas). By working with Eco-scenographers the use of sustainable materials was embedded in the concept. As much as possible we used recycled materials, but if not purchased from eco-sources e.g. second hand (80% of material usage was rated as "excellent").

- The main negative impacts of When The World Turned was the use of 2 vans to tour the large and heavy set, and the purchase of a new dancefloor (although this will be re-used).
- For A World Beneath Us we did not achieve the planned baseline standard, although this overall had a significantly lower carbon footprint than our standard touring shows. We learnt that when using eco materials (e.g. natural fibres) this doesn't work towards our 50% target of recycled materials. 65% of material usage was rated as "good", which was mostly fabric and items expected to be reused. 18% of materials were rated as "bad", although these were all natural materials (e.g. wool, moss) but classed as 'new – sustainable' and 'recycled' as destination. We provided all families with a guide on how to re-use the materials from the show.

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.

We evaluated all our work and continued to use Culture Count's "Impact & Insights Toolkit" to evaluate our work, focusing on the **quality, relevancy, accessibility** and **environmental** impact of our work. We also invited peer reviewers to evaluate our work and are currently working towards an external evaluation of our 'flexible programme'.



4. FINANCIAL REVIEW 2024-25

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 £230,255 (of which £ 2,461 is Fixed Assets and £227,794 is net Current Assets). The company also carries forwards a restricted fund of £196,500 arising from grants received for future work, as well as a designated Creative Fund of £15,000 to support the company's plans as detailed in the Reserves Policy below.

The variation in restricted funds between 2023-24 and 2024-25 accounts is due to the fluctuation in timing of multi-year grants being awarded. Two large multi-year grants were awarded in 2023-24 which are carried forwards in a restricted fund to be spent in subsequent years in line with funding agreements.

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 and in the year received an upturn in donations from private individuals.

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 secured an extended commitment to funding until March 2027.

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 by Oily Cart at 31st March 2025 is £246,472, which comprises free reserves within the General Fund of £231,472 (excluding fixed assets of £2,461) and the Creative Fund of £15,000 which is designed to support the company's on-going artistic plans at a time of economic uncertainty. At the year-end the company also held a Capital Fund of £193,592, 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 £206,000. The company's General Fund is available for the general purposes of the Charity. The Trustees' policy has been to build the reserves where possible, particularly in the current economic climate.

Creative Fund

The purpose of the designated Creative Fund is to set aside monies for future expenditure on strategic artistic activities where we foresee that we may have a funding shortfall during the period 2025-27. In these financial years, amounts have been set aside to support the company's programme which requires increased investment due to recent high levels of inflation, which has not been matched by increases in funding, as well as to enable strategic developments that will support the long-term stability of the company.



5. FUTURE PLANS: 2025-26

When The World Turns & Great Big Tiny World

We will continue to tour *When The World Turns* (co-production with Polyglot, Australia) and its related show for babies, *Great Big Tiny World*, to venues across the UK. This show will feature at *Imagine*, the Edinburgh International Children's Theatre Festival and the Liberty Festival as part of the London borough of culture, which this year takes place in our host borough – 'Welcome to Wandsworth'. We will also explore opportunities to take this show overseas to venues and / or festivals in Europe in 2026-28.

We are delighted to have been awarded in 2025-26 a Special Award for this work, from The Fringe Theatre Awards, for pioneering work in inclusive theatre.

InSideWays

In collaboration with two Swedish producing theatres, Folkteatern Gavleborg and Estradd Norr, we will continue to develop a new show for UK and Swedish audiences. *InSideWays* will start life as an 'at home' show and build to a touring sensory exhibition. It will premier in the UK to family homes from January – March 2026.

Aquatic Symphony R&D

We will continue to support composer and lead artist Shiori Usui, to develop a new show that can tour to hydrotherapy pools. Following family workshops in 24-25, we will further develop the composition and creative sensory elements of the show. We expect this to tour to audiences from 2027.

Associate Artist

We will re-engage former Associate Artists, Rhiannon Armstrong as Associate Director – supporting her further development in creating sensory shows for audiences with the most barriers to access. During this period she will re-direct the touring shows, *When The World Turns* and *Great Big Tiny World*, as well as presenting a site-specific audio instillation of 'How to be held: songs of self-soothing' within the set of *When The World Turns* at the Liberty Festival.

