KINGSTON THEATRE TRUST

England & Wales · Charity number 1000182

Details

Other names	ROSE OF KINGSTON, THE FIRST THEATRE OF THE 21ST CENTURY
Status	Registered
Legal form	Charitable company
Company number	02497984
Registered	1990-08-29
Register	View on the Charity Commission register

Contact

Address	Rose Theatre 24-26 High Street Kingston upon Thames KT1 1HL
Phone	02089394062
Email	admin@rosetheatrekingston.org
Website	rosetheatrekingston.org

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION PARTICULARLY BY THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF DRAMA, MIME, OPERA, BALLET, MUSIC, SINGING, DANCE, LITERATURE, SCULPTURE AND PAINTING

Activities: Presenting a programme of plays and other activities in the Rose Theatre, Kingston and beyond, which advance the education of the public in all aspects of dramatic art.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Other Charitable Activities
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

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Geography

- Kingston Upon Thames
- Surrey

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£3,897,358	£3,939,241	£1,260,396	67
2024-03-31	£3,929,197	£4,124,725	£1,302,279	66
2023-04-02	£4,154,696	£4,145,154	£1,497,807	65
2022-04-03	£3,631,049	£3,301,391	£1,488,265	49
2021-03-31	£1,847,429	£1,802,196	£1,158,607	50

Trustees

Name	Role	Appointed
Catriona Guthrie		2024-11-05
Elizabeth Wilkinson		2023-09-05
Gary Pell		2023-09-05
Kevin Davis		2018-09-10
Louisa Green		2024-10-07
Mike Massimi		2022-09-06
ROBERT O'DOWD		2013-01-31
Radhika Kapur		2023-09-05
Rubi Gubara-Sannie		2023-09-18
Sian Alexander Mrs		2021-05-11
Simon Edwards		2022-06-28
William Price		2015-05-13

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KINGSTON THEATRE TRUST

England & Wales - Charity number 1000182

Accounts

KINGSTON THEATRE TRUST

and its subsidiary undertaking
A company limited by guarantee
Company No: 02497984
Registered Charity: 1000182

CONSOLIDATED
REPORT & FINANCIAL STATEMENTS
for the year ended 31 March 2025

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED REPORT & FINANCIAL STATEMENTS
for the year ended 31 March 2025

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Kingston Theatre Trust
and its subsidiary undertaking

LEGAL & ADMINISTRATIVE INFORMATION

CONSTITUTION
Kingston Theatre Trust is a company limited by guarantee and a registered charity governed by its Memorandum & Articles.

TRUSTEES/DIRECTORS
Sian Alexander
Jonathan Church (appointed 5 November 2024)
Emma D'Souza (resigned 6 June 2024)
Kevin Davis
Simon Edwards
Louisa Green (appointed 7 October 2024)
Rubi Gubara-Sannie
Catriona Guthrie (appointed 5 November 2024)
Yasmin Shahid Hafesji (resigned 11 March 2025)
Radhika Kapur
Justina Jang
Councillor Mike Massimi
Robert O'Dowd
Gary Pell
William Price (Chair)
Councillor Wydeeswaran Thayalan
Elizabeth Wilkinson

SECRETARY
Simon Edwards
24-26 High Street
Kingston upon Thames
KT1 1HL

CHIEF EXECUTIVE
Robert O'Dowd

Kingston Theatre Trust
and its subsidiary undertaking

LEGAL & ADMINISTRATIVE INFORMATION

AUDITORS	Moore (South) LLP Registered Auditors and Chartered Accountants Suite 3, Second Floor Friary Court 13-21 High Street Guildford Surrey GU1 3DG
BANKERS	Charities Aid Foundation West Malling Kent ME19 4TA NatWest Bank plc Market Place Kingston upon Thames KT1 1JX Metro Bank plc 64-66 Clarence Street Kingston upon Thames KT1 1NP
SOLICITORS	Russell-Cooke LLP 2 Putney Hill London SW15 6AB
REGISTERED OFFICE	24-26 High Street Kingston upon Thames KT1 1HL
REGISTERED CO. NUMBER	02497984
REGISTERED CHARITY NO.	1000182

Kingston Theatre Trust
and its subsidiary undertaking

TRUSTEES' ANNUAL REPORT
for the year ended 31 March 2025

The Trustees submit their report and the consolidated financial statements for the year ended 31 March 2025.

Legal & administrative information set out on pages 3 and 4 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP (FRS102) second edition). The directors of the charitable company (the charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing document:

Kingston Theatre Trust is a company limited by guarantee governed by its Memorandum and Articles of Association dated 1 May 1990 as amended in 1992, 2001, 2002, 2010 and 2022. It is registered as a charity with the Charity Commission. Anyone over the age of 18 may be appointed a member of the Company and there were 15 members at the period end (14 in 2024), each of whom guarantee to contribute £1 in the event of the charity winding up.

ROSE THEATRE ENTERPRISES LTD is a wholly owned subsidiary of Kingston Theatre Trust. The company donates its surplus funds to Kingston Theatre Trust.

Appointment of trustees:

Trustees are appointed by the Board. The Royal Borough of Kingston upon Thames Council ("RBK") may nominate up to two trustees. During the year under review, trustees nominated by RBK were Councillor Mike Massimi and Councillor Wydeeswaran Thayalan. The Articles were amended by Special Resolution on 6th September 2022, with the effect of limiting the overall periods of service, normally to eight years for all trustees, together with a series of transitional arrangements to avoid the sudden loss of experience and corporate memory: and exceptionally, where determined in the best interests of the theatre. Trustees provide their time and expertise without remuneration for the benefit of the charity, except for the Chief Executive, Robert O'Dowd. Candidates for appointment and those being re-appointed are subject to relevant DBS checks.

Trustees' induction & training:

New Trustees are provided with relevant information about their legal obligations under charity and company law, a copy of the Memorandum & Articles of Association. Induction of those appointed includes an introduction to the theatre's agreed strategy, organisation structure and Board committees, together with detailed activity and business plans, current financial forecasts, management and financial accounts.

Organisation:

The Board meets at least six times each year to manage the affairs of the charity and oversee its administration, which is delegated on a day-to-day basis to the Trust's executive team. The Board appoints committees as and when the need arises. The Finance Committee monitors the affairs of the charity between full Board meetings. The Development Committee and the Nominations Committee are the two other Board committees approved at this time.

STRUCTURE, GOVERNANCE & MANAGEMENT (Continued)

Related parties:

The charity has a close relationship with RBK which may nominate up to two Trustees (see above). In February 2020 and following earlier forms of support, RBK and KTT entered a new long-term strategic agreement under which the theatre creates and manages a wide range of initiatives in social, civic and learning engagement in cultural experience: towards the increased well-being of citizens and communities throughout the borough. The borough provides defined financial support in each year of the five years covered by the agreement. A new agreement was signed in April 2025.

The charity also has a close relationship with Kingston University (KU). KU provides annual funding of £318,750 per annum on a rolling basis of which £54,750 per annum is to enable Kingston School of Art to engage more closely with the Rose Theatre. During the pandemic, the regular cycle of funding to the Rose was paused and restarted from January 2022 by reference to a range of theatre access and other mutually beneficial arrangements, and engagements on the part of Rose members in support of the University's strategy, particularly in the provision of skills' development. The level of funding is agreed for each University financial year (August to September) based on agreed deliverables.

Risk management:

The officers undertake a risk analysis review each year and maintain an up-to-date risk register to identify appropriate action to mitigate these risks. The Board considers the register and proposed mitigation measures. Generally, the principal risks relate to income - the achievement of targets for box office and development support, and the maintenance of stakeholder relationship confidence and support. The re-building of audiences post-pandemic has proved a greater challenge than the new freedom suggested; together with its implications for re-building box office income.

Fundraising Activities:

The charity has registered with the Fundraising Regulator and adheres to the voluntary Code of Fundraising Practice to give individual and organisational donors confidence that it is following best practice with regards to conducting fundraising activities and managing relationships with supporters. The charity is registered with the Fundraising Preference Service and monitors its performance to ensure awareness of any complaints made under the scheme. No complaints have been received within the reporting period. The charity does not currently use professional fundraisers or commercial participators.

Auditors:

The auditors, Moore (South) LLP, have indicated their willingness to be proposed for re-election.

AIMS, OBJECTIVES & ACTIVITIES

The objects of the charity are to advance the education of the public in all aspects of dramatic art and the public appreciation of such art by the presentation of public performances in the fields of drama, music, dance, other performance and visual arts, crafts and other such activities. The objects of the subsidiary are to carry out non-charitable activities at the Rose Theatre and beyond to produce surpluses for the benefit of the charity.

The principle activities of the theatre during the reporting period were securing the continuing development of the Rose Theatre. The strategies employed to achieve the charity's objectives include:

- The presentation of a varied programme of plays and other performances, including one-night events at the Rose Theatre for the benefit of the public;
- Working with RBK to develop the Rose as a community hub, including programmes of activities for the benefit of the local community, in particular young people including opportunities for a wide range of social, artistic and educational activities;
- Collaborating and working closely with KU on the development of relevant programmes and appropriate skills modules for the benefit of students and faculty;
- Providing training in theatre arts for children and young people through the Rose Youth Theatre;
- Providing opportunities for disadvantaged school children to visit the theatre, attend workshops, receive education packs and resources to support learning through our Rose Routes programme;
- Providing space and facilities in the theatre for a range of university events including graduation ceremonies for the benefit of students and their families and friends;
- Offering a range of programmes designed to develop confidence in the use of performance, for the benefit of people of all ages in the local community and beyond;
- Providing opportunities for exhibitions of art for the benefit of people visiting the Rose Theatre;
- Exploiting the commercial potential of the theatre building for the direct benefit of the theatre's charitable purposes, in ways congruent with the Charity Commission guidelines.

The trustees confirm that they have referred to the Charity Commission's guidance on Charities and Public Benefit when reviewing the charity's aims and objectives.

ACHIEVEMENTS & PERFORMANCE

This report covers the year ended 31 March 2025, but also addresses matters after the period to be timely with the publication date.

106,461 tickets were sold for live theatre performances and one-night events. In addition to the productions, certain artistic, educational, community and social events took place in the Rose Theatre.

The continuing, overriding purpose of the Rose Theatre is its role as a distinctive, leading producing theatre - a cultural hub for Kingston and wider SW London. It seeks continuously to develop a range of audiences by imaginative, high-quality programming of engaging drama and entertaining family shows, maintaining high production values and seeking to stimulate both anticipation and satisfaction.

The Rose is widely recognised, amongst both audiences and the sector, for the quality of our work on stage. This ambition will continue to guide our work. We attract leading creatives to work on our own productions and work in co-operation with selected other theatres on co-productions that extend our repertoire. This approach helps to mitigate risk entailed by novel productions and programming constraints. The programme is also enriched with productions of high artistic quality by acclaimed visiting companies and complemented by one-night performances and events.

During the period under review, we staged the following Rose Original Productions,

- THE LION INSIDE – based on the book by Rachel Bright & Jim Field. Adapted & directed by Sarah Punshon. In partnership with Inside Productions, Curve Leicester, Mayflower Theatre and Unicorn Theatre. The show toured the UK and then toured to Dubai, Abu Dhabi, Singapore and China. A second UK tour is underway in 2025.
- THE GLASS MENAGERIE – written by Tennessee Williams, directed by Atri Bannerjee. Rose Theatre, Belgrade Theatre, and Alexandra Palace Theatre in association with the Royal Exchange Theatre. The show toured to 5 regional venues in Spring/Summer 2024
- CHARLIE COOK'S FAVOURITE BOOK – adapted from the book by Julia Donaldson & Axel Scheffler. A Little Angel Theatre, Lowry and Rose Theatre co-production.
- NEVER LET ME GO – written by Suzanne Heathcote based on the novel by Kazuo Ishiguro, directed by Christopher Haydon. A Rose Original Production with Bristol Old Vic, Malvern Theatres, and Royal & Derngate, Northampton. The show toured to four regional venues in Autumn 2024.
- ABIGAIL'S PARTY – written by Mike Leigh. Directed by Jack Bradfield. A Rose Original Production with, Northern Stage, Mercury Theatre, and ETT.
- ROBIN HOOD & THE CHRISTMAS HEIST – written by Chris Bush. Directed by Elin Schofield. Our family Christmas show featuring professional actors as well as 40 members of the Rose Young Company.
- THE KOALA WHO COULD – based on the book by Rachel Bright & Jim Field. Adapted & directed by Emma Earle. In partnership with KWK Productions, The Lowry, Northern Stage, Unicorn Theatre & Mayflower Theatre.
- THE HOUSE PARTY – written by Laura Lomas after Miss Julie by August Strindberg. Directed by Holly Race Roughan. Rose Theatre presents a Chichester Festival Theatre and Headlong co-production in association with Frantic Assembly.

ACHIEVEMENTS & PERFORMANCE (Continued)

Visiting companies included:

- MILKSHAKE -presented by Mark Thompson Productions
- THE GRUFFALO, THE WITCH & THE WARTHOG – presented by Julia & Malcolm Donaldson
- THE MINISTRY OF SCIENCE – presented by Mark Thompson Productions Limited
- THE VERY HUNGRY CATERPILLER – presented by Still Hungry Limited
- ZOG & THE FLYING DOCTORS– presented by Freckle Productions and Rose Theatre.
- THE BADDIES – presented by Freckle Productions
- ANIMAL FARM – presented by Octagon theatre, Bolton
- KIM'S CONVENIENCE – presented by Adam Blanshay

In addition, over 50 one-night events took place including comedy from Ben Elton, Jenny Eclair and Miles Jupp, music from Ronnie Scott's and The Shires as well as community and commercial hires and a variety of speakers including Sir Geoff Hurst and Dame Patricia Routledge.

Our programme of activity for the benefit of young people and others in the local community known as Rose Participate continued to flourish. We now have 1,655 (2024 – 1,263) individuals within the community directly engaged with the Rose, stage performance and workshops.

The deep and enduring relationship with RBK remains lively and productive, underpinned by a five-year strategic agreement. The relationship with KU also continues warmly, despite the difficulties challenging the whole university sector.

The current strategic partnership agreement with RBK expresses ambitious and practical interdependence in the cultural space across the borough - and in its impact, well beyond. KTT receives defined financial support in each year through to 2030 at similar levels. Regular review of performance and benefits, directed to many constituencies in the borough, is maintained by Officers of RBK and KTT. These include an education and participation programme for young people and children, the ticketing scheme, libraries outreach work, Kingston Music Service performance opportunities and schools' outreach.

In the setting of its valued relationship with KU the Rose works across many faculties, engaging creatively with the University's Skills' agenda and serving as a civic portal reinforcing the University's involvement with a wider community. The next stage of broader strategic partnership between KU and the Rose is now anticipated.

The relationships that the Rose has with each of its two stakeholder organisations enable activities for the benefit of large numbers of people of all ages across the borough and the University.

The impact of very significant gains delivered pre-pandemic to the local economy outside the Rose itself – for which independent evidence was shared with RBK – are being re-enabled again.

The rebuilding of confidence and the Rose's attractiveness in the minds of regular theatre attendees remains as work in progress and certainly has not bounced back to pre-2019 levels. The Rose, as widely experienced across the sector, must convince its audiences with the power and distinctiveness of its programming.

The development of the Rose's ability to reach new as well as traditional audiences will continue to be a focus for programme development and communications.

PLANS FOR FUTURE PERIODS

The Executive and staff are working intensively to re-build audience confidence and engagement. The theatre's appeal is expressed through the quality of its artistic programme, amplified by means of the quality of its marketing and communications.

To remain financially sustainable we have dramatically shifted our business model in recent years:

- We have increased our producing focus on family work. Instead of being primarily a receiving house for these shows, we are now lead-producing them ourselves which increases our share of box office revenue and provides us with longer term royalties when the shows go on tour.
- We are leaning very heavily into co-producing every adult drama we make - drawing together two, three or more partners to share capitalisation costs. This sharing of costs means that shows can still make a significant financial contribution despite reduced box office takings.
- We have shifted our programming focus to titles that can draw in both a significant schools' audience (as they are on the syllabus), and still attract an adult audience.
- We leverage commercial investment and enhancement against specific shows.
- Theatre Tax Relief (TTR) underwrites theatrical production within the UK and we continue to manage this incentive efficiently and keep pace with any changes to the scheme.
- We invest in channels that build audiences, including new web and print resources as well as being at the forefront of the digitalisation of UK theatres, kickstarted by our funding from Innovate UK.
- In response to the cost-of-living crisis and to expand audiences we are committed to making at least 50% of all seats for Rose Originals available for £30 (subsidised and £5 tickets available to target groups). We are also actively targeting premium seats to high-value customers.
- We are committed to environmental sustainability and aim to integrate climate consideration into decision making across the organisation, working with specialists, stakeholders and co producers to make our building, operations and productions as sustainable as possible.

The aim is to build on our development fundraising activities alongside the critical contributions of our stakeholders to give us confidence to take manageable risk, whilst strengthening box office income. If this can be achieved, the Rose will be able to build reserves, carry out essential maintenance and reward the loyal and committed staff in a sustainable manner.

The Rose is committed to the full range of civic, social and learning cultural engagement within the borough; and extending the range of its relationship across all relevant KU faculties and departments. Additionally, we are reviewing our education offering to complement learning alongside our main house shows.

The Rose enjoys significant support from key trusts and foundations including The Gosling Foundation. In addition, Backstage Trust has extended its outstanding support for the Rose not only in respect of the public spaces and café, but also further chapter of renewal and improvement of the main house itself and fundraising resourcing.

The reliability of the support provided by the theatre's two principal stakeholders remains central to all operational planning.

The robustness of operational planning remains challenging in an uncertain environment where economic and political uncertainties abound. Accordingly, the close monitoring of operational plans which is maintained by key directors, the Finance Committee, and the full Board continue, to ensure that action can be taken as appropriate.

The recently strengthened management of the Rose is a team of high quality, and it continues to demonstrate in full the capacity to manage and navigate the challenges and opportunities presented by the circumstances through which the Company, the sector and the country are living.

SUPPORTERS

The Trust is very grateful to all those who have provided support for the Rose Theatre whether financial or in offering their time and skills as unpaid volunteers.

During the year there were 148 (2024 – 146) volunteers for which no income or cost is recognised in the accounts.

Major financial support has been provided by the following individuals and organisations:

Stakeholders
Kingston University
Royal Borough of Kingston

Lottery Funder
Arts Council England

Education Partner
Kingston Grammar School

Corporate Supporters
Cattaneo Commercial
Clear Group
Cote
Hamptons
Pearson Hards
Sticks n Sushi
The Rolex Mentor & Protégé Arts Initiative
Russell-Cooke
Wilderness Travel

Gold
Tony & Kate Best
Chris & São Foy
Radhika & Phil Harris
Jonathan Marsh & Stephanie Taylor-Marsh
Chris Mason and Mel Delauney
Marit Mohn & Robert Westlake
Neill & Katharine Penney
The Wingfield Family

Silver
Kim Bailey
Ann Beasley Manders
Kay Galbraith

Silver contd.
Sandy & Rod Gavshon
Rubi Gubara-Sannie
Des & Liz Gunewardena
Baroness Sally Hamwee
Simon & Wanda Higman
David & Julie Lainchbury
Bob Phillips & Anna Cunnyngham
Bill & Sarah Price
The Rilot Family
Jeanette Rowell
Sir Peter & Lady Cherill Scott
Marji Simonds-Gooding
Bob Steed

Bronze
Ann Baruch & Claude Green
Michael & Rosemary Bibby
Stephen Brenninkmeijer
Mark Chester & Clare Lumley
Alex Chisolm
Neil Coburn & Jane Davies
Andrew & Ann Connolly
Robert & Marie Courtneidge
Nigel Duffin
Simon & Pauline Edwards
Andrew & Maggie Gallagher
John Godding
Sanjeev, Rachel, Jai & Anjali Gupta
Brian Hornsby
Anthony Lipmann
Martina Massimi Klimova
Robert & Scilla O'Dowd
Thay Thayalan
Elizabeth & Tim Wilkinson
Brian & Angie Willman
Ian & Mary Reid

Bronze contd.
Christian Young

Associates
Sian Alexander
John Hackett
Nigel Hardy
Geoff Howard
John & Martha Jessop
Mark & Sophie Lewisohn
Bill & Christine McMurray
Nina Kaye
Susan Paine
Brian Smith

Life Friends
Will Bland & Tricia Welch Bland

Supporters
Lipmann Walton & Co Ltd
Rose Memberships
Stage One
And all those who wish to remain anonymous

Trusts & Foundations
The Alchemy Foundation
The Backstage Trust
Bellinger Donnay Charitable Trust
Bruce Wake Charitable Trust
The Foyle Foundation
The Garrick Trust
The Gosling Foundation
The Jectus Charitable Trust
Marsland McAdoo Charitable Trust
The Patricia Routledge Fund
Rowan Bentall Charitable Trust

FINANCIAL REVIEW

The annexed Statement of Financial Activities details the financial performance for the year, indicating a decrease in incoming resources from £3,929,197 in 2024 to £3,897,358 in 2025.

Income from donations and legacies showed a positive trend, with unrestricted donations increasing by 22% and restricted grants and donations rising by 86%. Significant contributions include:

- The Backstage Trust: Continued support with grants amounting to £170,000 for the third phase of the auditorium seating refurbishment and fundraising support costs.
- The Gosling Foundation: Awarded £125,000 dedicated to youth engagement programmes.
- Individual Donations: Additional funding was received for outreach and access initiatives.

There was a 12% year-on-year decline in box office revenue. This trend is consistent with other comparable venues, particularly in the adult drama segment.

Total resources expended have decreased from £4,124,725 to £3,939,241. By co-producing we were able to share the costs of production and make use of enhanced budgets to work with top tier artists and creative teams. Running costs for the venue have escalated, primarily due to inflation and significant hikes in utility expenses although some of this was mitigated by forward fixed contracts.

Net outgoing funds for the period are £41,883 (2024 – net outgoing funds £195,528).

Investment powers and policy

Under the memorandum and articles of association, the charity has the power to make any investment that the Trustees see fit.

GOING CONCERN

Determination of the theatre's 'going concern' status is subject to careful review by the Board each year focussing upon the availability and use of resources to further its charitable artistic, educational and community purposes.

The policy through the pandemic was to pursue all possible means to secure the theatre's future. The policy since has been to communicate our distinctive producing capacity, apply keen and agile operational planning around it and ensure effective control of costs. The theatre, as usual, is in the process of securing its own future in challenging times.

The economic model of the Rose normally balances the costs of its operations by income from box office, development fund raising including grants from trusts and foundations, and dependable funding from its two founding stakeholders.

GOING CONCERN (Continued)

The principal challenge in the period of this report concerns box office income trends. The strategic aim remains the progressive re-building of our established audiences as well as new audiences. It's a challenge throughout the sector but we alone are responsible for our condition. Together with the reliable funding streams from the two founding stakeholders, the Royal Borough of Kingston, and Kingston University, these represent the bedrock of financial sustainability.

The current strategic agreement between RBK and the theatre runs to March 2030. It expresses a vital creative partnership. The theatre, in its mission as a cultural hub, will continue to engage in a wide range of social, community, support and learning measures directed to increased well-being and enhanced cultural participation directed to the benefit of citizens across the borough. The borough continues to provide defined levels of financial support to KTT in each year of the agreement, contributing to the resilience and economic sustainability of the Rose theatre. This long-term agreement represents a pillar of stakeholder support and an ongoing anchor of the theatre's economic model.

The charity also maintains its very close relationship with KU, its other founding stakeholder. The funding provided under the service agreement was established in January 2012. Although paused during the pandemic, regular payment was restarted in January 2022, reflecting the restart of mutually beneficial engagement discussed earlier. The University provides significant and fundamental financial support to the Rose theatre each year and the Vice-Chancellor confirms in writing the fact of the University's commitment.

Development fundraising, which together with the other two pillars of the theatre's economy is crucially important for overall financial resilience, is dependent upon audience experience of and confidence in the quality of the stream of our main stage work. Steps have been taken in this reporting period to strengthen the Rose's ability to generate greater funding from trusts, foundations, individual donors and other methods.

The outstanding support of the Backstage Trust and The Gosling Foundation in awarding grants demonstrate an exemplary confidence in the theatre's future success.

The Board's appraisal of the going concern condition has assumed progressive re-building of main house audiences – for our own drama productions, our seasonal family focussed productions, complementary selected visiting shows; and commercially valuable, one-night shows – associated support through development fundraising: and the continuing support of our two principal stakeholders.

The trustees have reviewed the financial condition of the theatre, with particular attention on the assumptions underpinning the revised plans through financial year 2025/26 and in the longer-term plan. Planning includes projections of future income streams: box office receipts, stakeholder support, donations, and grants. Less positive scenarios have been considered and a balance of judgement struck as to the likelihood of outcomes and the theatre's resilience to re-build audience attendance.

Trustees are confident that the theatre will be equipped to operate across the range of its many activities, achieving progressively a sustainable balance between combined income streams and the overall costs of planned operations.

GOING CONCERN (Continued)

The trustees consider that while material uncertainty exists, which may cast significant doubt in respect of going concern, their balance of judgement is that the going concern basis is appropriate for the preparation of the financial statements.

Reserves Policy

The trust has £1,260,396 funds at the end of the period comprising £616,748 of unrestricted general funds and £643,648 of restricted funds.

After making allowances for restricted funds and those resources designated for tangible fixed assets that are not realisable, the free reserves of the trust are in deficit by £492,603. This is an improvement of £52,695 on the position at 31 March 2024.

Within restricted funds, £587,166 is capital funds to cover the costs of future depreciation charges and scheduled improvement works to the café bar and auditorium and £56,482 is for various short-term projects that are either annual or spread across the year end.

Mindful always of the imperative to continue to secure the future of the theatre, the trustees have plans in hand to address this situation and aim to build free reserves to provide against artistic risk, shortfalls in box and/or development income, and unplanned maintenance and renewals. The plan is to attain 25% of normal operating expenditure.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Statement of Trustees' responsibilities in respect of the Financial Statements

The Trustees (who are also Directors of Kingston Theatre Trust for the purposes of Company Law) are responsible for preparing the Trustees Report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS (Continued)

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

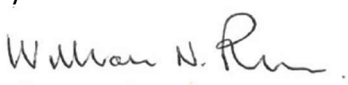
Statement of disclosure to auditor

In so far as the Trustees are aware:-

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

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board



William Price, Chair

Date: 18th December 2025

Kingston Theatre Trust
and its subsidiary undertaking

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for year ended 31 March 2025

Opinion

We have audited the financial statements of Kingston Theatre Trust (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Group and Kingston Theatre Trust Balance Sheet, Cash flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 31 March 2025, and of the group's incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material uncertainty relating to going concern

We draw attention to note 1c in the financial statements concerning the charitable company's ability to continue as a going concern. The charitable group reported a deficit of £41,883 for the year ended 31 March 2025 and at that date the charitable company reported net current liabilities of £436,120. As stated in note 1c these events or conditions indicate that a material uncertainty exists that may cast significant doubt about the charitable company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

In auditing the financial statements, we have concluded that the Trustees use of the going concern basis accounting in preparation of the financial statements is appropriate.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the trustees' report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 14-15 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company and group.

Our approach was as follows:

- The engagement partner selected staff for the audit who it was deemed had sufficient experience and who had the required competence and skills to be able to identify or recognise non-compliance with laws and regulations.

- We assessed the risk of irregularities as part of our audit planning, and ongoing review, including those due to fraud, management override was identified as a significant fraud risk. This is due to the ability to bypass controls through inappropriate expenditure and accounting policies adopted.

- Completeness of income was deemed a significant risk to the audit, specifically the cut off of income at the year end.

- Some income received is restricted in its use and a significant risk was identified regarding the correct classification of income between restricted and unrestricted funds and that the expenditure against this income was in line with any specified restrictions.

- We obtained an understanding of the legal and regulatory requirements applicable to the charity and group and we considered the most significant to be Charites Act 2011, the Charity SORP, UK financial reporting standards as issued by the Financial Reporting Council and UK Taxation legislation. We considered how the charitable company and group complies with these requirements by discussions with management and those charged with governance.

- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations. Consideration was also made of the internal controls in place to mitigate the identified risks.

- We assessed the control environment, documenting the systems, controls and processes adopted. The audit approach incorporated a combination of controls where appropriate, analytical review and substantive procedures involving tests of transactions and balances. Any irregularities noted were discussed with management and additional corroborative evidence was obtained as required.

- The consolidated financial statements of the group incorporate the results of the subsidiary entity, which is exempt from audit. A review has been completed at group level on areas that are significant to the consolidated financial statements.

To address the risk of fraud through management override we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify any unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias;
- reviewed the disclosures within the financial statements to ensure they meet the requirements of the accounting standards and relevant legislation.
- reviewed transactions with related parties, in particular with group entities and strategic partners.

To address the risk of completion of income we:

- performed analytical procedures to identify any unusual or unexpected relationships, along with comparison to budget;
- performed a proof in total of box office income;
- tested a sample of income transactions from supporting documentation into the accounting records; and
- performed cut off procedures on income straddling the year end.

In response to the classification of income between restricted and unrestricted we:

- agreed a sample of income recorded in the nominal ledger to source documentation to ensure any restrictions were correctly identified;
- agreed a sample of expenses incurred to ensure that they had been allocated to the appropriate fund; and
- obtained and reviewed fund analysis workings to ensure that the calculations were correct and agreed to the accounting records.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

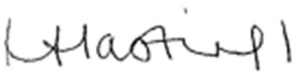
Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Kingston Theatre Trust
and its subsidiary undertaking

INDEPENDENT AUDITORS' REPORT
TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST
for the year ended 31 March 2025

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.



Louise Hastings (Senior Statutory Auditor)
For and on behalf of Moore (South) LLP
Chartered Accountants
Statutory Auditor

Suite 3, Second Floor, Friary Court
13-21 High Street, Guildford GU1 3DG

Date: 18th December 2025

Moore (South) LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(Including Consolidated Income and Expenditure Account)
for the year ended 31 March 2025

	Note	Restricted Capital 2025 £	Restricted Revenue 2025 £	Unrestricted 2025 £	TOTAL 2025 £	TOTAL 2024 £
Income from:						
Donations and legacies	2	150,000	247,341	172,888	570,229	356,244
Charitable activities	3	-	-	3,159,084	3,159,084	3,396,647
Other trading activities	4	-	-	162,657	162,657	171,035
Investments	5	-	-	5,388	5,388	5,271
Total income		**150,000**	**247,341**	**3,500,017**	**3,897,358**	3,929,197
Expenditure on:						
Raising funds	6	1,090	-	216,631	217,721	184,072
Charitable activities	7	63,169	257,885	3,373,488	3,694,542	3,914,722
Other	10	-	-	26,978	26,978	25,931
Total expenditure		**64,259**	**257,885**	**3,617,097**	**3,939,241**	4,124,725
Net income		85,741	(10,544)	(117,080)	(41,883)	(195,528)
Transfer between funds		-	-	-	-	-
Net movements in funds	11	85,741	(10,544)	(117,080)	(41,883)	(195,528)
Reconciliation of funds:						
Total funds brought forward		501,425	67,026	733,828	1,302,279	1,497,807
Total funds carried forward		**587,166**	**56,482**	**616,748**	**1,260,396**	1,302,279

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

As permitted by the Statement of Recommended Practice (FRS102), the parent undertaking's own statement of financial activities has not been included in these financial statements.

The gross income of the parent undertaking for the financial period was £4,529,180 (2024: £4,960,988) and the result for the period was a deficit of £41,883 (2024: £195,528).

Kingston Theatre Trust
and its subsidiary undertaking
Registered Number 02497984
BALANCE SHEET
31 March 2025

	Note	2025 31 March Group	2024 31 March Group (restated)	2025 31 March Trust	2024 31 March Trust
		£	£	£	£
Fixed assets					
Tangible Assets	15a	1,696,516	1,780,551	1,696,516	1,780,551
Investments	15b	-	-	1	1
		1,696,516	1,780,551	1,696,517	1,780,552
Current assets					
Stock	16	87,502	95,896	87,502	95,896
Debtors	17	763,750	828,445	522,779	740,329
Cash at bank and in hand		434,475	313,344	386,866	230,838
		1,285,727	1,237,685	997,147	1,067,063
Creditors					
Amounts falling due within one year	18	1,721,847	1,715,957	1,433,268	1,545,336
		1,721,847	1,715,957	1,433,268	1,545,336
Net current liabilities		**(436,120)**	(478,272)	**(436,121)**	(478,273)
Net assets		**1,260,396**	1,302,279	**1,260,396**	1,302,279
Charity funds					
Unrestricted Funds – general	21	616,748	733,828	616,748	733,828
		616,748	733,828	616,748	733,828
Restricted Funds	21	643,648	568,451	643,648	568,451
Total charity funds		**1,260,396**	1,302,279	**1,260,396**	1,302,279

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. However, an audit is required in accordance with section 43 of the Charities Act 2011. Trustees' responsibilities:

- The trustees have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The trustees 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 special provisions for small companies under part 15 of the Companies Act 2016.

Formally approved by the Board on 18th December 2025 and signed on its behalf by:

William N. Price

William Price, Chair

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking

STATEMENT OF CASH FLOWS
31 March 2025

	Note	2025 31 March Group £	2024 31 March Group £	2025 31 March Trust £	2024 31 March Trust £
Cash flows from operating activities					
Net cash provided by operating activities	27	134,527	(43,126)	169,424	98
Cash flows from investing activities					
Dividends and interest from investments and bank		5,388	5,271	5,388	5,271
Purchase of property, plant and equipment		(18,784)	(69,838)	(18,784)	(69,838)
Net cash used in investing activities		(13,396)	(64,567)	(13,396)	(64,567)
Change in cash and cash equivalents in the reporting period		121,131	(107,693)	156,028	(64,469)
Cash and cash equivalents at the beginning of reporting period		313,344	421,037	230,838	295,307
Cash and cash equivalents at the end of the reporting period		434,475	313,344	386,866	230,838

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the year ended 31 March 2025

1. Summary of accounting policies

The principal accounting policies which are adopted in the preparation of the financial statements are set out below.

a) Company status

The company is a company listed by guarantee and has no share capital. The company was incorporated on 1 May 1990 in England and was registered with the Charity Commission 29 August 1990. The members of the company are the Trustees named on page 3. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company. The address of the registered office is given on page 4 of these financial statements. The nature of the charity's operations and principal activities are explained in the Trustees Report.

The charity constitutes a public benefit entity as defined by FRS102.

b) Basis of accounting

The financial statements have been prepared in accordance with the charitable company's Articles of Association, 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 (FRS 102) (Second edition) and the Companies Act 2006.

The financial statements are prepared in sterling which is the functional currency and have been rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies are outlined below.

c) Going concern

The charitable company made a deficit of £41,883 for the year ended 31 March 2025, and at that date the company reported net current liabilities of £436,121. The charitable company have prepared a forecast for at least a period of twelve months which shows they have sufficient funding for the majority but the company remains reliant on projected funding from the two stakeholders.

While this material uncertainty exists, which may cast significant doubt in respect of going concern, the two stakeholders have confirmed their continued support for at least the next 12 months. The trustees consider that this support alongside the budget and cash flow projections is sufficient for their balance of judgement that the going concern basis is appropriate for the preparation of the financial statements.

d) Income

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that the income will be received.

Donations and grants

Cash donations are recognised on receipt. Other donations and grants are recognised once the charitable company has been notified, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under gift is recognised at the time of the donation.

Charitable activities

Income received in advance of a theatrical performance or provision of other services such as catering, programme sales and tuition fees earned through the learning and participation programme is deferred until the performance or services have taken place.

Other trading activities

Income from fundraising events is recognised once the event has taken place. Royalty income from touring shows is recognised on receipt of independent tour accounts in arrears.

e) Interest receivable

Interest is included when receivable by the charity.

f) Expenditure

Expenditure, including any irrecoverable VAT, is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it.
- Charitable activities include expenditure associated with the following: staging of concerts, stage productions, art exhibitions, educational programmes and programme and catering sales income. This type of expenditure includes both the direct costs and support costs relating to these activities.
- Other expenditure represents those items not falling into any other heading.

g) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly relate to costs of raising funds or charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the Trusts activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 8.

h) Donated goods and services

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations which are given for subsequent auction as prizes at events are valued at fair value where possible. Those items which do not have a readily available fair value are not included.

i) Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term, even if the payments are not made on such a basis.

j) Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation and accumulated impairment losses. Individual fixed assets costing £150 or more are capitalised at cost. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation has been provided at rates calculated to write off the cost of each asset less their residual value over its estimated useful life. The principal annual rates in use are:

Equipment, furniture and fittings	5% to 33% on cost depending on useful life
Long leaseholds	Over the period of the lease

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the Statement of Financial Activities for the period.

k) Impairment of fixed assets

At each reporting date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

l) Fixed asset investments

Investment in the subsidiary is measured at cost.

m) Valuation of investments

Investments in theatrical productions are recognised at the recoupable amount at the reporting date being the amount contributed to the capitalisation of the productions less amounts recovered and after making provision for losses where recovery of outstanding contributions in full is not anticipated.

n) 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 funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects. The aim and use of each designated fund is set out in the note of the financial statements.
Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

o) Stock

Stock is recorded at the lower of cost or net realisable value, after making due allowance for obsolete or slow moving items.

Work in progress comprises theatre pre-production costs, which are recorded as a current asset. Theatre pre-production costs are amortised to the Statement of Income and Retained Earnings over the estimated life of the production on an anticipated revenue basis subject to any impairment

p) Debtors

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

q) Cash at Bank and in Hand

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

r) 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 discounts due.

s) Loans and borrowings

Loans and borrowings are initially recognised at the transaction price including transaction costs. Subsequently, they are measured at amortised cost using the effective interest rate method, less impairment. If an arrangement constitutes a finance transaction it is measured at present value.

t) 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 and subsequently measured at their settlement value.

u) Pensions

The Charity contributes to a defined contribution scheme on behalf of its employees. The assets of the scheme are held separately from those of the company in an independently administered fund. The pension cost charged to the Statement of Financial Activities represents the amount due in the accounting period.

Contributions were also made on behalf of artists who were members of the Equity UK Pension Scheme.

v) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

w) Basis of consolidation

The financial statements are consolidated to represent the position of Kingston Theatre Trust and its subsidiary undertaking. A separate statement of financial activities is not prepared as permitted by Section 408 of the Companies Act 2006.

x) Taxation

The charity is an exempt charity within the meaning of Schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The subsidiary company has claimed Theatre Tax Credit relief afforded by Part 15c of the Corporation Taxes Act 2009. The income receivable has been included within Incoming Resources from Charitable Activities.

y) Judgements and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical estimates

The following estimate has the most significant effect on amounts recognised in the financial statements.

