

# RABBLE THEATRE

England & Wales · Charity number 1179903

## Details

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Other names	FORMALLY KNOWN AS READING BETWEEN THE LINES (RBL) THEATRE COMPANY
Status	Registered
Legal form	CIO
Registered	2018-09-12
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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Website	<a href="http://www.rabbletheatre.com">www.rabbletheatre.com</a>

## Activities

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**Objects:** To advance education of the public in the arts, in particular through training and workshops in all aspects of theatre, and through providing performances for the benefit of the public, in order to inspire people of all ages and backgrounds in Reading, nationally and internationally to make their own change and engage in life-long learning.

**Activities:** to be confirmed later

## Classification

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- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training
- **Who:** The General Public/mankind

## Geography

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- Throughout England

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£443,198	£422,321	-	-
2024-01-31	£632,753	£666,199	£42,272	6
2023-01-31	£395,548	£370,373	-	-
2022-01-31	£345,369	£356,714	-	-
2021-01-31	£173,453	£116,742	-	-

## Trustees

Name	Role	Appointed
<b>Louise Alison Ashmore Gilmour</b>	Chair	2022-04-19
Carolyn Hyde		2023-05-10
Daniel Cameron		2024-05-14
Faris Salah Al-Ali		2024-09-12
KIRSTI LEE WILSON		2019-03-12

**RABBLE THEATRE**

England & Wales - Charity number 1179903

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# Accounts

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# **Annual Report**

**February - December 2024**

**Established in Reading, 2012**

CHARITY NUMBER 1179903

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## REFERENCE AND ADMINISTRATION DETAILS

**Charity Number:** 1179903

**Registered address:** Caversham Court Stables, Church Road, RG4 7AD

Trustees serving during the year and since the year-end:

**Chair:** Louise Gilmour

**Deputy chair:** Kirsti Wilson

**Treasurer:** Caroline Fox - resigned 31st January 2024

succeeded by Daniel Cameron - appointed 14th May 2024

**Secretary:**

Stephanie Clark - resigned 15th July 2024 succeeded by Carolyn Hyde

Charlotte Stroud - resigned 21 September 2024

Faris Salah Al-Ali - appointed 12 September 2024

Julie James - resigned 22nd February 2024

Lesley Cantalapiedra - appointed 12 September 2024

Madeleine Brain - resigned 7th May 2024

Nicholas Walker

Nick Flintoff - resigned 21 September 2024

Paul Collier - appointed 12 September 2024

Pragna Hay - appointed 12 September 2024

Victoria Lavery-Ball - resigned 21 September 2024

### **Independent Examiner:**

Nicola Cadwallader FCCA For and on Behalf of David Cadwallader & Co Limited Suite 3 Bignell Park Barns, Chesterton Bicester Oxon OX26 1TD

### **Report of the Trustees for the period ended 31 December 2024**

The Trustees are pleased to present their annual report together with financial statements for the Charitable Incorporated Organisation for the period ended 31 December 2024 which are prepared in accordance with the requirements of The Charity Commission.

## INTRODUCTION FROM THE CHAIR OF TRUSTEES



I hope you enjoy reading this report, which will give you a flavour of all the amazing and diverse work we have achieved with our community over the last year and the things that make us unique.

We regularly commission and produce new plays, focusing upon local stories that also have universal appeal. Our shows, created with local people, are often staged in unusual locations that matter to the communities we serve, such as The Minster, The Abbey Ruins, Reading University and The Blade. We have established a long tradition of working in partnership with local organisations, so our work threads through many aspects of life in Reading. These factors all combine to create enthralling, original, pertinent and unique pieces of theatre which speak directly about and to our local and wider audiences. This is epitomised by our production this year of *Glitch*, developed with Reading University, which brought to life the story of local sub-postmistress, Pam Stubbs and the injustice the Horizon scandal had upon her.

Oscar Wilde said, *'I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be human'*.

Now more than ever, it seems vital to find what connects us and what we can share together, and this is a core underpinning of RABBLE's work across all departments. I am always impressed and amazed at how much is achieved each year by our small team, who work with determination, energy, optimism, creativity and courage to deliver our many projects, which you can read about in more detail in this report.

Our vision for our participants and audiences is so clear, we are brimming with ideas and our years of experience and strong local links means we are confident we can deliver our aims. Our limiting factor is, of course, funding. We are working hard to lessen our dependence on grants, and we are developing a business model where some of our performances and community outreach programmes are subsidised by our other work. New pieces of theatre will always need some degree of subsidy but we aim to be less dependent on grants over the next three years. Financial support now will enable us to build our organisation, create the growth needed to make this happen and provide some stability and security to our plans.