Joyride

We will work with co-producers *Ockham's Razor* and *Creative Giants* to explore commercial and festival opportunities for presenting this as a large-scale, outdoor kinaesthetic show in summer 2026 or 2027.

Driving Change

- Oily Cart will continue to work closely with families, to ensure that they can influence and impact all of the organisation's decision-making.
- Oily Cart will work with university (London School of Economics and Roehampton University) and peer arts partners to launch a large-scale AHRC-funded research project "CRICA" which will create a Consortium for Researching Inclusive Cultures in the Arts. The primary research theme of CRICA is the intersection of disability and the creative economy, specifically the performing and participatory arts sectors. The scale of CRICA will permit researchers to address systemic obstacles to the academic, creative, economic and social benefits of this knowledge, such as ableist informed timelines, environments, labour value and aesthetics.

- The company CEOs will lead talks, seminars and workshops internationally to inspire global progress around access for young people to the theatre. They have been invited to the Trattini festival in Cagliari / Slovenia / and KORZAC Today in Warsaw.
- Oily Cart will maintain active membership of the ASSITEJ network, and are founding-members of IIAN. They will also celebrate the 10th anniversary of the Upfront Performance Network, an international network of sensory theatremakers, founded by Artistic Director, Ellie Griffiths.

Financial plans

The Trustees agreed a deficit budget in the year 2025-26 to invest company resources in excess of our general fund above our reserves target strategically to support the company's long-term stability. This includes investing in income generation from other streams to mitigate against risk of multi-year large grants being increasingly difficult to obtain.



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 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-Committee meet at least once in between each meeting. Senior Management, who are subject to appointment by the board, are responsible for the day to day running of the Company and operational matters including finance, employment and artistic performance and strategy. 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:

- Safeguarding of children, young people and adults at risk.
- The impact of the 'cost of living crisis' in particular the increase in energy costs and inflation.
- Fundraising activity, in particular the increasingly competitive landscape with trusts and foundations, and the risks related to public subsidy.
- The impact of external events on the delivery of company activity, and its ability to raise earned income and meet existing funding requirements.
- 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 2023.

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:

Taiwo Dayo-Payne
Philip Barden (resigned on 2 December 2024)
Linda Davidson
Sue Kingscote
Rita Ray
April Sethi
Charlotte Wood
Peter Westaway (appointed on 2 December 2024)

SENIOR MANAGEMENT

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

BANKERS:

HBOS
CAF Bank Ltd
Charity Bank Ltd.

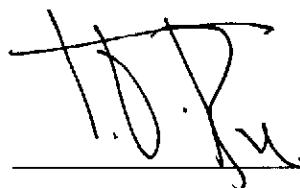
INDEPENDENT EXAMINERS

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 2nd December 2025 and signed on its behalf by:



TAIWO DAYO-PAYNE
Chair of Trustees/Directors

THE OILY CART COMPANY
(Limited by Guarantee)

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE OILY CART COMPANY
FOR THE YEAR ENDED 31st MARCH 2025**

I report on the financial statements for the year ended 31st March 2025 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.



Bridget Kalloushi ACIE
Independent Examiner
6 Linden Road
London N10 3DII
2nd December 2025

THE OILY CART COMPANY
(Limited by Guarantee)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31st MARCH 2025