Depreciation of leasehold property

Trustees consider the depreciation policy of the leasehold property annually and compare against other similar entities. Leasehold property is depreciated over the life of the lease, 125 years. If the leasehold property was depreciated over a shorter period there would be no impact upon available cash but the annual depreciation charge would increase and reserves would be lowered.

2 Income from donations and legacies

	2025	2024
	£	£
Unrestricted		
Donations	121,888	142,156
Grants	51,000	-
	172,888	142,156
Restricted		
Donations	17,037	25,411
Grants	380,304	188,677
	397,341	214,088
	570,229	356,244

The following government grants were received during the year:

£Nil (2024 - £2,530) was received from Arts Council England towards development and workshops for productions.

3 Income from charitable activities

The income was primarily from the operation of the theatre.

	2025	2024
	£	£
Box office income	1,878,912	2,139,246
Programme, catering and hires income	481,286	472,798
Stakeholder support	518,750	518,750
Learning & participation income	280,136	265,853
	3,159,084	3,396,647

All income from charitable activities for 2025 and 2024 was unrestricted.

4 Income from other trading activities

	2025	2024
	£	£
Fundraising events	40,305	37,686
Royalties and touring productions	17,662	16,129
Trading subsidiaries	104,690	117,220
	162,657	171,035

£Nil (2024 - £50,000) was received by the trading subsidiary from Innovate UK Creative Catalyst Fund towards the digitalisation of UK theatres.
All other income from other trading activities for 2025 and 2024 was unrestricted.

5 Income from investments

	2025	2024
	£	£
Interest receivable	5,388	5,271
	5,388	5,271

All interest receivable for 2025 and 2024 was unrestricted.

6 Analysis of expenditure on raising funds

	2025	2024
	£	£
Fundraising costs of grants and donations:		
Fundraisers fees and salaries	129,288	84,748
Other direct costs	25,797	14,069
Support costs (note 8)	61,546	84,048
Depreciation (note 9)	1,090	1,207
	217,721	184,072

Expenditure on raising funds was £217,721 (2024 - £184,072) of which £1,090 (2024 - £1,207) was attributable to restricted funds.

7 Analysis of expenditure on charitable activities

	Box Office & Production Income	Learning & Participation	Front of House & Catering	Total 2025	Total 2024
	£	£	£	£	£
Productions	1,678,127			1,678,127	2,017,082
Learning & Participation		292,366		292,366	269,140
Front of House, Catering & Hires			376,957	376,957	355,238
Support costs (note 8)	940,459	153,979	157,195	1,251,633	1,175,655
Depreciation (note 9)	36,413	5,824	53,222	95,459	97,607
	2,654,999	452,169	587,374	3,694,542	3,914,722

Expenditure on charitable activities was £3,694,542 (2024 - £3,914,722) of which £321,504 (2024 - £341,733) was attributable to restricted funds.

8 Allocation of support costs

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2025 £	Total 2024 £
Marketing	Time	6,189	247,551	34,038	21,661	309,439	257,608
Box Office	BO Income	11,457	171,664	26,451		209,572	228,379
Premises	Gross revenue generated by business activity	26,423	334,897	49,931	85,784	497,035	495,209
Management & Central resource	Time	11,615	150,996	34,845	34,845	232,301	214,836
IT	Headcount	5,365	28,891	7,223	13,414	54,893	56,447
Other	Time as per management & central resources	497	6,460	1,491	1,491	9,939	7,224
		61,546	940,459	153,980	157,195	1,313,180	1,259,703

9 Allocation of depreciation

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2025 £	Total 2024 £
Leasehold	Gross revenue generated by business activity	567	7,181	1,071	1,839	10,658	10,658
Bar & Front of House equipment	Identifiable assets				45,919	45,919	50,682
Boiler refurbishment	Gross revenue generated by business activity	523	6,642	990	1,701	9,856	9,856
Auditorium project	Identifiable assets		22,592			22,592	20,092
Gallery project	Identifiable assets			3,763	3,763	7,526	7,526
		1,090	36,415	5,824	53,222	96,551	98,814

10 Other costs

	2025	2024
	£	£
Governance costs		
External audit	15,500	16,000
Other fees paid to auditors	190	180
Other taxation advice	6,325	6,143
Indemnity Insurance	1,118	1,593
Legal and professional charges	3,845	2,015
	26,978	25,931

All expenditure on other costs for 2025 and 2024 was unrestricted.

11 Net income/ (expenditure) for the year

This is stated after charging the following:

	2025	2024
	£	£
Operating lease rentals	104,796	99,075
Depreciation	96,550	98,813
Loss on disposal of fixed assets	6,268	-
Auditors remuneration - Audit	15,500	16,000
Auditors remuneration - Other services	190	180
Staff and artists' costs	2,352,514	2,226,819

12 Trustees' and key management personnel remuneration and expenses

Other than the Chief Executive, trustees neither received nor waived any remuneration, fees or expenses during the year for their duties (2024 - £Nil). See note 13 for information on amounts paid to the Chief Executive.

During the year no trustee received fees for work performed (2024 - £Nil) and no (2024 - no) trustee provided gifts in kind (2024 - £Nil).

During the year 10 trustees (2024 - 7) donated £5,884 (2024 - £3,822).

The total amount of employee benefits received by key management personnel is £Nil (2024 - £Nil). The total amount of remuneration received by key management personnel is as follows:

	2025	2024 (reinstated)
	£	£
Key management remuneration	371,121	325,677

Other than the Chief Executive, no (2024 – no) trustees are accruing pension arrangements.

During the year the trust paid £1,118 (2024 - £1,593) in respect of Trustees Indemnity Insurance.

13 Staff and employee benefits

The average monthly headcount during the year was as follows:

	2025 Number	2024 Number
Raising funds	3	3
Charitable activities	63	62
Governance	1	1
	67	66

The average monthly number of employees on permanent contract during the year was 37 people (2024 – 37). The average number of employees on short term and casual contracts during the year was 30 people (2024 – 29). The average number refers to the number of individual employees each week irrespective of the number of hours worked.

Employees who earned over £60,000 in the year:

	2025 Number	2024 Number
£60,000 - £70,000	3	2
£70,000 - £80,000	-	-
£80,000 - £90,000	1	1
	4	3

The total staff costs and employee benefits was as follows:

	2025 £	2024 £
Wages and salaries	1,448,040	1,407,890
Social security costs	126,054	116,433
Pension costs	26,368	23,976
	1,600,462	1,548,299
Staff recruitment costs	-	165
Amounts paid to third parties for artists' fees & consultancy	743,911	668,783
Amounts paid to third parties for artists' pension costs	81,141	9,572
	2,352,514	2,226,819

The Articles of the Charity were amended in June 2010 to permit reasonable remuneration to be paid to the Chief Executive, if that person is a Trustee. Payments to Robert O'Dowd while he was Chief Executive during the year were £87,192 (2024 - £86,190) pension contributions of £1,321 (2024 - £1,321) and expenses of £1,277 (2024 - £1,656). Expenses reimbursed related to travel and subsistence costs, entertaining costs and office sundry costs. No other trustees received reimbursements for expenses.

14 Taxation

No charge arises due to the charitable status of the charitable company.

15a Tangible fixed assets

	Group			Trust		
	Leasehold Property £	Equipment £	Total £	Leasehold Property £	Equipment £	Total £
At 31 March 2024						
Cost	1,334,583	1,332,508	2,667,091	1,334,583	1,332,508	2,667,091
Additions	-	18,784	18,784	-	18,784	18,784
Disposals	-	(23,872)	(23,872)	-	(23,872)	(23,872)
At 31 March 2025	1,334,583	1,327,420	2,662,003	1,334,583	1,327,420	2,662,003
Depreciation						
At 31 March 2024	173,216	713,324	886,540	173,216	713,324	886,540
Charge for period	10,658	85,893	96,551	10,658	85,893	96,551
Eliminated on disposals	-	(17,604)	(17,604)	-	(17,604)	(17,604)
At 31 March 2025	183,874	781,613	965,487	183,874	781,613	965,487
Net book value						
At 31 March 2025	1,150,709	545,807	1,696,516	1,150,709	545,807	1,696,516
At 31 March 2024	1,161,367	619,184	1,780,551	1,161,367	619,184	1,780,551

Leasehold Property costs include fees to architects, quantity surveyors, structural engineers, construction managers etc. and the cost of initial construction work. Depreciation commenced from January 2009 when architects issued the completion certificate.

15b Fixed asset investments (Trust only)

	Shares in group Undertakings
Investments	£
Costs	
At 31 March 2024 and 31 March 2025	1
Net Book Value	
At 31 March 2025	1
At 31 March 2024	1

15b Fixed asset investments (cont.)

This investment comprises a 100% owned subsidiary undertaking, Rose Theatre Enterprise Ltd, which is registered in England. The company's registered number is 06529121. The turnover of Rose Theatre Enterprise for the year 31 March 2024 – 31 March 2025 was £1,314,241 (2024: £1,607,440). Profits of £102,454 (2024 - £110,650) were donated to the parent charity Kingston Theatre Trust.

The aggregate share capital and reserves at the year-end amounted to £Nil (2024: £Nil).

The prior year comparative for the Group's investment value has been restated to correct an error whereby an investment of £1 was not eliminated on consolidation in the previous year.

16 Stocks

	Group 2025 £	Group 2024 £	Trust 2025 £	Trust 2024 £
Stocks for resale	5,062	4,751	5,062	4,751
Closing WIP	82,440	91,145	82,440	91,145
	87,502	95,896	87,502	95,896

17 Debtors

	Group 2025 £	Group 2024 £	Trust 2025 £	Trust 2024 £
Trade debtors	199,205	140,335	50,607	88,326
Amount owed by group undertaking	-	-	218,070	478,903
Accrued income	108,214	128,635	108,214	113,634
Theatre Tax Credit and Gift Aid	317,506	500,009	7,063	-
Other debtors	71,640	-	71,640	-
Prepaid expenses	67,185	59,466	67,185	59,466
	763,750	828,445	522,779	740,329

18 Creditors: amounts falling due within one year (continued)

	Group 2025 £	Group 2024 £	Trust 2025 £	Trust 2024 £
Trade creditors	411,168	493,921	393,205	488,221
Box Office advance	369,437	338,050	369,437	338,050
Other tax and social security:				
VAT	30,300	148,258	27,597	84,528
PAYE	31,052	30,641	31,052	30,641
Accruals and deferred income:				
Accrued expenses	313,283	278,312	225,394	205,271
Deferred income	566,607	426,775	386,583	398,625
	1,721,847	1,715,957	1,433,268	1,545,336

The movement in deferred income is as follows:

	Group 2025 £	Group 2024 £	Trust 2025 £	Trust 2024 £
Balance at 31 March 2024	426,755	388,736	398,625	316,328
Amounts deferred in the period	566,607	426,775	386,583	398,625
Amount released to incoming resources	(426,755)	(388,736)	(398,625)	(316,328)
Balance at 31 March 2025	566,607	426,775	386,583	398,625

Deferred income comprises grants and co production contributions relating to future accounting periods and deposits for future events.

19 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Property 31 March 2025 £	31 March 2024 £	Equipment 31 March 2025 £	31 March 2024 £
Less than 1 year	30,000	30,000	55,363	12,490
Later than one and not later than five years	-	-	216,329	894
More than five year	-	-	22,500	-

A 125 year lease with Kingston Theatre LLP commencing 1 January 2008 was signed on 10 December 2015.

19 Operating leases (cont.)

An independent rent review was carried out following which the annual rent was re-set at £35,000 effective 1 April 2015. Further periodic rent reviews will take place over the life of the lease and a reduction in rent to £30,000 was agreed in May 2022. A break clause was set within the agreement at 1 January 2017 at which point the charity could give 12 months' notice to terminate the lease agreement.

The charity installed new moving stage lights in August 2024 under a six year agreement with SLX. The annual charge is £54,000 and the minimum rental period is six years.

20 Capital commitments

At the reporting date, the Trust had capital commitments contracted but not provided for of £71,126 (2024: £nil).

21 Fund reconciliation

GROUP	Balance B/F 31 March 2024	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2025
	£	£	£	£	£
Capital Fund					
Boiler	14,381	-	(9,856)	-	4,525
Auditorium and Front of House	434,360	150,000	(46,877)	-	537,483
Gallery performance space	52,684	-	(7,526)	-	45,158
Total Capital Fund	501,425	150,000	(64,259)	-	587,166
Restricted Revenue Fund					
Let Me In Festival	3,373	-	(3,373)	-	-
Bursary Scheme	3,472	5,287	(3,734)	-	5,025
Peter Hall Emerging Artist Fellowship	19,471	17,500	(12,990)	-	23,981
Youth Outreach	14,899	36,750	(48,275)	-	3,374
Stage One Trainee Producer	-	15,304	(7,652)	-	7,652
Access Fund	1,536	11,500	(13,036)	-	-
Production Funding	-	16,000	-	-	16,000
Youth & Education Project	-	125,000	(125,000)	-	-
Development support	24,275	20,000	(43,825)	-	450
Total Restricted Revenue Fund	67,026	247,341	(257,885)	-	56,482
General Fund	733,828	3,500,017	(3,617,097)	-	616,748
Total	1,302,279	3,897,358	(3,939,241)	-	1,260,396

21 Fund reconciliation (Continued)

Prior period:

GROUP	Balance B/F 2 April 2023	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2024
	£	£	£	£	£
Capital Fund					
Boiler	24,237	-	(9,856)	-	14,381
Auditorium and Front of House	470,238	-	(35,878)	-	434,360
Gallery performance space	60,210	-	(7,526)	-	52,684
Total Capital Fund	554,685	-	(53,260)	-	501,425
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Bursary Scheme	3,607	2,679	(4,530)	1,716	3,472
Peter Hall Emerging Artist Fellowship	34,742	21,232	(36,689)	186	19,471
Youth Outreach & Schools Programme	1,688	13,830	(619)	-	14,899
Christmas Tree	-	250	(250)	-	-
New Writing Festival	186	-	-	(186)	-
Participate Fund	1,716	-	-	(1,716)	-
Access Fund	4,536	-	(3,000)	-	1,536
Production Funding	42,770	6,297	(49,067)	-	-
Core Funding	-	8,000	(8,000)	-	-
Youth & Education Project	-	125,000	(125,000)	-	-
Development support	-	36,800	(12,525)	-	24,275
Innovate UK Digitalisation	-	50,000	(50,000)	-	-
Total Restricted Revenue Fund	92,618	264,088	(289,680)	-	67,026
General Fund	850,504	3,665,109	(3,781,785)	-	733,828
Total	1,497,807	3,929,197	(4,124,725)	-	1,302,279

- Boiler - The fund was set up from a grant to cover the cost of refurbishment works on the boiler and is to be used to cover annual depreciation charges.
- Auditorium & Front of House – The fund is for refurbishment costs of the auditorium to provide a more intimate experience for the audience and to improve sightlines and acoustics. The second stage of the auditorium work to improve access was completed in September 2022. Improvements were simultaneously made to the café and ground floor front of house areas. Funds received in 2025 are for the refurbishment of the Circle seating in August 2025
- Gallery performance space – The second phase of the capital project transformed the theatre's gallery space into a performance space.
- Let me in Festival – This is an inclusive drama festival featuring work by and for people with physical, learning and sensory needs. The remainder of funds were used within the year to support accessibility.

21 Fund reconciliation (cont.)

- Bursary Scheme – The fund is to provide financial assistance towards course fees to members of the Rose Youth theatre.
- Peter Hall Emerging Artist Fellowship – Established to commemorate the legacy of our founding Artistic Director and as an expression of the Rose's commitment to being both a distinctive producing house and a developer of theatre talent. The fund is to provide a stipend for the chosen fellow in a residency at the Rose theatre.
- Youth Outreach & Schools Programme – The fund was established for future work with young disadvantaged people.
- Stage One Trainee Producer – A grant towards a 12 month placement for a trainee producer which ran from August 2024.
- Christmas Tree – The fund was donated by the DNB to pay for the cost of the annual Christmas tree in the prior period.
- New Writing Festival ACE Grant – This fund was established to support a festival of new writing which was part of the work developed by the inaugural PHEAF recipient and the remaining funds transferred to the PHEAF fund.
- Participate Fund – This fund was established to enhance and support the work of the Rose Youth Theatre. Amounts were used to support the Bursary fund this year.
- Access Fund – This fund was established to support access performances and training costs for captioning practitioners
- Production Funding – Grants were awarded to support a research trip for the creative team involved in a project under development.
- Core Funding – Grants were awarded towards overheads by The Rose Foundation and the Royal Borough of Kingston in the prior period.
- Youth & Education Project – Grant towards costs of our work with young people.
- Development Support – Grants were awarded by The Backstage Trust towards fundraising consultancy and staffing costs
- Innovate UK – Grant funded Digitalisation of UK Theatre project

21 Fund reconciliation (cont.)

TRUST	Balance B/F 31 March 2024	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2025
	£	£	£	£	£
Capital Fund					
Boiler	14,381	-	(9,856)	-	4,525
Auditorium and Front of House	434,360	150,000	(46,877)	-	537,483
Gallery performance space	52,684	-	(7,526)	-	45,158
Total Capital Fund	501,425	150,000	(64,259)	-	587,166
Restricted Revenue Fund					
Let Me In Festival	3,373	-	(3,373)	-	-
Bursary Scheme	3,472	5,287	(3,734)	-	5,025
Peter Hall Emerging Artist Fellowship	19,471	17,500	(12,990)	-	23,981
Youth Outreach & Schools Programme	14,899	36,750	(48,275)	-	3,374
Stage One Trainee Producer	-	15,304	(7,652)	-	7,652
Access Fund	1,536	11,500	(13,036)	-	-
Production Funding	-	16,000	-	-	16,000
Youth & Education Project	-	125,000	(125,000)	-	-
Development support	24,275	20,000	(43,825)	-	450
Total Restricted Revenue Fund	67,026	247,341	(257,885)	-	56,482
General Fund	733,828	3,500,017	(3,617,097)	-	616,748
Total	1,302,279	3,897,358	(3,939,241)	-	1,260,396

21 Fund reconciliation (cont.)

Prior period:

TRUST	Balance B/F 2 April 2023	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2024
	£	£	£	£	£
Capital Fund					
Boiler	24,237	-	(9,856)	-	14,381
Auditorium and Front of House	470,238	-	(35,878)	-	434,360
Gallery performance space	60,210	-	(7,526)	-	52,684
Total Capital Fund	554,685	-	(53,260)	-	501,425
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Bursary Scheme	3,607	2,679	(4,530)	1,716	3,472
Peter Hall Emerging Artist Fellowship	34,742	21,232	(36,689)	186	19,471
Youth Outreach	1,688	13,830	(619)	-	14,899
Christmas Tree	-	250	(250)	-	-
New Writing Festival	186	-	-	(186)	-
Participate Fund	1,716	-	-	(1,716)	-
Access Fund	4,536	-	(3,000)	-	1,536
Production Funding	42,770	6,297	(49,067)	-	-
Core Funding	-	8,000	(8,000)	-	-
Youth & Education Project	-	125,000	(125,000)	-	-
Development support	-	36,800	(12,525)	-	24,275
Total Restricted Revenue Fund	92,618	214,088	(239,680)	-	67,026
General Fund	850,504	3,665,109	(3,781,785)	-	733,828
Total	1,497,807	3,879,197	(4,074,725)	-	1,302,279

22 Analysis of group net assets between funds

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,109,350	587,166	-	-	1,696,516
Cash	377,993	-	56,482	-	434,475
Other assets	(870,595)	-	-	-	(870,595)
	616,748	587,166	56,482	-	1,260,396

Prior period:

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,279,126	501,425	-	-	1,780,551
Cash	246,318	-	67,026	-	313,344
Other assets	(791,616)	-	-	-	(791,616)
	733,828	501,425	67,026	-	1,302,279

23 Pension and other post-retirement benefit commitment

Defined Contribution

	2025 £	2024 £
Contributions payable by the charity in the period	26,368	23,976

Contributions of £7,050 (2024: £6,322) were payable to the scheme at the balance sheet date.

24 Control

There are no controlling parties.

25 Related party transactions

During the year RBK provided funding of £200,000 (2024 - £200,000) to Kingston Theatre Trust. RBK purchased £870 of services from its subsidiary undertaking (2024 - £594) and at the year-end £Nil (2024 - £Nil) was included within trade debtors.

Kingston Theatre Trust also purchased services from RBK for £14,685 (2024 - £16,787) and at the year-end £4,749 (2024 - £13,512) was included within trade creditors. There are no other balances with RBK at the year-end (2024 - £Nil).

RBK has the power to nominate up to two candidates for appointment to the Board of trustees.

During the year £30,000 (2024 - £30,000) was payable to Kingston Theatres LLP in respect of rent and at the year-end £18,000 (2024 - £60,000) within trade creditors.

KU purchased services from Kingston Theatre Trust of £295,208 (2024 - £342,292) and £14,427 (2024 - £15,262) from its subsidiary undertaking. At the year-end £928 (2024 - £5,898) was included with trade debtors of Kingston Theatre Trust and £1,092 (2024 - £1,092) within the trade debtors of its subsidiary.

No professional services as gifts in kind were received from Trustees (2024 - no) (2024 - £Nil) for work done on pro bono basis.

26 Financial instruments

The carrying amounts of the charity's financial instruments are as follows:

	Group 2025 £	Group 2024 £	Trust 2025 £	Trust 2024 £
Financial assets				
Debt instruments measured at amortised cost:				
- Trade debtors (note 17)	199,205	140,335	50,607	88,326
- Amounts owed by group undertakings (note 16)	-	-	218,070	478,903
- Other debtors (note 17)	71,640	-	71,640	-
- Accrued income (note 17)	108,214	128,635	108,214	113,635
- Cash in hand and at bank	434,475	313,344	386,866	230,838
	813,534	582,314	835,397	911,702
Financial liabilities				
Measured at amortised cost:				
- Trade creditors (note 18)	411,168	493,921	393,205	488,221
- Accrued expenses (note 18)	313,283	278,313	225,394	205,272
	724,451	772,234	618,599	693,493

27 Reconciliation of consolidated net income to net cash flow from operating activities

	Group 2025 £	Group 2024 £	Trust 2025 £	Trust 2024 £
Net income for the reporting period	(41,883)	(233,028)	(41,883)	(233,028)
Adjustments for:				
Depreciation charges	96,551	98,813	96,551	98,813
Loss on disposal of fixed assets	6,268	-	6,268	-
Dividends and interest from investments and bank	(5,388)	(5,271)	(5,388)	(5,271)
(Increase) / decrease in stock	8,394	(2,580)	8,394	(2,580)
(Increase) / decrease in debtors	64,695	(176,571)	217,550	(58,287)
Increase / (decrease) in creditors	5,890	275,511	(112,068)	200,451
Net cash provided by operating activities	134,527	(43,126)	169,424	98

KINGSTON THEATRE TRUST

England & Wales - Charity number 1000182

Accounts

KINGSTON THEATRE TRUST

and its subsidiary undertaking
A company limited by guarantee
Company No: 02497984
Registered Charity: 1000182

CONSOLIDATED
REPORT & FINANCIAL STATEMENTS
for the period ended 31 March 2024

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED REPORT & FINANCIAL STATEMENTS
for the period ended 31 March 2024

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LEGAL & ADMINISTRATIVE INFORMATION

CONSTITUTION
Kingston Theatre Trust is a company limited by guarantee and a registered charity governed by its Memorandum & Articles.

TRUSTEES/DIRECTORS
Sian Alexander
Jonathan Church (appointed 5 November 2024)
Emma D'Souza (resigned 6 June 2024)
Kevin Davis
Simon Edwards
Chris Foy (resigned 15 November 2023)
Louisa Green (appointed 7 October 2024)
Rubi Gubara-Sannie (appointed 18 September 2023)
Catriona Guthrie (appointed 5 November 2024)
Yasmin Shahid Hafesji
Baroness Sally Hamwee (resigned 4 July 2023)
Radhika Kapur (appointed 5 September 2023)
Justina Jang
Councillor Mike Massimi
Robert O'Dowd
Gary Pell (appointed 5 September 2023)
William Price (Chair)
Rebecca Quigley (appointed 4 July 2023, resigned 5 March 2024)
Councillor Wydeeswaran Thayalan
Elizabeth Wilkinson (appointed 5 September 2023)

SECRETARY
Simon Edwards
24-26 High Street
Kingston upon Thames
KT1 1HL

CHIEF EXECUTIVE
Robert O'Dowd

Kingston Theatre Trust
and its subsidiary undertaking

LEGAL & ADMINISTRATIVE INFORMATION

AUDITORS	Moore (South) LLP Registered Auditors and Chartered Accountants Suite 3, Second Floor Friary Court 13-21 High Street Guildford Surrey GU1 3DG
BANKERS	Charities Aid Foundation West Malling Kent ME19 4TA NatWest Bank plc Market Place Kingston upon Thames KT1 1JX Metro Bank plc 64-66 Clarence Street Kingston upon Thames KT1 1NP
SOLICITORS	Russell-Cooke LLP 2 Putney Hill London SW15 6AB
REGISTERED OFFICE	24-26 High Street Kingston upon Thames KT1 1HL
REGISTERED CO. NUMBER	02497984
REGISTERED CHARITY NO.	1000182

Kingston Theatre Trust
and its subsidiary undertaking

TRUSTEES' ANNUAL REPORT
for the period ended 31 March 2024

The Trustees submit their report and the consolidated financial statements for the period ended 31 March 2024.

Legal & administrative information set out on pages 3 and 4 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP (FRS102) second edition). The directors of the charitable company (the charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing document:

Kingston Theatre Trust is a company limited by guarantee governed by its Memorandum and Articles of Association dated 1 May 1990 as amended in 1992, 2001, 2002, 2010 and 2022. It is registered as a charity with the Charity Commission. Anyone over the age of 18 may be appointed a member of the Company and there were 14 members at the period end (12 in 2023), each of whom guarantee to contribute £1 in the event of the charity winding up.

ROSE THEATRE ENTERPRISES LTD is a wholly owned subsidiary of Kingston Theatre Trust. The company donates its surplus funds to Kingston Theatre Trust.

Appointment of trustees:

Trustees are appointed by the Board. The Royal Borough of Kingston upon Thames Council ("RBK") may nominate up to two trustees. During the year under review, trustees nominated by RBK were Councillor Mike Massimi and Councillor Wydeeswaran Thayalan. The Articles were amended by Special Resolution on 6th September 2022, with the effect of limiting the overall periods of service, normally to eight years for all trustees, together with a series of transitional arrangements to avoid the sudden loss of experience and corporate memory: and exceptionally, where determined in the best interests of the theatre. Trustees provide their time and expertise without remuneration for the benefit of the charity, except for the Chief Executive, Robert O'Dowd. Candidates for appointment and those being re-appointed are subject to relevant DBS checks.

Trustees' induction & training:

New Trustees are provided with relevant information about their legal obligations under charity and company law, a copy of the Memorandum & Articles of Association. Induction of those appointed includes an introduction to the theatre's agreed strategy, organisation structure and Board committees, together with detailed activity and business plans, current financial forecasts, management and financial accounts.

Organisation:

The Board meets at least six times each year to manage the affairs of the charity and oversee its administration, which is delegated on a day-to-day basis to the Trust's executive team. The Board appoints committees as and when the need arises. The Finance Committee monitors the affairs of the charity between full Board meetings. The Development Committee and the Nominations Committee are the two other Board committees approved at this time.

STRUCTURE, GOVERNANCE & MANAGEMENT (Continued)

Related parties:

The charity has a close relationship with RBK which may nominate up to two Trustees (see above). In February 2020 and following earlier forms of support, RBK and KTT entered a new long-term strategic agreement under which the theatre creates and manages a wide range of initiatives in social, civic and learning engagement in cultural experience: towards the increased well-being of citizens and communities throughout the borough. The borough provides defined financial support in each year of the five years covered by the agreement. A new agreement will to be in place for April 2025.

The charity also has a close relationship with Kingston University (KU). In January 2012, following earlier forms of support, KU agreed to provide annual funding of £300k with an understanding of rolling process to follow. KU also gave £80k per annum to enable its Kingston School of Art to engage more closely with the Rose Theatre. During the pandemic, the regular cycle of funding to the Rose was paused and restarted from January 2022 by reference to a range of theatre access and other mutually beneficial arrangements, and engagements on the part of Rose members in support of the University's strategy, particularly in the provision of skills' development. The level of funding is agreed for each University financial year (August to September) based on agreed deliverables.

Risk management:

The officers undertake a risk analysis review each year and maintain an up-to-date risk register to identify appropriate action to mitigate these risks. The Board considers the register and proposed mitigation measures. Generally, the principal risks relate to income - the achievement of targets for box office and development support, and the maintenance of stakeholder relationship confidence and support. The re-building of audiences post-pandemic has proved a greater challenge than the new freedom suggested; together with its implications for re-building box office income.

Fundraising Activities:

The charity has registered with the Fundraising Regulator and adheres to the voluntary Code of Fundraising Practice to give individual and organisational donors confidence that it is following best practice with regards to conducting fundraising activities and managing relationships with supporters. The charity is registered with the Fundraising Preference Service and monitors its performance to ensure awareness of any complaints made under the scheme. No complaints have been received within the reporting period. The charity does not currently use professional fundraisers or commercial participators.

Auditors:

The auditors, Moore (South) LLP, have indicated their willingness to be proposed for re-election.

TRUSTEES' ANNUAL REPORT
for the period ended 31 March 2024

AIMS, OBJECTIVES & ACTIVITIES

The objects of the charity are to advance the education of the public in all aspects of dramatic art and the public appreciation of such art by the presentation of public performances in the fields of drama, music, dance, other performance and visual arts, crafts and other such activities. The objects of the subsidiary are to carry out non-charitable activities at the Rose Theatre and beyond to produce surpluses for the benefit of the charity.

The activities of the theatre during the reporting period were primarily concerned with progressive upscaling of operations (no longer restricted) and re-animation of the artistic programme.

The skill of the Executive in navigating all the risks of the pandemic period meant that the organisation was able to build on operational capability. Its principal objectives remain:

- The presentation of a varied programme of plays and other performances, including one-night events at the Rose Theatre for the benefit of the public;
- Working with RBK to develop the Rose as a community hub, including programmes of activities for the benefit of the local community, in particular young people including opportunities for a wide range of social, artistic and educational activities;
- Collaborating and working closely with KU on the development of relevant programmes and appropriate skills modules for the benefit of students and faculty;
- Providing training in theatre arts for children and young people through the Rose Youth Theatre;
- Providing space and facilities in the theatre for a range of university events including graduation ceremonies for the benefit of students and their families and friends;
- Offering a range of programmes designed to develop confidence in the use of performance, for the benefit of people of all ages in the local community and beyond;
- Providing opportunities for exhibitions of art for the benefit of people visiting the Rose Theatre;
- Exploiting the commercial potential of the theatre building for the direct benefit of the theatre's charitable purposes, in ways congruent with the Charity Commission guidelines.

The trustees confirm that they have referred to the Charity Commission's guidance on Charities and Public Benefit when reviewing the charity's aims and objectives.

ACHIEVEMENTS & PERFORMANCE

This report covers the period 2 April 2023 to 31 March 2024, but also addresses matters after the period to be timely with the publication date.

117,245 tickets were sold for live theatre performances and one-night events. In addition to the productions, certain artistic, educational, community and social events took place in the Rose Theatre.

The continuing, overriding purpose of the Rose Theatre is its role as a distinctive, leading producing theatre - a cultural hub for Kingston and wider SW London. It seeks continuously to develop a range of audiences by imaginative, high-quality programming of engaging drama and entertaining family shows, maintaining high production values and seeking to stimulate both anticipation and satisfaction.

The Rose is widely recognised, amongst both audiences and the sector, for the quality of our work on stage. This ambition will continue to guide our work. We attract leading creatives to work on our own productions and work in co-operation with selected other theatres on co-productions that extend our repertoire. This approach helps to mitigate risk entailed by novel productions and programming constraints. The programme is also enriched with productions of high artistic quality by acclaimed visiting companies and complemented by one-night performances and events.

During the period under review, we staged the following Rose Original Productions,

- RICHARD III – by William Shakespeare, directed by Adjoa Andoh. Lead produced by the Rose Theatre in partnership with Liverpool Everyman Theatre. The show toured to partner venues in April and May 2023.
- SHOOTING HEDDA GABLER after Henrik Ibsen, adapted by Nina Segal and directed by Jeff James.
- A VIEW FROM THE BRIDGE – written by Arthur Miller and directed by Holly Race Roughan. A Rose Original, Headlong, Chichester Festival Theatre and Octagon Theatre production.
- PETER PAN– adapted by Evan Placey and directed by Lucy Morrell. Our family Christmas show featuring professional actors as well as 40 members of the Rose Young Company.
- THE BOY AT THE BACK OF THE CLASS – written by Onjali Q Rauf, adapted by Nick Ahad and directed by Monique Touko. A Rose Theatre Production with The Children's Theatre Partnership. The show toured to 14 venues throughout the Spring, with a total audience of over 66,000
- MACBETH (AN UNDOING) – after William Shakespeare, adapted and directed by Zinnie Harris, presented in association with Rose Theatre & Theatre for a New Audience by Royal Lyceum Edinburgh.

Visiting companies included:

- THE SMEDS & THE SMOOS – presented by Tall Stories
- LORD OF THE FLIES – presented by Leeds Playhouse.
- WUTHERING HEIGHTS – presented by Inspector Sands.
- HEY DUGGEE – presented by Cuffe & Taylor with Kenny Wax Family Entertainment.
- ZOG – presented by Freckle Productions and Rose Theatre.
- FIREMAN SAM SAVES THE CIRCUS – presented by Mark Thompson Productions Ltd
- BLIPPI – THE WONDERFUL WORLD TOUR – presented by Carter Dixon McGill Family Ltd
- THE GRUFFALO'S CHILD –written by Julia Donaldson and Axel Scheffler, presented by Tall Stories.

ACHIEVEMENTS & PERFORMANCE (Continued)

In addition, over 30 one-night events took place including comedy from Adam Kay, Rob Brydon and Ed Byrne, music from Fascinating Aida and The Ukelele Orchestra of Great Britain as well as community and commercial hires and a variety of speakers including Dame Joan Collins and Steve Backshall.

Our programme of activity for the benefit of young people and others in the local community known as Rose Participate continued to flourish. We now have 1,263 (2023 – 1,033) individuals within the community directly engaged with the Rose and stage performance.

The deep and enduring relationship with RBK remains lively and productive, underpinned by a five-year strategic agreement. The relationship with KU also continues warmly, despite the difficulties challenging the whole university sector.

The current strategic partnership agreement with RBK expresses ambitious and practical interdependence in the cultural space across the borough - and in its impact, well beyond. KTT receives defined financial support in each year through to 2025 and both parties anticipate renewal of the next agreement in good time. Regular review of performance and benefits, directed to many constituencies in the borough, is maintained by Officers of RBK and KTT. These include an education and participation programme for young people and children, the ticketing scheme, libraries outreach work, Kingston Music Service performance opportunities and schools' outreach.

In the setting of its valued relationship with KU the Rose works across many faculties, engaging creatively with the University's Skills' agenda and serving as a civic portal reinforcing the University's involvement with a wider community. The next stage of broader strategic partnership between KU and the Rose is now anticipated.

The relationships that the Rose has with each of its two stakeholder organisations enable activities for the benefit of large numbers of people of all ages across the borough and the University.

The impact of very significant gains delivered pre-pandemic to the local economy outside the Rose itself – for which independent evidence was shared with RBK – are being re-enabled again.

Since the restrictions occasioned by the pandemic were lifted it has been possible for the theatre to throw open both its doors and its welcome to established and new audiences; and to people of the town throughout the day in its refurbished and stylish café. The challenge switched from being existential during the pandemic to being creative and inspiring under post pandemic conditions.

The evidence from the year in review is that the lifting of restrictions continues to affect audience numbers. The rebuilding of confidence and the Rose's attractiveness in the minds of regular theatre attendees remains as work in progress and certainly has not bounced back to pre-2019 levels. The Rose, as widely experienced across the sector, must convince its audiences with the power and distinctiveness of its programming.

The development of the Rose's ability to reach new as well as traditional audiences will continue to be a focus for programme development and communications.

PLANS FOR FUTURE PERIODS

The Executive and staff are working intensively to re-build audience confidence and engagement. The theatre's appeal is expressed through the quality of its artistic programme, amplified by means of the quality of its marketing and communications.

To remain financially sustainable we have dramatically shifted our business model in recent years:

- We have increased our producing focus on family work. Instead of being primarily a receiving house for these shows, we are now lead-producing them ourselves which increases our share of box office revenue and provides us with longer term royalties when the shows go on tour.
- We are leaning very heavily into co-producing every adult drama we make - drawing together two, three or more partners to share capitalisation costs. This sharing of costs means that shows can still make a significant financial contribution despite reduced box office takings.
- We have shifted our programming focus to titles that can draw in both a significant schools' audience (as they are on the syllabus), and still attract an adult audience.
- We leverage commercial investment and enhancement against specific shows.
- Theatre Tax Relief (TTR) underwrites theatrical production within the UK and we continue to manage this incentive efficiently and keep pace with any changes to the scheme.
- We invest in channels that build audiences, including new web and print resources as well as being at the forefront of the digitalisation of UK theatres, kickstarted by our funding from Innovate UK.
- In response to the cost-of-living crisis and to expand audiences we are initiating more affordable ticket pricing £25 for roughly 80% of all seats for Rose Originals (subsidised and £5 tickets available to target groups). We are also actively targeting premium seats to high-value customers.

The aim is to build on our development fundraising activities alongside the critical contributions of our stakeholders to give us confidence to take manageable risk, whilst strengthening box office income. If this can be achieved, the Rose will be able to build reserves, carry out essential maintenance and reward the loyal and committed staff in a sustainable manner.

The Rose is committed to the full range of civic, social and learning cultural engagement within the borough; and extending the range of its relationship across all relevant KU faculties and departments. Additionally, we are reviewing our education offering to complement learning alongside our main house shows.

The Rose enjoys significant support from key trusts and foundations including The Gosling Foundation. In addition, Backstage Trust has extended its outstanding support for the Rose not only in respect of the public spaces and café, but also further chapter of renewal and improvement of the main house itself and fundraising resourcing.

The reliability of the support provided by the theatre's two principal stakeholders remains central to all operational planning.

The robustness of operational planning remains challenging in an uncertain environment where economic and political uncertainties abound. Accordingly, the close monitoring of operational plans which is maintained by key directors, the Finance Committee, and the full Board continue, to ensure that action can be taken as appropriate.

The recently strengthened management of the Rose is a team of high quality, and it continues to demonstrate in full the capacity to manage and navigate the challenges and opportunities presented by the circumstances through which the Company, the sector and the country are living.