From the monthly subscribers to the corporate sponsors, the trusts and foundations to the private donors, you are driving our dream of a world where everyone can access culture. And if you're yet to get behind our work, then we'd love to hear from you. Join the RABBLE.

A handwritten signature in black ink that reads "Louise Gilmour". The signature is written in a cursive, flowing style.

Louise Gilmour  
Chair RABBLE Theatre

## TRUSTEES' REPORT

### WHO ARE WE?

We are a RABBLE. We Improve lives and develop local pride, through professional theatre.

We're a mixture of people from all over Reading, coming together to learn, celebrate and change. From our work with children, to our award-winning professional shows, all of our projects are designed by the RABBLE community.

### Professional

Theatre can positively impact society. We want to make a difference, so we always aim for a show to support a community, redress an injustice, champion the underrepresented and celebrate the forgotten. By focusing on local stories of national significance, like Pam Stubbs ferociously fighting for justice against The Post Office, we're doing everything we can to use theatre for good.



***"The excellent RABBLE Theatre... A powerful, emotional and fascinating story."***  
West End Best Friend, 2024

### Educational

You can be who you want to be at RABBLE. Innovative learning programmes inspire personal growth, build essential life skills and enhance professional prospects.

***"I just got an offer for the pro Acting course at LAMDA! Thank you for all the opportunities, RABBLE... Joseph, who tutored me through my auditions, LAMDA classes with Tim and GUOS for allowing me to grow in confidence. I owe a lot to RABBLE"***  
Sophia Tosin Talabi

### Community

Old? It's a state of mind. Young? Grab it.

Wherever you are in life, wherever you've come from, RABBLE React is for us all. From employment training with the homeless to classroom skills with primary school kids, holiday courses for HAF families to paid internships on professional projects, RABBLE React has something for everyone. And, because we fundraise, there are no financial barriers.

***"The most incredible part was working with a professional theatre company on a live production. It was one of the best experiences of my life and I will treasure it forever."***  
Charlie

### OUR CHARITABLE AIM?:

Advance education of the public in the arts, in particular through training and workshops in all aspects of theatre, and through providing performances for the benefit of the public in order to inspire people of all ages and backgrounds in Reading, nationally and internationally to make their own change and engage in life-long learning.

## WHAT WE DO AND THE DIFFERENCE WE MAKE

### RABBLE PRODUCTIONS

RABBLE's professional productions tell local stories of national significance. Our shows are inspiring, emotional tales that are relevant today.

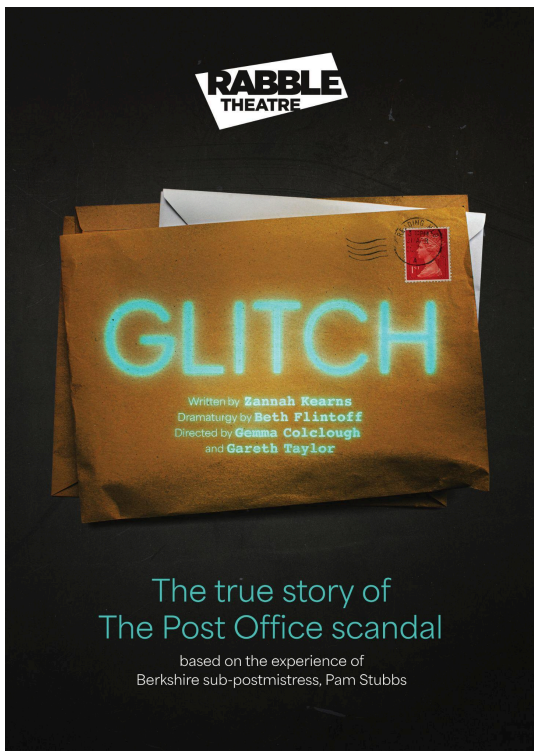
### GLITCH - The true story of The Post Office scandal

Glitch was commissioned by Professor Robert van de Noort CBE and Professor James Devenney at the University of Reading and based on an original concept by Elizabeth Conaghan.

In 2023 the University funded a research and development week, led by RABBLE Theatre, where the work was developed into a 75 minute production. The play written by Zannah Kearns, with dramaturgy by Beth Flintoff was created with sub postmistresses and masters whose lives have been impacted by the events, as well as key members of the legal profession.

In Summer 2024 Glitch opened with a version of the production which received rave reviews from a sold out crowd.

RABBLE is now looking to produce Glitch around the UK in Spring 2026.