	note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2025	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2024
INCOME from											
Grants and Donations	2a	472,288	-	3,150	-	475,438	414,127	-	278,150	-	692,277
Investments	2b	2,729	-	-	-	2,729	3,891	-	-	-	3,891
Charitable Activities	2c	78,704	-	-	-	78,704	81,676	-	-	-	81,676
Other Income	2d	22,562	-	-	-	22,562	5,000	-	-	-	5,000
TOTAL INCOMING RESOURCES	2c	<u>576,283</u>	<u>-</u>	<u>3,150</u>	<u>-</u>	<u>579,433</u>	<u>504,694</u>	<u>-</u>	<u>278,150</u>	<u>-</u>	<u>782,844</u>
EXPENDITURE ON:											
Charitable Activities	3	<u>554,293</u>	<u>-</u>	<u>89,650</u>	<u>-</u>	<u>643,943</u>	<u>570,209</u>	<u>-</u>	<u>99,701</u>	<u>-</u>	<u>669,910</u>
TOTAL EXPENDITURE		<u>554,293</u>	<u>-</u>	<u>89,650</u>	<u>-</u>	<u>643,943</u>	<u>570,209</u>	<u>-</u>	<u>99,701</u>	<u>-</u>	<u>669,910</u>
NET INCOME / (EXPENDITURE)											
BEFORE TRANSFERS		21,990	-	(86,500)	-	(64,510)	(65,515)	-	178,449	-	112,934
TRANSFER BETWEEN FUNDS											
From Capital Fund		20,230	-	-	(20,230)	-	20,230	-	-	(20,230)	-
From (To) Designated Fund		-	-	-	-	-	45,000	(45,000)	-	-	-
NET INCOME / (EXPENDITURE)		<u>42,220</u>	<u>-</u>	<u>(86,500)</u>	<u>(20,230)</u>	<u>(64,510)</u>	<u>(285)</u>	<u>(45,000)</u>	<u>178,449</u>	<u>(20,230)</u>	<u>112,934</u>
FUND BALANCES BROUGHT FORWARD		<u>188,035</u>	<u>15,000</u>	<u>283,000</u>	<u>213,822</u>	<u>699,857</u>	<u>188,320</u>	<u>60,000</u>	<u>104,551</u>	<u>234,052</u>	<u>586,923</u>
FUND BALANCES CARRIED FORWARD		£ <u>230,255</u>	£ <u>15,000</u>	£ <u>196,500</u>	£ <u>193,592</u>	£ <u>635,347</u>	£ <u>188,035</u>	£ <u>15,000</u>	£ <u>283,000</u>	£ <u>213,822</u>	£ <u>699,857</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 2025

	2025	2024
FIXED ASSETS		
Leasehold Premises Improvements (note 4a)	193,592	213,822
Equipment (note 4b)	419	558
Motor Vehicles (note 4c)	2,042	2,722
	<u>196,053</u>	<u>217,102</u>
CURRENT ASSETS		
Debtors (note 5c and note 10)	220,714	296,327
Cash at bank and in hand	272,488	215,390
	<u>493,202</u>	<u>511,717</u>
CURRENT LIABILITIES		
Creditors : Amounts falling due within one year (note 11)	(53,908)	(28,962)
EXCESS OF CURRENT ASSETS OVER CURRENT LIABILITIES	<u>439,294</u>	<u>482,755</u>
EXCESS OF ASSETS OVER LIABILITIES	<u>£ 635,347</u>	<u>£ 699,857</u>
Represented by:		
INCOME AND EXPENDITURE ACCOUNT / GENERAL FUND (note 5b)	230,255	188,035
CAPITAL FUND (note 5a)	193,592	213,822
RESTRICTED FUNDS (note 5c)	196,500	283,000
DESIGNATED FUND (Note 5d)	15,000	15,000
TOTAL CHARITY FUNDS	<u>£ 635,347</u>	<u>£ 699,857</u>

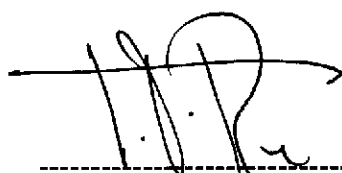
For the year ending 31st March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 2 December 2025 and signed on its behalf by



TAIWO DAYO-PAYNE

{ Director / Trustee

THE OILY CART COMPANY <i>(Limited by Guarantee)</i> STATEMENT OF CASH FLOW FOR THE YEAR ENDED 31st MARCH 2025

	2025	2024
CASH FLOW FROM OPERATING ACTIVITIES		
Net Income for the reporting period	21,990	(65,515)
Funds awarded for future periods (restricted)	(86,500)	178,449
	<u>(64,510)</u>	<u>112,934</u>
Depreciation / Amortisation	21,049	21,924
Decrease / (Increase) in debtors	75,613	(163,963)
(Decrease) / Increase in creditors	24,946	(9,444)
Net cash inflow (outflow) from operating activities	<u>57,098</u>	<u>(38,549)</u>
NET CASH MOVEMENT	<u>57,098</u>	<u>(38,549)</u>
Cash at 1st April 2024	215,390	253,939
Cash at 31st March 2025	<u>272,488</u>	<u>215,390</u>
NET CASH MOVEMENT	£ <u>57,098</u>	£ <u>(38,549)</u>

THE OILY CART COMPANY
(Limited by Guarantee)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31st MARCH 2025

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 leasehold premises improvements 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)

NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025

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.