SUPPORTERS

The Trust is very grateful to all those who have provided support for the Rose Theatre whether financial or in offering their time and skills as unpaid volunteers.

During the year there were 146 (2023 – 112) volunteers for which no income or cost is recognised in the accounts.

Major financial support has been provided by the following individuals and organisations:

Stakeholders
Kingston University
Royal Borough of Kingston

Founding Sponsor
CNM Estates

Lottery Funder
Arts Council England

Education Partner
Kingston Grammar School

Corporate Supporters
Cattaneo Commercial
Clear Group
Cote
DNB
Hache
Hamptons
Ocean Basket
Pearson Hards
Sticks n Sushi
The Rolex Mentor & Protégé Arts Initiative
Russell-Cooke

Platinum
Chris & São Foy
Jonathan Marsh & Stephanie Taylor-Marsh
Marit Mohn & Robert Westlake
Neill & Katharine Penney
The Wingfield Family

Gold
Tony & Kate Best
Chris Mason and Mel Delauney
Luke & Kate Nunneley

Silver
Jennie Drimmer & Daniel Kline
Sandy Gavshon

Silver contd
Simon & Wanda Higman
David & Julie Lainchbury
Jeanette Rowell
Sir Peter & Lady Cherill Scott
Marji Simonds-Gooding
Bob Steed

Patrons
Michael & Rosemary Bibby
Stephen Brenninkmeijer
Mark Chester & Clare Lumley
Alex Chisolm
Andrew Connolly
Nigel Duffin
Simon & Pauline Edwards
Kay Galbraith
Andrew & Maggie Gallagher
Sanjeev, Rachel, Jai & Anjali Gupta
Mark & Sophie Lewisohn
Anthony Lipmann
Ann Beasley Manders
Martina Massimi Klimova
Robert & Scilla O'Dowd
Bob Phillips & Anna Cunnyngham
Ian & Mary Reid

Associates
John Hackett
Nigel Hardy
Brian Hornsby
Geoff Howard
John & Martha Jessop
Bill & Christine McMurray
Nina Kaye
Susan Paine
Brian Smith
David Tallis
Pete Whelpton

Life Friends
Ian & Wendelien Bellinger
Will Bland & Tricia Welch Bland

Supporters
Lipmann Walton & Co Ltd
Rose Memberships
And all those who wish to remain anonymous

Trusts & Foundations
The Backstage Trust
Cockayne Grants for the Arts
The Gosling Foundation
The Jectus Charitable Trust
The Linder Foundation
The Noel Coward Foundation
The Rose Foundation
Rowan Bentall Charitable Trust

FINANCIAL REVIEW

The annexed Statement of Financial Activities details the financial performance for the year, indicating a decrease in incoming resources from £4,154,696 in 2023 to £3,929,197 in 2024.

Income from donations and legacies showed a positive trend, with unrestricted donations increasing by 24% and restricted grants and donations rising by 12%. Significant contributions include:

- The Backstage Trust: Continued support with grants amounting to £36,800 for fundraising consultancy.
- The Gosling Foundation: Awarded £125,000 dedicated to youth engagement programs.
- Innovate UK: Secured £50,000 for the digitalisation of UK theatres project.
- Individual Donations: Additional funding was received for outreach and access initiatives.

There was a 12% year-on-year decline in box office revenue, with ticket sales dropping by 7%. This trend is consistent with other comparable venues, particularly in the adult drama segment. However, there has been growth in the family audience segment, driven by strategic partnerships and the successful touring of family shows within the fiscal year.

Total resources expended have decreased from £4,145,154 to £4,124,725. By co-producing we were able to share the costs of production and make use of enhanced budgets to work with top tier artists and creative teams. Running costs for the venue have escalated, primarily due to inflation and significant hikes in utility expenses although some of this was mitigated by forward fixed contracts.

Net outgoing funds for the period are £195,528 (2023 – net incoming funds £9,542).

Investment powers and policy

Under the memorandum and articles of association, the charity has the power to make any investment that the Trustees see fit.

GOING CONCERN

Determination of the theatre's 'going concern' status is subject to careful review by the Board each year focussing upon the availability and use of resources to further its charitable artistic, educational and community purposes.

The policy through the pandemic was to pursue all possible means to secure the theatre's future. The policy since has been to communicate our distinctive producing capacity, apply keen and agile operational planning around it and ensure effective control of costs. The theatre, as usual, is in the process of securing its own future in challenging times.

The economic model of the Rose normally balances the costs of its operations by income from box office, development fund raising including grants from trusts and foundations, and dependable funding from its two founding stakeholders.

GOING CONCERN (Continued)

The principal challenge in the period of this report concerns box office income trends. The strategic aim remains the progressive re-building of our established audiences as well as new audiences. It's a challenge throughout the sector but we alone are responsible for our condition. Together with the reliable funding streams from the two founding stakeholders, the Royal Borough of Kingston, and Kingston University, these represent the bedrock of financial sustainability.

The current strategic agreement between RBK and the theatre runs to March 2025. It expresses a vital creative partnership. The theatre, in its mission as a cultural hub, will continue to engage in a wide range of social, community, support and learning measures directed to increased well-being and enhanced cultural participation directed to the benefit of citizens across the borough. The borough continues to provide defined levels of financial support to KTT in each year of the agreement, contributing to the resilience and economic sustainability of the Rose theatre. This long-term agreement represents a pillar of stakeholder support and an ongoing anchor of the theatre's economic model.

The charity also maintains its very close relationship with KU, its other founding stakeholder. The funding provided under the service agreement was established in January 2012. Although paused during the pandemic, regular payment was restarted in January 2022, reflecting the restart of mutually beneficial engagement discussed earlier. The University provides significant and fundamental financial support to the Rose theatre each year and the Vice-Chancellor confirms in writing the fact of the University's commitment.

Development fundraising, which together with the other two pillars of the theatre's economy is crucially important for overall financial resilience, is dependent upon audience experience of and confidence in the quality of the stream of our main stage work. Steps have been taken in this reporting period to strengthen the Rose's ability to generate greater funding from trusts, foundations, individual donors and other methods.

The outstanding support of the Backstage Trust and The Gosling Foundation in awarding grants demonstrate an exemplary confidence in the theatre's future success.

The Board's appraisal of the going concern condition has assumed progressive re-building of main house audiences – for our own drama productions, our seasonal family focussed productions, complementary selected visiting shows; and commercially valuable, one-night shows – associated support through development fundraising: and the continuing support of our two principal stakeholders.

The trustees have reviewed the financial condition of the theatre, with particular attention on the assumptions underpinning the revised plans through financial year 2024/25 and in the longer-term plan. Planning includes projections of future income streams: box office receipts, stakeholder support, donations, and grants. Less positive scenarios have been considered and a balance of judgement struck as to the likelihood of outcomes and the theatre's resilience to re-build audience attendance.

Trustees are confident that the theatre will be equipped to operate across the range of its many activities, achieving progressively a sustainable balance between combined income streams and the overall costs of planned operations.

GOING CONCERN (Continued)

The trustees consider that while material uncertainty exists, which may cause some doubt in respect of going concern, their balance of judgement is that the going concern basis is appropriate for the preparation of the financial statements.

Reserves Policy

The trust has £1,302,279 of funds at the end of the period comprising £733,828 of unrestricted general funds and £568,451 of restricted funds.

After making allowances for restricted funds and those resources designated for tangible fixed assets that are not realisable, the free reserves of the trust are in deficit by £545,298.

Within restricted funds, £491,425 is capital funds to cover the costs of future depreciation charges and scheduled improvement works to the café bar and auditorium and £67,026 is for various short-term projects that are either annual or spread across the year end.

Mindful always of the imperative to continue to secure the future of the theatre, the trustees have plans in hand to address this situation and aim to build free reserves to provide against artistic risk, shortfalls in box and/or development income, and unplanned maintenance and renewals. The plan is to attain 25% of normal operating expenditure.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Statement of Trustees' responsibilities in respect of the Financial Statements

The Trustees (who are also Directors of Kingston Theatre Trust for the purposes of Company Law) are responsible for preparing the Trustees Report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS (Continued)

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

Statement of disclosure to auditor

In so far as the Trustees are aware:-

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

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board

William N. Price

William Price, Chair

Date: 16th December 2024

Kingston Theatre Trust
and its subsidiary undertaking

INDEPENDENT AUDITORS' REPORT
TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST
for period ended 31 March 2024

Opinion

We have audited the financial statements of Kingston Theatre Trust (the 'parent charitable company') and its subsidiaries (the 'group') for the period ended 31 March 2024 which comprise the Statement of Financial Activities, the Group and Kingston Theatre Trust Balance Sheet, Cash flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 31 March 2024, and of the group's incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material uncertainty relating to going concern

We draw attention to note 1c in the financial statements concerning the charitable company's ability to continue as a going concern. The charitable group reported a deficit of £195,528 for the period ended 31 March 2024 and at that date the charitable company reported net current liabilities of £478,273. As stated in note 1c these events or conditions indicate that a material uncertainty exists that may cast significant doubt about the charitable company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

In auditing the financial statements, we have concluded that the Trustees use of the going concern basis accounting in preparation of the financial statements is appropriate.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the trustees' report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 14-15 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for the period ended 31 March 2024

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company and group.

Our approach was as follows:

- The engagement partner selected staff for the audit who it was deemed had sufficient experience and who had the required competence and skills to be able to identify or recognise non-compliance with laws and regulations.
- We assessed the risk of irregularities as part of our audit planning, and ongoing review, including those due to fraud, management override was identified as a significant fraud risk. This is due to the ability to bypass controls through inappropriate expenditure and accounting policies adopted.
- Completeness of income was deemed a significant risk to the audit, specifically the cut off of income at the year end.
- Some income received is restricted in its use and a significant risk was identified regarding the correct classification of income between restricted and unrestricted funds and that the expenditure against this income was in line with any specified restrictions.
- We obtained an understanding of the legal and regulatory requirements applicable to the charity and group and we considered the most significant to be Charites Act 2011, the Charity SORP, UK financial reporting standards as issued by the Financial Reporting Council and UK Taxation legislation. We considered how the charitable company and group complies with these requirements by discussions with management and those charged with governance.
- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations. Consideration was also made of the internal controls in place to mitigate the identified risks.

- We assessed the control environment, documenting the systems, controls and processes adopted. The audit approach incorporated a combination of controls where appropriate, analytical review and substantive procedures involving tests of transactions and balances. Any irregularities noted were discussed with management and additional corroborative evidence was obtained as required.

- The consolidated financial statements of the group incorporate the results of the subsidiary entity, which is exempt from audit. A review has been completed at group level on areas that are significant to the consolidated financial statements.

To address the risk of fraud through management override we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify any unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias;
- reviewed the disclosures within the financial statements to ensure they meet the requirements of the accounting standards and relevant legislation.
- reviewed transactions with related parties, in particular with group entities and strategic partners.

To address the risk of completion of income we:

- performed analytical procedures to identify any unusual or unexpected relationships, along with comparison to budget;
- performed a proof in total of box office income;
- tested a sample of income transactions from supporting documentation into the accounting records; and
- performed cut off procedures on income straddling the year end.

In response to the classification of income between restricted and unrestricted we:

- agreed a sample of income recorded in the nominal ledger to source documentation to ensure any restrictions were correctly identified;
- agreed a sample of expenses incurred to ensure that they had been allocated to the appropriate fund; and
- obtained and reviewed fund analysis workings to ensure that the calculations were correct and agreed to the accounting records.

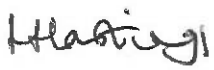
There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

INDEPENDENT AUDITORS' REPORT
TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST
for the period ended 31 March 2024

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.



Louise Hastings (Senior Statutory Auditor)
For and on behalf of Moore (South) LLP
Chartered Accountants
Statutory Auditor

Suite 3, Second Floor, Friary Court
13-21 High Street, Guildford GU1 3DG

Date: 20 December 2024

Moore (South) LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(Including Consolidated Income and Expenditure Account)
for the period ended 31 March 2024

	Note	Restricted Capital 2024 £	Restricted Revenue 2024 £	Unrestricted 2024 £	**TOTAL 2024 £**	**TOTAL 2023 £**
Income from:						
Donations and legacies	2	-	214,088	142,156	356,244	306,023
Charitable activities	3			3,396,647	3,396,647	3,696,940
Other trading activities	4		50,000	121,035	171,035	149,880
Investments	5	-	-	5,271	5,271	1,853
Total income		**0**	**264,088**	**3,665,109**	**3,929,197**	4,154,696
Expenditure on:						
Raising funds	6	1,207	-	182,865	184,072	174,008
Charitable activities	7	52,053	289,680	3,572,989	3,914,722	3,942,340
Other	10			25,931	25,931	28,806
Total expenditure		**53,260**	**289,680**	**3,781,785**	**4,124,725**	4,145,154
Net income		(53,260)	(25,592)	(116,676)	(195,528)	9,542
Transfer between funds		-	-	-	-	-
Net movements in funds	11	(53,260)	(25,592)	(116,676)	(195,528)	9,542
Reconciliation of funds:						
Total funds brought forward		554,685	92,618	850,504	1,497,807	1,488,265
Total funds carried forward		**501,425**	**67,026**	**733,828**	**1,302,279**	1,497,807

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

As permitted by the Statement of Recommended Practice (FRS102), the parent undertaking's own statement of financial activities has not been included in these financial statements.

The gross income of the parent undertaking for the financial period was £4,960,988 (2023: £4,920,902) and the result for the period was a deficit of £195,528(2023: £9,542 surplus).

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking
Registered Number 02497984
BALANCE SHEET
31 March 2024

	Note	2024 31 March Group £	2023 2 April Group £	**2024 31 March Trust £**	**2023 2 April Trust £**
Fixed assets					
Tangible Assets	15a	1,780,551	1,809,526	1,780,551	1,809,526
Investments	15b	1	1	1	1
		1,780,552	1,809,527	1,780,552	1,809,527
Current assets					
Stock	16	95,896	93,316	95,896	93,316
Debtors	17	828,445	651,874	740,329	682,042
Cash at bank and in hand		313,344	421,037	230,838	295,307
		1,237,685	1,166,227	1,067,063	1,070,665
Creditors					
Amounts falling due within one year	18	1,715,958	1,477,947	1,545,336	1,382,385
		1,715,958	1,477,947	1,545,336	1,382,385
Net current liabilities		**(478,273)**	**(311,720)**	**(478,273)**	**(311,720)**
Net assets		**1,302,279**	**1,497,807**	**1,302,279**	**1,497,807**
Charity funds					
Unrestricted Funds – general	20	733,828	850,504	733,828	850,504
		733,828	850,504	733,828	850,504
Restricted Funds	20	568,451	647,303	568,451	647,303
Total charity funds		**1,302,279**	**1,497,807**	**1,302,279**	**1,497,807**

For the period ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. However, an audit is required in accordance with section 43 of the Charities Act 2011. Trustees' responsibilities:

- The trustees have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The trustees 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 special provisions for small companies under part 15 of the Companies Act 2016.

Formally approved by the Board on 16th December 2024 and signed on its behalf by:

William Price, Chair William N. Price

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking

STATEMENT OF CASH FLOWS
31 March 2024

	Note	2024 31 March Group £	2023 2 April Group £	**2024 31 March Trust £**	**2023 2 April Trust £**
Cash flows from operating activities					
Net cash provided by operating activities	26	(43,126)	(286,328)	98	(250,491)
Cash flows from investing activities					
Dividends and interest from investments and bank		5,271	1,853	5,271	1,853
Purchase of property, plant and equipment		(69,838)	(335,114)	(69,838)	(335,114)
Net cash used in investing activities		(64,567)	(333,261)	(64,567)	(333,261)
Change in cash and cash equivalents in the reporting period		(107,693)	(619,589)	(64,469)	(583,752)
Cash and cash equivalents at the beginning of reporting period		421,037	1,040,626	295,307	879,059
Cash and cash equivalents at the end of the reporting period		313,344	421,037	230,838	295,307

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 31 March 2024

1. Summary of accounting policies

The principal accounting policies which are adopted in the preparation of the financial statements are set out below.

a) Company status

The company is a company listed by guarantee and has no share capital. The company was incorporated on 1 May 1990 in England and was registered with the Charity Commission 29 August 1990. The members of the company are the Trustees named on page 3. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company. The address of the registered office is given on page 4 of these financial statements. The nature of the charity's operations and principal activities are explained in the Trustees Report.

The charity constitutes a public benefit entity as defined by FRS102.

b) Basis of accounting

The financial statements have been prepared in accordance with the charitable company's Articles of Association, 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 (FRS 102) (Second edition) and the Companies Act 2006.

The financial statements are prepared in sterling which is the functional currency and have been rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies are outlined below.

c) Going concern

The charitable company made a deficit of £233,028 for the period ended 31 March 2024, and at that date the company reported net current liabilities of £515,733. The charitable company have prepared a forecast for at least a period of twelve months which shows they have sufficient funding for the majority but the company remains reliant on projected funding from the two stakeholders.

While this material uncertainty exists, which may cause some doubt in respect of going concern, the two stakeholders have confirmed their continued support for at least the next 12 months. The trustees consider that this support alongside the budget and cash flow projections is sufficient for their balance of judgement that the going concern basis is appropriate for the preparation of the financial statements.

d) Income

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that the income will be received.

Donations and grants

Cash donations are recognised on receipt. Other donations and grants are recognised once the charitable company has been notified, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under gift is recognised at the time of the donation.

Charitable activities

Income received in advance of a theatrical performance or provision of other services such as catering, programme sales and tuition fees earned through the learning and participation programme is deferred until the performance or services have taken place.

Other trading activities

Income from fundraising events is recognised once the event has taken place. Royalty income from touring shows is recognised on receipt of independent tour accounts in arrears.

e) Interest receivable

Interest is included when receivable by the charity.

f) Expenditure

Expenditure, including any irrecoverable VAT, is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it.
- Charitable activities include expenditure associated with the following: staging of concerts, stage productions, art exhibitions, educational programmes and programme and catering sales income. This type of expenditure includes both the direct costs and support costs relating to these activities.
- Other expenditure represents those items not falling into any other heading.

g) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly relate to costs of raising funds or charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the Trusts activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 8.

h) Donated goods and services

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations which are given for subsequent auction as prizes at events are valued at fair value where possible. Those items which do not have a readily available fair value are not included.

i) Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term, even if the payments are not made on such a basis.

j) Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation and accumulated impairment losses. Individual fixed assets costing £150 or more are capitalised at cost. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation has been provided at rates calculated to write off the cost of each asset less their residual value over its estimated useful life. The principal annual rates in use are:

Equipment, furniture and fittings	10% to 33% on cost depending on useful life
Long leaseholds	Over the period of the lease

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the Statement of Financial Activities for the period.

k) Impairment of fixed assets

At each reporting date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

l) Fixed asset investments

Investment in the subsidiary is measured at cost.

m) Valuation of investments

Investments in theatrical productions are recognised at the recoupable amount at the reporting date being the amount contributed to the capitalisation of the productions less amounts recovered and after making provision for losses where recovery of outstanding contributions in full is not anticipated.

n) 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 funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects. The aim and use of each designated fund is set out in the note of the financial statements.
Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

o) Stock

Stock is recorded at the lower of cost or net realisable value, after making due allowance for obsolete or slow moving items.

Work in progress comprises theatre pre-production costs, which are recorded as a current asset. Theatre pre-production costs are amortised to the Statement of Income and Retained Earnings over the estimated life of the production on an anticipated revenue basis subject to any impairment

p) Debtors

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

q) Cash at Bank and in Hand

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

r) 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 discounts due.

s) Loans and borrowings

Loans and borrowings are initially recognised at the transaction price including transaction costs. Subsequently, they are measured at amortised cost using the effective interest rate method, less impairment. If an arrangement constitutes a finance transaction it is measured at present value.

t) 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 and subsequently measured at their settlement value.

u) Pensions

The Charity contributes to a defined contribution scheme on behalf of its employees. The assets of the scheme are held separately from those of the company in an independently administered fund. The pension cost charged to the Statement of Financial Activities represents the amount due in the accounting period.

Contributions were also made on behalf of artists who were members of the Equity UK Pension Scheme.

v) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

w) Basis of consolidation

The financial statements are consolidated to represent the position of Kingston Theatre Trust and its subsidiary undertaking. A separate statement of financial activities is not prepared as permitted by Section 408 of the Companies Act 2006.

x) Taxation

The charity is an exempt charity within the meaning of Schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The subsidiary company has claimed Theatre Tax Credit relief afforded by Part 15c of the Corporation Taxes Act 2009. The income receivable has been included within Incoming Resources from Charitable Activities.

y) Judgements and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical estimates

The following estimate has the most significant effect on amounts recognised in the financial statements.

Depreciation of leasehold property

Trustees consider the depreciation policy of the leasehold property annually and compare against other similar entities. Leasehold property is depreciated over the life of the lease, 125 years. If the leasehold property was depreciated over a shorter period there would be no impact upon available cash but the annual depreciation charge would increase and reserves would be lowered.

2 Income from donations and legacies

	2024	2023
	£	£
Unrestricted		
Donations	142,156	114,979
Grants	-	-
	142,156	114,979
Restricted		
Donations	25,411	49,759
Grants	188,677	141,285
	214,088	191,044
	356,244	306,023

The following government grants were received during the period:

£2,530 (2023-£37,770) was received from Arts Council England towards development and workshops for productions.

3 Income from charitable activities

The income was primarily from the operation of the theatre.

	2024	2023
	£	£
Box office income	2,139,246	2,436,746
Programme, catering and hires income	472,798	468,402
Stakeholder support	518,750	553,900
Learning & participation income	265,853	237,892
	3,396,647	3,696,940

All income from charitable activities for 2024 and 2023 was unrestricted.

4 Income from other trading activities

	2024	2023
	£	£
Fundraising events	37,686	50,992
Royalties and touring productions	16,129	14,065
Trading subsidiaries	117,220	84,823
	171,035	149,880

£50,000 (2023-£Nil) was received by the trading subsidiary from Innovate UK Creative Catalyst Fund towards the digitalisation of UK theatres.
All other income from other trading activities for 2024 and 2023 was unrestricted.

5 Income from investments

	2024	2023
	£	£
Interest receivable	5,271	1,853
	5,271	1,853

All interest receivable for 2024 and 2023 was unrestricted.

6 Analysis of expenditure on raising funds

	2024	2023
	£	£
Fundraising costs of grants and donations:		
Fundraisers fees and salaries	84,748	75,786
Other direct costs	14,069	23,328
Support costs (note 8)	84,048	73,865
Depreciation (note 9)	1,207	1,029
	184,072	174,008

Expenditure on raising funds was £184,072 (2023 - £174,008) of which £1,207 (2023- £1,029) was attributable to restricted funds.

7 Analysis of expenditure on charitable activities

	Box Office & Production Income	Learning & Participation	Front of House & Catering	Total 2024	Total 2023
	£	£	£	£	£
Productions	2,017,082	-	-	2,017,082	2,190,722
Learning & Participation	-	269,140	-	269,140	226,562
Front of House, Catering & Hires	-	-	355,238	355,238	335,613
Support costs (note 8)	892,806	121,818	161,031	1,175,655	1,109,937
Depreciation (note 9)	34,443	5,547	57,617	97,607	79,506
	2,944,331	396,505	573,886	3,914,722	3,942,340

Expenditure on charitable activities was £3,914,722 (2023 - £3,942,340) of which £341,733 (2023 - £98,829) was attributable to restricted funds.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 31 March 2024

8 Allocation of support costs

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2024 £	Total 2023 £
Marketing	Time	12,880	193,206	20,609	30,913	257,608	277,073
Box Office	BO Income	11,066	192,502	24,811	-	228,379	240,302
Premises	Gross revenue generated by business activity	31,332	335,192	46,316	82,369	495,209	400,306
Management & Central resource	Time	21,484	139,643	21,484	32,225	214,836	217,698
IT	Headcount	6,564	27,567	7,876	14,440	56,447	46,042
Other	Time as per management & central resources	722	4,696	722	1,084	7,224	2,381
		84,048	892,806	121,818	161,031	1,259,703	1,183,802

9 Allocation of depreciation

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2024 £	Total 2023 £
Leasehold	Gross revenue generated by business activity	627	7,456	927	1,648	10,658	10,658
Bar & Front of House equipment	Identifiable assets	-	-	-	50,682	50,682	39,485
Boiler refurbishment	Gross revenue generated by business activity	580	6,895	857	1,524	9,856	9,856
Auditorium project	Identifiable assets	-	20,092	-	-	20,092	13,010
Gallery project	Identifiable assets	-	-	3,763	3,763	7,526	7,526
		1,207	34,443	5,547	57,617	98,814	80,535

10 Other costs

	2024	2023
	£	£
Governance costs		
External audit	16,000	13,350
Other fees paid to auditors	180	170
Other taxation advice	6,143	5,250
Indemnity Insurance	1,593	1,882
Legal and professional charges	2,015	8,154
	25,931	28,806

All expenditure on other costs for 2024 and 2023 was unrestricted.

11 Net income/ (expenditure) for the year

This is stated after charging the following:

	2024	2023
	£	£
Operating lease rentals	99,075	98,840
Depreciation	98,813	80,535
Profit on disposal of fixed assets	-	495
Auditors remuneration - Audit	16,000	13,500
Auditors remuneration - Other services	180	170
Staff and artists' costs	2,226,819	2,044,738

12 Trustees' and key management personnel remuneration and expenses

Other than the Chief Executive, trustees neither received nor waived any remuneration, fees or expenses during the year for their duties (2023 - £Nil). See note 13 for information on amounts paid to the Chief Executive.

During the year no trustee received fees for work performed (2023 - £Nil) and no (2023 - 1) trustee provided gifts in kind (2023 - £5,000).

During the year 7 trustees (2023 - 7) donated £3,822 (2023 - £7,812).

The total amount of employee benefits received by key management personnel is £Nil (2023 - £Nil). The total amount of remuneration received by key management personnel is as follows:

	2024	2023
	£	£
Key management remuneration	286,557	255,052

Other than the Chief Executive, no (2023 – no) trustees are accruing pension arrangements.

During the year the trust paid £1,593 (2023 - £1,882) in respect of Trustees Indemnity Insurance.

13 Staff and employee benefits

The average monthly headcount during the year was as follows:

	2024 Number	2023 Number
Raising funds	3	3
Charitable activities	62	61
Governance	1	1
	66	65

The average monthly number of employees on permanent contract during the year was 37 people (2023 – 30). The average number of employees on short term and casual contracts during the year was 29 people (2023 – 30). The average number refers to the number of individual employees each week irrespective of the number of hours worked.

Employees who earned over £60,000 in the year:

	2024 Number	2023 Number
£60,000 - £70,000	2	2
£70,000 - £80,000	-	-
£80.000 - £90,000	1	1
	3	3

The total staff costs and employee benefits was as follows:

	2024 £	2023 £
Wages and salaries	1,407,890	1,341,917
Social security costs	116,433	115,201
Pension costs	23,976	23,391
	1,548,299	1,480,509
Staff recruitment costs	165	4,155
Amounts paid to third parties for artists' fees & consultancy	668,783	552,012
Amounts paid to third parties for artists' pension costs	9,572	8,062
	2,226,819	2,044,738

The Articles of the Charity were amended in June 2010 to permit reasonable remuneration to be paid to the Chief Executive, if that person is a Trustee. Payments to Robert O'Dowd while he was Chief Executive during the year were £86,190 (2023 - £86,190) pension contributions of £1,321 (2023- £1,321) and expenses of £1,656 (2023 - £1,499). Expenses reimbursed related to travel and subsistence costs, entertaining costs and office sundry costs. No other trustees received reimbursements for expenses.

14 Taxation

No charge arises due to the charitable status of the charitable company.

15a Tangible fixed assets

	Group			Trust		
	Leasehold Property	Equipment	Total	Leasehold Property	Equipment	Total
	£	£	£	£	£	£
Cost						
At 2 April 2023	1,334,583	1,262,670	2,597,253	1,334,583	1,262,670	2,597,253
Additions	-	69,838	69,838	-	69,838	69,838
Disposals	-	-	-	-	-	-
At 31 March 2024	1,334,583	1,332,508	2,667,091	1,334,583	1,332,508	2,667,091
Depreciation						
At 2 April 2023	162,558	625,169	787,727	162,558	625,169	787,727
Charge for period	10,658	88,155	98,813	10,658	88,155	98,813
Eliminated on disposals	-	-	-	-	-	-
At 31 March 2024	173,216	713,324	886,540	173,216	713,324	886,540
Net book value						
At 31 March 2024	1,161,367	619,184	1,780,551	1,161,367	619,184	1,780,551
At 2 April 2023	1,172,025	637,501	1,809,526	1,172,025	637,501	1,809,526

Leasehold Property costs include fees to architects, quantity surveyors, structural engineers, construction managers etc. and the cost of initial construction work. Depreciation commenced from January 2009 when architects issued the completion certificate.

15b Fixed asset investments

	Shares in group Undertakings
Investments	£
Costs	
At 2 April 2023 and 31 March 2024	1
Net Book Value	
At 31 March 2024	1
At 2 April 2023	1

15b Fixed asset investments (cont.)

This investment comprises a 100% owned subsidiary undertaking, Rose Theatre Enterprise Ltd, which is registered in England. The company's registered number is 06529121. The turnover of Rose Theatre Enterprise for the period 2 April 2023 – 31 March 2024 was £1,607,440 (2023: £1,383,903). Profits of £110,650 (2023 - £78,403) were donated to the parent charity Kingston Theatre Trust.

The aggregate share capital and reserves at the year-end amounted to £Nil (2023: £Nil).

16 Stocks

	Group 2024 £	Group 2023 £	Trust 2024 £	Trust 2023 £
Stocks for resale	4,751	5,393	4,751	5,393
Closing WIP	91,145	87,923	91,145	87,923
	95,896	93,316	95,896	93,316

17 Debtors

	Group 2024 £	Group 2023 £	Trust 2024 £	Trust 2023 £
Trade debtors	140,335	67,460	88,326	47,610
Amount owed by group undertaking	-	-	478,903	484,805
Accrued income	128,635	52,257	113,634	52,257
Theatre Tax Credit and Gift Aid	500,009	434,946	-	6,170
Other debtors	-	-	-	-
Prepaid expenses	59,466	97,211	59,466	91,200
	828,445	651,874	740,329	682,042

18 Creditors: amounts falling due within one year (continued)

	Group 2024 £	Group 2023 £	Trust 2024 £	Trust 2023 £
Trade creditors	493,921	482,835	488,221	482,835
Box Office advance	338,050	391,360	338,050	391,360
Other tax and social security:				
VAT	148,258	52,215	84,528	21,615
PAYE	30,641	28,304	30,641	28,304
Other creditors	-	-	-	-
Accruals and deferred income:				
Accrued expenses	278,313	321,500	205,271	258,188
Deferred income	426,775	201,733	398,625	200,083
	1,715,958	1,477,947	1,545,336	1,382,385

The movement in deferred income is as follows:

	Group 2024 £	Group 2023 £	Trust 2024 £	Trust 2023 £
Balance at 2 April 2023	388,736	260,182	316,328	213,632
Amounts deferred in the period	426,755	388,736	398,625	316,328
Amount released to incoming resources	(388,736)	(260,182)	(316,328)	(213,632)
Balance at 31 March 2024	426,755	388,736	398,625	316,328

Deferred income comprises grants and co production contributions relating to future accounting periods and deposits for future events.

19 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Property 31 March 2024 £	2 April 2023 £	Equipment 31 March 2024 £	2 April 2023 £
Less than 1 year	30,000	30,000	12,490	11,925
Later than one and not later than five years	-	-	894	-

A 125 year lease with Kingston Theatre LLP commencing 1 January 2008 was signed on 10 December 2015

19 **Operating leases (cont.)**

An independent rent review was carried out following which the annual rent was re-set at £35,000 effective 1 April 2015. Further periodic rent reviews will take place over the life of the lease and a reduction in rent to £30,000 was agreed in May 2022. A break clause was set within the agreement at 1 January 2017 at which point the charity could give 12 months' notice to terminate the lease agreement.

The charity installed new moving stage lights in August 2018 under a five year agreement with SLX. The annual charge is £47,700 and the minimum rental period is three years after which three months' notice of cancellation is required. During the pandemic extended closure in prior years, reduced rentals and payment holidays were negotiated. The agreement has been extended for a further 12 months beyond the five year agreement but ends in August 2024.

20 **Fund reconciliation**

GROUP	Balance B/F 2 April 2023	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2024
	£	£	£	£	£
Capital Fund					
Boiler	24,237	-	(9,856)	-	14,381
Auditorium and Front of House	470,238	-	(35,878)	-	434,360
Gallery performance space	60,210	-	(7,526)	-	52,684
Total Capital Fund	554,685	-	(53,260)	-	501,425
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Bursary Scheme	3,607	2,679	(4,530)	1,716	3,472
Peter Hall Emerging Artist Fellowship	34,742	21,232	(36,689)	186	19,471
Youth Outreach	1,688	13,830	(619)	-	14,899
Christmas Tree	-	250	(250)	-	-
New Writing Festival	186	-	-	(186)	-
Participate Fund	1,716	-	-	(1,716)	-
Access Fund	4,536	-	(3,000)	-	1,536
Production Funding	42,770	6,297	(49,067)	-	-
Core Funding	-	8,000	(8,000)	-	-
Youth & Education Project	-	125,000	(125,000)	-	-
Development support	-	36,800	(12,525)	-	24,275
Innovate UK Digitalisation	-	50,000	(50,000)	-	-
Total Restricted Revenue Fund	92,618	264,088	(289,680)	-	67,026
General Fund	850,504	3,665,109	(3,781,785)	-	733,828
Total	1,497,807	3,929,197	(4,124,725)	-	1,302,779

20 **Fund reconciliation (Continued)**

Prior period:

GROUP	Balance B/F 3 April 2022	Incoming Resources	Outgoing Resources	Transfers	Closing 2 April 2023
	£	£	£	£	£
Capital Fund					
Boiler	34,093	-	(9,856)	-	24,237
Auditorium and Front of House	407,627	88,515	(25,904)	-	470,238
Gallery performance space	67,736	-	(7,526)	-	60,210
Total Capital Fund	509,456	88,515	(43,286)	-	554,685
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	1,000	-	(3,500)	-
Bursary Scheme	913	4,834	(2,140)	-	3,607
Peter Hall Emerging Artist Fellowship	34,567	2,675	(2,500)	-	34,742
Youth Outreach	1,523	1,250	(4,585)	3,500	1,688
Christmas Tree	-	252	(252)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,543	173	-	-	1,716
Access Fund	2,056	4,576	(2,096)	-	4,536
Production Funding	-	87,770	(45,000)	-	42,770
Total Restricted Revenue Fund	46,661	102,530	(56,573)	-	92,618
General Fund	932,148	4,157,284	(4,238,928)	-	850,504
Total	1,488,265	4,348,329	(4,338,787)	-	1,497,807

- Boiler - The fund was set up from a grant to cover the cost of refurbishment works on the boiler and is to be used to cover annual depreciation charges.
- Auditorium & Front of House –The fund is for refurbishment costs of the auditorium to provide a more intimate experience for the audience and to improve sightlines and acoustics. The second stage of the auditorium work to improve access was completed in September 2022. Improvements were simultaneously made to the café and ground floor front of house areas. A third phase of auditorium improvements replaced worn out seating.
- Gallery performance space - The second phase of the capital project transformed the theatre's gallery space into a performance space.
- Let me in Festival – This is an inclusive drama festival featuring work by and for people with physical, learning and sensory needs.
- Bursary Scheme – The fund is to provide financial assistance towards course fees to members of the Rose Youth theatre.
- Peter Hall Emerging Artist Fellowship – Established to commemorate the legacy of our founding Artistic Director and as an expression of the Rose's commitment to being both a distinctive producing house and a developer of theatre talent. The fund is to provide a stipend for the chosen fellow in a residency at the Rose theatre.

20 **Fund reconciliation (cont.)**

- Youth Outreach –The fund was established for future work with young disadvantaged people.
- Christmas Tree – The fund was donated by the DNB to pay for the cost of the annual Christmas tree.
- New Writing Festival ACE Grant – This fund was established to support a festival of new writing which was part of the work developed by the inaugural PHEAF recipient and the remaining funds transferred to the PHEAF fund.
- Participate Fund – This fund was established to enhance and support the work of the Rose Youth Theatre. Amounts were used to support the Bursary fund this year.
- Access Fund – This fund was established to support access performances and training costs for captioning practitioners
- Production Funding – Grants were awarded by Arts Council England towards the production of Richard III, and grants was awarded by Cockayne Foundation and the Royal Norwegian Embassy towards Shooting Hedda Gabler.
- Core Funding – Grants were awarded towards overheads by The Rose Foundation and the Royal Borough of Kingston
- Youth & Education Project - Grant towards costs of our work with young people.
- Development Support – Grants were awarded by The Backstage Trust towards fundraising consultancy and staffing costs
- Innovate UK-Grant funded Digitalisation of UK Theatre project

20 **Fund reconciliation (cont.)**

TRUST	Balance B/F 2 April 2023	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2024
	£	£	£	£	£
Capital Fund					
Boiler	24,237	-	(9,856)	-	14,381
Auditorium and Front of House	470,238	-	(35,878)	-	434,359
Gallery performance space	60,210	-	(7,526)	-	52,684
Total Capital Fund	554,685	-	(53,260)	-	501,425
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
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Christmas Tree	-	250	(250)	-	-
New Writing Festival	186	-	-	(186)	-
Participate Fund	1,716	-	-	(1,716)	-
Access Fund	4,536	-	(3,000)	-	1,536
Production Funding	42,770	6,297	(49,067)	-	-
Core Funding	-	8,000	(8,000)	-	-
Youth & Education Project	-	125,000	(125,000)	-	-
Development support	-	36,800	(12,525)	-	24,275
Total Restricted Revenue Fund	92,618	214,088	(239,680)	-	67,026
General Fund	850,504	3,665,109	(3,781,785)	-	733,828
Total	1,497,807	3,879,197	(4,074,725)	-	1,302,279

20 **Fund reconciliation (cont.)**

Prior period:

TRUST	Balance B/F 3 April 2022	Incoming Resources	Outgoing Resources	Transfers	Closing 2 April 2023
	£	£	£	£	£
Capital Fund					
Boiler	34,093	-	(9,856)	-	24,237
Auditorium and Front of House	407,627	88,515	(25,904)	-	470,238
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Total Capital Fund	509,456	88,515	(43,286)	-	554,685
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
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Bursary Scheme	913	4,834	(2,140)	-	3,607
Peter Hall Emerging Artist Fellowship	34,567	2,675	(2,500)	-	34,742
Youth Outreach	1,523	1,250	(4,585)	3,500	1,688
Christmas Tree	-	252	(252)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,543	173	-	-	1,716
Access Fund	2,056	4,576	(2,096)	-	4,536
Production Funding	-	87,770	(45,000)	-	42,770
Total Restricted Revenue Fund	46,661	102,530	(56,573)	-	92,618
General Fund	932,148	4,157,284	(4,238,928)	-	850,504
Total	1,488,265	4,348,329	(4,338,787)	-	1,497,807

21 Analysis of group net assets between funds

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,279,126	501,425	-	-	1,780,551
Cash	246,318	-	67,026	-	313,344
Other assets	(791,616)	-	-	-	(791,616)
	733,828	501,425	67,026	-	1,302,279

Prior period:

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,254,841	554,685	-	-	1,809,526
Cash	328,419	-	92,618	-	421,037
Other assets	(732,756)	-	-	-	(732,756)
	850,504	554,685	92,618	-	1,497,807

22 Pension and other post-retirement benefit commitment

Defined Contribution

	2024 £	2023 £
Contributions payable by the charity in the period	23,976	23,391

Contributions of £6,322 (2023: £5,453) were payable to the scheme at the balance sheet date.