*"A Powerful response to a national disgrace. First Class." ★★★★★*

Dominic Cavendish **The Daily Telegraph**

*"You have done Pam, Tracy, myself and others proud. I really hope you have the chance to share it with so many others around the country. Again, thank you."*

**Janet Skinner, sub postmistress, imprisoned for 9 months**

*"Go and see this piece of theatre. It has a visceral effect that is very, very powerful."*

**Nick Wallis, Investigative Journalist**

## EDUCATION AT RABBLE: CREATIVITY FOR ALL

Education is the heart of RABBLE. Our thriving education programmes open up creative pathways for under-represented children and adults, while also welcoming families with a healthy tradition of theatre-going.

From term-time classes and workshops to exciting opportunities to join professional ensemble casts, we're proud to offer accessible, long-term routes into the arts. Whether someone dreams of being centre stage or simply wants to build confidence and creativity, RABBLE provides the space and support to grow.

Thanks to affordable pricing and a growing number of free opportunities through our Access Fund, we're making sure that no one is left out. We're building a creative community where **everyone belongs - no matter their background or experience.**

### Young Company – Building the Theatre Makers of Tomorrow

RABBLE's Young Company is a bold and brilliant community of young theatre-makers aged 8 to 16, coming together to create exciting productions and develop a wide range of theatre skills—all within a professional and supportive environment.

Yes, they learn acting—but that's just the beginning! Our amazing, professionally-trained team ensures every young person also gets a chance to explore the full world of theatre, from set and costume design to lighting, sound, marketing, and stage management. It's hands-on, collaborative, and confidence-building.

*"Through YC, I have recently joined RABBLE's youth board, where I'll be able to share input on Young Company and help make sure it remains as inclusive and entertaining as it is today. All of these opportunities have helped make me who I am and I'll always be grateful for that. Thank you."*

Robyn, 18yo YC Graduate



Whether our Young Company members go on to pursue theatre professionally or simply carry their skills into everyday life, we're proud to be nurturing the next generation of creatives, leaders and storytellers.

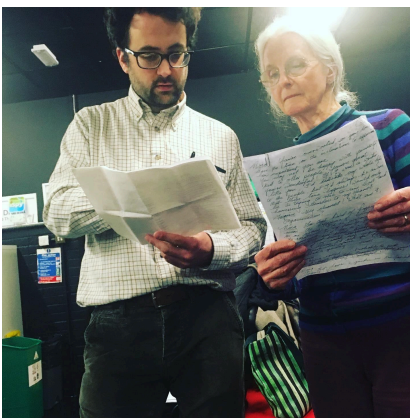
The number of participants grew steadily over 2024 as they worked together on a big production of 'Gargantua' before breaking into Senior and Junior ensembles to end the year with performances of 'Day 359' and 'Alice in Wonderland' respectively.

## Get Up On Stage – Adult Acting at RABBLE

Get Up On Stage (GUOS) is so much more than an acting class—it's a vibrant community built on friendship, creativity, and confidence. Open to adults aged 18 to... well, our current leader is 81, GUOS brings together people from all walks of life and backgrounds to explore the magic of theatre in a welcoming, supportive space.

Together, our participants dive into all aspects of performance, growing their skills while creating joyful, life-affirming cultural experiences. Everyone is welcome - no previous experience required, just a willingness to get stuck in and have fun!

A highlight of 2024 was the summer performance of Twelfth Night, staged under sunny skies in the beautiful riverside setting of Caversham Court Gardens. For many, it was their first taste of outdoor theatre - and they rose to the challenge brilliantly. GUOS continues to prove that theatre is for everyone, and that it's never too late to step into the spotlight.



***“Hi, it's Mishy from the 2023 GUOS. I am now studying BA Applied and Contemporary Theatre at the Guildford School of Acting!!!! Woo hoo!!!***

***2023 was my first time ever in the UK and RABBLE helped me feel accepted in the community :D”***

## Holiday Camps – Magic, Music & Memories!

2024 was a blockbuster year for our Holiday Camps - so much so that we tripled the number of camps we offered compared to previous years! Holiday camps have become a key part of our access and engagement programme, offering young people a joyful, creative outlet during school holidays.

Over 200 students took part throughout the year, diving into play-based creativity, performance, and confidence-building fun. Workshops based on High School Musical, Aladdin, Lumos and Hairspray, brought the stage alive with music, laughter and imagination.

And parents loved it too with **96% saying they would recommend our camps to others.**

Whether it's building friendships, finding a voice on stage, or simply having a fantastic time, our Holiday Camps are fast becoming a RABBLE favourite—and we can't wait to do even more in 2025!