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.

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.

THE OILY CART COMPANY*(Limited by Guarantee)***NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025****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.

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)
NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025

2 Statement of Financial Activities - Analysis of Income**a Grants and Donations**

	Unrestricted Funds	Restricted Funds	Total 2025	Unrestricted Funds	Restricted Funds	Total 2024
Grants for Core Activities - Public Bodies	304,983	-	304,983	304,147	-	304,147
- Trusts	143,500	3,150	146,650	109,701	278,150	387,851
Other Donations	23,805	-	23,805	279	-	279
	<u>£ 472,288</u>	<u>£ 3,150</u>	<u>£ 475,438</u>	<u>£ 414,127</u>	<u>£ 278,150</u>	<u>£ 692,277</u>

b Investment Income

Bank Interest	<u>£ 2,729</u>	<u>£ -</u>	<u>£ 2,729</u>	<u>£ 3,891</u>	<u>£ -</u>	<u>£ 3,891</u>
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c Incoming Resources from Charitable Activities

Fee Income from Productions	17,375	-	17,375	44,531	-	44,531
Theatre Tax Credit	61,329	-	61,329	37,145	-	37,145
	<u>£ 78,704</u>	<u>£ -</u>	<u>£ 78,704</u>	<u>£ 81,676</u>	<u>£ -</u>	<u>£ 81,676</u>

d Other Incoming Resources

Sundry Income (inc reimbursed expenses)	<u>£ 22,562</u>	<u>£ -</u>	<u>£ 22,562</u>	<u>£ 5,000</u>	<u>£ -</u>	<u>£ 5,000</u>
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TOTAL INCOMING RESOURCES	<u>£ 576,283</u>	<u>£ 3,150</u>	<u>£ 579,433</u>	<u>£ 504,694</u>	<u>£ 278,150</u>	<u>£ 782,844</u>
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THE OILY CART COMPANY
(Limited by Guarantee)
NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025

3 Statement of Financial Activities - Analysis of Expenditure
Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2025	Unrestricted Funds	Restricted Funds	Total 2024
Direct Activities Costs	205,229	89,650	294,879	227,605	94,675	322,280
Advertising, Publicity and Marketing	17,982	-	17,982	19,651	-	19,651
Staff Salary Costs (inc. Artistic salaries)	219,113	-	219,113	209,067	4,800	213,867
Depreciation / Amortisation	21,049	-	21,049	21,924	-	21,924
Other Support Costs - administration, overheads etc	85,235	-	85,235	86,275	226	86,501
Legal and Professional Costs	5,685	-	5,685	5,687	-	5,687
	£ 554,293	£ 89,650	£ 643,943	£ 570,209	£ 99,701	£ 669,910
TOTAL EXPENDITURE			£ 643,943			£ 669,910

THE OILY CART COMPANY
(Limited by Guarantee)

NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025

4 Fixed Assets

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

Cost:	As at 31st March 2024	433,572	
	Additions during the year	-	433,572
Less:	Amortisation as at 31st March 2024	219,750	
	Amortisation charge for the year to 31st March 2025	20,230	239,980
NET BOOK VALUE at 31st March 2025		<u>£</u>	<u>193,592</u>

b Equipment

Cost:	As at 31st March 2024	48,583	
	Additions during the year	-	48,583
Depreciation:	As at 31st March 2024	48,025	
	Charge for year to 31st March 2025	139	48,164
NET BOOK VALUE at 31st March 2025		<u>£</u>	<u>419</u>

c Motor Vehicles

Cost:	As at 31st March 2024	47,204	
	Additions during the year	-	47,204
Depreciation:	As at 31st March 2024	44,482	
	Charge for year to 31st March 2025	680	45,162
NET BOOK VALUE at 31st March 2025		<u>£</u>	<u>2,042</u>