23 Control

There are no controlling parties.

24 Related party transactions

During the year RBK provided funding of £200,000 (2023 - £200,000) to Kingston Theatre Trust. RBK purchased £594 of services from its subsidiary undertaking (2023 - £1,180) and at the year-end £Nil (2023 - £684) was included within trade debtors. A grant of £3,000 was awarded from the Community Resilience Fund towards core costs and a grant of £5,000 was awarded towards youth outreach projects.

Kingston Theatre Trust also purchased services from RBK for £16,787 (2023 - £11,940) and at the year-end £13,512 (2023 - £3,760) was included within trade creditors. There are no other balances with RBK at the year-end (2023 - £Nil).

RBK has the power to nominate up to two candidates for appointment to the Board of trustees.

During the year £30,000 (2023 - £30,000) was payable to Kingston Theatres LLP in respect of rent and at the year-end £37,500 (2023- £37,500) was included within accruals and £60,000 (2023 - £Nil) within trade creditors.

KU purchased services from Kingston Theatre Trust of £342,292 (2023 - £353,900) and £15,262 (2023 - £15,582) from its subsidiary undertaking. At the year-end £5,898 (2023 - £928) was included with trade debtors of Kingston Theatre Trust and £1,092 (2023 - £12,813) within the trade debtors of its subsidiary.

No professional services as gifts in kind were received from Trustees (2023 - 1) (2023 - £5,000) for work done on pro bono basis.

25 Financial instruments

The carrying amounts of the charity's financial instruments are as follows:

	Group 2024 £	Group 2023 £	Trust 2024 £	Trust 2023 £
Financial assets				
Debt instruments measured at amortised cost:				
- Trade debtors (note 17)	140,335	67,460	88,326	47,610
- Amounts owed by group undertakings (note 16)	-	-	478,903	484,805
- Other debtors (note 17)	-	-	-	-
- Accrued income (note 17)	128,635	52,257	113,635	52,257
- Cash in hand and at bank	313,344	421,037	230,838	295,307
	582,314	540,754	911,702	879,979
Financial liabilities				
Measured at amortised cost:				
- Trade creditors (note 18)	493,921	482,835	488,221	482,835
- Accrued expenses (note 18)	278,314	321,500	205,272	258,188
	772,235	804,335	693,493	741,023

26 Reconciliation of consolidated net income to net cash flow from operating activities

	Group 2024 £	Group 2023 £	Trust 2024 £	Trust 2023 £
Net income for the reporting period	(233,028)	9,542	(233,028)	9,542
Adjustments for:				
Depreciation charges	98,813	80,535	98,813	80,535
Loss on disposal of fixed assets	-	-	-	-
Dividends and interest from investments and bank	(5,271)	(1,853)	(5,271)	(1,853)
(Increase) / decrease in stock	(2,580)	(51,712)	(2,580)	(51,712)
(Increase) / decrease in debtors	(176,571)	(162,599)	(58,287)	(137,101)
Increase / (decrease) in creditors	275,511	(160,241)	200,451	(149,902)
Net cash provided by operating activities	(43,126)	(286,328)	98	(250,491)

KINGSTON THEATRE TRUST

England & Wales - Charity number 1000182

Accounts

KINGSTON THEATRE TRUST

and its subsidiary undertaking
A company limited by guarantee
Company No: 02497984
Registered Charity: 1000182

CONSOLIDATED
REPORT & FINANCIAL STATEMENTS
for the period ended 2 April 2023

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED REPORT & FINANCIAL STATEMENTS
for the period ended 2 April 2023

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LEGAL & ADMINISTRATIVE INFORMATION

CONSTITUTION
Kingston Theatre Trust is a company limited by guarantee and a registered charity governed by its Memorandum & Articles.

TRUSTEES/DIRECTORS
Sian Alexander
Angellica Bell (resigned 5 May 2022)
Emma D'Souza
Kevin Davis (Formerly RBK Nominee)
Simon Edwards (Formerly RBK Nominee - resigned 7 May 2022. Reappointed 28 June 2022)
Chris Foy (Chair)
Rubi Gubara-Sannie (appointed 18 September 2023)
Yasmin Shahid Hafesji (appointed 6 September 2022)
Baroness Sally Hamwee (resigned 4 July 2023)
Molly Hanson-Akins (resigned 16 September 2022)
Robin Hutchinson MBE (resigned 10 January 2023)
Radhika Kapur (appointed 5 September 2023)
Justina Jang (appointed 8 March 2023)
Councillor Mike Massimi (RBK Nominee appointed 20 July 2022)
Luke Nunneley (resigned 7 September 2022)
Robert O'Dowd
Gary Pell (appointed 5 September 2023)
Jason Piper (resigned 4 January 2023)
William Price
Rebecca Quigley (appointed 4 July 2023)
Elizabeth Wilkinson (appointed 5 September 2023)
Councillor Wydeeswaran Thayalan (RBK Nominee appointed 20 July 2022)
Mandy Ure (resigned 28 October 2022)

SECRETARY
Simon Edwards
24-26 High Street
Kingston upon Thames
KT1 1HL

CHIEF EXECUTIVE
Robert O'Dowd

LEGAL & ADMINISTRATIVE INFORMATION

AUDITORS	Moore (South) LLP Registered Auditors and Chartered Accountants Suite 3, Second Floor Friary Court 13-21 High Street Guildford Surrey GU1 3DG
BANKERS	Charities Aid Foundation West Malling Kent ME19 4TA NatWest Bank plc Market Place Kingston upon Thames KT1 1JX Metro Bank plc 64-66 Clarence Street Kingston upon Thames KT1 1NP
SOLICITORS	Russell-Cooke LLP 2 Putney Hill London SW15 6AB
REGISTERED OFFICE	24-26 High Street Kingston upon Thames KT1 1HL
REGISTERED CO. NUMBER	02497984
REGISTERED CHARITY NO.	1000182

TRUSTEES' ANNUAL REPORT
for the period ended 2 April 2023

The Trustees submit their report and the consolidated financial statements for the period ended 2 April 2023.

Legal & administrative information set out on pages 3 and 4 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP (FRS102) second edition). The directors of the charitable company (the charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing document:

Kingston Theatre Trust is a company limited by guarantee governed by its Memorandum and Articles of Association dated 1 May 1990 as amended in 1992, 2001, 2002, 2010 and 2022. It is registered as a charity with the Charity Commission. Anyone over the age of 18 may be appointed a member of the Company and there were 12 members at the period end (14 in 2022), each of whom guarantee to contribute £1 in the event of the charity winding up.

ROSE THEATRE ENTERPRISES LTD is a wholly owned subsidiary of Kingston Theatre Trust. The company donates its surplus funds to Kingston Theatre Trust.

Appointment of trustees:

Trustees are appointed by the Board. The Royal Borough of Kingston upon Thames Council ("RBK") may nominate up to two trustees. During the year under review, trustees nominated by RBK were Councillor Kevin Davis and Councillor Simon Edwards. Following local government elections in May 2022, their memberships were renewed by the Board in their own rights; and RBK nominated two new trustees to the Board. Under the Articles in force in the year under review, one third of the Board would retire by rotation each year and each retiring trustee was eligible for re-election. The Articles were amended by Special Resolution on 6th September 2022, with the effect of limiting the overall periods of service, normally to eight years for all trustees, together with a series of transitional arrangements to avoid the sudden loss of experience and corporate memory: and exceptionally, where determined in the best interests of the theatre. Trustees provide their time and expertise without remuneration for the benefit of the charity with the exception of the Chief Executive, Robert O'Dowd. Candidates for appointment and those being re-appointed are subject to relevant DBS checks.

Trustees' induction & training:

New Trustees are provided with relevant information about their legal obligations under charity and company law, a copy of the Memorandum & Articles of Association. Induction of those appointed includes an introduction to the theatre's agreed strategy, organisation structure and Board committees, together with detailed activity and business plans, current financial forecasts, management and financial accounts.

Organisation:

The Board meets at least six times each year to manage the affairs of the charity and oversee its administration, which is delegated on a day to day basis to the Trust's executive team. The Board appoints committees as and when the need arises. The Finance Committee monitors the affairs of the charity between full Board meetings. The Development Committee and the Nominations Committee are the two other Board committees approved at this time.

STRUCTURE, GOVERNANCE & MANAGEMENT (Continued)

Related parties:

The charity has a close relationship with RBK which may nominate up to two Trustees (see above). In February 2020 and following earlier forms of support, RBK and KTT entered a new long-term strategic agreement under which the theatre creates and manages a wide range of initiatives in social, civic and learning engagement in cultural experience: towards the increased well-being of citizens and communities throughout the borough. The borough provides defined financial support in each year of the five years covered by the agreement.

The charity also has a close relationship with Kingston University (KU). In January 2012, following earlier forms of support, KU agreed to provide annual funding of £300k with an understanding of rolling process to follow. KU also gave £80k per annum to enable its Kingston School of Art to engage more closely with the Rose Theatre. The regular cycle of funding to the Rose was paused by the University in response to joint imperatives entailed by the pandemic. It was subsequently renewed from January 2022 by reference to a range of theatre access and other mutually beneficial arrangements, and engagements on the part of Rose members in support of the University's strategy, particularly in the provision of skills' development.

Risk management:

The officers undertake a risk analysis review each year and maintain an up to date risk register to identify appropriate action to mitigate these risks. The Board gives close consideration to the register and proposed mitigation measures. Generally, the principal risks relate to income - the achievement of targets for box office and development support, and the maintenance of stakeholder relationship confidence and support. The re-building of audiences post-pandemic has proved a greater challenge than the new freedom suggested; together with its implications for re-building box office income.

Fundraising Activities:

The charity has registered with the Fundraising Regulator and adheres to the voluntary Code of Fundraising Practice in order to give individual and organisational donors confidence that it is following best practice with regards to conducting fundraising activities and managing relationships with supporters. The charity is registered with the Fundraising Preference Service and monitors its performance to ensure awareness of any complaints made under the scheme. No complaints have been received within the reporting period. The charity does not currently use professional fundraisers or commercial participators.

Auditors:

The auditors, Moore (South) LLP, have indicated their willingness to be proposed for re-election.

AIMS, OBJECTIVES & ACTIVITIES

The objects of the charity are to advance the education of the public in all aspects of dramatic art and the public appreciation of such art by the presentation of public performances in the fields of drama, music, dance, other performance and visual arts, crafts and other such activities. The objects of the subsidiary are to carry out non-charitable activities at the Rose Theatre and beyond to produce surpluses for the benefit of the charity.

AIMS, OBJECTIVES & ACTIVITIES (Continued)

The activities of the theatre during the reporting period were primarily concerned with progressive upscaling of operations (no longer restricted) and re-animation of the artistic programme.

The skill of the Executive in navigating all the risks of the pandemic period meant that the organisation was ready to resume operations with full operational capability. Its principal objectives remain:

- The presentation of a varied programme of plays and other performances at the Rose Theatre for the benefit of the public;
- Working with RBK to develop the Rose as a community hub, including programmes of activities for the benefit of the local community, in particular young people including opportunities for a wide range of social, artistic and educational activities;
- Collaborating with KU on the development of relevant programmes and appropriate modules for the benefit of students and faculty;
- Providing training in theatre arts for children and young people through the Rose Youth Theatre;
- Providing space and facilities in the theatre for a range of university events including graduation ceremonies for the benefit of students and their families and friends;
- Offering a range of programmes designed to develop confidence in the use of performance, for the benefit of people of all ages in the local community and beyond;
- Providing opportunities for exhibitions of art for the benefit of people visiting the Rose Theatre;
- Exploiting the commercial potential of the theatre building for the direct benefit of the theatre's charitable purposes, in ways congruent with the Charity Commission guidelines.

The trustees confirm that they have referred to the Charity Commission's guidance on Charities and Public Benefit when reviewing the charity's aims and objectives.

ACHIEVEMENTS & PERFORMANCE

This report covers the period 3 April 2022 to 2 April 2023, but also addresses matters after the period to be timely with the publication date.

125,945 tickets were sold for live theatre performances and 'one night' events. In addition to the productions, certain artistic, educational, community and social events took place in the Rose Theatre.

The continuing, overriding purpose of the Rose Theatre is its role as a distinctive, leading producing theatre - a cultural hub for Kingston and wider SW London. It seeks continuously to develop a range of audiences by imaginative programming of engaging drama and entertaining family shows, maintaining high production values and seeking to stimulate both anticipation and satisfaction.

ACHIEVEMENTS & PERFORMANCE (Continued)

The Rose is widely recognised amongst both audiences and the sector as a whole for the quality of our work on stage. This ambition will continue to guide our work. We attract leading creatives to work on our own productions and also work in co-operation with selected other theatres on co-productions that extend our repertoire; and may appropriately mitigate risk entailed by novel productions. The programme is also enriched with productions of high artistic quality by acclaimed visiting companies and complemented by one-night performances and events.

During the period under review, we staged the following Rose Original Productions,

- PERSUASION – by Jane Austen, adapted from and directed by Jeff James. Lead produced by the Rose Theatre in partnership with Alexandra Palace and Oxford Playhouse. The show toured to partner venues in April and May 2022.
- THE CAUCASIAN CHALK CIRCLE by Bertolt Brecht, adapted by Steve Waters and directed by Christopher Haydon.
- THE TWO POPES written by Anthony McCarten and directed by James Dacre. Rose Theatre in association with Everyman Theatre, Cheltenham and Oxford Playhouse presented a Royal & Derngate, Northampton and Anthology Theatre co-production in association with Tara Finney Productions.
- THE IMPORTANCE OF BEING EARNEST – written by Oscar Wilde and directed by Denzel Westley – Sanderson. A Rose Original, ETT, and Leeds Playhouse production.
- A CHRISTMAS CAROL – adapted by Morgan Lloyd Malcom and directed by Rosie Jones. Our family Christmas show featuring professional actors as well as the Rose Youth Company.
- ZOG – written by Julia Donaldson and Axel Scheffler, presented in partnership with Freckle Productions continued to tour throughout the summer of 2022.

Visiting companies included:

- A MONSTER CALLS – presented by Jonathan Church Theatre Productions and Global Creatures on behalf of The Old Vic and Bristol Old Vic.
- FANTASTICALLY GREAT WOMEN WHO CHANGED THE WORLD – presented by Kenny Wax Family Entertainment & MAST Mayflower Studios.
- SIX – presented by Kenny Wax & Get Down Tours Ltd.
- THE GRUFFALO –written by Julia Donaldson and Axel Scheffler, presented by Tall Stories
- NOUGHTS & CROSSES – written by Malorie Blackman, adapted by Sabrina Mafhouz and presented by Pilot Theatre.
- THE MIRROR CRACK'D – written by Agatha Christie & adapted by Rachel Wagstaff. Presented by Original Theatre in association with JAS Theatricals.
- MICHAEL ROSEN'S UNEXPECTED TWIST – by Roy Williams. Presented by The Children's Theatre Partnership and Royal & Derngate, Northampton.

In addition, over 30 one-night events took place including comedy from Stewart Lee, Michael McIntyre, Sandi Toksvig and Russell Kane, music from The Bootleg Beatles and June Tabor and The Oysterband as well as community and commercial hires and a variety of speakers including Tim Peake and Michael Parkinson .

Our programme of activity for the benefit of young people and others in the local community known as Rose Participate continued to flourish. We now have 1,033 (2022 – 1,357) individuals within the community directly engaged with the Rose and stage performance.

ACHIEVEMENTS & PERFORMANCE (Continued)

The deep and enduring relationship with RBK remains lively and productive, underpinned by a five year strategic agreement. The relationship with KU also continues warmly in spite of difficulties it faces which challenge the university sector as a whole.

The current strategic partnership agreement with RBK expresses ambitious and practical interdependence in the cultural space across the borough - and in its impact, well beyond. KTT receives defined financial support in each year through 2025 and both parties anticipate renewal in good time. Regular review of performance and benefits, directed to many constituencies in the borough, is maintained by Officers of RBK and KTT. These include an education and participation programme for young people and children, the ticketing scheme, libraries outreach work, Kingston Music Service performance opportunities and schools' outreach.

In the setting of its valued relationship with KU the Rose works across many faculties, engaging creatively with the University's Skills' agenda and serving as a civic portal reinforcing the University's involvement with a wider community. The next stage of broader strategic partnership between KU and the Rose is now anticipated.

The relationships that the Rose has with each of its two stakeholder organisations enable activities for the benefit of large numbers of people of all ages across the borough and the University.

The impact of very significant gains delivered pre-pandemic to the local economy outside the Rose itself – for which independent evidence was shared with RBK – are being re-enabled again.

Since the restrictions occasioned by the pandemic were lifted it has been possible for the theatre to throw open both its doors and its welcome to established and new audiences; and to people of the town throughout the day in its stylish café. The challenge switched from being existential during the pandemic to being creative and inspiring under conditions of freedom.

The evidence from the year in review is that freedom to choose did not result in automaticity of pre-pandemic theatre-goer choice. The rebuilding of confidence and the Rose's attractiveness in the minds of regular theatre attendees has not been switched on overnight by government say-so. The Rose - as widely experienced across the sector - has to convince its audiences with the power and distinctiveness of its programming, not that it is technically safe to return, but that it indispensable for access to that which theatre alone can provide: and be at home in our house again.

While the progressive 'tidal' return of established audience members is continuing, the development of the Rose's reach amongst those who have yet to discover theatre will be a focus for selective programme development and communications too.

PLANS FOR FUTURE PERIODS

Now well into the new period, the Executive and staff are working intensively to re-build audience confidence and engagement. The theatre's appeal is expressed through the quality of its artistic programme, amplified by means of the quality of its marketing and communications. The aim is to flourish sufficiently under operational freedom to lift off beyond mere survival and flourish both on stage and in receipts, so as to progressively build reserves as well as ensuring a sustainable organisation.

PLANS FOR FUTURE PERIODS (Continued)

The Rose is committed to the full range of civic, social and learning cultural engagement within the borough; and extending the range of its relationship across all relevant KU faculties and departments.

The Rose enjoys significant support from key trusts and foundations. In particular, Backstage Trust has extended its outstanding support for the Rose not only in respect of the public spaces and café, but also further chapter of renewal and improvement of the main house itself.

The reliability of the support provided by the theatre's two principal stakeholders remains central to all operational planning.

The robustness of operational planning remains challenging in an uncertain environment where economic and political uncertainties abound. Accordingly, the close monitoring of operational plans which is maintained by key directors, the Finance Committee, and the full Board continues, to ensure that any necessary course correction can be anticipated and undertaken in good time.

The management of the Rose is a team of high quality, and it continues to demonstrate in full the capacity to manage and navigate the challenges and opportunities presented by the circumstances through which the Company, the sector and the country as a whole are living.

SUPPORTERS

The Trust is very grateful to all those who have provided support for the Rose Theatre whether financial or in offering their time and skills as unpaid volunteers.

During the year there were 112 (2022 – 178) volunteers for which no income or cost is recognised in the accounts.

Major financial support has been provided by the following individuals and organisations:

Stakeholders
Kingston University
Royal Borough of Kingston

Founding Sponsor
CNM Estates

Lottery Funder
Arts Council England

Education Partner
Kingston Grammar School

Corporate Supporters
Cattaneo Commercial
Clear Group
Cote
DNB
Hamptons
Pearson Hards
The Rolex Mentor & Protégé Arts Initiative
Russell Cooke

Director's Circle
Chris & São Foy
Jonathan Marsh & Stephanie Taylor-Marsh
Marit Mohn & Robert Westlake
The Wingfield Family

Producer's Circle
Luke & Kate Nunneley

Benefactors
Tony & Kate Best
Jennie Drimmer & Daniel Kline
Sandy Gavshon
Simon & Wanda Higman
David & Julie Lainchbury
Chris Mason and Mel Delauney
Neill & Katharine Penney

Benefactors contd
Jeanette Rowell
Sir Peter & Lady Cherill Scott
Marji Simonds-Gooding
Bob Steed

Patrons
Michael & Rosemary Bibby
Stephen Brenninkmeijer
Andrew Connolly
Nigel Duffin
Simon & Pauline Edwards
Kay Galbraith
Andrew & Maggie Gallagher
Stephen & Rosemary Gare
Sanjeev, Rachel, Jai & Anjali Gupta
Mark & Sophie Lewisohn
Anthony Lipmann
Ann Beasley Manders
Martina Massimi Klimova
Robert & Scilla O'Dowd
Bob Phillips & Anna Cunnyngham
Ian & Mary Reid
Robert Wolf

Associates
John Hackett
Nigel Hardy
Brian Hornsby
Geoff Howard
John & Martha Jessop
Bill & Christine McMurray
Nina Kaye
Susan Paine
Brian Smith
David Tallis
Pete Whelpton

Life Friends
Ian & Wendelien Bellinger
Will Bland & Tricia Welch Bland

Supporters
#RoseinBloom Supporters
Big Give Christmas Challenge Supporters
Friends of the Rose
Lipmann Walton & Co Ltd
Rose Loyalty Card Holders
Oscar and Margaret Lewisohn
Rosa Reilly
And all those who wish to remain anonymous

Trusts & Foundations
The Backstage Trust
Cockayne Grants for the Arts
The Foyle Foundation
The Jectus Charitable Trust
Rowan Bentall Charitable Trust

FINANCIAL REVIEW

The results for the period set out in the annexed statement of financial activities show incoming resources have increased from £3,631,049 in 2022 to £4,154,696 in 2023.

Income from donations and legacies was lower than last year due to the unprecedented levels of grant support the theatre received from Arts Council England, the Department for Culture, Media and Sport, the Coronavirus Job Retention Scheme, the Local Restrictions Support Scheme and the Royal Borough of Kingston in the prior period, which comprised 75% of this income stream. Significant funding of £250,000 from the Backstage Trust was received last year for redevelopment of the auditorium access bay, acoustic improvements and refurbishment of front of house areas, work which was carried out during August 2022. Sums of £83,515 were received in this period towards further improvement on these areas. This year has seen success in securing £87,770 of support from Arts Council England, Cockayne Grants for the Arts and the Royal Borough of Kingston towards Rose Original theatre productions as well as further donations from individuals for outreach and access work.

Box office income doubled year on year due to the theatre being able to be fully operational for the entire period with a corresponding uplift in front of house sales.

Stakeholder support has increased 141% almost back to pre pandemic levels as the theatre was able to resume graduation and other services provided to Kingston University partway during the year.

Total resources expended have increased from £3,301,391 to £4,145,154.

Net incoming funds for the period are £9,542 (2022 – net incoming funds £329,658).

Investment powers and policy

Under the memorandum and articles of association, the charity has the power to make any investment that the Trustees see fit.

GOING CONCERN

Determination of the theatre's 'going concern' status is subject to careful review by the Board each year focussing upon the availability and use of resources to further its charitable artistic, educational and community purposes.

The period reported on follows the removal of restrictions entailed during the COVID-19 years.

The policy through the pandemic was to pursue all possible means to secure the theatre's future and ride out the storm. The policy since has been to communicate our distinctive producing capacity, apply keen and agile operational planning around it, and ensure effective control of costs. The theatre, as usual, must secure its own future again without the benefit of special measures.

The economic model of the Rose normally balances the costs of its operations by income from box office, development fund raising including grants from trusts and foundations, and dependable funding from its two founding stakeholders.

GOING CONCERN (Continued)

The principal challenge in the period of this report concerns box office income trends. The strategic aim remains progressive re-building of our established audiences to better than pre-pandemic levels. It's a challenge throughout the sector but we alone are responsible for our condition. Together with the reliable funding streams from the two founding stakeholders, the Royal Borough of Kingston, and Kingston University, these represent the bedrock of financial sustainability.

The current strategic agreement between RBK and the theatre runs to March 2025. It expresses a vital creative partnership. The theatre, in its mission as a cultural hub, will continue to engage in a wide range of social, community, support and learning measures directed to increased well-being and enhanced cultural participation directed to the benefit of citizens across the borough. The borough continues to provide defined levels of financial support to KTT in each year of the agreement, contributing to the resilience and economic sustainability of the Rose theatre. This long-term agreement represents a pillar of stakeholder support and an ongoing anchor of the theatre's economic model.

The charity also maintains its close relationship with KU, its other founding stakeholder. The funding provided under the service agreement of January 2012 was paused as a result of imperatives during the pandemic, which included the closure of the Rose. The rhythm of regular payment was restarted in January 2022 reflecting the restart of mutually beneficial engagement and access provisions. The University provides significant financial support to the Rose theatre each year and the Vice-Chancellor confirms in writing the fact of the University's commitment.

Development fundraising, which together with the other two pillars of the theatre's economy is crucially important for overall financial resilience, is dependent upon audience experience of and confidence in the quality of the stream of our main stage work. The disruption occasioned by the pandemic years is passed but there is an inevitable lag in respect of this associated component.

The outstanding support of the Backstage Trust in awarding grants towards auditorium and front of house refurbishment projects demonstrates an exemplary confidence in the theatre's future success.

The Board's appraisal of the going concern condition has assumed progressive re-building of mainhouse audiences – for our own drama productions, our seasonal family focussed productions, complementary selected visiting shows; and commercially valuable, one night shows – associated support through development fundraising: and the continuing support of our two principal stakeholders.

The trustees have reviewed the financial condition of the theatre, with particular attention on the assumptions underpinning the revised plans through financial year 2023/24 and in the longer-term plan. Planning includes projections of future income streams: box office receipts, stakeholder support, donations, and grants. Less positive scenarios have been considered and a balance of judgement struck as to the likelihood of outcomes and the theatre's resilience to re-build audience attendance.

Trustees are confident that the theatre will be equipped to operate across the range of its many activities, achieving progressively a sustainable balance between combined income streams and the overall costs of planned operations.

The trustees, however, remain aware that challenges remain as inflation hits cost lines and bites deeply into household and public expenditure.

GOING CONCERN (Continued)

The trustees consider that while material uncertainty exists, which may cause some doubt in respect of going concern, their balance of judgement is that the going concern basis is appropriate for the preparation of the financial statements.

Reserves Policy

The trust has £1,497,807 of funds at the end of the period comprising £850,504 of unrestricted general funds and £647,303 of restricted funds.

After making allowances for restricted funds and those resources designated for tangible fixed assets that are not realisable, the free reserves of the trust are in deficit by £404,337.

Within restricted funds, £554,685 is capital funds to cover the costs of future depreciation charges and scheduled improvement works to the café bar and auditorium and £92,618 is for various short term projects that are either annual or spread across the year end.

Mindful always of the imperative to continue to secure the future of the theatre, the trustees have plans in hand to address this situation and aim to build free reserves to provide against artistic risk, shortfalls in box and/or development income, and unplanned maintenance and renewals. The plan is to attain 25% of normal operating expenditure.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Statement of Trustees' responsibilities in respect of the Financial Statements

The Trustees (who are also Directors of Kingston Theatre Trust for the purposes of Company Law) are responsible for preparing the Trustees Report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS (Continued)

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

Statement of disclosure to auditor

In so far as the Trustees are aware:-

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

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board

Chris Foy, Chairman

Date: 7th November 2023

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for period ended 2 April 2023

Opinion

We have audited the financial statements of Kingston Theatre Trust (the 'parent charitable company') and its subsidiaries (the 'group') for the period ended 2 April 2023 which comprise the Statement of Financial Activities, the Group and Kingston Theatre Trust Balance Sheet, Cash flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 2 April 2023, and of the group's incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material uncertainty relating to going concern

We draw attention to note 1c in the financial statements concerning the charitable company's ability to continue as a going concern. The charitable group reported a surplus of £9,542 for the period ended 2 April 2023, but at that date the charitable company reported net current liabilities of £311,720. As stated in note 1c these events or conditions indicate that a material uncertainty exists that may cast significant doubt about the charitable company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

In auditing the financial statements, we have concluded that the Trustees use of the going concern basis accounting in preparation of the financial statements is appropriate.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

-
- the information given in the trustees' report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 14-15 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for the period ended 2 April 2023

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company and group.

Our approach was as follows:

- The engagement partner selected staff for the audit who it was deemed had sufficient experience and who had the required competence and skills to be able to identify or recognise non-compliance with laws and regulations.
- We assessed the risk of irregularities as part of our audit planning, and ongoing review, including those due to fraud, management override was identified as a significant fraud risk. This is due to the ability to bypass controls through inappropriate expenditure and accounting policies adopted.
- Completeness of income was deemed a significant risk to the audit, specifically the cut off of income at the year end.
- Some income received is restricted in its use and a significant risk was identified regarding the correct classification of income between restricted and unrestricted funds and that the expenditure against this income was in line with any specified restrictions.
- We obtained an understanding of the legal and regulatory requirements applicable to the charity and group and we considered the most significant to be Charites Act 2011, the Charity SORP, UK financial reporting standards as issued by the Financial Reporting Council and UK Taxation legislation. We considered how the charitable company and group complies with these requirements by discussions with management and those charged with governance.
- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations. Consideration was also made of the internal controls in place to mitigate the identified risks.

- We assessed the control environment, documenting the systems, controls and processes adopted. The audit approach incorporated a combination of controls where appropriate, analytical review and substantive procedures involving tests of transactions and balances. Any irregularities noted were discussed with management and additional corroborative evidence was obtained as required.

- The consolidated financial statements of the group incorporate the results of the subsidiary entity, which is exempt from audit. A review has been completed at group level on areas that are significant to the consolidated financial statements.

To address the risk of fraud through management override we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify any unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias;
- reviewed the disclosures within the financial statements to ensure they meet the requirements of the accounting standards and relevant legislation.
- reviewed transactions with related parties, in particular with group entities and strategic partners.

To address the risk of completion of income we:

- performed analytical procedures to identify any unusual or unexpected relationships, along with comparison to budget;
- performed a proof in total of box office income;
- tested a sample of income transactions from supporting documentation into the accounting records; and
- performed cut off procedures on income straddling the year end.

In response to the classification of income between restricted and unrestricted we:

- agreed a sample of income recorded in the nominal ledger to source documentation to ensure any restrictions were correctly identified;
- agreed a sample of expenses incurred to ensure that they had been allocated to the appropriate fund; and
- obtained and reviewed fund analysis workings to ensure that the calculations were correct and agreed to the accounting records.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

INDEPENDENT AUDITORS' REPORT
TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST
for the period ended 2 April 2023

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.

L Hastings

Louise Hastings (Senior Statutory Auditor)
For and on behalf of Moore (South) LLP
Chartered Accountants
Statutory Auditor

Suite 3, Second Floor, Friary Court
13-21 High Street, Guildford GU1 3DG

Date: 7/12/23

Moore (South) LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(Including Consolidated Income and Expenditure Account)
for the period ended 2 April 2023

	Note	Restricted Capital 2023 £	Restricted Revenue 2023 £	Unrestricted 2023 £	**TOTAL 2023 £**	**TOTAL 2022 £**
Income from:						
Donations and legacies	2	88,515	102,529	114,979	306,023	1,682,779
Charitable activities	3	-	-	3,696,940	3,696,940	1,911,938
Other trading activities	4	-	-	149,880	149,880	36,226
Investments	5	-	-	1,853	1,853	106
Total income		**88,515**	**102,529**	**3,963,652**	**4,154,696**	3,631,049
Expenditure on:						
Raising funds	6	1,029	-	172,979	174,008	182,113
Charitable activities	7	42,257	56,572	3,843,511	3,942,340	3,093,321
Other	10	-	-	28,806	28,806	25,957
Total expenditure		**43,286**	**56,572**	**4,045,296**	**4,145,154**	3,301,391
Net income		45,229	45,957	(81,644)	9,542	329,658
Transfer between funds		-	-	-	-	-
Net movements in funds	11	45,229	45,957	(81,644)	9,542	329,658
Reconciliation of funds:						
Total funds brought forward		509,456	46,661	932,148	1,488,265	1,158,607
Total funds carried forward		**554,685**	**92,618**	**850,504**	**1,497,807**	1,488,265

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

As permitted by the Statement of Recommended Practice (FRS102), the parent undertaking's own statement of financial activities has not been included in these financial statements.

The gross income of the parent undertaking for the financial period was £4,920,902 (2022: £4,430,092) and the result for the period was a surplus of £9,542 (2022: £329,658 surplus).

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking
Registered Number 02497984
BALANCE SHEET
2 April 2023

	Note	2023 2 April Group £	2022 3 April Group £	2023 2 April Trust £	2022 3 April Trust £
Fixed assets					
Tangible Assets	15a	1,809,526	1,554,947	1,809,526	1,554,947
Investments	15b	1	1	1	1
		1,809,527	1,554,948	1,809,527	1,554,948
Current assets					
Stock	16	93,316	41,604	93,316	41,604
Debtors	17	651,874	489,275	682,042	544,941
Cash at bank and in hand		421,037	1,040,626	295,307	879,059
		1,166,227	1,571,505	1,070,665	1,465,604
Creditors					
Amounts falling due within one year	18	1,477,947	1,638,188	1,382,385	1,532,287
		1,477,947	1,638,188	1,382,385	1,532,287
Net current liabilities		**(311,720)**	**(66,683)**	**(311,720)**	**(66,683)**
Net assets		**1,497,807**	**1,488,265**	**1,497,807**	**1,488,265**
Charity funds					
Unrestricted Funds – general	20	850,504	932,148	850,504	932,148
		850,504	932,148	850,504	932,148
Restricted Funds	20	647,303	556,117	647,303	556,117
Total charity funds		**1,497,807**	**1,488,265**	**1,497,807**	**1,488,265**

For the period ended 2 April 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. However, an audit is required in accordance with section 43 of the Charities Act 2011. Trustees' responsibilities:

- The trustees have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The trustees 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 special provisions for small companies under part 15 of the Companies Act 2016.

Formally approved by the Board on 7th November 2023 and signed on its behalf by:

Chris Foy, Chairman

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking

STATEMENT OF CASH FLOWS
2 April 2023

	Note	2023 2 April Group £	2022 3 April Group £	**2023 2 April Trust £**	**2022 3 April Trust £**
Cash flows from operating activities					
Net cash provided by operating activities	26	(286,328)	590,368	(250,491)	470,323
Cash flows from investing activities					
Dividends and interest from investments and bank		1,853	106	1,853	106
Purchase of property, plant and equipment		(335,114)	(15,050)	(335,114)	(15,050)
Investment in production		-	(1)	-	-
Disposal of production			-	-	
Net cash used in investing activities		(333,261)	(14,945)	(333,261)	(14,944)
Change in cash and cash equivalents in the reporting period		(619,589)	575,423	(583,752)	455,379
Cash and cash equivalents at the beginning of reporting period		1,040,626	465,203	879,059	423,680
Cash and cash equivalents at the end of the reporting period		421,037	1,040,626	295,307	879,059

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 2 April 2023

1. Summary of accounting policies

The principal accounting policies which are adopted in the preparation of the financial statements are set out below.

a) Company status

The company is a company listed by guarantee and has no share capital. The company was incorporated on 1 May 1990 in England and was registered with the Charity Commission 29 August 1990. The members of the company are the Trustees named on page 3. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company. The address of the registered office is given on page 4 of these financial statements. The nature of the charity's operations and principal activities are explained in the Trustees Report.

The charity constitutes a public benefit as defined by FRS102.

b) Basis of accounting

The financial statements have been prepared in accordance with the charitable company's Articles of Association, 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 (FRS 102) (Second edition) and the Companies Act 2006.

The financial statements are prepared in sterling which is the functional currency and have been rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies are outlined below.

c) Going concern

The charitable company made a surplus of £9,542 for the period ended 2 April 2023, and at that date the company reported net current liabilities of £311,720. The charitable company have prepared a forecast for at least a period of twelve months which shows they have sufficient funding for the majority but the company remains reliant on projected funding from the two stakeholders.

While this material uncertainty exists, which may cause some doubt in respect of going concern, the two stakeholders have confirmed their continued support for at least the next 12 months. The trustees consider that this support alongside the budget and cash flow projections is sufficient for their balance of judgement that the going concern basis is appropriate for the preparation of the financial statements.

d) Income

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that the income will be received.

Donations and grants

Cash donations are recognised on receipt. Other donations and grants are recognised once the charitable company has been notified, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under gift is recognised at the time of the donation.

Charitable activities

Income received in advance of a theatrical performance or provision of other services such as catering, programme sales and tuition fees earned through the learning and participation programme is deferred until the performance or services have taken place.

Other trading activities

Income from fundraising events is recognised once the event has taken place. Royalty income from touring shows is recognised on receipt of independent tour accounts in arrears.

e) Interest receivable

Interest is included when receivable by the charity.

f) Expenditure

Expenditure, including any irrecoverable VAT, is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it.
- Charitable activities include expenditure associated with the following: staging of concerts, stage productions, art exhibitions, educational programmes and programme and catering sales income. This type of expenditure includes both the direct costs and support costs relating to these activities.
- Other expenditure represents those items not falling into any other heading.

g) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly relate to costs of raising funds or charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the Trusts activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 8.

h) Donated goods and services

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations which are given for subsequent auction as prizes at events are valued at fair value where possible. Those items which do not have a readily available fair value are not included.

i) Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term, even if the payments are not made on such a basis.

j) Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation and accumulated impairment losses. Individual fixed assets costing £150 or more are capitalised at cost. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation has been provided at rates calculated to write off the cost of each asset less their residual value over its estimated useful life. The principal annual rates in use are:

Equipment, furniture and fittings	10% to 33% on cost depending on useful life
Long leaseholds	Over the period of the lease

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the Statement of Financial Activities for the period.

k) Impairment of fixed assets

At each reporting date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

l) Fixed asset investments

Investment in the subsidiary is measured at cost.

m) Valuation of investments

Investments in theatrical productions are recognised at the recoupable amount at the reporting date being the amount contributed to the capitalisation of the productions less amounts recovered and after making provision for losses where recovery of outstanding contributions in full is not anticipated.

n) 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 funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects. The aim and use of each designated fund is set out in the note of the financial statements.
Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

o) Stock

Stock is recorded at the lower of cost or net realisable value, after making due allowance for obsolete or slow moving items.