(Photo Credit: Annabel Critchard)

***“The care taken by the team leading this fabulous educational experience has gone above and beyond to make it magical for the children. My child lacks confidence and can find social activities daunting, but she has thoroughly enjoyed this week. Thank you to the brilliant RABBLE team for supporting and guiding her to make this a memorable and joyful experience.”***

Parent, Easter Camp 2024

## School Enrichment – Bringing Shakespeare to Life

In 2024, our School Enrichment Programme continued to thrive. We delivered a series of Macbeth workshops across a range of state and fee paying schools, reaching over 500 students from different year groups and backgrounds.

These high-energy, interactive sessions were designed to support students studying Shakespeare in the classroom - making the text come alive through performance, creativity and collaboration. And the response?

*“Year 8 loved it. I was saying to one of the actors, they managed to engage some of our most disadvantaged students—it was a real pleasure to see. The team were so adaptable, they really got to know the students and made the experience feel personal.*

*We'd love to work with RABBLE again!”*

English Teacher, Highdown School, 2024

We're incredibly proud to be supporting young learners and teachers alike, proving that Shakespeare doesn't have to be intimidating - it can be exciting, accessible and fun.

## WHAT'S NEXT?

In 2025, we're excited to build on the success of our much-loved classes and workshops, while launching two brand-new adventures in learning and performance:

- **Young Company Musical Theatre (YCMT)** – A brand-new class combining acting, singing, and dancing .
- **RABBLE Ensemble** – Our next step up in adult actor training, designed for those wanting to push their skills even further in a supportive, professional setting.

We're also turning up the spotlight on our Theatre in Education (TIE) programme, working more closely with children, teachers, and parents to support learning through the power of performance.

## LAMDA

LAMDA (The London Academy of Music and Dramatic Art) is one of the UK's most prestigious and long-standing examining bodies - and we're proud to offer these transformative classes to our community each week.

In 2024, over 350 participants joined our classes each term - from age 6 right up to 57 - working with our team of directors, actors, and teachers to grow in confidence, develop performance skills, and deepen their appreciation for the English language and the arts. It just goes to show: you're never too old to learn something new! We now run LAMDA sessions six days a week across nine centres, reaching learners from all walks of life. Here's what one parent had to say:

*"I sincerely appreciate your dedication and effort in training my daughter since Year 1. Under your guidance, she has made remarkable progress, building confidence in both acting and public speaking. We are truly grateful for your support."*

Parent of LAMDA student

### Growing Confidence, Growing Numbers

In 2024 across all our centres, **participant numbers continued to grow steadily.**

Adult LAMDA classes saw a noticeable increase, reflecting a **rising demand for lifelong learning and creative development.**

### Outstanding Exam Results

Across **eight exam days** in 2024, we supported **614 students** through their LAMDA qualifications - and their hard work paid off:

Spring results: **81% Distinction**  
 Summer results: **85% Distinction**  
 Autumn results: **93% Distinction**

These results speak volumes about our students' commitment and our teachers' expertise.

### Looking Ahead: Expanding Access in State Schools

As we look to the future, our focus is on bringing LAMDA to more state schools. We've already begun this work by delivering a programme of classes in a local state school. This enabled us to learn first hand about and gather feedback on the obstacles hindering class participation. Unsurprisingly one of the primary barriers, amongst others, is cost.

We're now seeking funding and grants to enable RABBLE to offer LAMDA classes at a significantly reduced rate in state schools. By lowering the cost barrier, RABBLE will open doors for more young people to benefit from the transformative impact LAMDA can have, boosting confidence, communication skills, and academic attainment.

### Making LAMDA Accessible

We're also proud to have supported **3** students in this current year through our Access Fund, covering the cost of **94 classes** and **3 LAMDA exam fees.**

Thanks to this support, they've achieved qualifications that would otherwise have been out of reach—something we aim to grow even further in the coming year.

## REACT - RABBLE'S OUTREACH PROGRAMME

RABBLE REACT was created in response to the rise in need for accessible cultural experiences for adults and young people who experience disadvantage or discrimination. We go where a community needs, be that with a puppet at Slough train station or a camera in Whitley Community Development Association's cafe.

REACT aims to:

- Empower individuals who face disadvantage or discrimination
- Help build thriving, cohesive communities
- Improve physical and mental well being
- Feed our career development programme

## Access Fund: Life-Changing Opportunities

A cultural experience can change a life; it can plant an idea, change a stubborn mind or build a bullied child into a confident champ. That's why we believe everyone should benefit from **The RABBLE Access Fund** - its reach is limited only by the generosity of our donors and cultural investors.