5 Fund Balances

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

Balance at 1st April 2024	213,822	
Amortisation for year to 31st March 2025	(20,230)	193,592
Balance at 31st March 2025	<u>£</u>	<u>193,592</u>

b General Fund - £230,255

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 - £196,500

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

	2024				2025	
	Brought Forward	Incoming Resources (note 10)	Outgoing Resources	Transfers	Carried Forward	
National Lottery Community Fund	220,000	-	(55,000)	-	165,000	
Paul Hamlyn Foundation	63,000	3,150	(34,650)	-	31,500	
	<u>£ 283,000</u>	<u>£ 3,150</u>	<u>£ (89,650)</u>	<u>£ -</u>	<u>£ 196,500</u>	

THE OILY CART COMPANY

(Limited by Guarantee)

**NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025**

5 Fund Balances (continued)

d Designated Fund - £15,000

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.

6 Funds Raised

a Grants from Trusts and Foundations

	2024	2024
The National Lottery Community Fund	55,000	55,000
Anonymous	10,000	10,000
The True Colours Trust	30,000	-
The London Community Foundation Cockayne	5,000	-
The National Heritage Lottery Fund	-	7,051
Paul Hamlyn Foundation	34,650	34,650
The Victoria Wood Foundation	-	3,000
The D'Oyly Carte Charitable Trust	3,500	-
The Boshier-Hinton Foundation	2,000	-
The Garrick Charitable Trust	2,000	-
The John Thaw Foundation	1,500	-
Royal Victoria Hall Foundation	1,000	-
	2,000	-
	<u>£ 146,650</u>	<u>£ 109,701</u>

b Sundry Donations

	2025	2024
Individuals and campaigns	23,805	279
	<u>£ 23,805</u>	<u>£ 279</u>

c Department for Work and Pensions (Access to Work)

£ 17,524 £ -

7 Grants from Public Bodies

a Arts Council England, London, offered a Revenue Grant

2025 **2024**
£ 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.

13,134 12,298
£ 304,983 £ 304,147

THE OILY CART COMPANY
(Limited by Guarantee)
NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025

8 Staff

The average number of persons employed full time by the company was 4 (2024 - 4).
 No member of staff received a salary in excess of £60,000. Total staff costs were:

	2025	2024
Salaries - Artistic	130,668	130,110
- Administration	67,685	56,957
National Insurance	16,736	17,685
Pension Fund Contributions	4,024	4,315
	<u>£ 219,113</u>	<u>£ 209,067</u>
	2025	2024
Total remuneration of key management personnel in the year was	<u>£ 93,265</u>	<u>£ 106,813</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 £4,025 (2024 - £4,315).

10 Debtors

	2025	2024
Trade Debtors	6,450	1,480
Prepayments	9,984	6,759
Grants due (including funds awarded but not yet received)	193,350	285,280
Other Debtors	7,556	1,781
Revenue and Customs - VAT	3,374	1,027
	<u>£ 220,714</u>	<u>£ 296,327</u>

11 Creditors

	2025	2024
Trade Creditors	22,679	4,721
Revenue and Customs - PAYE	4,623	3,960
Sundry Creditors	5,448	2,356
Deferred Income - fees in advance	3,500	-
Accruals	17,658	17,925
	<u>£ 53,908</u>	<u>£ 28,962</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	2,461	-	-	193,592	196,053
Current Assets	281,702	15,000	196,500	-	493,202
Current Liabilities	(53,908)	-	-	-	(53,908)
FUND BALANCES at 31/03/2025	<u>£ 230,255</u>	<u>£ 15,000</u>	<u>£ 196,500</u>	<u>£ 193,592</u>	<u>£ 635,347</u>
FUND BALANCES at 31/03/2024	<u>£ 188,035</u>	<u>£ 15,000</u>	<u>£ 283,000</u>	<u>£ 213,822</u>	<u>£ 699,857</u>

THE OILY CART COMPANY
(Limited by Guarantee)

NOTES TO THE ACCOUNTS continued
FOR THE YEAR ENDED 31st MARCH 2025

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 £23,437

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 2025 there were seven 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 £1,100 (2024 - £1,000).

17 Net Income / (Expenditure)

	2025	2024
	£	£
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	21,049	21,924

18 Related Party Transactions

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