Work in progress comprises theatre pre-production costs, which are recorded as a current asset. Theatre pre-production costs are amortised to the Statement of Income and Retained Earnings over the estimated life of the production on an anticipated revenue basis subject to any impairment

p) Debtors

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

q) Cash at Bank and in Hand

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

r) 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 discounts due.

s) Loans and borrowings

Loans and borrowings are initially recognised at the transaction price including transaction costs. Subsequently, they are measured at amortised cost using the effective interest rate method, less impairment. If an arrangement constitutes a finance transaction it is measured at present value.

t) 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 and subsequently measured at their settlement value.

u) Pensions

The Charity contributes to a defined contribution scheme on behalf of its employees. The assets of the scheme are held separately, from those of the company in an independently administered fund. The pension cost charged to the Statement of Financial Activities represents the amount due in the accounting period.

Contributions were also made on behalf of artists who were members of the Equity UK Pension Scheme.

v) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

w) Basis of consolidation

The financial statements are consolidated to represent the position of Kingston Theatre Trust and its subsidiary undertaking. A separate statement of financial activities is not prepared as permitted by Section 408 of the Companies Act 2006.

x) Taxation

The charity is an exempt charity within the meaning of Schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The subsidiary company has claimed Theatre Tax Credit relief afforded by Part 15c of the Corporation Taxes Act 2009. The income receivable has been included within Incoming Resources from Charitable Activities.

y) Judgements and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical estimates

The following estimate has the most significant effect on amounts recognised in the financial statements.

Depreciation of leasehold property

Trustees consider the depreciation policy of the leasehold property annually and compare against other similar entities. Leasehold property is depreciated over the life of the lease, 125 years. If the leasehold property was depreciated over a shorter period there would be no impact upon available cash but the annual depreciation charge would increase and reserves would be lowered.

2 Income from donations and legacies

	2023	2022
	£	£
Unrestricted		
Donations	114,979	124,659
Grants	-	496,625
	114,979	621,284
Restricted		
Donations	49,759	26,880
Grants	141,285	1,034,615
	191,044	1,061,495
	306,023	1,682,779

The following government grants were received during the period:

£37,770 (2022-£Nil) was received from Arts Council England towards development and workshops for productions
£Nil (2022 - £300,000) was received from the - Arts Council England Emergency Response Fund
£Nil (2022 - £468,115) was received from the Department for Digital, Culture, Media and Sport Culture Recovery Fund administered by Arts Council England
£Nil (2022 - £24,000) was received in Local Restrictions Support Grants
£Nil (2022 – £300,000) was received from the Royal Borough of Kingston as a Strategic Partnership Support Grant
£Nil (2022 - £172,625) was received under the HMRC Coronavirus Job Retention Scheme

3 Income from charitable activities

The income was primarily from the operation of the theatre.

	2023	2022
	£	£
Box office income	2,436,746	1,226,755
Programme, catering and hires income	468,402	232,376
Stakeholder support	553,900	230,000
Learning & participation income	237,892	222,807
	3,696,940	1,911,938

All income from charitable activities for 2023 and 2022 was unrestricted.

Included within stakeholder support is £Nil of government funding (2022 - £230,000) received from the Royal Borough of Kingston.

4 Income from other trading activities

	2023	2022
	£	£
Fundraising events	50,992	1,486
Royalties and touring productions	14,065	10,395
Trading subsidiaries	84,823	24,345
	149,880	36,226

All income from other trading activities for 2023 and 2022 was unrestricted.

5 Income from investments

	2023	2022
	£	£
Interest receivable	1,853	106
	1,853	106

All interest receivable for 2023 and 2022 was unrestricted.

6 Analysis of expenditure on raising funds

	2023	2022
	£	£
Fundraising costs of grants and donations:		
Fundraisers fees and salaries	75,786	88,070
Other direct costs	23,328	5,317
Support costs (note 8)	73,865	87,295
Depreciation (note 9)	1,029	1,431
	174,008	182,113

Expenditure on raising funds was £174,008 (2022 - £182,113) of which £1,029 (2022- £688) was attributable to restricted funds.

7 Analysis of expenditure on charitable activities

	Box Office & Production Income	Learning & Participation	Front of House & Catering	Total 2023	Total 2022
	£	£	£	£	£
Productions	2,190,722	-	-	2,190,722	1,534,072
Learning & Participation	-	226,562	-	226,562	208,278
Front of House, Catering & Hires	-	-	335,613	335,613	141,317
Support costs (note 8)	874,577	100,081	135,279	1,109,937	1,146,760
Depreciation (note 9)	28,116	5,238	46,152	79,506	62,894
	3,093,415	331,881	517,044	3,942,340	3,093,321

Expenditure on charitable activities was £3,942,340 (2022 - £3,093,321) of which £98,829 (2022 - £852,061) was attributable to restricted funds.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 2 April 2023

8 Allocation of support costs

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2023 £	Total 2022 £
Marketing	Time	13,854	207,804	22,166	33,249	277,073	331,147
Box Office	BO Income	12,311	206,478	21,513	-	240,302	200,781
Premises	Gross revenue generated by business activity	20,078	294,784	28,779	56,665	400,306	429,404
Management & Central resource	Time	21,769	141,504	21,770	32,655	217,698	222,809
IT	Headcount	5,615	22,459	5,615	12,353	46,042	43,372
Other	Time as per management & central resources	238	1,548	238	357	2,381	6,541
		73,865	874,577	100,081	135,279	1,183,802	1,234,054

9 Allocation of depreciation

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2023 £	Total 2022 £
Leasehold	Gross revenue generated by business activity	534	7,849	766	1,509	10,658	10,658
Bar & Front of House equipment	Identifiable assets	-	-	-	39,485	39,485	26,856
Boiler refurbishment	Gross revenue generated by business activity	494	7,258	709	1,395	9,856	9,856
Auditorium project	Identifiable assets	-	13,010	-	-	13,010	9,429
Gallery project	Identifiable assets	-	-	3,763	3,763	7,526	7,526
		1,028	28,117	5,238	46,152	80,535	64,325

10 Other costs

	2023	2022
	£	£
Governance costs		
External audit	13,350	13,000
Other fees paid to auditors	170	160
Other taxation advice	5,250	4,533
Indemnity Insurance	1,882	1,297
Legal and professional charges	8,154	6,967
	28,806	25,957

All expenditure on other costs for 2023 and 2022 was unrestricted.

11 Net income/ (expenditure) for the year

This is stated after charging the following:

	2023	2022
	£	£
Operating lease rentals	98,840	57,638
Depreciation	80,535	64,325
Profit on disposal of fixed assets	495	-
Auditors remuneration - Audit	13,500	13,000
Auditors remuneration - Other services	170	160
Staff and artists' costs	2,044,738	1,644,646

12 Trustees' and key management personnel remuneration and expenses

Other than the Chief Executive, trustees neither received nor waived any remuneration, fees or expenses during the year for their duties (2022 - £Nil). See note 13 for information on amounts paid to the Chief Executive.

During the year no trustee received fees for work performed (2022 - £Nil) and 1 (2022 - 1) trustee provided gifts in kind to the value of £5,000 (2022 - £2,000).

During the year 7 trustees (2022 - 8) donated £7,812 (2022 - £5,902).

The total amount of employee benefits received by key management personnel is £Nil (2022 - £Nil). The total amount of remuneration received by key management personnel is as follows:

	2023	2022
	£	£
Key management remuneration	255,052	272,534

Other than the Chief Executive, no (2022 – no) trustees are accruing pension arrangements.

During the year the trust paid £1,882 (2022 - £1,297) in respect of Trustees Indemnity Insurance.

13 Staff and employee benefits

The average monthly headcount during the year was as follows:

	2023 Number	2022 Number
Raising funds	3	3
Charitable activities	61	45
Governance	1	1
	65	49

The average monthly number of employees on permanent contract during the year was 30 people (2022 – 31). The average number of employees on short term and casual contracts during the year was 30 people (2022 – 18). The average number refers to the number of individual employees each week irrespective of the number of hours worked.

Employees who earned over £60,000 in the year:

	2023 Number	2022 Number
£60,000 - £70,000	2	2
£70,000 - £80,000	-	-
£80.000 - £90,000	1	1
	3	3

The total staff costs and employee benefits was as follows:

	2023 £	2022 £
Wages and salaries	1,341,917	1,208,558
Social security costs	115,201	97,943
Pension costs	23,391	22,173
	1,480,509	1,328,674
Staff recruitment costs	4,155	1,625
Amounts paid to third parties for artists' fees & consultancy	552,012	310,647
Amounts paid to third parties for artists' pension costs	8,062	3,700
	2,044,738	1,644,646

The Articles of the Charity were amended in June 2010 to permit reasonable remuneration to be paid to the Chief Executive, if that person is a Trustee. Payments to Robert O'Dowd while he was Chief Executive during the year were £86,190 (2022 - £84,923) pension contributions of £1,321 (2022- £1,321) and expenses of £1,499 (2022 - £3,004). Expenses reimbursed related to travel and subsistence costs, entertaining costs and office sundry costs. No other trustees received reimbursements for expenses.

14 Taxation

No charge arises due to the charitable status of the charitable company.

15a Tangible fixed assets

	Group			Trust		
	Leasehold Property	Equipment	Total	Leasehold Property	Equipment	Total
	£	£	£	£	£	£
Cost						
At 3 April 2022	1,334,583	929,056	2,263,639	1,334,583	929,056	2,263,639
Additions	-	335,114	335,114	-	335,114	335,114
Disposals	-	(1,500)	(1,500)	-	(1,500)	(1,500)
At 2 April 2023	1,334,583	1,262,670	2,597,253	1,334,583	1,262,670	2,597,253
Depreciation						
At 3 April 2022	151,900	556,792	708,692	151,900	556,792	708,692
Charge for period	10,658	69,877	80,535	10,658	69,877	80,535
Eliminated on disposals	-	(1,500)	(1,500)	-	(1,500)	(1,500)
At 2 April 2023	162,558	625,169	787,727	162,558	625,169	787,727
Net book value						
At 2 April 2023	1,172,025	637,501	1,809,526	1,172,025	637,501	1,809,526
At 3 April 2022	1,182,683	372,264	1,554,947	1,182,683	372,264	1,554,947

Leasehold Property costs include fees to architects, quantity surveyors, structural engineers, construction managers etc. and the cost of initial construction work. Depreciation commenced from January 2009 when architects issued the completion certificate.

15b Fixed asset investments

	Shares in group Undertakings
Investments	£
Costs	
At 3 April 2022 and 2 April 2023	1
Net Book Value	
At 2 April 2023	1
At 3 April 2022	1

15b Fixed asset investments (cont.)

This investment comprises a 100% owned subsidiary undertaking, Rose Theatre Enterprise Ltd, which is registered in England. The company's registered number is 06529121. The turnover of Rose Theatre Enterprise for the period 3 April 2022 – 2 April 2023 was £1,383,903 (2022: £950,803). Profits of £78,403 (2022 - £19,009) were donated to the parent charity Kingston Theatre Trust.

The aggregate share capital and reserves at the year end amounted to £Nil (2022: £1).

Rose Theatre Enterprises owned a £1 share in Kingston International Film Festival being a 50% joint venture with Blue Elephant Films. The year end is 31 May so not coterminous with the trust. The inaugural Kingston Film Festival took place in June 2022 and the joint venture was then dissolved.

16 Stocks

	Group 2023 £	Group 2022 £	Trust 2023 £	Trust 2022 £
Stocks for resale	5,393	4,484	5,393	4,484
Closing WIP	87,923	37,120	87,923	37,120
	93,316	41,604	93,316	41,604

17 Debtors

	Group 2023 £	Group 2022 £	Trust 2023 £	Trust 2022 £
Trade debtors	67,460	151,422	47,610	88,586
Amount owed by group undertaking	-	-	484,805	292,716
Accrued income	52,257	119,483	52,257	119,483
Theatre Tax Credit and Gift Aid	434,946	166,633	6,170	-
Other debtors	-	7,309	-	309
Prepaid expenses	97,211	44,428	91,200	43,847
	651,874	489,275	682,042	544,941

18 Creditors: amounts falling due within one year (continued)

	Group 2023 £	Group 2022 £	Trust 2023 £	Trust 2022 £
Trade creditors	482,835	228,339	482,835	221,690
Box Office advance	391,360	738,387	391,360	738,387
Other tax and social security:				
VAT	52,215	29,430	21,615	22,951
PAYE	28,304	31,641	28,304	31,641
Other creditors		-		-
Accruals and deferred income:				
Accrued expenses	321,500	350,209	258,188	303,986
Deferred income	201,733	260,182	200,083	213,632
	1,477,947	1,638,188	1,382,385	1,532,287

The movement in deferred income is as follows:

	Group 2023 £	Group 2022 £	Trust 2023 £	Trust 2022 £
Balance at 3 April 2022	260,182	274,000	213,632	274,000
Amounts deferred in the period	388,736	260,182	316,328	213,632
Amount released to incoming resources	(260,182)	(274,000)	(213,632)	(274,000)
Balance at 2 April 2023	388,736	260,182	316,328	213,632

Deferred income comprises grants relating to future accounting periods and deposits for future events.

19 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Property		Equipment	
	2 April 2023 £	3 April 2022 £	2 April 2023 £	3 April 2022 £
Less than 1 year	30,000	30,000	11,925	43,725
Later than one and not later than five years	-	-	-	-

A 125 year lease with Kingston Theatre LLP commencing 1 January 2008 was signed on 10 December 2015

19 **Operating leases (cont.)**

An independent rent review was carried out following which the annual rent was re-set at £35,000 effective 1 April 2015. Further periodic rent reviews will take place over the life of the lease and a reduction in rent to £30,000 was agreed in May 2022. A break clause was set within the agreement at 1 January 2017 at which point the charity could give 12 months' notice to terminate the lease agreement.

The charity installed new moving stage lights in August 2018 under a five year agreement with SLX. The annual charge is £47,700 and the minimum rental period is three years after which three months' notice of cancellation is required. During the pandemic extended closure in prior years, reduced rentals and payment holidays were negotiated. The agreement will be extended for a further 8 months beyond the five year agreement.

20 **Fund reconciliation**

GROUP	Balance B/F 3 April 2022	Incoming Resources	Outgoing Resources	Transfers	Closing 2 April 2023
	£	£	£	£	£
Capital Fund					
Boiler	34,093	-	(9,856)	-	24,237
Auditorium and Front of House	407,627	88,515	(25,904)	-	470,238
Gallery performance space	67,736	-	(7,526)	-	60,210
Total Capital Fund	509,456	88,515	(43,286)	-	554,685
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	1,000	-	(3,500)	-
Bursary Scheme	913	4,834	(2,140)	-	3,607
Peter Hall Emerging Artist Fellowship	34,567	2,675	(2,500)	-	34,742
Youth Outreach	1,523	1,250	(4,585)	3,500	1,688
Christmas Tree	-	252	(252)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,543	173	-	-	1,716
Access Fund	2,056	4,576	(2,096)	-	4,536
Production Funding	-	87,770	(45,000)	-	42,770
Total Restricted Revenue Fund	46,661	102,530	(56,573)	-	92,618
General Fund	932,148	4,157,284	(4,238,928)	-	850,504
Total	1,488,265	4,348,329	(4,338,787)	-	1,497,807

20 **Fund reconciliation (Continued)**

Prior period:

GROUP	Balance B/F 31 March 2021	Incoming Resources	Outgoing Resources	Transfers	Closing 3 April 2022
	£	£	£	£	£
Capital Fund					
Boiler	43,949	-	(9,856)	-	34,093
Auditorium and Front of House	163,056	252,000	(11,429)	4,000	407,627
Gallery performance space	75,262	-	(7,526)	-	67,736
Total Capital Fund	282,267	252,000	(28,811)	4,000	509,456
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,002	1,240	(3,580)	1,251	913
Peter Hall Emerging Artist Fellowship	24,023	15,694	(5,150)	-	34,567
Youth Outreach	11,081	1,350	(10,908)	-	1,523
Christmas Tree	-	297	(297)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	1,543	-	(1,251)	1,543
ACE/DCMS Culture Recovery Fund	-	468,115	(468,115)	-	-
ACE/DCMS Emergency Response Fund	-	300,000	(300,000)	-	-
Feasibility Study Front of House	20,000	-	(16,000)	(4,000)	-
Access Fund	-	4,756	(2,700)	-	2,056
UK Theatre Love Your Local Theatre	-	16,500	(16,500)	-	-
Total Restricted Revenue Fund	64,416	809,495	(823,250)	(4,000)	46,661
General Fund	811,924	2,569,554	(2,449,330)	-	932,148
Total	1,158,607	3,631,049	(3,301,391)	-	1,488,265

- Boiler - The fund was set up from a grant to cover the cost of refurbishment works on the boiler and is to be used to cover annual depreciation charges.
- Auditorium & Front of House –The fund is for refurbishment costs of the auditorium to provide a more intimate experience for the audience and to improve sightlines and acoustics. The second stage of the auditorium work to improve access was completed in September 2022. Improvements were simultaneously made to the café and ground floor front of house areas. A third phase of auditorium improvements was scheduled for August 2023
- Gallery performance space - The second phase of the capital project aims to transform the theatre's gallery space into a performance space.
- Let me in Festival – This is an inclusive drama festival featuring work by and for people with physical, learning and sensory needs.
- Intern Scheme – The fund was established to cover travel and subsistence expenses of young people who take up work placements at the Rose Theatre in conjunction with Achieving for Children. This fund has now been transferred to youth outreach projects

20 **Fund reconciliation (cont.)**

- Bursary Scheme – The fund is to provide financial assistance towards course fees to members of the Rose Youth theatre.
- Peter Hall Emerging Artist Fellowship – Established to commemorate the legacy of our founding Artistic Director and as an expression of the Rose's commitment to being both a distinctive producing house and a developer of theatre talent. The fund is to provide a bursary for the chosen fellow in a residency at the Rose theatre where they will receive mentoring and professional support culminating in a production at the Rose Studio.
- Youth Outreach –The fund was established for future work with young disadvantaged people.
- Christmas Tree – The fund was donated by the DNB to pay for the cost of the annual Christmas tree.
- New Writing Festival ACE Grant – This fund was established to support a festival of new writing which was part of the work developed by the inaugural PHEAF recipient.
- Participate Fund – This fund was established to enhance and support the work of the Rose Youth Theatre. Amounts were used to support the Bursary fund this year.
- Culture Recovery Fund – ACE/DCMS – This fund was created to provide support for the theatre during the Covid-19 pandemic.
- Emergency Response Fund – ACE/DCMS – This fund was created to provide support for the theatre during the Covid-19 pandemic.
- Feasibility Study – This fund was donated by Backstage Trust to commission a report for potential redevelopment of the front of house areas.
- Access Fund – This fund was established to support access performances and training costs for captioning practitioners
- UK Theatre – Love Your Local Theatre – A grant of £16,000 was awarded by UK Theatres to encourage audience attendance after the pandemic and underwrite 2 for 1 ticket offers in February and March 2022.
- Production Funding – Grants were awarded by Arts Council England towards the productions of The Caucasian Chalk Circle and Richard III. A grant was awarded by Cockayne Foundation towards Shooting Hedda Gabler. Grants totalling £30,000 were awarded by RBK towards the staging of shows in Kingston town centre by Paines Plough in the Roundabout.

20 Fund reconciliation (cont.)

TRUST	Balance B/F 3 April 2022	Incoming Resources	Outgoing Resources	Transfers	Closing 2 April 2023
	£	£	£	£	£
Capital Fund					
Boiler	34,093	-	(9,856)	-	24,237
Auditorium and Front of House	407,627	88,515	(25,904)	-	470,238
Gallery performance space	67,736	-	(7,526)	-	60,210
Total Capital Fund	509,456	88,515	(43,286)	-	554,685
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	1,000	-	(3,500)	-
Bursary Scheme	913	4,834	(2,140)	-	3,607
Peter Hall Emerging Artist Fellowship	34,567	2,675	(2,500)	-	34,742
Youth Outreach	1,523	1,250	(4,585)	3,500	1,688
Christmas Tree	-	252	(252)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,543	173	-	-	1,716
Access Fund	2,056	4,576	(2,096)	-	4,536
Production Funding	-	87,770	(45,000)	-	42,770
Total Restricted Revenue Fund	46,661	102,530	(56,573)	-	92,618
General Fund	932,148	4,157,284	(4,238,928)	-	850,504
Total	1,488,265	4,348,329	(4,338,787)	-	1,497,807

20 **Fund reconciliation (cont.)**

Prior period:

TRUST	Balance B/F 31 March 2021	Incoming Resources	Outgoing Resources	Transfers	Closing 3 April 2022
	£	£	£	£	£
Capital Fund					
Boiler	49,949	-	(9,856)	-	34,093
Auditorium and Front of House	163,056	252,000	(11,429)	4,000	407,627
Gallery performance space	75,262	-	(7,526)	-	67,736
Total Capital Fund	282,267	252,000	(28,811)	4,000	509,456
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,002	1,240	(3,580)	1,251	913
Peter Hall Emerging Artist Fellowship	24,023	15,694	(5,150)	-	34,567
Youth Outreach	11,081	1,350	(10,908)	-	1,523
Rent	-	-	-	-	-
Christmas Tree	-	297	(297)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	1,543	-	(1,251)	1,543
ACE/DCMS Culture Recovery Fund	-	468,225	(468,115)	-	-
ACE/DCMS Emergency Response Fund	-	300,000	(300,000)	-	-
Feasibility Study Front of House	20,000		(16,000)	(4,000)	-
Access Fund	-	4,756	(2,700)	-	2,056
UK Theatre Love Your Local Theatre	-	16,500	(16,500)	-	-
Total Restricted Revenue Fund	64,416	809,495	(823,250)	(4,000)	46,661
General Fund	811,924	2,569,554	(2,449,330)	-	932,148
Total	1,158,607	3,631,049	(3,031,391)	-	1,488,265

21 Analysis of group net assets between funds

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,254,841	554,685	-	-	1,809,526
Cash	328,419	-	92,618	-	421,037
Other assets	(732,756)	-	-	-	(732,756)
	850,504	554,685	92,618	-	1,497,807

Prior period:

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,045,491	509,456	-	-	1,554,947
Cash	993,465	-	47,161	-	1,040,626
Other assets	(1,107,308)	-	-	-	(1,107,308)
	932,148	509,456	47,161	-	1,488,265

22 Pension and other post-retirement benefit commitment

Defined Contribution

	2023 £	2022 £
Contributions payable by the charity in the period	23,391	25,873

Contributions of £5,453 (2022: £6,381) were payable to the scheme at the balance sheet date.

23 Control

There are no controlling parties.

24 Related party transactions

During the year RBK provided funding of £200,000 (2022 - £230,000) to Kingston Theatre Trust. RBK purchased £1,180 of services from its subsidiary undertaking (2022- £Nil) and at the year-end £684 (2022-£Nil) was included within trade debtors. A grant of £30,000 was awarded to support the summer season of the Roundabout produced by Paines Plough within Kingston town centre in July 2022.

Kingston Theatre Trust also purchased services from RBK for £11,940 (2022 - £4,867) and at the year-end £3,760 (2022 - £2,193) was included within trade creditors. There are no other balances with RBK at the year-end (2022 - £Nil).

RBK has the power to nominate up to two candidates for appointment to the Board of trustees.

During the year £30,000 (2022 - £28,750) was payable to Kingston Theatres LLP in respect of rent and at the year-end £37,500 (2022- £37,500) was included within accruals and £Nil (2022 - £18,000) within trade creditors.

KU purchased services from Kingston Theatre Trust of £353,900 (2022 - £200) and £15,582 (2022 - £323) from its subsidiary undertaking. At the year-end £928 (2022 - £39,326) was included with trade debtors of Kingston Theatre Trust and £12,813 (2022 - £148) within the trade debtors of its subsidiary.

£5,000 of professional services as gifts in kind were received from 1 Trustee (2022 - 1) (2022 - £2,000) for work done on pro bono basis.

25 Financial instruments

The carrying amounts of the charity's financial instruments are as follows:

	Group 2023 £	Group 2022 £	Trust 2023 £	Trust 2022 £
Financial assets				
Debt instruments measured at amortised cost:				
- Trade debtors (note 17)	67,460	151,422	47,610	88,587
- Amounts owed by group undertakings (note 16)	-	-	484,805	292,717
- Other debtors (note 17)	-	7,309	-	309
- Accrued income (note 17)	52,257	119,483	52,257	119,483
- Cash in hand and at bank	421,037	1,040,626	295,307	879,058
	540,754	1,318,840	879,979	1,380,154
Financial liabilities				
Measured at amortised cost:				
- Trade creditors (note 18)	482,835	228,339	482,835	221,690
- Accrued expenses (note 18)	321,500	350,209	258,188	303,986
	804,335	578,548	741,023	525,676

26 Reconciliation of consolidated net income to net cash flow from operating activities

	Group 2023 £	Group 2022 £	Trust 2023 £	Trust 2022 £
Net income for the reporting period	9,542	329,658	9,542	329,658
Adjustments for:				
Depreciation charges	80,535	64,325	80,535	64,325
Loss on disposal of fixed assets	-	-	-	-
Dividends and interest from investments and bank	(1,853)	(106)	(1,853)	(106)
(Increase) / decrease in stock	(51,712)	(11,351)	(51,712)	(35,909)
(Increase) / decrease in debtors	(162,599)	(313,810)	(137,101)	(319,859)
Increase / (decrease) in creditors	(160,241)	521,652	(149,902)	432,214
Net cash provided by operating activities	(286,328)	590,368	(250,491)	470,323

KINGSTON THEATRE TRUST

England & Wales - Charity number 1000182

Accounts

KINGSTON THEATRE TRUST

and its subsidiary undertaking
A company limited by guarantee
Company No: 02497984
Registered Charity: 1000182

CONSOLIDATED
REPORT & FINANCIAL STATEMENTS
for the period ended 3 April 2022

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED REPORT & FINANCIAL STATEMENTS
for the period ended 3 April 2022

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Kingston Theatre Trust
and its subsidiary undertaking

LEGAL & ADMINISTRATIVE INFORMATION

CONSTITUTION
Kingston Theatre Trust is a company limited by guarantee and a registered charity governed by its Memorandum & Articles.

TRUSTEES/DIRECTORS
Sian Alexander (appointed 11 May 2021)
Angellica Bell (resigned 5 May 2022)
Emma D'Souza
Kevin Davis (Formerly RBK Nominee)
Simon Edwards (Formerly RBK Nominee - resigned 7 May 2022. Reappointed 28 June 2022)
Chris Foy (Chair)
Yasmin Shahid Hafesji (appointed 6 September 2022)
Baroness Sally Hamwee
Molly Hanson-Akins (resigned 16 September 2022)
Robin Hutchinson MBE
Councillor Mike Massimi (RBK Nominee appointed 20 July 2022)
Luke Nunneley (resigned 7 September 2022)
Robert O'Dowd
Jason Piper
William Price
David Tallis (resigned 9 November 2021)
Councillor Wydeeswaran Thayalan (RBK Nominee appointed 20 July 2022)
Mandy Ure (resigned 28 October 2022)

SECRETARY
Dinah Coomes
24-26 High Street
Kingston upon Thames
KT1 1HL

CHIEF EXECUTIVE
Robert O'Dowd

Kingston Theatre Trust
and its subsidiary undertaking

LEGAL & ADMINISTRATIVE INFORMATION

AUDITORS	Moore (South) LLP Registered Auditors and Chartered Accountants Priory House Pilgrims Court Sydenham Road Guildford Surrey GU1 3RX
BANKERS	Charities Aid Foundation West Malling Kent ME19 4TA NatWest Bank plc Market Place Kingston upon Thames KT1 1JX Metro Bank plc 64-66 Clarence Street Kingston upon Thames KT1 1NP
SOLICITORS	Russell-Cooke LLP 2 Putney Hill London SW15 6AB
REGISTERED OFFICE	24-26 High Street Kingston upon Thames KT1 1HL
REGISTERED CO. NUMBER	02497984
REGISTERED CHARITY NO.	1000182

Kingston Theatre Trust
and its subsidiary undertaking

TRUSTEES' ANNUAL REPORT
for the period ended 3 April 2022

The Trustees submit their report and the consolidated financial statements for the period ended 3 April 2022.

Legal & administrative information set out on pages 3 and 4 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP (FRS102) second edition). The directors of the charitable company (the charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing document:

Kingston Theatre Trust is a company limited by guarantee governed by its Memorandum and Articles of Association dated 1 May 1990 as amended in 1992, 2001, 2002 and 2010. It is registered as a charity with the Charity Commission. Anyone over the age of 18 may be appointed a member of the Company and there were 14 members at the period end (14 in 2020), each of whom guarantee to contribute £1 in the event of the charity winding up.

ROSE THEATRE ENTERPRISES LTD is a wholly owned subsidiary of Kingston Theatre Trust. The company donates its surplus funds to Kingston Theatre Trust.

Appointment of trustees:

Trustees are appointed by the Board. The Royal Borough of Kingston upon Thames Council ("RBK") may appoint up to two trustees. During the year under review, trustees appointed by RBK were Councillor Kevin Davis and Councillor Simon Edwards. Following local government elections in May 2022, their memberships were renewed by the Board in their own rights; and RBK appointed two new trustees. Under the Articles in force in the year under review, one third of the Board would retire by rotation each year and each retiring trustee was eligible for re-election. The Articles were amended by Special Resolution on 6th September 2022, with the effect of limiting the overall periods of service, normally to eight years for all trustees, together with a series of transitional arrangements and exceptions, to avoid the sudden loss of experience and corporate memory. Trustees provide their time and expertise without remuneration for the benefit of the charity with the exception of the Chief Executive, Robert O'Dowd. Candidates for appointment and those being re-appointed are subject to relevant DBS checks.

Trustees' induction & training:

New Trustees are provided with relevant information about their legal obligations under charity and company law, a copy of the Memorandum & Articles of Association. Induction of those appointed includes an introduction to the theatre's agreed strategy, organisation structure and Board committees, together with detailed activity and business plans, current financial forecasts, management and financial accounts.

Organisation:

The Board meets at least six times each year to manage the affairs of the charity and oversee its administration, which is delegated on a day to day basis to the Trust's executive team. The Board appoints committees as and when the need arises. The Finance Committee monitors the affairs of the charity between full Board meetings. The Development Committee and the Nominations Committee are the two other Board committees approved at this time.

STRUCTURE, GOVERNANCE & MANAGEMENT (Continued)

Related parties:

The charity has a close relationship with RBK which may nominate up to two Trustees (see above). In February 2020 and following earlier forms of support, RBK and KTT entered a new long-term strategic agreement under which the theatre creates and manages a wide range of initiatives in social, civic and learning engagement in cultural experience: towards the increased well-being of citizens and communities throughout the borough. The borough provides defined financial support in each year of the five years covered by the agreement.

The charity also has a close relationship with Kingston University (KU). In January 2012, following earlier forms of support, KU agreed to provide annual funding of £300k with a rolling process in place for future years. KU also made a contribution of £80k per annum to enable Kingston School of Art to engage more closely with the Rose Theatre. In the period under review funding according to the regular cycle was paused because the theatre was closed due to COVID-19 and the University's access, including graduation ceremonies, was prevented. Resumption of funding was subsequently agreed from January 2022. Mandy Ure, Dean of Kingston School of Art and Associate Professor Jason Piper are members of KU.

Risk management:

The officers undertake a risk analysis review each year and maintain an up to date risk register to identify appropriate action to mitigate these risks. The Board gives close consideration to the register and proposed mitigation measures. The impact of COVID-19 was naturally a priority focus. Generally, the principal risks relate to income - the achievement of targets for box office and development income, and the maintenance of stakeholder relationship confidence and support.

Fundraising Activities:

The charity has registered with the Fundraising Regulator and adheres to the voluntary Code of Fundraising Practice in order to give individual and organisational donors confidence that it is following best practice with regards to conducting fundraising activities and managing relationships with supporters. The charity is registered with the Fundraising Preference Service and monitors its performance to ensure awareness of any complaints made under the scheme. No complaints have been received within the reporting period. The charity does not currently use professional fundraisers or commercial participators.

Auditors:

The auditors, Moore (South) LLP, have indicated their willingness to be proposed for re-election.

AIMS, OBJECTIVES & ACTIVITIES

The objects of the charity are to advance the education of the public in all aspects of dramatic art and the public appreciation of such art by the presentation of public performances in the fields of drama, music, dance, other performance and visual arts, crafts and other such activities. The objects of the subsidiary are to carry out non-charitable activities at the Rose Theatre and beyond to produce surpluses for the benefit of the charity. The activities of the theatre during the reporting period were grossly affected by the pandemic and the government's responses to Covid-19. The guiding principle of the charity during the period was to secure the continuing operation of the Rose despite the restrictions on activity entailed by Covid-19.

AIMS, OBJECTIVES & ACTIVITIES (Continued)

Every practicable step was taken to reduce financial risk, maintain the employment of staff, and take advantage of relevant government support by means of the Job Retention Scheme (JRS) and the Culture Recovery Funds (CRF), to come eventually through the restrictions and be able to resume the full suite of our charitable purposes.

The preparedness and readiness of the charity to reactivate the strategies employed to achieve its continuing objectives was maintained through the reporting period. These objectives include:

- The presentation of a varied programme of plays and other performances at the Rose Theatre for the benefit of the public;
- Working with RBK to develop the Rose as a community hub, including programmes of activities for the benefit of the local community, in particular young people including opportunities for a wide range of social, artistic and educational activities;
- Collaborating with KU on the development of relevant programmes and appropriate modules for the benefit of students and faculty;
- Providing training in theatre arts for children and young people through the Rose Youth Theatre;
- Providing space and facilities in the theatre for a range of university events including graduation ceremonies for the benefit of students and their families and friends;
- Offering a range of programmes designed to develop confidence in the use of performance, for the benefit of people of all ages in the local community and beyond;
- Providing opportunities for exhibitions of art for the benefit of people visiting the Rose Theatre;
- Exploiting the commercial potential of the theatre building for the direct benefit of the theatre's charitable purposes, in ways congruent with the Charity Commission guidelines.

The trustees confirm that they have referred to the Charity Commission's guidance on Charities and Public Benefit when reviewing the charity's aims and objectives.

ACHIEVEMENTS & PERFORMANCE

This report covers the period 31 March 2021 to 3 April 2022, but also addresses matters after the period to be timely with the publication date. The period under review includes time dominated by the COVID-19 pandemic. The theatre was closed for the first quarter of the year until 27 June 2021 with partial staff furlough continuing until the cessation of the Coronavirus Job Retention Scheme at the end of October 2021.

Outside periods of closure, 71,586 tickets were sold for live theatre performances and 'one night' events. In addition to the productions, certain artistic, educational, community and social events took place in the Rose Theatre, limited by the imposition of government restrictions.

ACHIEVEMENTS & PERFORMANCE (Continued)

The guiding artistic policy of the Rose Theatre shaping the resumption of normal operations is to reassert its role as a distinctive, leading producing theatre - a cultural hub for Kingston and wider SW London. It seeks to develop a range of audiences by imaginative programming of engaging drama and entertaining family shows, maintaining high production values and seeking to stimulate both anticipation and satisfaction. The Rose's past achievements resulted in the theatre being widely recognised amongst both audiences and the sector as a whole for the quality of our work on stage. This ambition will continue to guide our work. We attract leading creatives to work on our own productions and we also work in co-operation with selected other theatres on co-productions that extend our repertoire and may appropriately mitigate the risk entailed by new productions. The programme is also enriched with productions of high artistic quality by acclaimed visiting companies and one-night performances.
During the period under review, and thanks to funding received from the Culture Recovery Fund we were able to resume staging our own productions, starting with socially distanced performances and Covid safe practices that evolved progressively in line with government guidance.

- LEOPARDS – written by Alys Metcalf and directed by Rose Artistic Director, Christopher Haydon. A world premiere two hander.
- THE SEVEN POMEGRANATE SEEDS – written by Colin Teevan and directed by Melly Still. A world premiere two hander.
- BEAUTY AND THE BEAST – adapted by Ciaran McColville and directed by Lucy Morrell. Our family Christmas show featuring professional actors as well as the Rose Youth Company.
- ZOG AND THE FLYING DOCTORS – written by Julia Donaldson and Axel Scheffler, presented in partnership with Freckle Productions.
- PERSUASION – adapted and directed by Jeff James. Lead produced by the Rose Theatre in partnership with Alexandra Palace and Oxford Playhouse. The show toured to partner venues in April and May 2022.

Visiting companies included:

- COPENHAGEN – presented by Theatre Royal Bath
- ZOG – presented by Freckle Productions (Original production was a co-production with the Rose)
- EDUCATING RITA – presented by David Pugh for Theatre by the Lake Productions
- THE SMEDS AND THE SMOOS – presented by Tall Stories
- A MONSTER CALLS – presented by Jonathan Church Theatre Productions and Global Creatures on behalf of The Old Vic and Bristol Old Vic.

In addition, sixteen one-night events took place including comedy from Stewart Lee, David Baddiel, Jenny Éclair and Adam Kay, music from The Horne Section, The Blues Band and The Ukulele Orchestra of Great Britain as well as community and commercial hires.

In spite of the impact of the pandemic our programme of activity for the benefit of young people and others in the local community known as Rose Participate continued, in-person, as permitted by Covid-19 local restrictions. We now have 1,357 (2020 - 1,171) individuals within the community directly engaged with the Rose and stage performance.

ACHIEVEMENTS & PERFORMANCE (Continued)

The relationship with RBK has been deepened and strengthened throughout the period of the present strategic agreement. In the face of the danger to the Rose created by government's restrictions on theatre, RBK has been a staunch and creative partner in anticipating and helping to mitigate challenges which confronted KTT. The relationship with KU also continues warmly in spite of the difficulties which the university sector itself faced during the period.

The current strategic partnership agreement with RBK expresses ambitious and practical interdependence in the cultural space across the borough - and in its impact, well beyond. KTT receives defined financial support in each of the five years through to 2025. Officers of RBK and KTT maintain regular review of the performance of the agreement and its benefits directed to many constituencies within the borough. When post Covid-19 'normal service' can be resumed - these include an education and participation programme for young people and children, the ticketing scheme, libraries outreach work, Kingston Music Service performance opportunities and schools' outreach.
In the setting of its valued relationship with KU the Rose works across many faculties, helping to build employability skills for graduates and serving as a civic portal enabling the University to engage with a wider community. The prospect of a broader strategic partnership between KU and the Rose is being explored.