Whether it's our shows, classes, workshops, holiday courses, masterclasses or internships, anyone can follow the informal - written or filmed - application process.

In 2024 we funded 39 student places across our three terms - 11 in Spring, 14 in Summer, and 14 in Autumn - totalling nearly £7,500 worth of free sessions. Allowing these students to gain confidence, creativity, and community through the power of theatre.

Our younger students are also eligible to apply for a full 7-year bursary, worth up to an incredible £271,530, to the world-renowned Christ's Hospital School, supported by The Worshipful Company of Grocers.

Here's what some of our Access Fund recipients had to say:

***"You have given [our daughter] a new lease of life and we are eternally grateful. RABBLE looks out for us as a family too, not just her. You guys are amazing."***

Parent of an Access Funded Youth Company student, 2024

***"I love to be part of a drama class to give me self-confidence, motivation and inspiration in my life during my recovery."***

Access Funded GUOS student, 2024

***"My son really enjoys RABBLE. I wouldn't be able to afford for him to attend without the support. RABBLE makes the difference in his day-to-day life - giving him an outlet, and allowing his mind to explore and confidence to grow."***

Parent of an Access Funded Youth Company student, 2024

## RABBLE Up!

RABBLE Up! is an innovative story-collecting and skills development programme that takes place in the heart of Reading's most financially deprived area. By listening to the stories of our fellow community members, we know that we can develop understanding, respect and cohesion among even the most diverse and disadvantaged communities, whilst positively impacting both mental and physical health.

The UK Government Skills Development and Reading Integration Board recognised the potential of this approach in 2024 and supported it with seed funding, which meant that we could deliver a successful 30-week (2.5hrs p/w) pilot.

In that short period, Up! has strengthened ties in a fragile community, introduced skills in both Stage and Screen and improved the health of our participants.

### The results of our survey on participants after just 4 months:

- 100% reported an improvement in **self-confidence**
- 100% reported an increase in **self-motivation**
- 100% reported a stronger sense of **belonging to their community**
- 100% reported an improvement in their **communication skills**
- 50% reported an improvement in **physical strength and flexibility and fitness**

### Case study:

X is a local young adult with learning difficulties. Despite this, he undertakes care responsibilities at home. Both factors reinforced a feeling of isolation. He was interested in developing his self-confidence. He joined the sessions having seen a poster online.

The result? ***"I feel more confident and more comfortable when I'm in a conversation. I understand more about the community than before."***

In a part of Reading that suffers *"a severe lack of services and activities that could play a key role in encouraging and supporting confidence, skills and attitudes that assist in sustaining aspiration and developing a strong community"* (RBC 'Place Based Pilots' 2024), Up! Is a service that is truly serving the community, bringing community pride, professional skills and improved health outcomes.

Over the pilot, we worked to a limit of 20 people. But with support we can raise capacity to 60 people every week, the investment more than trebling the impact.

## Holiday Activities and Food

The Holiday Activities and Food (HAF) Programme is funded by the Department for Education (DfE) and aims to address the issues faced by children from low-income families during school holidays, such as lack of access to nutritious food and enriching activities.

Research has shown that the school holidays can be pressure points for some families. For some children this can lead to a holiday experience gap, with children from low-income households being:

- less likely to access organised out-of-school activities
- more likely to experience 'unhealthy holidays' in terms of nutrition and physical health
- more likely to experience social isolation

In 2024 we were lucky enough to be able to welcome **63 students** on free placements to our holiday camps thanks to the HAF scheme. We ensured every child was served a delicious, nutritious meal each day and enjoyed the exciting and enriching activities on offer.

100% of parents said they saw a positive change in their child from attending our camps.

*'The change has been amazing and that's down to you guys!'* Parent of a HAF student, 2024

100% of HAF parents rated our camps 5/5 describing them as *'really friendly, caring towards children, great community feeling, really well organised'*

## **School Transitions - An award winning partnership with No.5**

Since 2022, No5 Young People, (charity offering counselling and mental health support for young people aged 11-25) have developed and run the School Transitions project in partnership with RABBLE Theatre and Music Box Productions. The project's purpose is to provide creative expressive wellbeing opportunities for young people who are struggling with, and are worried about, school transitions, including moving up to secondary school from Year 6, or at risk of exclusion.

Young people who have taken part in the annual easter and summer projects report building friendships, relationships, confidence and skills throughout the week, and that they were feeling happier. They and their parents told us they had a positive transition into their next academic year after the project.

In 2024 the project was awarded 'Creative Wellbeing Champion' at the What's On Reading 2024 Cultural Champions Awards.

One of the creative outcomes of this project was the production of three professionally recorded songs with accompanying music videos, all filmed and produced by young people.

## **RABBLE Rise Companies**

Funded by Geoff Herrington Foundation. RABBLE worked with 2 secondary and 1 primary school in Whitley, Reading's area of highest deprivation, creating 3 companies of young theatre makers. Thanks to the Foundation's support, we were able to offer access to this work for free, further reducing the barriers to creative engagement for our participants. Each cohort is called a RABBLE Rise Company.

Our Rise companies worked with our professional team to devise and perform new pieces of theatre, which spoke to their own lived experience of the community that they live in. RABBLE delivered theatre making workshops, which provided skills to the young people to create their own work. From writing their own scripts to directing their own work, facilitated by RABBLE's Community Outreach Lead. In Summer 2024 the secondary Rise students performed their work in the Minghella Theatre, at The University of Reading, to an audience of parents, teachers and peers.

For all of RABBLE's work to be consistently accessible and relevant, we work hard to measure and record the impact of our work on our beneficiaries, analysing how we are perceived by diverse communities. Success is cultural programming that is shaped by the community

## **Flipside - in partnership with Make/Sense Theatre**

Flipside is a special provision working with students at risk of exclusion and was run in partnership with Make Sense Theatre, who specialise in working with the neurodivergent community in education and community settings. In 2024 we worked with young people in a primary school and also ran secondary school provision on a referral basis.

Alongside offering students a safe space to express themselves through the arts, Flipside also provides students with the opportunity to gain an Arts Award, which at gold level is equivalent to a GCSE. It is a trauma-informed practice which helps students develop soft skills and build confidence, whilst working towards an academic attainment around creative arts careers.

## RABBLE'S CAREER DEVELOPMENT PROGRAMME

Building a pool of arts professionals is fundamental, not just to RABBLE but the whole local cultural landscape. Here's how we do our bit.

### Work Experience - Nurturing future talent

We are very proud of our work experience programme at RABBLE. In 2024 we offered 3 placements over 3 weeks. All these local young people have the opportunity to gain hands-on experience, build confidence, and learn what it's like to be part of a professional, creative team.

We are proud to say that all three have gone on to work for RABBLE as fully paid members of the team. We are keen to continue our investment in young people and support their career paths into the arts as much as possible in 2025.

In 2023 and 2024 students from various disciplines at the University of Reading engaged in the ongoing development of *Glitch - The True Story of the Post Office Scandal*.

Examples of their work experience includes:

- a three-day R&D workshop with students working under the guidance of, professional directors, the playwright, Zannah Kearns, and dramaturg Beth Flintoff
- opportunities for students to meet with the real-life protagonist, Pam Stubbs
- front of house volunteering during the play's professional production at the University in July 2024
- an interview with students by BBC News in June 2024 about the play's impact
- work experience opportunities in June 2024 for students from the University's film school
- directing, producing, lighting, and acting opportunities during the play's student production in November 2024. This included workshops led by professional directors.

Furthermore, students from across the University were able to see the play performed in the centre of campus during its professional run (June/July 2024) and the subsequent student-led production (November 2024).

### Internships - Building Skills & Shaping Futures

RABBLE works in partnership with the University of Reading to support their Reading Internship Scheme. In 2024 we welcomed two Reading University students into the team - one in arts administration and one in social media marketing. Over the course of their placements they were able to build their professional networks, develop transferable skills whilst earning a competitive salary. We're excited to keep this partnership going in 2025 and continue offering these valuable, career-boosting opportunities to more students.

#### Case Study:

*"To the whole RABBLE family, I'm writing to let you know that I've been accepted onto The Bridge Theatre Training Company. I wanted to thank you for everything RABBLE has done to get me here: from Young Company and LAMDA to the amazing work experience opportunity given to me through Henry I, as well as the audition prep I did with your teachers. This would not have been possible without everything RABBLE has taught and given me, so from the bottom of my heart, thank you for everything! I hope one day I can work with you again."* Emilie.