The agreements that the Rose has with each of its two stakeholder organisations enable activities for the benefit of large numbers of people of all ages across the borough and the University. Government's relaxation of restrictions on theatres enables the richness of the interactions between the Rose, the borough and its adult citizens and children; and the University and its students, to be resumed in full measure.

The impact of very significant gains delivered pre-pandemic to the local economy outside the Rose itself – for which independent evidence was shared with RBK – will also be re-enabled as the Rose resumes its activities, with audiences filling its house again.

Closure imposed on the Rose in response to Covid-19 posed an existential challenge to its present and its future. Executive and Board have worked assiduously to seize every opportunity to buttress the theatre's economy throughout the periods of enforced hibernation. While box office income plummeted, and people who had purchased tickets were consulted to determine their preferences with regard to monies advanced, radical cost control measures were adopted, staff furloughed, and applications pursued for all relevant exceptional public support. Appropriate control measures were introduced to safeguard the resources and assets of the trust through the period of enforced inactivity. Novel, regularly updated plans were crafted to give expression to safeguard the theatre's strategic mission in the context of the changing circumstances.

PLANS FOR FUTURE PERIODS

Now well into the new period, the Executive and staff worked intensively to re-open the theatre from June 2021. There are risks from which no theatre in the land can be fully sheltered but the Rose has done as much as it can to ready itself for the future: to anticipate the risks, prospects and potential opportunities which it can seize.

The charity's focus has switched from organising for survival to organising to flourish. Re-opening the theatre does not automatically replenish all aspects of its economic model. The re-building of audience confidence and engagement has to be worked for patiently, principally by means of the quality of the theatre's artistic programme. Alongside its work in the main house, the Rose is impatient to fire up the full range of civic, social and learning cultural engagement within the borough; and deepen its relationship across all the relevant KU faculties and departments.

PLANS FOR FUTURE PERIODS (Continued)

The close monitoring of operational plans which has been maintained by key directors, the Finance Committee, and the full Board throughout the period of restrictions, continues as the theatre resumes activity and enters fully its recovery phase.

Measures available to the theatre to mitigate the consequences of the closure were relentlessly pursued. Throughout, all practicable steps were taken to safeguard employment, congruent with securing the theatre's future. Appropriate benefit was taken from all relevant schemes including support for the furloughing of staff under the CJRS, an award from the Arts Council England Emergency Response Fund, and the grants under CRF 1, CRF 2 and CRF3. The special financial support from government recently mediated by RBK provided a valuable strengthening of resources with which to manage inevitable unexpectedness that have to be faced as operations pick up again.

The robustness of operational planning remains challenging because of uncertainty about possible restrictions and guidance affecting audience attitude and behaviour even when normal occupancy of the house is possible. The potential impact of fresh constraints associated with further waves and variants cannot be ignored, but nor can it be planned for except by means of safeguarding appropriate contingency reserve. The reliability of the support provided by the theatre's two principal stakeholders remains central to all operational planning.

The management of the Rose is a team of high quality, and it continues to demonstrate in full the capacity to anticipate and respond to the risks, challenges and opportunities presented by the unprecedented circumstances through which the company and the country is living. We have begun the next chapter with confidence.

SUPPORTERS

The Trust is very grateful to all those who have provided support for the Rose Theatre whether financial or in offering their time and skills as unpaid volunteers.

During the year there were 178 (2021 – 148) volunteers for which no income or cost is recognised in the accounts and whose enthusiasm and adaptability has been even more important than ever when the theatre has been able to open.

Major financial support has been provided by the following individuals and organisations:

Stakeholders
Kingston University
Royal Borough of Kingston

Founding Sponsor
CNM Estates

Lottery Funder
Arts Council England

Education Partner
Kingston Grammar School

Corporate Supporters
Cattaneo Commercial
Clear Group
DNB
Hamptons
Pearson Hards
The Rolex Mentor & Protégé Arts Initiative
Russell Cooke

Director's Circle
Chris & São Foy
Jonathan Marsh & Stephanie Taylor-Marsh
Marit Mohn & Robert Westlake

Producer's Circle
Luke & Kate Nunneley

Benefactors
Sandy Gavshon
Simon & Wanda Higman
David & Julie Lainchbury
Chris Mason and Mel Delauney
Jeanette Rowell
Sir Peter & Lady Scott
Bob Steed

Patrons
Tony & Kate Best
Michael & Rosemary Bibby
Timothy & Angela Combe
Nigel Duffin
Kay Galbraith
Andrew & Maggie Gallagher
Stephen & Rosemary Gare
Sanjeev, Rachel, Jai & Anjali Gupta
Mark & Sophie Lewisohn
Anthony Lipmann
Martina Massimi Klimova
Robert & Scilla O'Dowd
Neill and Katherine Penney
Bob Phillips & Anna Cunnyngham
Ian & Mary Reid
Jenny Titterton
Clare Wingfield
Robert Wolf

Associates
Ann Beasley Manders
Stephen Brenninkmeijer
Michael & Mary Davison
Jennie Drimmer & Daniel Kline
John Hackett
Nigel Hardy
Brian Hornsby
Geoff Howard
John & Martha Jessop
Bill & Christine McMurray
Nina Kaye & Timothy Nathan
Susan Paine
Brian Smith
David Tallis

Life Friends
Ian & Wendelien Bellinger
Will Bland & Tricia Welch Bland

Supporters
#RoseEndures Supporters
Big Give Christmas Challenge Supporters
Rose Loyalty Card Holders
Oscar and Margaret Lewisohn
Rosa Reilly
Geert Rigters
And all those who wish to remain anonymous

Trusts & Foundations
The Backstage Trust
The Foyle Foundation
The Jectus Charitable Trust
Rowan Bentall Charitable Trust

With special thanks to the Government's Culture Recovery Fund

FINANCIAL REVIEW

The results for the period set out in the annexed statement of financial activities show incoming resources have increased from £1,847,429 in 2021 to £3,631,049 in 2022.

Income from donations and legacies was higher than last year due to the impact of CRF grants from Arts Council England and Department for Digital, Culture, Media and Sport. Donations were also received from the public through the #RoseEndures fundraising campaign and the conversion of advance ticket sales to donations. Grants under the Local Restrictions Support Scheme and the Coronavirus Job Retention Scheme were also received as well as a Strategic Partnership Support grant from the Royal Borough of Kingston.

Box office income was significantly higher than last year due to the theatre being open from the end of June 2021 with a corresponding uplift in front of house sales.

The learning and participation department were able to operate in person for the entire period and total income was up 50% with a return to some live performances.

Total resources expended have increased from £1,802,196 to £3,301,391.

Support costs apportioned to charitable activities have increased by 91% as we returned to a more normal level of trading towards the end of the period.

Net incoming funds for the period are £329,658 (2021– net incoming funds £45,233)

Investment powers and policy

Under the memorandum and articles of association, the charity has the power to make any investment that the Trustees see fit.

GOING CONCERN

Determination of the theatre's 'going concern' status is subject to careful review by the Board each year focussing upon the availability and use of resources to further its charitable artistic, educational and community purposes.

The period reported on follows the unprecedented chapter of the COVID-19 years during which operations were brought to several standstills.

The policy through that period was to pursue all possible means to secure the theatre's future and ride out the storm. The agility of operational planning, the robustness of organisational effectiveness, the keenness of cost saving measures, together with items of exceptional support, provided sufficient financial resilience to come through.

The economic model of the Rose normally balances the costs of its operations by income from box office, development fund raising including grants from trusts and foundations, and agreed funding from its two founding stakeholders.

GOING CONCERN (Continued)

The principal challenge in the period of this report concerns box office income trends. The strategic aim has been progressive recovery of our established audiences to pre-pandemic levels, which is the challenge for the sector as a whole. Together with the reliable funding streams from the two founding stakeholders, the Royal Borough of Kingston, and Kingston University, these represent the bedrock of financial sustainability.

The current strategic agreement between RBK and the theatre runs to March 2025. It expresses a vital creative partnership. The theatre, in its mission as a cultural hub, will continue to engage in a wide range of social, community, support and learning measures directed to increased well-being and enhanced cultural participation directed to the benefit of citizens across the borough. The borough continues to provide defined levels of financial support to KTT in each of the five years of the agreement, contributing to the resilience and economic sustainability of the Rose theatre. This long-term agreement represents a pillar of stakeholder support, which contributes an ongoing anchor to the theatre's economic model.

The charity also maintains its close relationship with KU, its other founding stakeholder and the service agreement signed in January 2012 continues under a rolling process to provide significant financial support from KU to the Rose theatre each year. The Vice-Chancellor confirms in writing this rolling arrangement.

Development fundraising, which together with the other two pillars of the theatre's economy is crucially important for overall financial resilience, is dependent upon audience experience of and confidence in the quality of the stream of our main stage work. While new measures are being directed to re-build this leg of the stool, the disruption to artistic programme in the previous two years means this component inevitably has lagged. The continued support of the Backstage Trust in awarding grants towards auditorium and front of house refurbishment projects demonstrates a confidence in the theatre's future success.

The Board's appraisal of the going concern condition has assumed the continuing support of its two stakeholders, the progressive rebuilding of development fundraising and the essential audience confidence in the mainstage artistic programme as it is being scoped and animated by the Artistic Director: the progressive re-building of audience attendance for our own drama productions, our seasonal family focussed productions, and the complementary – and commercially valuable – one night shows.

The trustees have reviewed the financial condition of the theatre, with particular attention on the assumptions underpinning the revised plans through financial year 2022/23 and in the longer-term plan. Planning includes projections of future income streams: box office, stakeholder support, donations, and grants. Less positive scenarios have been considered and a balance of judgement struck as to the likelihood of outcomes and the theatre's resilience to build back audience support after the interruptions of the previous two years.

Trustees are confident that the theatre will be equipped to operate and re-build its many activities, achieving progressively a sustainable balance between combined income streams and the overall costs of planned operations.

The trustees, however, remain aware that despite coming through the worst of COVID-19 so far, fresh challenges are evident as inflation bites deeply into household expenditure; and the success of universal vaccination programmes will be required to live with future variants of the virus.

GOING CONCERN (Continued)

The trustees consider that while material uncertainty exists, which may cause some doubt in respect of going concern, their balance of judgement is that the going concern basis is appropriate for the preparation of the financial statements.

Reserves Policy

The trust has £1,488,265 of funds at the end of the period comprising £932,148 of unrestricted general funds and £556,117 of restricted funds.

After making allowances for restricted funds and those resources designated for tangible fixed assets that are not realisable, the free reserves of the trust are in deficit by £113,842.

Within restricted funds, £509,456 is capital funds to cover the costs of future depreciation charges and scheduled improvement works to the café bar and auditorium and £46,661 is for various short term projects that are either annual or spread across the year end.

The trustees have plans in hand to address this situation and aim to build free reserves to provide against artistic risk, shortfalls in box office and/or development income, and unplanned maintenance and renewals. The plan is to attain 25% of normal operating expenditure.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Statement of Trustees' responsibilities in respect of the Financial Statements

The Trustees (who are also Directors of Kingston Theatre Trust for the purposes of Company Law) are responsible for preparing the Trustees Report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

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

Statement of disclosure to auditor

In so far as the Trustees are aware:-

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

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board

Chris Foy, Chairman

Date: 8th December 2022

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for period ended 3 April 2022

Opinion

We have audited the financial statements of Kingston Theatre Trust (the 'parent charitable company') and its subsidiary (the 'group') for the period ended 3 April 2022 which comprise the Statement of Financial Activities, the Group and Kingston Theatre Trust Balance Sheet, Cash flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 3 April 2022, and of the group's incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of Companies Act 2006 and the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material uncertainty relating to going concern

We draw attention to note 1c in the financial statements concerning the charitable company's ability to continue as a going concern. The charitable group reported a surplus of £329,658 for the period ended 3 April 2022, but at that date the charitable company reported net current liabilities of £66,683. As stated in note 1c these events or conditions indicate that a material uncertainty exists that may cast significant doubt about the charitable company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

In auditing the financial statements, we have concluded that the Trustees use of the going concern basis accounting in preparation of the financial statements is appropriate.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

INDEPENDENT AUDITORS' REPORT
TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST
for the period ended 3 April 2022

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 14-15 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for the period ended 3 April 2022

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company and group.

Our approach was as follows:

- The engagement partner selected staff for the audit who it was deemed had sufficient experience and who had the required competence and skills to be able to identify or recognise non-compliance with laws and regulations.
- We assessed the risk of irregularities as part of our audit planning, and ongoing review, including those due to fraud, management override was identified as a significant fraud risk. This is due to the ability to bypass controls through inappropriate expenditure and accounting policies adopted.
- Completeness of income was deemed a significant risk to the audit, specifically the cut off of box office income and other income at the year end
- Some income received is restricted in its use and a significant risk was identified regarding the correct classification of income between restricted and unrestricted funds and that the expenditure against this income was in line with any specified restrictions.
- We obtained an understanding of the legal and regulatory requirements applicable to the charity and group and we considered the most significant to be Charites Act 2011, the Charity SORP, UK financial reporting standards as issued by the Financial Reporting Council and UK Taxation legislation. We considered how the charitable company and group complies with these requirements by discussions with management and those charged with governance.
- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations. Consideration was also made of the internal controls in place to mitigate the identified risks.

- We assessed the control environment, documenting the systems, controls and processes adopted. The audit approach incorporated a combination of controls where appropriate, analytical review and substantive procedures involving tests of transactions and balances. Any irregularities noted were discussed with management and additional corroborative evidence was obtained as required.

- We obtained an understanding and assessed the impact of Covid-19 on the operations of the charitable company and group and adapted our audit approach accordingly. We enquired and obtained evidence to support the going concern assumption and reviewed support received through the Coronavirus support schemes, dovetailed with work undertaken on management override.

- The consolidated financial statements of the group incorporate the results of the subsidiary entity, which is exempt from audit. A review has been completed at group level on areas that are significant to the consolidated financial statements.

To address the risk of fraud through management override we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify any unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias;
- reviewed the disclosures within the financial statements to ensure they meet the requirements of the accounting standards and relevant legislation.
- reviewed transactions with related parties, in particular with group entities and strategic partners

To address the risk of completion of income we:

- performed analytical procedures to identify any unusual or unexpected relationships, along with comparison to budget;
- performed a proof in total of box office income;
- tested a sample of income transactions from supporting documentation into the accounting records; and
- performed cut off procedures on income straddling the year end

In response to the classification of income between restricted and unrestricted we:

- agreed a sample of income recorded in the nominal ledger to source documentation to ensure any restrictions were correctly identified.
- agreed a sample of expenses incurred to ensure that they had been allocated to the appropriate fund; and
- obtained and reviewed fund analysis workings to ensure that the calculations were correct and agreed to the accounting records,

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Kingston Theatre Trust
and its subsidiary undertaking

INDEPENDENT AUDITORS' REPORT
TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST
for the period ended 3 April 2022

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and, In respect of the consolidated financial statements, to the charity's trustees, as a body, in accordance with Chapter 3 of Part 8 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.

Hastings

Louise Hastings (Senior Statutory Auditor)
For and on behalf of Moore (South) LLP
Chartered Accountants
Statutory Auditor

Priory House, Pilgrims Court
Sydenham Road, Guildford GU1 3RX

Date: 16/12/2022

Moore (South) LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(Including Consolidated Income and Expenditure Account)
for the period ended 3 April 2022

	Note	Restricted Capital 2022 £	Restricted Revenue 2022 £	Unrestricted 2022 £	TOTAL 2022 £	TOTAL 2021 £
Income from:						
Donations and legacies	2	252,000	809,495	621,284	1,682,779	1,246,313
Charitable activities	3	-	-	1,911,938	1,911,938	595,049
Other trading activities	4	-	-	36,226	36,226	5,957
Investments	5	-	-	106	106	110
Total income		**252,000**	**809,495**	**2,569,554**	**3,631,049**	**1,847,429**
Expenditure on:						
Raising funds	6	1,431	-	180,669	182,113	290,198
Charitable activities	7	27,380	822,750	2,243,204	3,093,321	1,489,931
Other	10	-	-	25,957	25,957	22,067
Total expenditure		**28,811**	**822,750**	**2,463,830**	**3,301,391**	**1,802,196**
Net income		223,189	(13,255)	120,224	329,658	45,233
Transfer between funds		4,000	(4,000)	-	-	-
Net movements in funds	11	227,189	(17,255)	118,224	329,658	45,233
Reconciliation of funds:						
Total funds brought forward		282,267	64,416	811,924	1,158,607	1,113,374
Total funds carried forward		**509,456**	**47,161**	**932,148**	**1,488,265**	**1,158,607**

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

As permitted by the Statement of Recommended Practice (FRS102), the parent undertaking's own statement of financial activities has not been included in these financial statements.

The gross income of the parent undertaking for the financial period was £4,430,092 (2021: £1,893,105) and the result for the period was a surplus of £329,658 (2021: £45,233).

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking
Registered Number 02497984
BALANCE SHEET
3 April 2022

	Note	2022 3 April Group £	2021 31 March Group £	2022 3 April Trust £	2021 31 March Trust £
Fixed assets					
Tangible Assets	15a	1,554,947	1,604,222	1,554,947	1,604,222
Investments	15b	1	-	1	1
		1,554,948	1,604,222	1,554,948	1,604,223
Current assets					
Stock	16	41,604	30,253	41,604	5,695
Debtors	17	489,275	175,465	544,941	225,082
Cash at bank and in hand		1,040,626	465,203	879,059	423,680
		1,571,505	670,921	1,465,604	654,457
Creditors					
Amounts falling due within one year	18	1,638,188	1,116,536	1,532,287	1,100,073
		1,638,188	1,116,536	1,532,287	1,100,073
Net current liabilities		(66,683)	(445,615)	(66,683)	(445,616)
Net assets		1,488,265	1,158,607	1,488,265	1,158,607
Charity funds					
Unrestricted Funds – general	20	931,648	811,924	931,648	811,924
		932,148	811,924	932,148	811,924
Restricted Funds	20	556,617	346,683	556,617	346,683
Total charity funds		1,488,265	1,158,607	1,488,265	1,158,607

For the period ended 3 April 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. However, an audit is required in accordance with section 43 of the Charities Act 2011. Trustees' responsibilities:

- The trustees have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The trustees 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 special provisions for small companies under part 15 of the Companies Act 2016.

Formally approved by the Board on 8/12/22 and signed on its behalf by:

Chris Foy, Chairman

The notes on pages 24 to 45 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking

STATEMENT OF CASH FLOWS
3 April 2022

	Note	2022 3 April Group £	2021 31 March Group £	2022 3 April Trust £	2021 31 March Trust £
Cash flows from operating activities					
Net cash provided by operating activities	26	590,368	222,415	470,323	287,502
Cash flows from investing activities					
Dividends and interest from investments and bank		106	110	106	110
Purchase of property, plant and equipment		(15,050)	(85,683)	(15,050)	(85,683)
Investment in production		(1)	-	-	-
Disposal of production			9,660		-
Net cash used in investing activities		(14,945)	(75,913)	(14,944)	(85,573)
Change in cash and cash equivalents in the reporting period		575,423	146,502	455,379	201,929
Cash and cash equivalents at the beginning of reporting period		465,203	318,701	423,680	221,751
Cash and cash equivalents at the end of the reporting period		1,040,626	465,203	879,059	423,680

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 3 April 2022

1. Summary of accounting policies

The principal accounting policies which are adopted in the preparation of the financial statements are set out below.

a) Company status

The company is a company listed by guarantee and has no share capital. The company was incorporated on 1 May 1990 in England and was registered with the Charity Commission 29 August 1990. The members of the company are the Trustees named on page 3. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company. The address of the registered office is given on page 4 of these financial statements. The nature of the charity's operations and principal activities are explained in the Trustees Report.

The charity constitutes a public benefit as defined by FRS102.

b) Basis of accounting

The financial statements have been prepared in accordance with the charitable company's Articles of Association, 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 (FRS 102) (Second edition) and the Companies Act 2006.

The financial statements are prepared in sterling which is the functional currency and have been rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies are outlined below.

c) Going concern

The charitable company made a surplus of £329,658 for the period ended 3 April 2022, and at that date the company reported net current liabilities of £66,683. The charitable company have prepared a forecast for at least a period of twelve months which shows they have sufficient funding for the majority but the company remains reliant on projected funding from the two stakeholders.

While this material uncertainty exists, which may cause some doubt in respect of going concern, the two stakeholders have confirmed their continued support for at least the next 12 months. The trustees consider that this support alongside the budget and cash flow projections is sufficient for their balance of judgement that the going concern basis is appropriate for the preparation of the financial statements.

d) Income

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that the income will be received.

Donations and grants

Cash donations are recognised on receipt. Other donations and grants are recognised once the charitable company has been notified, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under gift is recognised at the time of the donation.

Charitable activities

Income received in advance of a theatrical performance or provision of other services such as catering, programme sales and tuition fees earned through the learning and participation programme is deferred until the performance or services have taken place.

Other trading activities

Income from fundraising events is recognised once the event has taken place. Royalty income from touring shows is recognised on receipt of independent tour accounts in arrears.

e) Interest receivable

Interest is included when receivable by the charity.

f) Expenditure

Expenditure, including any irrecoverable VAT, is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it.
- Charitable activities include expenditure associated with the following: staging of concerts, stage productions, art exhibitions, educational programmes and programme and catering sales income. This type of expenditure includes both the direct costs and support costs relating to these activities.
- Other expenditure represents those items not falling into any other heading.

g) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly relate to costs of raising funds or charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the Trusts activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 8.

h) Donated goods and services

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations which are given for subsequent auction as prizes at events are valued at fair value where possible. Those items which do not have a readily available fair value are not included.

i) Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term, even if the payments are not made on such a basis.

j) Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation and accumulated impairment losses. Individual fixed assets costing £150 or more are capitalised at cost. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation has been provided at rates calculated to write off the cost of each asset less their residual value over its estimated useful life. The principal annual rates in use are:

Equipment, furniture and fittings	10% to 33% on cost depending on useful life
Long leaseholds	Over the period of the lease

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the Statement of Financial Activities for the period.

k) Impairment of fixed assets

At each reporting date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

l) Fixed asset investments

Investment in the subsidiary is measured at cost.

m) Valuation of investments

Investments in theatrical productions are recognised at the recoupable amount at the reporting date being the amount contributed to the capitalisation of the productions less amounts recovered and after making provision for losses where recovery of outstanding contributions in full is not anticipated.

n) 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 funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects. The aim and use of each designated fund is set out in the note of the financial statements.
Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

o) Stock

Stock is recorded at the lower of cost or net realisable value, after making due allowance for obsolete or slow moving items.

Work in progress comprises theatre pre-production costs, which are recorded as a current asset. Theatre pre-production costs are amortised to the Statement of Income and Retained Earnings over the estimated life of the production on an anticipated revenue basis subject to any impairment

p) Debtors

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

q) Cash at Bank and in Hand

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

r) 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 discounts due.

s) Loans and borrowings

Loans and borrowings are initially recognised at the transaction price including transaction costs. Subsequently, they are measured at amortised cost using the effective interest rate method, less impairment. If an arrangement constitutes a finance transaction it is measured at present value.

t) 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 and subsequently measured at their settlement value.

u) Pensions

The Charity contributes to a defined contribution scheme on behalf of its employees. The assets of the scheme are held separately, from those of the company in an independently administered fund. The pension cost charged to the Statement of Financial Activities represents the amount due in the accounting period.

Contributions were also made on behalf of artists who were members of the Equity UK Pension Scheme.

v) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

w) Basis of consolidation

The financial statements are consolidated to represent the position of Kingston Theatre Trust and its subsidiary undertaking. A separate statement of financial activities is not prepared as permitted by Section 408 of the Companies Act 2006.

x) Taxation

The charity is an exempt charity within the meaning of Schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The subsidiary company has claimed Theatre Tax Credit relief afforded by Part 15c of the Corporation Taxes Act 2009. The income receivable has been included within Incoming Resources from Charitable Activities.

y) Judgements and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical estimates

The following estimate has the most significant effect on amounts recognised in the financial statements.

Depreciation of leasehold property

Trustees consider the depreciation policy of the leasehold property annually and compare against other similar entities. Leasehold property is depreciated over the life of the lease, 125 years. If the leasehold property was depreciated over a shorter period there would be no impact upon available cash but the annual depreciation charge would increase and reserves would be lowered.

2 Income from donations and legacies

	2022	2021
	£	£
Unrestricted		
Donations	124,659	164,463
Grants	496,625	609,035
	621,284	773,498
Restricted		
Donations	26,880	72,815
Grants	1,034,615	400,000
	1,061,495	472,815
	1,682,779	1,246,313

The following government grants were received during the period:

£300,000 (2021 - £35,000) was received from the - Arts Council England Emergency Response Fund
£468,115 (2021 - £380,000) was received from the Department for Digital, Culture, Media and Sport Culture Recovery Fund administered by Arts Council England
£24,000 (2021 - £25,832) was received in Local Restrictions Support Grants
£300,000 (2021 – Nil) was received from the Royal Borough of Kingston as a Strategic Partnership Support Grant
£172,625 (2021 - £548,203) was received under the HMRC Coronavirus Job Retention Scheme

3 Income from charitable activities

The income was primarily from the operation of the theatre.

	2022	2021
	£	£
Box office income	1,227,755	172,727
Programme, catering and hires income	232,376	28,911
Stakeholder support	230,000	245,000
Learning & participation income	222,807	148,411
	1,911,938	595,049

All income from charitable activities for 2022 and 2021 was unrestricted.

Included within stakeholder support is £230,000 of government funding (2021 - £245,000) received from the Royal Borough of Kingston.

4 Income from other trading activities

	2022	2021
	£	£
Fundraising events	1,486	-
Royalties and touring productions	10,395	-
Trading subsidiaries	24,345	5,957
	36,226	5,957

All income from other trading activities for 2022 and 2021 was unrestricted.

5 Income from investments

	2022	2021
	£	£
Interest receivable	106	110
	106	110

All interest receivable for 2022 and 2021 was unrestricted.

6 Analysis of expenditure on raising funds

	2022	2021
	£	£
Fundraising costs of grants and donations:		
Fundraisers fees and salaries	88,070	76,216
Other direct costs	5,317	4,422
Support costs (note 8)	87,295	203,007
Depreciation (note 9)	1,431	6,553
	182,113	290,198

Expenditure on raising funds was £182,113 (2021 - £290,198) of which £688 (2021- £3,148) was attributable to restricted funds.

7 Analysis of expenditure on charitable activities

	Box Office & Production Income	Learning & Participation	Front of House & Catering	Total 2022	Total 2021
	£	£	£	£	£
Productions	1,534,072	-	-	1,534,072	556,075
Learning & Participation	-	208,278	-	208,278	137,740
Front of House, Catering & Hires	-	-	141,317	141,317	143,591
Support costs (note 8)	861,113	149,635	136,012	1,146,760	601,388
Depreciation (note 9)	23,348	6,291	33,255	62,894	51,136
	2,418,533	364,204	310,584	3,093,321	1,489,930

Expenditure on charitable activities was £3,093,321 (2021 - £1,489,930) of which £852,061 (2021 - £447,903) was attributable to restricted funds.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 3 April 2022

8 Allocation of support costs

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2022 £	Total 2021 £
Marketing	Time	16,557	248,360	39,738	26,492	331,147	154,040
Box Office	BO Income	12,554	158,410	29,817	-	200,781	124,138
Premises	Gross revenue generated by business activity	29,958	291,344	52,915	55,187	429,404	298,487
Management & Central resource	Time	22,281	133,685	22,281	44,562	222,809	187,450
IT	Headcount	5,289	25,389	4,231	8,463	43,372	35,064
Other	Time as per management & central resources	654	3,925	654	1,308	6,541	5,216
		87,293	861,113	149,636	136,012	1,234,054	804,395

9 Allocation of depreciation

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2022 £	Total 2021 £
Leasehold	Gross revenue generated by business activity	743	7,232	1,313	1,370	10,658	10,658
Bar & Front of House equipment	Identifiable assets	-	-	-	26,856	26,856	27,746
Boiler refurbishment	Gross revenue generated by business activity	688	66,88	1,214	1,266	9,856	9,856
Auditorium project	Identifiable assets	-	9,249	-	-	9,249	9,429
Gallery project	Identifiable assets	-	-	3,763	3,763	7,256	-
		1,431	23,349	6,290	33,255	64,325	57,689

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 3 April 2022

10 Other costs

	2022	2021
	£	£
Governance costs		
External audit	13,000	13,250
Other fees paid to auditors	160	155
Other taxation advice	4,533	4,000
Indemnity Insurance	1,297	1,131
Legal and professional charges	6,967	3,531
	25,957	22,067

All expenditure on other costs for 2022 and 2021 was unrestricted.

11 Net income/ (expenditure) for the year

This is stated after charging the following:

	2022	2021
	£	£
Operating lease rentals	57,638	52,340
Depreciation	64,325	57,689
Loss on disposal of fixed assets	-	-
Auditors remuneration - Audit	13,000	13,250
Auditors remuneration - Other services	160	155
Staff and artists' costs	1,644,646	1,177,867

12 Trustees' and key management personnel remuneration and expenses

Other than the Chief Executive, trustees neither received nor waived any remuneration, fees or expenses during the year for their duties (2021 - £Nil). See note 13 for information on amounts paid to the Chief Executive.

During the year no trustee received fees for work performed (2021 - £Nil) and 1 (2021-No) trustee provided gifts in kind to the value of £2,000 (2021 - £Nil).

During the year 8 trustees (2021 - 9) donated £5,902 (2021 - £7,464).

The total amount of employee benefits received by key management personnel is £Nil (2021 - £Nil). The total amount of remuneration received by key management personnel is as follows:

	2022	2021
	£	£
Key management remuneration	272,534	246,528

No (2021 – no) trustees are accruing pension arrangements.

During the year the trust paid £1,297 (2021 - £1,131) in respect of Trustees Indemnity Insurance.

13 Staff and employee benefits

The average monthly headcount during the year was as follows:

	2022 Number	2021 Number
Raising funds	3	3
Charitable activities	45	46
Governance	1	1
	49	50

The average monthly number of employees on permanent contract during the year was 31 people (2021 – 34). The average number of employees on short term and casual contracts during the year was 18 people (2021 – 16). The average number refers to the number of individual employees each week irrespective of the number of hours worked.

Employees who earned over £60,000 in the year:

	2022 Number	2021 Number
£60,000 - £70,000	2	-
£70,000 - £80,000	-	1
£80.000 - £90,000	1	-
	3	1

The total staff costs and employee benefits was as follows:

	2022 £	2021 £
Wages and salaries	1,208,558	1,063,079
Social security costs	97,943	79,959
Pension costs	22,173	18,747
	1,328,674	1,161,785
Staff recruitment costs	1,625	-
Amounts paid to third parties for artists' fees & consultancy	310,647	16,082
Amounts paid to third parties for artists' pension costs	3,700	-
	1,644,646	1,177,867

The Articles of the Charity were amended in June 2010 to permit reasonable remuneration to be paid to the Chief Executive, if that person is a Trustee. Payments to Robert O'Dowd while he was Chief Executive during the year were £84,923 (2021 - £76,050) pension contributions of £1,321 (2021- £1,313) and expenses of £3,004 (2021 - £881). Expenses reimbursed related to travel and subsistence costs, entertaining costs and office sundry costs. No other trustees received reimbursements for expenses.

14 Taxation

No charge arises due to the charitable status of the charitable company.

15a Tangible fixed assets

	Group			Trust		
	Leasehold Property	Equipment	Total	Leasehold Property	Equipment	Total
	£	£	£	£	£	£
Cost						
At 31 March 2021	1,334,583	914,006	2,248,589	1,334,583	914,006	2,248,589
Additions	-	15,050	15,050	-	15,050	15,050
Disposals	-	-	-	-	-	-
At 3 April 2022	1,334,583	929,056	2,263,639	1,334,583	929,056	2,263,639
Depreciation						
At 31 March 2021	141,242	503,125	644,367	141,242	503,125	644,367
Charge for period	10,658	53,667	64,325	10,658	53,667	64,325
Eliminated on disposals	-	-	-	-	-	-
At 3 April 2022	151,900	556,792	708,692	151,900	556,792	708,692
Net book value						
At 3 April 2022	1,182,683	372,264	1,554,947	1,182,683	372,264	1,554,947
At 31 March 2021	1,193,341	410,881	1,604,222	1,193,341	410,881	1,604,222

Leasehold Property costs include fees to architects, quantity surveyors, structural engineers, construction managers etc. and the cost of initial construction work. Depreciation commenced from January 2009 when architects issued the completion certificate.

15b Fixed asset investments

	Shares in group Undertakings
Investments	£
Costs	
At 31 March 2021 and 3 April 2022	1
Net Book Value	
At 3 April 2022	1
At 31 March 2021	1

15b Fixed asset investments (cont.)

This investment comprises a 100% owned subsidiary undertaking, Rose Theatre Enterprise Ltd, which is registered in England. The company's registered number is 06529121. The turnover of Rose Theatre Enterprise for the period 31 March 2021 – 3 April 2022 was £950,803 (2021: £31,653). Profits of £19,009 (2021 - £1,288) were donated to the parent charity Kingston Theatre Trust.

The aggregate share capital and reserves at the year end amounted to £1 (2021: £1).

Rose Theatre Enterprises owns £1 share in Kingston International Film Festival being a 50% joint venture with Blue Elephant Films. The year end is 31 May so not coterminous with the trust. The inaugural Kingston Film Festival took place in June 2022.

16 Stocks

	Group 2022 £	Group 2021 £	Trust 2022 £	Trust 2021 £
Stocks for resale	4,484	5,695	4,484	5,695
Closing WIP	37,120	24,558	37,120	-
	41,604	30,253	41,604	5,695

17 Debtors

	Group 2022 £	Group 2021 £	Trust 2022 £	Trust 2021 £
Trade debtors	151,422	7,770	88,586	4,175
Amount owed by group undertaking	-	-	292,716	62,833
Accrued income	119,483	112,488	119,483	112,488
Theatre Tax Credit and Gift Aid	166,633	9,155	-	-
Other debtors	7,309	543	309	543
Prepaid expenses	44,428	45,509	43,847	45,043
	489,275	175,465	544,941	225,082

18 Creditors: amounts falling due within one year (continued)

	Group 2022 £	Group 2021 £	Trust 2022 £	Trust 2021 £
Trade creditors	228,339	194,936	221,690	194,936
Box Office advance	738,387	406,741	738,387	406,741
Other tax and social security:				
VAT	29,430	15,300	22,951	2,837
PAYE	31,641	24,116	31,641	24,116
Other creditors	-	-	-	-
Accruals and deferred income:				
Accrued expenses	350,209	201,443	303,986	197,443
Deferred income	260,182	274,000	213,632	274,000
	1,638,188	1,116,536	1,532,287	1,100,073

The movement in deferred income is as follows:

	Group 2022 £	Group 2021 £	Trust 2022 £	Trust 2021 £
Balance at 31 March 2021	274,000	121,453	274,000	118,120
Amounts deferred in the period	260,182	174,000	213,632	174,000
Amount released to incoming resources	(274,000)	(21,453)	(274,000)	(18,120)
Balance at 3 April 2022	260,182	274,000	213,632	274,000

Deferred income comprises grants relating to future accounting periods and deposits for future events.

19 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Property		Equipment	
	3 April 2022 £	31 March 2021 £	3 April 2022 £	31 March 2021 £
Less than 1 year	30,000	35,000	43,725	47,700
Later than one and not later than five years	-	-	-	27,650

A 125 year lease with Kingston Theatre LLP commencing 1 January 2008 was signed on 10 December 2015

19 **Operating leases (cont.)**

An independent rent review was carried out following which the annual rent was re-set at £35,000 effective 1 April 2015. Further periodic rent reviews will take place over the life of the lease and a reduction in rent to £30,000 was agreed in May 2022. A break clause was set within the agreement at 1 January 2017 at which point the charity could give 12 months' notice to terminate the lease agreement. During the period Kingston Theatre LLP.

The charity installed new moving stage lights in August 2018 under a five year agreement with SLX. The annual charge is £47,700 and the minimum rental period is three years after which three months' notice of cancellation is required. During the periods of extended closure reduced rentals and payment holidays were negotiated and the charges for the period were £45,713. The agreement will be extended for a further 8 months beyond the five year agreement.

20 **Fund reconciliation**

GROUP	Balance B/F 31 March 2021	Incoming Resources	Outgoing Resources	Transfers	Closing 3 April 2022
	£	£	£	£	£
Capital Fund					
Boiler	43,949	-	(9,856)	-	34,093
Auditorium and Front of House	163,056	252,000	(11,429)	4,000	407,627
Gallery performance space	75,262	-	(7,526)	-	67,736
Total Capital Fund	282,267	252,000	(28,811)	4,000	509,456
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,002	1,240	(3,580)	1,251	913
Peter Hall Emerging Artist Fellowship	24,023	15,694	(5,150)	-	34,567
Youth Outreach	11,081	1,350	(10,908)	-	1,523
Rent	-	-	-	-	-
Christmas Tree	-	297	(297)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	1,543	-	(1,251)	1,543
ACE/DCMS Culture Recovery Fund	-	468,115	(468,115)	-	-
ACE/DCMS Emergency Response Fund	-	300,000	(300,000)	-	-
Feasibility Study Front of House	20,000	-	(16,000)	(4,000)	-
Access Fund	-	4,756	(2,700)	-	2,056
UK Theatre Love Your Local Theatre	-	16,500	(16,500)	-	-
Total Restricted Revenue Fund	64,416	809,495	(823,250)	(4,000)	46,661
General Fund	811,924	2,569,554	(2,449,330)	-	931,648
Total	1,158,607	3,631,049	(3,301,391)	-	1,488,265

20 **Fund reconciliation (Continued)**
Prior period:

GROUP	Balance B/F 29 March 2020	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2021
	£	£	£	£	£
Capital Fund					
Boiler	53,805	-	(9,856)	-	43,949
Auditorium	172,485	-	(9,429)	-	163,056
Gallery performance space	3,986	72,575	(1,299)	-	75,262
Total Capital Fund	230,276	72,575	(20,584)	-	282,267
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,667	-	(665)	-	2,002
Peter Hall Emerging Artist Fellowship	24,023	-	-	-	24,023
Youth Outreach	22,495	-	(11,414)	-	11,081
Rent	-	-	-	-	-
Christmas Tree	-	240	(240)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	-	-	-	1,251
ACE/DCMS Culture Recovery Fund	-	380,000	(380,000)	-	-
Feasibility Study Front of House	-	20,000	-	-	20,000
Total Restricted Revenue Fund	56,495	400,240	(392,319)	-	64,416
General Fund	826,603	1,374,614	(1,389,293)	-	811,924
Total	1,113,374	1,847,429	(1,802,196)	-	1,158,607

- Boiler - The fund was set up from a grant to cover the cost of refurbishment works on the boiler and is to be used to cover annual depreciation charges.
- Auditorium & Front of House –The fund is for refurbishment costs of the auditorium to provide a more intimate experience for the audience and to improve sightlines and acoustics. The second stage of the auditorium work to improve access will commence in August 2023. At the same time work will be undertaken to improve the café and ground floor front of house areas.
- Gallery performance space - The second phase of the capital project aims to transform the theatre's gallery space into a performance space.
- Let me In Festival – This is an inclusive drama festival featuring work by and for people with physical, learning and sensory needs.
- Intern Scheme – The fund was established to cover travel and subsistence expenses of young people who take up work placements at the Rose Theatre in conjunction with Achieving for Children.
- Bursary Scheme – The fund is to provide financial assistance towards course fees to members of the Rose Youth theatre.