## OUR SUPPORTERS IN 2024

With thanks to the generosity of all those who have supported RABBLE this year, and enabled us to touch the lives of so many in our community:

Arts Council England  
Awards for All  
Berkshire Community Foundation  
Bracknell Community Foundation  
Creative Lives Charity  
D'Oyly Carte  
David Brownlow Charitable Foundation  
David Family Foundation  
Earley Charity  
Englefield Charitable Trust  
Garfield Weston  
Geoff Herrington  
Greenham  
Grocers Charity  
Haslams  
Hicks Baker  
JMTC Charities Committee  
Maria Bjornson Memorial  
National Heritage Lottery  
RBC Small Grants Fund  
Reading Borough Council  
Reading Dusseldorf Association  
Reading's Economy & Destination Agency (REDA)  
Shinfield Studios  
St James Place Foundation  
St Laurence Relief  
Syder Foundation  
The Abbey School  
The Blade  
The Head Partnership Solicitors  
The Health Foundation  
University of Reading & Minghella Theatre  
RABBLE Rousers (Friends of the theatre scheme)

## SOLID GROUND FOR THE FUTURE

### Reading doesn't do culture.

RABBLE Theatre is not just changing the perception of the region, but the reality. We are a RABBLE of voices unheard, now singing. We are a home, where bold and brilliant stories are told. In 2024, we delivered another year of ambitious productions and far-reaching community work, without forgetting to lay solid ground for the future.

As a registered charity (No. 1179903), our commitment to the community is unflinching. Over the past year, we've continued to break new ground: reaching thousands of young people through education programmes with the backing of funders such as Reading Borough Council's Small Grants Fund. We've enabled disadvantaged adults to learn new skills thanks to investment from Reading Integration Board and The UK Government's Skills Development, and we've been able to stage vital productions built with the community, which challenge and inspire, because we've had the investment of Arts Council England

But this is not just about the present. Everything we do is rooted in a deep belief that theatre can help shape a better future — for individuals, for communities, and for the cultural life of our town.

This year, we've seen first-hand what that future can look like. Children who found their voices through our summer schools. Teenagers who saw their own experiences reflected on stage at Young Company, for the first time. People who had been wronged by the horrific events of the Post Office Scandal, represented and championed by live professional theatre. These moments are our foundations.

And yet, we know the ground beneath us is not always steady. The pressures facing schools, families, and arts organisations are real and growing. Funding is tight. In 2023 there were 110,000 UK trusts & foundations, now, there are just 31,000. Opportunity is uneven. Inequality persists. In this context, our work is not just relevant — it's essential.

That's why cultural investment from donors, funders, audiences, and volunteers means more now than ever. Every ticket bought, every pound donated, every story shared — it all helps us build something lasting. Your support is not just keeping RABBLE going; it's helping us grow.

Because we're not standing still. We're expanding our outreach, investing in young talent, and developing new ways to produce professional, high-quality theatre that's #MadeInRdg to the rest of the UK- and maybe even beyond. We are laying the groundwork for a cultural future that belongs to everyone, not just those who can afford it.

We invite you to be part of this cultural future. By supporting RABBLE, you're helping to create a world where creativity is valued, where voices are heard, and where theatre is a right, not a privilege.

Thank you for being part of The RABBLE this year. With you, we stand on solid ground and look ahead with hope, courage, and ambition.

## STRUCTURE GOVERNANCE AND MANAGEMENT

### Governing Document

RABBLE Theatre is governed by its Constitution dated 12 September 2018 and as amended on 6 March 2023. It is registered as a Charitable Incorporated Organisation with the Charity Commission.

### Recruitment and appointment of new trustees

The skills of the Board of Trustees are reviewed regularly. RABBLE Theatre selects Trustees with a range of relevant skills, knowledge and backgrounds to achieve the effective oversight and administration of the charity. In accordance with the Constitution, apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees.

On appointment, in accordance with the Constitution, the trustees will make available to each new trustee, on or before his or her first appointment: (a) a copy of the current version of this constitution; and (b) a copy of the CIOs latest Trustees Annual Report and statement of accounts. New trustees are also invited to meet all the core RABBLE team and are encouraged to see RABBLE's projects by attending sharings, productions and events, and to join a board sub committee or working group.

### Organisation

The Board of Trustees, which must have a minimum of 3 members, administers the charity and meets quarterly. RABBLE also has subcommittees covering finances and development which meet monthly and quarterly respectively. An Operations team has been appointed by the trustees to manage the day-to-day running of the charity. In 2024 the team consisted of:

Co-Artistic and Executive Director Danielle Davies  
 Co-Artistic Director Toby Davies  
 General Manager Emma Lawrence  
 Head of Education Hannah Thurston-Smith  
 LAMDA Coordinator Georgina Dobbie  
 Community Outreach Lead Gemma Colclough  
 Company Stage Manager Rebecca Welburn  
 Bookkeeper Ania Haskins

### Related Parties

Any connection between a trustee or senior manager of the charity with a production company, actor, performer, exhibitor must be disclosed to the full Board of Trustees in the same way as a relationship with any other contractual relationship with a related party.