20 Fund reconciliation (cont.)

- Peter Hall Emerging Artist Fellowship – Established to commemorate the legacy of our founding Artistic Director and as an expression of the Rose's commitment to being both a distinctive producing house and a developer of theatre talent. The fund is to provide a bursary for the chosen fellow in a residency at the Rose theatre where they will receive mentoring and professional support culminating in a production at the Rose Studio.
- Youth Outreach –The fund was established for future work with young disadvantaged people.
- Rent – The fund is to ensure that funds are set aside from stakeholder donations sufficient to cover the annual rental cost of the theatre.
- Christmas Tree – The fund was donated by the DNB to pay for the cost of the annual Christmas tree.
- New Writing Festival ACE Grant – This fund was established to support a festival of new writing which was part of the work developed by the inaugural PHEAF recipient.
- Participate Fund – This fund was established to enhance and support the work of the Rose Youth Theatre. Amounts were used to support the Bursary fund this year.
- Culture Recovery Fund – ACE/DCMS – This fund was created to provide support for the theatre during the Covid-19 pandemic.
- Emergency Response Fund – ACE/DCMS – This fund was created to provide support for the theatre during the Covid-19 pandemic.
- Feasibility Study – This fund was donated by Backstage Trust to commission a report for potential redevelopment of the front of house areas. The unspent balance of £4,000 has been transferred to the capital fund now the projects have been greenlit.
- Access Fund – This fund was established to support access performances and training costs for captioning practitioners
- UK Theatre – Love Your Local Theatre – A grant of £16,000 was awarded by UK Theatres to encourage audience attendance after the pandemic and underwrite 2 for 1 ticket offers in February and March 2022.

20 **Fund reconciliation (cont.)**

TRUST	Balance B/F 31 March 2021	Incoming Resources	Outgoing Resources	Transfers	Closing 3 April 2022
	£	£	£	£	£
Capital Fund					
Boiler	49,949	-	(9,856)	-	34,093
Auditorium and Front of House	163,056	252,000	(11,429)	4,000	407,627
Gallery performance space	75,262	-	(7,526)	-	67,736
Total Capital Fund	282,267	252,000	(28,811)	4,000	509,456
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,002	1,240	(3,580)	1,251	913
Peter Hall Emerging Artist Fellowship	24,023	15,694	(5,150)	-	34,567
Youth Outreach	11,081	1,350	(10,908)	-	1,523
Rent	-	-	-	-	-
Christmas Tree	-	297	(297)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	1,543	-	(1,251)	1,543
ACE/DCMS Culture Recovery Fund	-	468,225	(468,115)	-	-
ACE/DCMS Emergency Response Fund	-	300,000	(300,000)	-	-
Feasibility Study Front of House	20,000		(16,000)	(4,000)	-
Access Fund	-	4,756	(2,700)	-	2,056
UK Theatre Love Your Local Theatre	-	16,500	(16,500)	-	-
Total Restricted Revenue Fund	64,416	809,495	(823,250)	(4,000)	46,661
General Fund	811,924	2,569,554	(2,449,330)	-	932,148
Total	1,158,607	3,631,049	(3,031,391)	-	1,488,265

20 **Fund reconciliation (cont.)**

Prior period:

TRUST	Balance B/F 29 March 2020	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2021
	£	£	£	£	£
Capital Fund					
Boiler	53,805	-	(9,856)	-	43,949
Auditorium	172,485	-	(9,429)	-	163.056
Gallery performance space	3,986	72,575	(1,299)	-	75,262
Total Capital Fund	230,276	72,575	(20,584)	-	282,267
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,667	-	(665)	-	2,002
Peter Hall Emerging Artist Fellowship	24,023	-	-	-	24,023
Youth Outreach	22,495	-	(11,414)	-	11,081
Rent	-	-	-	-	-
Christmas Tree	-	240	(240)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	-	-	-	1,251
ACE/DCMS Culture Recovery Fund	-	380,000	(380,000)	-	-
Feasibility Study Front of House	-	20,000	-	-	20,000
Total Restricted Revenue Fund	56,495	400,240	(392,319)	-	64,416
Unrestricted Designated Fund	-				
General Fund	826,603	1,374,616	(1,389,293)	-	811,924
Total	1,113,374	1,847,429	(1,802,196)	-	1,158,607

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 3 April 2022

21 Analysis of group net assets between funds

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,045,491	509,456	-	-	1,554,947
Cash	993,465	-	47,161	-	1,040,626
Other assets	(1,107,308)	-	-	-	(1,107,308)
	932,148	509,456	47,161	-	1,488,265

Prior period:

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,321,955	282,267	-	-	1,604,222
Cash	400,587	-	64,416	-	465,203
Other assets	(910,818)	-	-	-	(910,818)
	811,924	282,267	64,416	-	1,158,607

22 Pension and other post-retirement benefit commitment

Defined Contribution

	2022 £	2021 £
Contributions payable by the charity in the period	25,873	18,747

Contributions of £6,381 (2021: £4,464) were payable to the scheme at the balance sheet date.

23 Control

There are no controlling parties.

24 Related party transactions

During the year RBK provided funding of £230,000 (2021 - £245,000).. A Strategic Partnership Grant of £300,000 was awarded to support the theatre as it emerged from the pandemic.

Kingston Theatre Trust also purchased services from RBK for £4,867 (2021 - £3,530) and at the year end £2,193 (2021 - £2,960) was included within trade creditors. There are no other balances with RBK at the year end (2021 - £Nil).

RBK has the power to nominate up to two candidates for appointment to the Board of trustees

During the year £28,750 (2021 - £16,250) was payable to Kingston Theatres LLP in respect of rent and at the year end £37,500 (2021- £37,500) was included within accruals and £18,000 (2021- £16,250) within trade creditors.

KU provided £Nil (2021 - £Nil) of funding to Kingston Theatre Trust in the period but agreed to pay £98,514 in advance of the resumption of graduation ceremonies in 2022. KU purchased services from Kingston Theatre Trust of £200 (2021 - £Nil) and £323 (2021 - £Nil) from its subsidiary undertaking. At the year end £39,326 (2021 - £Nil) was included with trade debtors of Kingston Theatre Trust and £148 (2021 - £Nil) within the trade creditors of its subsidiary.

Mandy Ure and Jason Piper are members of the University.

£2,000 of professional services as gifts in kind were received from 1 Trustees (2021 - none) (2021 - £Nil) for work done on pro bono basis.

25 Financial instruments

The carrying amounts of the charity's financial instruments are as follows:

	Group 2022 £	Group 2021 £	Trust 2022 £	Trust 2021 £
Financial assets				
Debt instruments measured at amortised cost:				
- Trade debtors (note 17)	151,422	7,770	88,587	4,175
- Amounts owed by group undertakings (note 16)	-	-	292,717	62,833
- Other debtors (note 17)	7,309	543	309	543
- Accrued income (note 17)	119,483	112,488	119,483	112,488
- Cash in hand and at bank	1,040,626	465,203	879,058	423,680
	1,318,840	586,004	1,380,154	603,719
Financial liabilities				
Measured at amortised cost:				
- Trade creditors (note 18)	228,339	194,936	221,690	194,936
- Accrued expenses (note 18)	350,209	201,443	303,986	197,443
	578,548	396,379	525,676	392,379

26 Reconciliation of consolidated net income to net cash flow from operating activities

	Group 2022 £	Group 2021 £	Trust 2022 £	Trust 2021 £
Net income for the reporting period	329,658	45,233	329,658	45,233
Adjustments for:				
Depreciation charges	64,325	57,689	64,325	57,689
Loss on disposal of fixed assets	-	-	-	-
Dividends and interest from investments and bank	(106)	(110)	(106)	(110)
(Increase) / decrease in stock	(11,351)	(24,758)	(35,909)	(200)
(Increase) / decrease in debtors	(313,810)	174,744	(319,859)	177,730
Increase / (decrease) in creditors	521,652	(30,383)	432,214	7,160
Net cash provided by operating activities	590,368	222,415	470,323	287,502

KINGSTON THEATRE TRUST

England & Wales - Charity number 1000182

Accounts

KINGSTON THEATRE TRUST

and its subsidiary undertaking
A company limited by guarantee
Company No: 02497984
Registered Charity: 1000182

CONSOLIDATED
REPORT & FINANCIAL STATEMENTS
for the period ended 31 March 2021

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED REPORT & FINANCIAL STATEMENTS
for the period ended 31 March 2021

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LEGAL & ADMINISTRATIVE INFORMATION

CONSTITUTION
Kingston Theatre Trust is a company limited by guarantee and a registered charity governed by its Memorandum & Articles.

TRUSTEES/DIRECTORS
Sian Alexander (appointed 11 May 2021)
Angellica Bell
Emma D'Souza
Councillor Kevin Davis (RBK Nominee)
Councillor Simon Edwards (RBK Nominee)
Chris Foy (Chair)
Baroness Sally Hamwee
Molly Hanson-Akins
Robin Hutchinson MBE
Professor Martyn Jones (resigned 12 May 2020)
Luke Nunneley
Robert O'Dowd
Jason Piper
William Price
Professor Trish Reid (resigned 8 October 2020)
David Tallis (resigned 9 November 2021)
Mandy Ure (appointed 12 January 2021)

SECRETARY
Dinah Coombes
24-26 High Street
Kingston upon Thames
KT1 1HL

CHIEF EXECUTIVE
Robert O'Dowd

LEGAL & ADMINISTRATIVE INFORMATION

AUDITORS	Moore (South) LLP Registered Auditors and Chartered Accountants Priory House Pilgrims Court Sydenham Road Guildford Surrey GU1 3RX
BANKERS	Charities Aid Foundation West Malling Kent ME19 4TA NatWest Bank plc Market Place Kingston upon Thames KT1 1JX Metro Bank plc 64-66 Clarence Street Kingston upon Thames KT1 1NP
SOLICITORS	Russell-Cooke LLP 2 Putney Hill London SW15 6AB
REGISTERED OFFICE	24-26 High Street Kingston upon Thames KT1 1HL
REGISTERED CO. NUMBER	02497984
REGISTERED CHARITY NO.	1000182

TRUSTEES' ANNUAL REPORT
for the period ended 31 March 2021

The Trustees submit their report and the consolidated financial statements for the period ended 31 March 2021.

Legal & administrative information set out on pages 3 and 4 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP (FRS102) second edition). The directors of the charitable company (the charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing document:

Kingston Theatre Trust is a company limited by guarantee governed by its Memorandum and Articles of Association dated 1 May 1990 as amended in 1992, 2001, 2002 and 2010. It is registered as a charity with the Charity Commission. Anyone over the age of 18 can become a member of the Company and there were 14 members at the period end (14 in 2020), each of whom guarantee to contribute £1 in the event of the charity winding up.

ROSE THEATRE ENTERPRISES LTD is a wholly owned subsidiary of Kingston Theatre Trust. The company donates its surplus funds to Kingston Theatre Trust.

Appointment of trustees:

Trustees are appointed by the Board. The Royal Borough of Kingston upon Thames Council ("RBK") may nominate up to two trustees. Current trustees nominated by RBK are Councillor Kevin Davis and Councillor Simon Edwards. One third of the Board retires by rotation at the Annual Retirement Meeting and each retiring trustee may offer her or himself for re-election. Members may appoint a new trustee to the Board. Any such nomination is considered by the Board, who have regard to any specialist skills and experience needed. The trustees provide their time and expertise without remuneration for the benefit of the charity with the exception of the Chief Executive, Robert O'Dowd. Candidates for appointment and those being re-appointed are subject to relevant DBS checks.

Trustees' induction & training:

New Trustees are provided with the Charity Commission booklets about their legal obligations under charity and company law, a copy of the Memorandum & Articles of Association. Induction of those appointed includes an introduction to the theatre's agreed strategy and organisation structure supported by detailed activity and business plans, current financial forecasts, management and financial accounts.

Organisation:

The Board meets at least six times each year to manage the affairs of the charity and oversee its administration, which is delegated on a day to day basis to the Trust's executive team. The Board appoints sub-committees as and when the need arises. The Finance Committee monitors the affairs of the charity between full Board meetings. The Development Committee and the Nominations Committee are the two other Board committees approved at this time.

STRUCTURE, GOVERNANCE & MANAGEMENT (Continued)

Related parties:

The charity has a close relationship with RBK which may nominate up to two Trustees (see above). In February 2020 and following earlier forms of support, RBK and KTT entered a new long-term strategic agreement under which the theatre creates and manages a wide range of initiatives in social, civic and learning engagement in cultural experience: towards the increased well-being of citizens and communities throughout the borough. The borough provides defined financial support in each year of the five years covered by the agreement.

The charity also has a close relationship with Kingston University (KU). In January 2012, following earlier forms of support, KU agreed to provide annual funding of £300k with a rolling process in place for future years. KU also made a contribution of £80k per annum to enable Kingston School of Art to engage more closely with the Rose Theatre. In the period to 31 March 2021 funding according to the regular cycle was paused because the theatre was closed due to COVID-19 and the University's access, including graduation ceremonies, was prevented. While no payment was received during the financial year, agreement has been reached for funding to resume in 21/22 when normal arrangements, including graduation ceremonies, are enabled once again. Professor Trish Reid (resigned 8 October 2020), Mandy Ure (appointed 12 January 2021) and Associate Professor Jason Piper are members of KU.

Risk management:

The officers undertake a risk analysis review each year and maintain an up to date risk register to identify appropriate action to mitigate these risks. The Board gives close consideration to the register and proposed mitigation measures. The impact of COVID-19 was naturally a priority focus. Generally, the principal risks relate to income - the achievement of targets for box office and development income, and the maintenance of stakeholder relationship confidence and support.

Fundraising Activities:

The charity has registered with the Fundraising Regulator and adheres to the voluntary Code of Fundraising Practice in order to give individual and organisational donors confidence that it is following best practice with regards to conducting fundraising activities and managing relationships with supporters. The charity is registered with the Fundraising Preference Service and monitors its performance to ensure awareness of any complaints made under the scheme. No complaints have been received within the reporting period. The charity does not currently use professional fundraisers or commercial participators.

Auditors:

The auditors, Moore (South) LLP, have indicated their willingness to be proposed for re-election.

AIMS, OBJECTIVES & ACTIVITIES

The objects of the charity are to advance the education of the public in all aspects of dramatic art and the public appreciation of such art by the presentation of public performances in the fields of drama, music, dance, other performance and visual arts, crafts and other such activities. The objects of the subsidiary are to carry out non-charitable activities at the Rose Theatre and beyond to produce surpluses for the benefit of the charity. The activities of the theatre during the reporting period were grossly affected by the pandemic and the government's responses to Covid-19. The guiding principle of the charity during the period dominated by closure and furlough of

AIMS, OBJECTIVES & ACTIVITIES (Continued)

staff, was to secure the continuing operation of the Rose despite the restrictions on activity entailed by Covid-19. In the brief intervals permitted, plays and other activities were presented in the theatre every practicable step was taken to reduce financial risk, maintain the employment of staff, and take advantage of relevant government support by means of the Job Retention Scheme (JRS) and the Culture Recovery Funds (CRF), to come eventually through the restrictions and be able to resume the full suite of our charitable purposes. The executive team and staff responded magnificently to the challenges, including the multiple switches of direction and false starts imposed by the authorities.

The readiness of the charity to reactivate the strategies employed to achieve its continuing objectives has been maintained through the reporting period. These objectives include:

- The presentation of a varied programme of plays and other performances at the Rose Theatre for the benefit of the public;
- Working with RBK to develop the Rose as a community hub, including programmes of activities for the benefit of the local community, in particular young people including opportunities for a wide range of social, artistic and educational activities;
- Collaborating with KU on the development of relevant programmes and appropriate modules for the benefit of students and faculty;
- Providing training in theatre arts for children and young people through the Rose Youth Theatre;
- Providing space and facilities in the theatre for a range of university events including graduation ceremonies for the benefit of students and their families and friends;
- Offering a range of programmes designed to develop confidence in the use of performance, for the benefit of people of all ages in the local community and beyond;
- Providing opportunities for exhibitions of art for the benefit of people visiting the Rose Theatre;
- Exploiting the commercial potential of the theatre building for the direct benefit of the theatre's charitable purposes, in ways congruent with the Charity Commission guidelines.

The trustees confirm that they have referred to the Charity Commission's guidance on Charities and Public Benefit when reviewing the charity's aims and objectives.

ACHIEVEMENTS & PERFORMANCE

This report covers the period 30 March 2020 to 31 March 2021, but also addresses matters after the period to be timely with the publication date. The period under review relates to time dominated by the COVID-19 pandemic and the consequential responses made by the government. This entailed periods of closure and furloughing of staff.

ACHIEVEMENTS & PERFORMANCE (Continued)

Outside periods of closure, 7,100 tickets were sold for live theatre performances and 'one night' events. In addition to the productions, certain artistic, educational, community and social events took place in the Rose Theatre, limited by the imposition of government restrictions. We were also able to offer streamed performances and sold over 1,100 tickets for family shows.

The guiding artistic policy of the Rose Theatre which will shape the resumption of normal operations is to continue to develop as a successful producing theatre - a cultural hub for Kingston and wider SW London. It seeks to develop a range of audiences by imaginative programming of engaging drama and entertaining family shows, maintaining high production values and seeking to stimulate both anticipation and satisfaction. The Rose's achievements have resulted in the theatre being widely recognised amongst both audiences and the sector as a whole for the quality of our work on stage. We attract leading creatives to work on our own productions and we also work in close co-operation with selected other theatres on co-productions that extend our repertoire and mitigate the inevitable risk of new productions. The programme is also enriched with productions of high artistic quality by acclaimed visiting companies and one-night performances.

During the period under review, because of Covid-19 restrictions it was not possible to present any of our own productions.

The limited number of visiting productions were:

- EDUCATING RITA presented by David Pugh for Theatre by the Lake Productions
- SH!T ACTUALLY presented by Sh!t Theatre
- STICK MAN presented by Freckle Productions

In addition, four one-night events took place.

In spite of the constraints our programme of activity for the benefit of young people and others in the local community known as Rose Participate continued, switching to a combination of online and in-person, as permitted by Covid-19 local restrictions. We now have 1,357 (2020 - 1,171) individuals within the community directly engaged with the Rose and stage performance.

The relationship with RBK has been deepened and strengthened throughout the period of the present strategic agreement. In the face of the danger to the Rose created by government's restrictions on theatre, RBK has been a staunch and creative partner in anticipating and helping to mitigate challenges which confronted KTT. The relationship with KU also continues warmly in spite of the difficulties which the university sector itself has faced in the period.

The current strategic partnership agreement with RBK expresses ambitious and practical interdependence in the cultural space across the borough - and in its impact, well beyond. KTT receives defined financial support in each of the five years through to 2025. Officers of RBK and KTT maintain regular review of the performance of the agreement and its benefits directed to many constituencies within the borough. When post Covid-19 'normal service' can be resumed - these include an education and participation programme for young people and children, the ticketing scheme, libraries outreach work, Kingston Music Service performance opportunities and schools' outreach.

ACHIEVEMENTS & PERFORMANCE (Continued)

In the setting of its valued relationship with KU the Rose works across many faculties, helping to build employability skills for graduates and serving as a civic portal enabling the University to engage with a wider community. The prospect of a broader strategic partnership between KU and the Rose is being explored.

The agreements that the Rose has with each of its two stakeholder organisations enable activities for the benefit of large numbers of people of all ages across the borough and the University. Government's projected relaxation of restrictions on theatres will enable the richness of the interactions between the Rose, the borough and its adult citizens and children; and the University and its students, to be resumed in full measure.

The impact of very significant gains delivered to the local economy outside the Rose itself – for which pre-pandemic independent evidence was shared with RBK – will also be re-enabled when the Rose is back in business, with audiences filling its house once more.

Closure imposed on the Rose in response to Covid-19 has posed an existential challenge to securing its present and its future. Executive and Board have worked assiduously to seize every opportunity to buttress the theatre's economy through periods of enforced hibernation. While box office income plummeted, and people who had purchased tickets were consulted to determine their preferences with regard to monies advanced, radical cost control measures were adopted, staff furloughed, and applications pursued for all relevant exceptional public support. Appropriate control measures were introduced to safeguard the resources and assets of the trust through the period of enforced inactivity. Novel, regularly updated plans have been crafted to give expression to safeguard the theatre's strategic mission in the context of the changing circumstances.

PLANS FOR FUTURE PERIODS

Now well into the new period, the Executive and staff worked intensively to re-open the theatre in June 2021. There are risks from which no theatre in the land can be fully sheltered but the Rose has done as much as it can to prepare: to anticipate the risks, prospects and potential opportunities now in view.

The charity's focus is switching from organising for survival to organising to flourish. Re-opening the theatre will not automatically replenish all aspects of its economic model. The re-building of audience confidence and engagement will have to be worked for patiently, principally by means of the quality of the theatre's artistic programme. Alongside its work in the main house, the Rose is impatient to fire up the full range of civic, social and learning cultural engagement within the borough; and deepen its relationship across all the relevant KU faculties and departments.

The close monitoring of operational plans which has been maintained by key directors, the Finance Committee, and the full Board throughout the period of restrictions, will be continued as the theatre resumes activity and embarks on its recovery phase.

Measures available to the theatre to mitigate the consequences of the closure were relentlessly pursued. Throughout, all practicable steps have been taken to safeguard employment, congruent with securing the theatre's future. Appropriate benefit was taken from all relevant schemes including support for the furloughing of staff under the CJRS, an award from the Arts Council England Emergency Response Fund, and the grants under CRF 1, CRF 2 and CRF3. The special financial support from government recently mediated by RBK provides a valuable

PLANS FOR FUTURE PERIODS (Continued)

strengthening of resources with which to manage inevitable unexpectedness that will be faced as operations pick up again.

The robustness of operational planning remains challenging because of uncertainty about remaining restrictions and guidance affecting audience attitude and behaviour even when normal occupancy of the house is possible. The potential impact of fresh constraints associated with further waves and variants cannot be ignored, but nor can it be planned for except by means of safeguarding appropriate contingency reserve. The reliability of the support provided by the theatre's two principal stakeholders remains central to all operational planning.

The management of the Rose is a team of high quality, and it continues to demonstrate in full the capacity to anticipate and respond to the risks, challenges and opportunities presented by the unprecedented circumstances through which the company and the country is living. We begin the next chapter with confidence.

SUPPORTERS

The Trust is very grateful to all those who have provided support for the Rose Theatre whether financial or in offering their time and skills as unpaid volunteers.

During the year there were 148 (2020 – 148) volunteers for which no income or cost is recognised in the accounts and whose enthusiasm and adaptability has been even more important than ever when the theatre has been able to open.

Major financial support has been provided by the following individuals and organisations:

Stakeholders
Kingston University
Royal Borough of Kingston

Founding Sponsor
CNM Estates

Lottery Funder
Arts Council England

Education Partner
Kingston Grammar School

Corporate Supporters
Haché Riverside Social
Pearson Hards
The Rolex Mentor & Protégé Arts Initiative
The Royal Norwegian Embassy

Director's Circle
Chris & São Foy
Jonathan Marsh & Stephanie Taylor-Marsh
Marit Mohn & Robert Westlake

Producer's Circle
Luke & Kate Nunneley

Benefactors
Chris Mason and Mel Delauney
Sandy Gavshon
Baroness Hamwee
Simon & Wanda Higman
David & Julie Lainchbury
Jeanette Rowell
Sir Peter & Lady Scott
Bob Steed

Patrons
Dickie & Susan Bannenberg
Tony & Kate Best
Michael & Rosemary Bibby
Timothy & Angela Combe
Nigel Duffin
Kay Galbraith
Andrew & Maggie Gallagher
Stephen & Rosemary Gare
Sanjeev, Rachel, Jai & Anjali Gupta
Mark & Sophie Lewisohn
Anthony Lipmann
Martina Massimi Klimova
Patrick & Marion O'Donovan
Robert & Scilla O'Dowd
Neill and Katherine Penney
Bob Phillips & Anna Cunnyngham
Ian & Mary Reid
Jenny Titterton
Brian & Angela Willman
Robert Wolf

Associates
Ann Beasley Manders
Stephen Brenninkmeijer
Michael & Mary Davison
Jennie Drimmer & Daniel Kline
John Hackett
Nigel Hardy
Brian Hornsby
Geoff Howard
John & Martha Jessop
Stephanie Mansfield
Bill & Christine McMurray
Fiona Mongredien
Nina Kaye & Timothy Nathan
Susan Paine
Brian Smith
David Tallis

Life Friends
Ian & Wendelien Bellinger
Will Bland & Tricia Welch Bland

Supporters
#RoseEndures Supporters
Big Give Christmas Challenge Supporters
Rose Loyalty Card Holders
And all those who wish to remain anonymous

Trusts & Foundations
The Backstage Trust
The Foyle Foundation
The Jectus Charitable Trust
Rowan Bentall Charitable Trust

With special thanks to the Government's Culture Recovery Fund

FINANCIAL REVIEW

The results for the period set out in the annexed statement of financial activities show incoming resources have decreased from £4,058,986 in 2020 to £1,847,429 in 2021.

Income from donations and legacies was significantly higher than last year due to the impact of CRF grants from Arts Council England and Department for Digital, Culture, Media and Sport. Donations were also received from the public through the #RoseEndures fundraising campaign and the conversion of advance ticket sales to donations. Grants under the Local Restrictions Support Scheme and the Coronavirus Job Retention Scheme were also received.

Box office income was only 8% of the amount generated last year due to the theatre being closed for all but three weeks and programme catering and hires income is down proportionately.

The learning and participation department moved their classes online for part of the year but total income was down 40% due to lower uptake levels and the prohibition on live performances.

Total resources expended have decreased from £4,204,695 to £1,802,196.

Support costs have decreased by 30% with the most significant reduction being in marketing and box office costs during the months of enforced closure.

Net incoming funds for the period are £45,233 (2020 – net outgoing funds £145,709)

The theatre was closed on 17th March 2020 due to the COVID-19 pandemic. The theatre remained closed until 28th October 2020 when it was able to reopen with reduced capacity and new COVID secure measures in place. On 31st October 2020 the Government announced new National Restrictions from 5th November 2020 which imposed a further period of enforced closure until 3rd December 2020. Cancelled performances were rescheduled to later dates where possible and the resultant loss of income offset by the extension of the Coronavirus Job Retention Scheme to mitigate ongoing staff costs. The theatre reopened on 27 June 2021 and has offered a varied programme of drama, family shows, music and comedy as well as two Rose Original Productions in autumn 2021.

Investment powers and policy

Under the memorandum and articles of association, the charity has the power to make any investment that the Trustees see fit.

GOING CONCERN

Determination of the theatre's 'going concern' status is subject to annual and careful review by the Board. In a normal year, the registered charity uses its resources to further its charitable artistic, educational and community purposes. The period reported on, however, is widely considered to be unprecedented in terms of the adverse effects of COVID-19 not only for the theatre sector, but the country at large; and the wider world. It has not been generally possible to further the theatre's primary purposes in this period. The guiding policy has been to batten down the hatches, run out the storm, seize whatever small windows of opportunity occur, and be ready to take advantage of conditions under which the theatre may open. The challenges have been exceptional. In addressing the routine question the trustees have taken account of the Trust's resources and in particular the various forms of special support that have been made available to get us through.

GOING CONCERN (Continued)

Distilled, the question the trustees have addressed is whether the agility of operational planning, the robustness of organisational effectiveness, and keenness of cost saving measures together with known and reasonably anticipated sources of funding provide sufficient financial resilience to weather the waves of uncertainty occasioned by the special circumstances attributable to COVID-19.

The economic model of the Rose normally balances the costs of its operations by income from box office, development fund raising including grants from trusts and foundations, and agreed funding from its two founding stakeholders.

In a period of enforced reduction in activity, costs were reduced to the greatest extent practicable while maintaining organisational capability to start up when permitted. Despite these measures the majorly reduced box office and development fund raising income plus continuing stakeholder funding may not on their own have been sufficient to reassure the Board. However, the success of the Executive in securing exceptional additional support by means of measures enabled by government and Arts Council England and - in the post balance sheet period - the exceptional grant received through the Royal Borough of Kingston have sustained the theatre's economy in positive balance.

Adoption of appropriate governmental furlough support, the Culture Recovery Fund 1 grant of £380k, the CRF 2 grant of £190k, the CRF 3 grant of £278K and the Strategic Infrastructure Partners grant through RBK of £300k have together delivered enhanced resilience into 2021/22. The Trustees are confident that despite the background uncertainty affecting the sector as a whole and wider society, the organisation is resourced sufficiently for the period ahead to justify 'going concern' status as appropriate for the preparation of the accounts. A number of perspectives informing this judgement follow.

The current strategic agreement between RBK and the theatre runs to March 2025. It expresses a vital creative partnership. The theatre, in its mission as a cultural hub, will continue to engage in a wide range of social, community, support and learning measures directed to increased well-being and enhanced cultural participation directed to the benefit of citizens across the borough. The borough continues to provide defined levels of financial support to KTT in each of the five years of the agreement, contributing to the resilience and economic sustainability of the Rose theatre. The scope of activity envisaged by the agreement is the focus of regular interaction and review by officers of both RBK and the theatre. It reflects with confidence the challenges and opportunities facing both organisations. This long-term agreement represents a pillar of stakeholder support, which contributes an ongoing anchor to the theatre's economic model.

The charity also maintains a close relationship with KU, its other founding stakeholder and the service agreement signed in January 2012 continues under a rolling process to provide significant financial support from KU to the Rose theatre each year. The Vice-Chancellor confirms in writing this rolling arrangement.

The impact of COVID-19 has affected both access and the range of services provided by KTT and resulted in a pause to the normal payment schedule. When usual arrangements, including access can be resumed, so will usual funding, taking account of the share of payments already made in relation to matters that had to be deferred. Alongside RBK, KU remains a pillar on which the resilience of the theatre's economic model was founded. The relationship is expressed in many dimensions of creative activity beyond the provision of practical services by the theatre.

GOING CONCERN (Continued.)

In view of the impact on operations of COVID-19 the Executive has adopted, and the Board approved a set of management measures designed to mitigate the adverse economic effect of the shut-down. Benefits available to the sector have been applied for and secured. The Executive's operational planning is continuously updated. Relevant aspects have been kept under review by key directors, the Finance Committee, and the Development Committee, to provide the full Board with enhanced scrutiny and informed insight on the detail of the theatre's operations. Plans have been re-structured regularly on appropriate assumptions about the closure and re-opening.

The trustees have reviewed the financial condition of the theatre, with particular attention on the assumptions underpinning the revised plans through financial year 2021/22 and into the following one. Planning includes projections of the effects of re-opening of the theatre based on estimates of future income streams: box office, stakeholder support, donations, grants and known public support measures. Less positive scenarios have been considered and a balance of judgement struck as to the likelihood of outcomes and the theatre's resilience to come through the period of closure and the re-building of activity in the aftermath.

Overall, and outside the COVID-19 impact, the single most important component of the theatre's financial model is provided by box office income, which puts the quality of its artistic programme at the heart of the theatre's long-term sustainability. The theatre looks forward with enthusiastic confidence to the artistic programming of Artistic Director, Christopher Haydon, to be given effect in his first season, which was delayed by the period of closure.

Other sources of funds under the theatre's control include Development, supported by its Committee which is tasked with monitoring and enhancing fundraising activities. The economic model also includes appropriate Commercial opportunities that increase income from food and drink sales, hires and merchandise sales. Planned investment to increase the contribution from in-house Commercial activity has been delayed by the closure, but one of the theatre's outstanding philanthropic supporters has enabled professional scoping of the project to be advanced.

The trustees acknowledge that all theatre has been gravely threatened by the impact of closure occasioned by government's response to the pandemic. The resumption of un-distanced gathering of performers and audiences in theatres and concert halls has begun, and continuation will create the actual context for recovery: for which the theatre's planning is well- advanced.

There remain risks and uncertainties across the whole of the performing arts: exceptional conditions entailed by an unprecedented set of uncertainties. Within the sector, the Rose is well-managed and continues to make sound strategic and tactical decisions that respond to and anticipate the uncertainties and challenges of the moment. The trustees have considered the appropriateness of the theatre's strategy and planning, and the assumptions on which they are based. They have confidence in the quality of planning, the appropriateness of assumptions and the assessment of risks made by the Executive. They have taken full account of special forms of support applied for and made available because of the Covid-19 crisis, the support of the two principal stakeholders, and the income projections from other known and prospective sources. They consider that while material uncertainty exists, which may cause some doubt in respect of going concern, their balance of judgement is that the going concern basis is appropriate for the preparation of the financial statements.

GOING CONCERN (Continued)

Trustees are confident that the theatre will be equipped to operate and re-build its many activities, achieving progressively a sustainable balance between combined income streams and the overall costs of planned operations.

The trustees, however, remain aware that in spite of the success of the vaccination programme to date and the confidence it has spawned, aspects of the pandemic, including new variants and government measures in response, could delay full hearted recovery. They consider that the effectiveness of the vaccination programme represents the only means by which theatre, along with the rest of society and the economy, learns to live with COVID-19 as an endemic condition. Theatre cannot be protected uniquely; but nor is it uniquely threatened.

Reserves Policy

The trust has £1,158,607 of funds at the end of the period comprising £811,924 of unrestricted general funds and £346,683 of restricted funds.

After making allowances for restricted funds and those resources designated for tangible fixed assets that are not realisable, the free reserves of the trust are in deficit by £510,351.

Within restricted funds, £282,267 is capital funds to cover the costs of future depreciation charges and £64,416 is for various short term projects that are either annual or spread across the year end.

The trustees have plans in hand to address this situation and aim to build free reserves to provide against artistic risk, shortfalls in box and/or development income, and unplanned maintenance and renewals. The plan is to attain 25% of normal operating expenditure.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Statement of Trustees' responsibilities in respect of the Financial Statements

The Trustees (who are also Directors of Kingston Theatre Trust for the purposes of Company Law) are responsible for preparing the Trustees Report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

Statement of Trustees' responsibilities in respect of the Financial Statements (cont.)

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

Statement of disclosure to auditor

In so far as the Trustees are aware:-

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

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board

Chris Foy, Chairman

Date: 16th December 2021

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for period ended 31 March 2021

Opinion

We have audited the financial statements of Kingston Theatre Trust (the 'parent charitable company') and its subsidiaries (the 'group') for the period ended 31 March 2021 which comprise the Statement of Financial Activities, the Group and Kingston Theatre Trust Balance Sheet, Cash flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 31 March 2021, and of the group's incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of Companies Act 2006 and the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Material uncertainty relating to going concern

We draw attention to note 1c in the financial statements concerning the charitable company's ability to continue as a going concern. The charitable group reported a surplus of £45,233 for the period ended 31 March 2021, but at that date the charitable company reported net current liabilities of £445,615. As stated in note 1c these events or conditions indicate that a material uncertainty exists that may cast significant doubt about the charitable company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

In auditing the financial statements, we have concluded that the Trustees use of the going concern basis accounting in preparation of the financial statements is appropriate.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 15-16 the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company and group.

Our approach was as follows:

- The engagement partner selected staff for the audit who it was deemed had sufficient experience and who had the required competence and skills to be able to identify or recognise non-compliance with laws and regulations.

- We assessed the risk of irregularities as part of our audit planning, and ongoing review, including those due to fraud, management override was identified as a significant fraud risk. This is due to the ability to bypass controls through inappropriate expenditure and accounting policies adopted.

- Some income received is restricted in its use and a significant risk was identified regarding the correct classification of income between restricted and unrestricted funds and that the expenditure against this income was in line with any specified restrictions.

- We obtained an understanding of the legal and regulatory requirements applicable to the charity and group and we considered the most significant to be Charites Act 2011, the Charity SORP, UK financial reporting standards as issued by the Financial Reporting Council and UK Taxation legislation. We considered how the charitable company and group complies with these requirements by discussions with management and those charged with governance.

- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations. Consideration was also made of the internal controls in place to mitigate the identified risks.

- We assessed the control environment, documenting the systems, controls and processes adopted. The audit approach incorporated a combination of controls where appropriate, analytical review and substantive procedures involving tests of transactions and balances. Any irregularities noted were discussed with management and additional corroborative evidence was obtained as required.

- We obtained an understanding and assessed the impact of Covid-19 on the operations of the charitable company and group and adapted our audit approach accordingly. We enquired and obtained evidence to support the going concern assumption and reviewed support received through the Coronavirus support schemes, dovetailed with work undertaken on management override.

- The consolidated financial statements of the group incorporate the results of the subsidiary entity, which is exempt from audit. A review has been completed at group level on areas that are significant to the consolidated financial statements.

To address the risk of fraud through management override we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify any unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias;
- reviewed the disclosures within the financial statements to ensure they meet the requirements of the accounting standards and relevant legislation.

In response to the classification of income between restricted and unrestricted we:

- agreed a sample of income recorded in the nominal ledger to source documentation to ensure any restrictions were correctly identified.
- agreed a sample of expenses incurred to ensure that they had been allocated to the appropriate fund; and
- obtained and reviewed fund analysis workings to ensure that the calculations were correct and agreed to the accounting records,

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF KINGSTON THEATRE TRUST for the period ended 31 March 2021

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and, in respect of the consolidated financial statements, to the charity's trustees, as a body, in accordance with Chapter 3 of Part 8 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.

Danielle Griffin

Danielle Griffin (Senior Statutory Auditor)
For and on behalf of Moore (South) LLP
Chartered Accountants
Statutory Auditor

Priory House, Pilgrims Court
Sydenham Road, Guildford GU1 3RX

Date: 19 December 2024

Moore (South) LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Kingston Theatre Trust
and its subsidiary undertaking

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(Including Consolidated Income and Expenditure Account)
for the period ended 31 March 2021

	Note	Restricted Capital 2021 £	Restricted Revenue 2021 £	Unrestricted 2021 £	TOTAL 2021 £	TOTAL 2020 £
Income from:						
Donations and legacies	2	72,575	400,240	773,498	1,246,313	384,651
Charitable activities	3	-	-	595,049	595,049	3,250,825
Other trading activities	4	-	-	5,957	5,957	423,208
Investments	5	-	-	110	110	302
Total income		**72,575**	**400,240**	**1,374,614**	**1,847,429**	**4,058,986**
Expenditure on:						
Raising funds	6	3,148		287,050	290,198	212,513
Charitable activities	7	17,436	392,319	1,080,146	1489,931	3,960,584
Other	10			22,067	22,067	31,598
Total expenditure		**20,584**	**392,319**	**1,389,293**	**1,802,196**	**4,204,695**
Net income		51,991	7,921	(14,679)	45,233	(145,709)
Transfer between funds						-
Net movements in funds	11	51,991	7,921	(14,679)	45,233	(145,709)
Reconciliation of funds:						
Total funds brought forward		230,276	56,495	826,603	1,113,374	1,259,083
Total funds carried forward		**282,267**	**64,416**	**811,924**	**1,158,607**	**1,113,374**

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

As permitted by the Statement of Recommended Practice (FRS102), the parent undertaking's own statement of financial activities has not been included in these financial statements.

The gross income of the parent undertaking for the financial period was £1,893,105 (2020: £4,730,798) and the result for the period was a deficit of £45,233 (2020: £145,709).

The notes on pages 25 to 47 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking
Registered Number 02497984
BALANCE SHEET
31 March 2021

	Note	2021 31 March Group £	2020 29 March Group £	2021 31 March Trust £	2020 29 March Trust £
Fixed assets					
Tangible Assets	15a	1,604,222	1,576,228	1,604,222	1,576,228
Investments	15b		-	1	1
		1,604,222	1,576,228	1,604,223	1,576,229
Current assets					
Stock	16	30,253	5,495	5,695	5,495
Debtors	17	175,465	350,209	225,082	402,812
Current asset investments	18	-	9,660	-	-
Cash at bank and in hand		465,203	318,701	423,680	221,751
		670,921	684,065	654,457	630,058
Creditors					
Amounts falling due within one year	19	1,116,536	1,146,919	1,100,073	1,092,913
		1,116,536	1,146,919	1,100,073	1,092,913
Net current liabilities		**(445,615)**	**(462,854)**	**(445,616)**	**(462,855)**
Net assets		**1,158,607**	**1,113,374**	**1,158,607**	**1,113,374**
Charity funds					
Unrestricted Funds – general	21	811,924	826,603	811,924	826,603
Unrestricted Funds – designated	21	-	-	-	-
		811,924	826,603	811,924	826,603
Restricted Funds	21	346,683	286,771	346,683	286,771
Total charity funds		**1,158,607**	**1,113,374**	**1,158,607**	**1,113,374**

For the period ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. However, an audit is required in accordance with section 43 of the Charities Act 2011. Trustees' responsibilities:

- The trustees have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The trustees 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 special provisions for small companies under part 15 of the Companies Act 2016.

Formally approved by the Board on 16th December 2021 and signed on its behalf by:

Chris Foy, Chairman

The notes on pages 25 to 47 form part of these financial statements.

Kingston Theatre Trust
and its subsidiary undertaking

STATEMENT OF CASH FLOWS
31 March 2021

	Note	2021 31 March Group £	2020 29 March Group £	2021 31 March Trust £	2020 29 March Trust £
Cash flows from operating activities					
Net cash provided by operating activities	27	222,415	71,181	287,502	19,678
Cash flows from investing activities					
Dividends and interest from investments and bank		110	302	110	302
Deed of covenant from subsidiary		-	-	-	-
Purchase of property, plant and equipment		(85,683)	(56,047)	(85,683)	(56,047)
Investment in production		-	(9,660)	-	-
Disposal of production		9,660		-	-
Net cash used in investing activities		(75,913)	(65,405)	(85,573)	(55,745)
Change in cash and cash equivalents in the reporting period		146,502	5,776	201,929	(36,067)
Cash and cash equivalents at the beginning of reporting period		318,701	312,925	221,751	257,818
Cash and cash equivalents at the end of the reporting period		465,203	318,701	423,680	221,751

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 31 March 2021

1. Summary of accounting policies

The principal accounting policies which are adopted in the preparation of the financial statements are set out below.

a) Company status

The company is a company listed by guarantee and has no share capital. The company was incorporated on 1 May 1990 in England and was registered with the Charity Commission 29 August 1990. The members of the company are the Trustees named on page 3. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company. The address of the registered office is given on page 4 of these financial statements. The nature of the charity's operations and principal activities are explained in the Trustees Report.

The charity constitutes a public benefit as defined by FRS102.

b) Basis of accounting

The financial statements have been prepared in accordance with the charitable company's Articles of Association, 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 (FRS 102) (Second edition) and the Companies Act 2006.

The financial statements are prepared in sterling which is the functional currency and have been rounded to the nearest pound.

The financial statements have been prepared under the historical cost convention. The principal accounting policies are outlined below.

c) Going concern

The charitable company made a surplus of £45,233 for the period ended 31 March 2021, and at that date the company reported net current liabilities of £445,615. The charitable company have prepared a forecast for at least a period of twelve months of which they have sufficient funding for the majority and are reliant on projected funding as explained in more detail below. Therefore, determination of the theatre's 'going concern' status is subject to annual and careful review by the Board. In a normal year, the registered charity uses its resources to further its charitable artistic, educational and community purposes. The period reported on, however, is widely considered to be unprecedented in terms of the adverse effects of COVID-19 not only for the theatre sector, but the country at large; and the wider world. It has not been generally possible to further the theatre's primary purposes in this period. The guiding policy has been to batten down the hatches, run out the storm, seize whatever small windows of opportunity occur, and be ready to take advantage of conditions under which full re-opening may take place. The challenges have been exceptional. In addressing the routine question the trustees have taken account of the Trust's resources and in particular the various forms of special support that have been made available to get us through.

Distilled, the question the trustees have addressed is whether the agility of operational planning, the robustness of organisational effectiveness, and keenness of cost saving measures together with known and reasonably anticipated sources of funding provide sufficient financial resilience to weather the waves of uncertainty occasioned by the special circumstances attributable to COVID-19.

c) Going concern (continued)

The economic model of the Rose normally balances the costs of its operations by income from box office, development fund raising including grants from trusts and foundations, and agreed funding from its two founding stakeholders.
In a period of enforced reduction in activity, costs were reduced to the greatest extent practicable while maintaining organisational capability to start up when permitted. Despite these measures the majorly reduced box office and development fund raising income plus continuing stakeholder funding may not on their own have been sufficient to reassure the Board. However, the success of the Executive in securing exceptional additional support by means of measures enabled by government and Arts Council England and - in the post balance sheet period - the exceptional grant received through the Royal Borough of Kingston have sustained the theatre's economy in positive balance.

Adoption of appropriate governmental furlough support, the Culture Recovery Fund 1 grant of £380k, the CRF 2 grant of £190k, the CRF 3 grant of £278K and the special grant through RBK of £300k have together delivered enhanced resilience into 2021/22. The Trustees are confident that despite the background uncertainty affecting the sector as a whole and wider society, the organisation is resourced sufficiently for the period ahead to justify 'going concern' status as appropriate for the preparation of the accounts. A number of perspectives informing this judgement follow.

The current strategic agreement between RBK and the theatre runs to March 2025. It expresses a vital creative partnership. The theatre, in its mission as a cultural hub, will continue to engage in a wide range of social, community, support and learning measures directed to increased well-being and enhanced cultural participation directed to the benefit of citizens across the borough. The borough continues to provide defined levels of financial support to KTT in each of the five years of the agreement, contributing to the resilience and economic sustainability of the Rose theatre. The scope of activity envisaged by the agreement is the focus of regular interaction and review by officers of both RBK and the theatre. It reflects with confidence the challenges and opportunities facing both organisations. This long-term agreement represents a pillar of stakeholder support, which contributes an ongoing anchor to the theatre's economic model.

The charity also maintains a close relationship with Kingston University, its other founding stakeholder and the service agreement signed in January 2012 continues under a rolling process to provide significant financial support from KU to the Rose theatre each year. The Vice-Chancellor confirms in writing this rolling arrangement.

The impact of COVID-19 has affected both access and the range of services provided by KTT and resulted in a pause to the normal payment schedule. When usual arrangements, including access can be resumed, so will usual funding, taking account of the share of payments already made in relation to matters that had to be deferred. Alongside RBK, KU remains a pillar on which the resilience of the theatre's economic model was founded. The relationship is expressed in many dimensions of creative activity beyond the provision of practical services by the theatre.

In view of the impact on operations of COVID-19 the Executive has adopted, and the Board approved a set of management measures designed to mitigate the adverse economic effect of the shut-down. Benefits available to the sector have been applied for and secured. The Executive's operational planning is continuously updated. Relevant aspects have been kept under review by key directors, the Finance Committee, and the Development Committee, to provide the full Board with enhanced scrutiny and informed insight on the detail of the theatre's operations. Plans have been re-structured regularly on appropriate assumptions about the closure and re-opening.

The trustees have reviewed the financial condition of the theatre, with particular attention on the assumptions underpinning the revised plans through financial year 2021/22 and into the following one. Planning includes projections of the effects of re-opening of the theatre based on estimates of future income streams: box office, stakeholder support, donations, grants and known public support measures. Less positive scenarios have been considered and a balance of judgement struck as to the likelihood of outcomes and the theatre's resilience to come through the period of closure and the re-building of activity in the aftermath.

Overall, and outside the COVID-19 impact, the single most important component of the theatre's financial model is provided by box office income, which puts the quality of its artistic programme at the heart of the theatre's long-term sustainability. The theatre looks forward with enthusiastic confidence to the artistic programming of Artistic Director, Christopher Haydon, to be given effect in his first season, which was delayed by the period of closure.

Other sources of funds under the theatre's control include Development, supported by its Committee which is tasked with monitoring and enhancing fundraising activities. The economic model also includes appropriate Commercial opportunities that increase income from food and drink sales, hires and merchandise sales. Planned investment to increase the contribution from in-house Commercial activity has been delayed by the closure, but one of the theatre's outstanding philanthropic supporters has enabled professional scoping of the project to be advanced.

The trustees acknowledge that all theatre has been gravely threatened by the impact of closure occasioned by government's response to the pandemic. The resumption of un-distanced gathering of performers and audiences in theatres and concert halls has begun, and continuation will create the actual context for recovery: for which the theatre's planning is well- advanced.

There remain risks and uncertainties across the whole of the performing arts: exceptional conditions entailed by an unprecedented set of uncertainties. Within the sector, the Rose is well-managed and continues to make sound strategic and tactical decisions that respond to and anticipate the uncertainties and challenges of the moment. The trustees have considered the appropriateness of the theatre's strategy and planning, and the assumptions on which they are based. They have confidence in the quality of planning, the appropriateness of assumptions and the assessment of risks made by the Executive. They have taken full account of special forms of support applied for and made available because of the Covid-19 crisis, the support of the two principal stakeholders, and the income projections from other known and prospective sources. They consider that while material uncertainty exists, which may cause some doubt in respect of going concern, their balance of judgement is that the going concern basis is appropriate for the preparation of the financial statements.

Trustees are confident that the theatre will be equipped to operate and re-build its many activities, achieving progressively a sustainable balance between combined income streams and the overall costs of planned operations.

The trustees, however, remain aware that in spite of the success of the vaccination programme to date and the confidence it has spawned, aspects of the pandemic, including new variants and government measures in response, could delay full hearted recovery. They consider that the effectiveness of the vaccination programme represents the only means by which theatre, along with the rest of society and the economy, learns to live with COVID-19 as an endemic condition. Theatre cannot be protected uniquely; but nor is it uniquely threatened

d) Income

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that the income will be received.

Donations and grants

Cash donations are recognised on receipt. Other donations and grants are recognised once the charitable company has been notified, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under gift is recognised at the time of the donation.

Charitable activities

Income received in advance of a theatrical performance or provision of other services such as catering, programme sales and tuition fees earned through the learning and participation programme is deferred until the performance or services have taken place.

Other trading activities

Income from fundraising events is recognised once the event has taken place. Royalty income from touring shows is recognised on receipt of independent tour accounts in arrears.

e) Interest receivable

Interest is included when receivable by the charity.

f) Expenditure

Expenditure, including any irrecoverable VAT, is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it.
- Charitable activities include expenditure associated with the following: staging of concerts, stage productions, art exhibitions, educational programmes and programme and catering sales income. This type of expenditure includes both the direct costs and support costs relating to these activities.
- Other expenditure represents those items not falling into any other heading.

g) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly relate to costs of raising funds or charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the Trusts activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 8.

h) Donated goods and services

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations which are given for subsequent auction as prizes at events are valued at fair value where possible. Those items which do not have a readily available fair value are not included.

i) Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term, even if the payments are not made on such a basis.

j) Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation and accumulated impairment losses. Individual fixed assets costing £150 or more are capitalised at cost. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation has been provided at rates calculated to write off the cost of each asset less their residual value over its estimated useful life. The principal annual rates in use are:

Equipment, furniture and fittings	10% to 33% on cost depending on useful life
Long leaseholds	Over the period of the lease

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the Statement of Financial Activities for the period.

k) Impairment of fixed assets

At each reporting date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

l) Fixed asset investments

Investment in the subsidiary is measured at cost.

m) Valuation of investments

Investments in theatrical productions are recognised at the recoupable amount at the reporting date being the amount contributed to the capitalisation of the productions less amounts recovered and after making provision for losses where recovery of outstanding contributions in full is not anticipated

n) 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 funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects. The aim and use of each designated fund is set out in the note of the financial statements. Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

o) Stock

Stock is recorded at the lower of cost or net realisable value, after making due allowance for obsolete or slow moving items.

Work in progress comprises theatre pre-production costs, which are recorded as a current asset. Theatre pre-production costs are amortised to the Statement of Income and Retained Earnings over the estimated life of the production on an anticipated revenue basis subject to any impairment

p) Debtors

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

q) Cash at Bank and in Hand

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

r) 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 discounts due.

s) Loans and borrowings

Loans and borrowings are initially recognised at the transaction price including transaction costs. Subsequently, they are measured at amortised cost using the effective interest rate method, less impairment. If an arrangement constitutes a finance transaction it is measured at present value.

t) 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 and subsequently measured at their settlement value.

u) Pensions

The Charity contributes to a defined contribution scheme on behalf of its employees. The assets of the scheme are held separately, from those of the company in an independently administered fund. The pension cost charged to the Statement of Financial Activities represents the amount due in the accounting period.

Contributions were also made on behalf of artists who were members of the Equity UK Pension Scheme.

v) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

w) Basis of consolidation

The financial statements are consolidated to represent the position of Kingston Theatre Trust and its subsidiary undertaking. A separate statement of financial activities is not prepared as permitted by Section 408 of the Companies Act 2006.

x) Taxation

The charity is an exempt charity within the meaning of Schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The subsidiary company has claimed Theatre Tax Credit relief afforded by Part 15c of the Corporation Taxes Act 2009. The income receivable has been included within Incoming Resources from Charitable Activities.

y) Judgements and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical estimates

The following estimate has the most significant effect on amounts recognised in the financial statements.

Depreciation of leasehold property

Trustees consider the depreciation policy of the leasehold property annually and compare against other similar entities. Leasehold property is depreciated over the life of the lease, 125 years. If the leasehold property was depreciated over a shorter period there would be no impact upon available cash but the annual depreciation charge would increase and reserves would be lowered.

2 Income from donations and legacies

	2021	2020
	£	£
Unrestricted		
Donations	164,463	122,672
Grants	609,035	225,000
	773,498	347,672
Restricted		
Donations	72,815	30,803
Grants	400,000	6,176
	472,815	36,979
	1,246,313	384,651

The following government grants were received during the period:

£Nil (2020 - £3,176) towards the New Writing Festival from Arts Council England.
£35,000 (2020-£Nil) was received from the - Arts Council England Emergency Response Fund
£380,000 (2020-£Nil) was received from the Department for Digital, Culture, Media and Sport Culture Recovery Fund administered by Arts Council England
£25,832 (2020 - £Nil) was received in Local Restrictions Support Grants
£548,203 (2020 - £Nil) was received under the HMRC Coronavirus Job Retention Scheme

3 Income from charitable activities

The income was primarily from the operation of the theatre.

	2021	2020
	£	£
Box office income	172,727	2,097,800
Programme, catering and hires income	28,911	490,073
Stakeholder support	245,000	420,000
Learning & participation income	148,411	242,952
	595,049	3,250,825

Income from charitable activities was £595,049 (2020 - £3,250,825) of which £Nil (2020 - £35,000) was attributable to restricted and £595,049 (2020 - £3,215,405) was attributable to unrestricted funds.

Included within stakeholder support is £245,000 of government funding (2020 - £265,000) received from the Royal Borough of Kingston.

4 Income from other trading activities

	2021	2020
	£	£
Fundraising events	-	73,000
Royalties and touring productions	-	21,119
Trading subsidiaries	5,957	329,089
	5,957	423,208

All income from other trading activities for 2021 and 2020 was unrestricted.

5 Income from investments

	2021	2020
	£	£
Interest receivable	110	302
	110	302

All interest receivable for 2021 and 2020 was unrestricted.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 31 March 2021

6 Analysis of expenditure on raising funds

	2021	2020
	£	£
Fundraising costs of grants and donations:		
Fundraisers fees and salaries	76,216	114,792
Other direct costs	4,422	14,152
Support costs (note 8)	203,007	82,243
Depreciation (note 9)	6,553	1,326
	290,198	212,513

Expenditure on raising funds was £290,198 (2020 - £212,513) of which £3,148 (2020 - £637) was attributable to restricted funds.

7 Analysis of expenditure on charitable activities

	Box Office & Production Income	Learning & Participation	Front of House & Catering	Total 2021	Total 2020
	£	£	£	£	£
Productions	556,075	-	-	556,075	2,244,903
Learning & Participation	-	137,740	-	137,740	213,114
Front of House, Catering & Hires	-	-	143,591	143,591	331,692
Support costs (note 8)	307,555	200,890	92,943	601,388	1,060,121
Depreciation (note 9)	16,326	5,913	28,897	51,136	110,754
	879,956	344,543	265,431	1,489,930	3,960,584

Expenditure on charitable activities was £1,489,930 (2020 - £3,960,584) of which £412,903 (2020 - £90,691) was attributable to restricted funds.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 31 March 2021

8 Allocation of support costs

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2021 £	Total 2020 £
Marketing	Time	30,808	61,616	30,808	30,808	154,040	260,700
Box Office	BO Income	34,049	47,996	42,093	-	124,138	217,202
Premises	Gross revenue generated by business activity	95,341	100,351	86,035	16,760	298,487	403,620
Management & Central resource	Time	37,490	74,980	37,490	37,490	187,450	192,399
IT	Headcount	4,276	20,525	3,421	6,842	35,064	51,905
Other	Time as per management & central resources	1,043	2,087	1,043	1,043	5,216	16,538
		203,007	307,555	200,890	92,943	804,395	1,142,364

9 Allocation of depreciation

	Basis of Allocation	Raising Funds £	Box Office & Production Income £	Learning & Production £	Front of House & Catering £	Total 2021 £	Total 2020 £
Leasehold	Gross revenue generated by business activity	3,403	3,583	3,072	598	10,658	10,658
Bar & Front of House equipment	Identifiable assets	-	-	-	27,746	27,746	29,713
Transferred assets	Identifiable assets	-	-	-	-	-	52,424
Boiler refurbishment	Gross revenue generated by business activity	3,148	3,313	2,841	553	9,856	9,856
Auditorium project	Identifiable Assets	-	9,429	-	-	9,429	9,429
		6,551	16,325	5,913	28,897	57,689	112,080

10 Other costs

	2021	2020
	£	£
Governance costs		
External audit	13,250	12,500
Other fees paid to auditors	155	150
Other taxation advice	4,000	7,947
Indemnity Insurance	1,131	1,277
Legal and professional charges	3,531	9,724
	22,067	31,598

Expenditure on other costs was £22,067 (2020 - £31,598) of which £Nil (2020 - £Nil) was attributable to restricted funds.

11 Net income/ (expenditure) for the year

This is stated after charging the following:

	2021	2020
	£	£
Operating lease rentals	52,340	103,540
Depreciation	57,689	112,080
Loss on disposal of fixed assets	-	577
Auditors remuneration - Audit	13,250	12,500
Auditors remuneration - Other services	155	150
Staff and artists' costs	1,177,867	1,597,608

12 Trustees' and key management personnel remuneration and expenses

Other than the Chief Executive, trustees neither received nor waived any remuneration, fees or expenses during the year for their duties (2020 - £Nil). See note 13 for information on amounts paid to the Chief Executive.

During the year no trustee received fees for work performed (2020 - £3,086) and no trustee provided gifts in kind (2020 - £Nil).

During the year 9 trustees (2020 - 8) donated £7,464 (2020 - £13,974).

The total amount of employee benefits received by key management personnel is £Nil (2020 - £Nil). The total amount of remuneration received by key management personnel is as follows:

	2021	2020
	£	£
Key management remuneration	246,528	264,329

No (2020 – no) trustees are accruing pension arrangements.

During the year the trust paid £1,131 (2020 - £1,277) in respect of Trustees Indemnity Insurance.

13 Staff and employee benefits

The average monthly headcount during the year was as follows:

	2021 Number	2020 Number
Raising funds	3	3
Charitable activities	46	49
Governance	1	1
	50	53

The average monthly number of employees on permanent contract during the year was 34 people (2020 – 33). The average number of employees on short term and casual contracts during the year was 16 people (2020 – 20). The average number refers to the number of individual employees each week irrespective of the number of hours worked.

Employees who earned over £60,000 in the year:

	2021 Number	2020 Number
£60,000 - £70,000	-	1
£70,000 - £80,000	1	-
	1	1

The total staff costs and employee benefits was as follows:

	2021 £	2020 £
Wages and salaries	1,063,079	1,116,619
Social security costs	79,959	87,624
Pension costs	18,747	21,097
	1,161,785	1,225,340
Staff recruitment costs	-	2,185
Amounts paid to third parties for Director's services	-	70,048
Amounts paid to third parties for artists' fees & consultancy	16,082	297,342
Amounts paid to third parties for artists' pension costs	-	2,693
	1,177,867	1,597,608

The Articles of the Charity were amended in June 2010 to permit reasonable remuneration to be paid to the Chief Executive, if that person is a Trustee. Payments to Robert O'Dowd while he was Chief Executive during the year were £76,050 (2020 - £77,090) pension contributions of £1,313 (2020 - £110) and expenses of £881 (2020 - £3,193). Expenses reimbursed related to travel and subsistence costs, entertaining costs and office sundry costs. No other trustees received reimbursements for expenses

14 Taxation

No charge arises due to the charitable status of the charitable company.

15a Tangible fixed assets

	Group			Trust		
	Leasehold Property	Equipment	Total	Leasehold Property	Equipment	Total
	£	£	£	£	£	£
Cost						
At 29 March 2020	1,334,583	828,323	2,162,906	1,334,583	828,323	2,162,906
Additions	-	85,683	85,683		85,683	85,683
Disposals	-	-				
At 31 March 2021	1,334,583	914,006	2,248,589	1,334,583	914,006	2,248,589
Depreciation						
At 29 March 2020	130,584	456,094	586,678	130,584	456,094	586,678
Charge for period	10,568	47,031	57,689	10,568	47,031	57,689
Eliminated on disposals	-	-	-	-	-	-
At 31 March 2021	141,242	503,125	644,367	141,242	503,125	644,367
Net book value						
At 31 March 2021	1,193,341	410,881	1,604,222	1,193,341	410,881	1,604,222
At 29 March 2020	1,203,999	372,229	1,576,228	1,203,999	372,229	1,576,228

Leasehold Property costs include fees to architects, quantity surveyors, structural engineers, construction managers etc. and the cost of initial construction work. Depreciation commenced from January 2009 when architects issued the completion certificate.

15b Fixed asset investments

	Shares in group undertakings
Investments	£
Costs	
At 29 March 2020 and 31 March 2021	1
Net Book Value	
At 31 March 2021	1
At 29 March 2020	1

15b Fixed asset investments (cont.)

This investment comprises a 100% owned subsidiary undertaking, Rose Theatre Enterprise Ltd, which is registered in England. The company's registered number is 06529121. The turnover of Rose Theatre Enterprise for the period 30 March 2020 – 31 March 2021 was £31,653 (2020: £1,011,003). Profits of £1,288 (2020 - £185,176) were donated to the parent charity Kingston Theatre Trust.

The aggregate share capital and reserves at the year end amounted to £1 (2020: £1).

16 Stocks

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Stocks for resale	5,695	5,495	5,695	5,495
Closing WIP	24,558	-	-	-
	30,253	5,945	5,695	5,945

17 Debtors

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Trade debtors	7,770	157,025	4,175	135,629
Amount owed by group undertaking		-	62,833	179,140
Accrued income	112,488	31,176	112,488	31,176
Theatre Tax Credit and Gift Aid	9,155	114,812	-	9,671
Other debtors	543	5,411	543	5,411
Prepaid expenses	45,509	41,785	45,043	41,785
	175,465	350,209	225,082	402,812

18 Current asset investments

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Theatre Production	-	9,660	-	-

19 Creditors: amounts falling due within one year (continued)

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Trade creditors	194,936	244,018	194,936	240,123
Box Office advance	406,741	378,589	406,741	378,589
Other tax and social security:				
VAT	15,300	68,356	2,837	55,277
PAYE	24,116	27,327	24,116	27,327
Other creditors	-	9,660	-	-
Accruals and deferred income:				
Accrued expenses	201,443	297,516	197,443	273,477
Deferred income	274,000	121,453	274,000	118,120
	1,116,536	1,146,919	1,100,073	1,092,913

The movement in deferred income is as follows:

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Balance at 29 March 2020	121,453	113,297	118,120	109,180
Amounts deferred in the period	174,000	121,453	174,000	118,120
Amount released to incoming resources	(21,453)	(113,297)	(18,120)	(109,180)
Balance at 31 March 2021	274,000	121,453	274,000	118,120

Deferred income comprises grants relating to future accounting periods and deposits for future events.

20 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Property 31 March 2021 £	29 March 2020 £	Equipment 31 March 2021 £	29 March 2020 £
Less than 1 year	35,000	35,000	47,400	47,400
Later than one and not later than five years		-	27,650	27,650

A 125 year lease with Kingston Theatre LLP commencing 1 January 2008 was signed on 10 December 2015

20 Operating leases (cont.)

An independent rent review was carried out following which the annual rent was re-set at £35,000 effective 1 April 2015. Further periodic rent reviews will take place over the life of the lease. A break clause has been set within the agreement at 1 January 2017 at which point the charity could give 12 months' notice to terminate the lease agreement. During the period Kingston Theatre LLP agreed a waiver of rent of £18,750 due to the theatre being closed due to Local Restrictions

The charity installed new moving stage lights in August 2018 under a five year agreement with SLX. The annual charge is £47,700 and the minimum rental period is three years after which three months' notice of cancellation is required. During the periods of extended closure reduced rentals and payment holidays were negotiated and the charges for the period were £15,900. The agreement will be extended for a further 8 months beyond the five year agreement.

21 Fund reconciliation

GROUP	Balance B/F 29March 2020	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2021
	£	£	£	£	£
Capital Fund					
Boiler	53,805	-	(9,856)	-	43,949
Auditorium	172,485	-	(9,429)	-	163.056
Gallery performance space	3,986	72,575	(1,299)	-	75,262
Total Capital Fund	230,276	72,575	(20,584)	-	282,267
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,667	-	(665)	-	2,002
Peter Hall Emerging Artist Fellowship	24,023	-	-	-	24,023
Youth Outreach	22,495	-	(11,414)	-	11,081
Rent	-	-	-	-	-
Christmas Tree	-	240	(240)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	-	-	-	1,251
ACE/DCMS Culture Recovery Fund	-	380,000	(380,000)	-	-
Feasibility Study Front of House	-	20,000	-	-	20,000
Total Restricted Revenue Fund	56,495	400,240	(392,319)	-	64,416
Unrestricted Designated Fund	-				
General Fund	826,603	1,374,614	(1,389,293)	-	811,924
Total	1,113,374	1,847,429	(1,802,196)	-	1,158,607

21 **Fund reconciliation (Continued)**
Prior period:

GROUP	Balance B/F 31 March 2019	Incoming Resources	Outgoing Resources	Transfers	Closing 29 March 2020
	£	£	£	£	£
Capital Fund					
Boiler	63,661	-	(9,856)	-	53,805
Auditorium	181,914	-	(9,429)	-	172,485
Gallery performance space	-	6,244	(2,258)	-	3,986
Total Capital Fund	245,575	6,244	(21,543)	-	230,276
Restricted Revenue Fund					
Let Me In Festival	3,078	2,681	(2,386)	-	3,373
Intern Scheme	1,750	1,000	(250)	-	2,500
Bursary Scheme	4,443	34	(1,810)	-	2,667
Peter Hall Emerging Artist Fellowship	25,637	17,211	(18,825)	-	24,023
Youth Outreach	25,000	-	(2,505)	-	22,495
Rent	-	35,000	(35,000)	-	-
Christmas Tree	-	211	(211)	-	-
New Writing Festival	-	3,347	(3,161)	-	186
Participate Fund	-	6,251	(5,000)	-	1,251
Total Restricted Revenue Fund	59,908	65,735	(69,148)	-	56,495
Unrestricted Designated Fund	52,424	-	(52,424)	-	-
General Fund	901,176	3,987,007,	(4,061,580)	-	826,603
Total	1,259,083	4,058,986	(4,204,695)	-	1,113,374

- Boiler - The fund was set up from a grant to cover the cost of refurbishment works on the boiler and is to be used to cover annual depreciation charges.
- Auditorium –The fund is for refurbishment costs of the auditorium to provide a more intimate experience for the audience and to improve sightlines and acoustics.
- Gallery performance space - The second phase of the capital project aims to transform the theatre's gallery space into a performance space.
- Let me in Festival – This is an inclusive drama festival featuring work by and for people with physical, learning and sensory needs.
- Intern Scheme – The fund was established to cover travel and subsistence expenses of young people who take up work placements at the Rose Theatre in conjunction with Achieving for Children.
- Bursary Scheme – The fund is to provide financial assistance towards course fees to members of the Rose Youth theatre.
- Peter Hall Emerging Artist Fellowship – Established to commemorate the legacy of our founding Artistic Director and as an expression of the Rose's commitment to being both a distinctive producing house and a developer of theatre talent. The fund is to provide a bursary for the chosen fellow in a residency at the Rose theatre where they will receive mentoring and professional support culminating in a production at the Rose Studio.

21 **Fund reconciliation (cont.)**

- Youth Outreach –The fund was established for future work with young disadvantaged people.
- Rent – The fund is to ensure that funds are set aside from stakeholder donations sufficient to cover the annual rental cost of the theatre.
- Christmas Tree – The fund was donated by the Norwegian Embassy to pay for the cost of the annual Christmas tree.
- New Writing Festival ACE Grant – This fund was established to support a festival of new writing which was part of the work developed by the inaugural PHEAF recipient.
- Participate Fund – This fund was established to enhance and support the work of the Rose Youth Theatre
- Unrestricted designated fund – the designated fund was created in respect of assets transferred from RBK on 31 March 2015. Depreciation of £Nil (2020-£52,424) has been matched against this fund.
- Culture Recovery Fund – ACE/DCMS – This fund was created to provide support for the theatre during the Covid-19 pandemic.
- Feasibility Study – This fund was donated by Backstage Trust to commission a report for potential redevelopment of the front of house areas.

TRUST	Balance B/F 29 March 2020	Incoming Resources	Outgoing Resources	Transfers	Closing 31 March 2021
	£	£	£	£	£
Capital Fund					
Boiler	53,805	-	(9,856)	-	43,949
Auditorium	172,485	-	(9,429)	-	163.056
Gallery performance space	3,986	72,575	(1,299)	-	75,262
Total Capital Fund	230,276	72,575	(20,584)	-	282,267
Restricted Revenue Fund					
Let Me In Festival	3,373	-	-	-	3,373
Intern Scheme	2,500	-	-	-	2,500
Bursary Scheme	2,667	-	(665)	-	2,002
Peter Hall Emerging Artist Fellowship	24,023	-	-	-	24,023
Youth Outreach	22,495	-	(11,414)	-	11,081
Rent	-	-	-	-	-
Christmas Tree	-	240	(240)	-	-
New Writing Festival	186	-	-	-	186
Participate Fund	1,251	-	-	-	1,251
ACE/DCMS Culture Recovery Fund	-	380,000	(380,000)	-	-
Feasibility Study Front of House	-	20,000	-	-	20,000
Total Restricted Revenue Fund	56,495	400,240	(392,319)	-	64,416
Unrestricted Designated Fund	-				
General Fund	826,603	1,374,616	(1,389,293)	-	811,924
Total	1,113,374	1,847,429	(1,802,196)	-	1,158,607

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
for the period ended 31 March 2021

21 Fund reconciliation (cont.)

Prior period:

TRUST	Balance B/F 31 March 2019	Incoming Resources	Outgoing Resources	Transfers	Closing 29 March 2020
	£	£	£	£	£
Capital Fund					
Boiler	63,661	-	(9,856)	-	53,805
Auditorium	181,914	-	(9,429)	-	172,485
Gallery performance space	-	6,244	(2,258)	-	3,986
Total Capital Fund	245,575	6,244	(21,543)	-	230,276
Restricted Revenue Fund					
Let Me In Festival	3,078	2,681	(2,386)	-	3,373
Intern Scheme	1,750	1,000	(250)	-	2,500
Bursary Scheme	4,443	34	(1,810)	-	2,667
Peter Hall Emerging Artist Fellowship	25,637	17,211	(18,825)	-	24,023
Youth Outreach	25,000	-	(2,505)	-	22,495
Rent	-	35,000	(35,000)	-	-
Christmas Tree	-	211	(211)	-	-
New Writing Festival	-	3,347	(3,161)	-	186
Participate Fund	-	6,251	(5,000)	-	1,251
Total Restricted Revenue Fund	59,908	65,735	(69,148)	-	56,495
Unrestricted Designated Fund	52,424	-	(52,424)	-	-
General Fund	901,176	3,987,007	(4,061,580)	-	826,603
Total	1,259,083	4,058,986	(4,204,695)	-	1,113,374

22 Analysis of group net assets between funds

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,321,955	282,267	-	-	1,604,222
Cash	400,587	-	64,416	-	465,203
Other assets	(910,818)	-	-	-	(910,818)
	811,924	282,267	64,416	-	1,158,607

Prior period:

	General Fund £	Capital Fund £	Restricted Revenue Fund £	Designated Fund £	Total Fund £
Tangible fixed assets	1,345,952	230,276	-	-	1,576,228
Cash	262,206	-	56,495	-	318,701
Other assets	(781,555)	-	-	-	(781,555)
	826,603	230,276	56,495	-	1,113,374

23 Pension and other post-retirement benefit commitment

Defined Contribution

	2021 £	2020 £
Contributions payable by the charity in the period	18,747	23,790

Contributions of £4,464 (2020: £4,762) were payable to the scheme at the balance sheet date.

24 Control

There are no controlling parties.

25 Related party transactions

During the year RBK provided funding of £245,000 (2020 - £265,000) and purchased no (2020 - £280) other services from Kingston Theatre Trust and £Nil (2020 - £300) from its subsidiary undertaking. At the year end £Nil (2020 - £Nil) was included within trade debtors of the subsidiary undertaking.

Kingston Theatre Trust also purchased services from RBK for £3,530 (2020 - £21,730) and at the year end £2,960 (2020 - £2,178) was included within trade creditors. There are no other balances with RBK at the year end (2020 - £Nil).

RBK has the power to nominate up to two candidates for appointment to the Board of trustees this is currently Cllr Simon Edwards and Kevin Davis.

During the year £16,250 (2020 - £35,000) was payable to Kingston Theatres LLP in respect of rent and at the year end £37,500 (2020- £37,500) was included within accruals and £19,500 within trade creditors.

KU provided £Nil (2020 - £380,000) of funding to Kingston Theatre Trust in the period. KU purchased services from Kingston Theatre Trust of £Nil (2020 - £Nil) and £Nil (2020 - £13,350) from its subsidiary undertaking. At the year end £Nil (2020 - £90,000) was included with trade debtors of Kingston Theatre Trust and £Nil (2020 - £8,096) within the trade creditors of its subsidiary.

Kingston Theatre Trust purchased services from KU of £Nil (2020 - £20,037) and at the year end an amount of £Nil (2020- £9,022) was included within trade creditors

Professor Trish Reid (resigned 8 October 2020), Mandy Ure (appointed 12 January 2021) and Jason Piper are members of the University.

No gifts in kind were received from any Trustees (2020 - none) (2020 - £Nil) for work done on pro bono basis.

Three Trustees of Kingston Theatre Trust, of whom one was a director of Rose Theatre Enterprises Limited, invested £Nil (2020 - £70,000) in Rose Theatre Enterprises Limited to enable it to invest in CCM West End Productions Limited towards the West End transfer of Captain Corelli's Mandolin. During the year £Nil (2020 £28,000) was earned from the investment. The balance is £Nil (2020 –£Nil)

26 Financial instruments

The carrying amounts of the charity's financial instruments are as follows:

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Financial assets				
Debt instruments measured at amortised cost:				
- Trade debtors (note 16)	7,770	157,025	4,175	135,629
- Amounts owed by group undertakings (note 16)	-	-	62,833	179,140
- Other debtors (note 16)	543	5,411	543	5,411
- Accrued income (note 16)	112,488	31,176	112,488	31,176
- Cash in hand and at bank	465,203	318,701	423,680	221,751
	586,004	512,313	603,719	573,107
Financial liabilities				
Measured at amortised cost:				
- Bank loans and overdraft (note 19)	-	-	-	-
- Trade creditors (note 18)	194,936	244,018	194,936	240,123
- Accrued expenses (notes 18)	201,443	297,516	197,443	273,477
	396,379	541,534	392,379	513,600

27 Reconciliation of consolidated net income to net cash flow from operating activities

	Group 2021 £	Group 2020 £	Trust 2021 £	Trust 2020 £
Net income for the reporting period	45,233	(145,709)	45,233	(145,709)
Adjustments for:				
Depreciation charges	57,689	112,080	57,689	112,080
Loss on disposal of fixed assets		577		577
Dividends and interest from investments and bank	(110)	(302)	(110)	(302)
(Increase) / decrease in stock	(24,758)	(135)	(200)	(135)
(Increase) / decrease in debtors	174,744	253,679	177,730	243,006
Increase / (decrease) in creditors	(30,383)	(149,009)	7,160	(189,839)
Net cash provided by operating activities	222,415	71,181	287,502	19,678

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