- In the current year, Nick Flintoff was paid £600 for services as a videographer for Glitch.
- Beth Flintoff, spouse of trustee Nick Flintoff, was paid £3,700 for services as a playwright.

In previous years, the charity had a close relationship with Reading Between the Lines (RBL Theatre Company), an established theatre company set up in Reading in 2012. It was a company limited by guarantee, and was run by directors Dani Davies and Toby Davies. RBL Theatre Company transferred its assets, including goodwill, to RABBLE Theatre, and the company has now been dissolved. The trustees will continue the work that RBL Theatre Company has started.

## RISK MANAGEMENT AND PRINCIPLE RISK AND UNCERTAINTIES

### Risk Management

The Trustees have a risk management strategy which comprises:

- An annual review of risks the charity may encounter
- The establishment of procedures to mitigate those risks
- A plan to implement those procedures should those risks materialise

The use of this strategy has identified the primary risk to the charity is financial stability. The key elements to mitigate these risks is sufficient working capital to be maintained in the charity.

### Reserves Policy

The purpose of the Operating Reserve Policy for RABBLE Theatre is to ensure the stability of the charitable aims, education opportunities, productions, employment, and ongoing operations of the organisation.

The Operating Reserves are intended to provide an internal source of funds for unexpected situations such as a sudden increase in expenses, one time unbudgeted expenses, unanticipated loss in funding, or uninsured losses.

The Reserve may also be used for one-time, nonrecurring expenses that will build long-term capacity, such as staff development, research and development, or investment in infrastructure.

Operating Reserves are not intended to replace a permanent loss of funds or eliminate an ongoing budget gap. It is the intention of RABBLE Theatre for Operating Reserves to be used and replenished within a reasonably short period of time.

The Operating Reserve Policy is implemented in concert with the other governance and financial policies of RABBLE Theatre and is intended to support the goals and strategies contained in these related policies and in strategic and operational plans.

### Definitions and Goals

The Operating Reserve Fund is defined as a designated fund set aside by action of the Trustees. The minimum amount to be designated as Operating Reserve will be established in an amount sufficient to maintain ongoing operations and programs for a set period of time, measured in months.

The Operating Reserve serves a dynamic role and will be reviewed and adjusted in response to internal and external changes.

The target minimum Operating Reserve Fund is equal to three months of average operating costs. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries/contractor's fees, office/rehearsal/storage space, utilities, insurance and subscriptions.

Depreciation, in-kind, and other non-cash expenses are not included in the calculation.

The amount of the Operating Reserve Fund target minimum will be calculated each year after approval of the annual budget, reported to the Treasurer/Trustees, and included in the regular financial reports.

**Accounting for Reserves**

The Operating Reserve Fund will be recorded in the financial records as Trustee-Designated Operating Reserve. The Fund will be funded and available in cash or cash equivalent funds. Operating Reserves will be maintained in a segregated bank account.

**Funding of Reserves**

The Operating Reserve Fund will be funded with surplus unrestricted operating funds. The Trustees may from time to time direct that a specific source of revenue be set aside for Operating Reserves. Examples may include one-time gifts or bequests, special grants, or special appeals.

**Use of Reserves**

Use of the Operating Reserves requires three steps:

**1. Identification of appropriate use of reserve funds.**

The Executive Director and staff will identify the need for access to reserve funds and confirm that the use is consistent with the purpose of the reserves as described in this Policy. This step requires analysis of the reason for the shortfall, the availability of any other sources of funds before using reserves, and evaluation of the time period that the funds will be required and replenished.

**2. Authority to use operating reserves**

The Executive Director will submit a request to use Operating Reserves to the Finance Committee of the Board of Trustees. The request will include the analysis and determination of the use of funds and plans for replenishment. The organization's goal is to replenish the funds used within twelve months to restore the Operating Reserve Fund to the target minimum amount. If the use of Operating Reserves will take longer than 12 months to replenish, the request will be scrutinized more carefully. The Finance Committee will approve or modify the request and authorize transfer from the fund.

**3. Reporting and monitoring.** The Executive Director is responsible for ensuring that the Operating Reserve Fund is maintained and used only as described in this Policy. Upon approval for the use of Operating Reserve funds, the Executive Director will maintain records of the use of funds and plan for replenishment. He/she will provide regular reports to the Finance Committee/ Board of Directors of progress to restore the Fund to the target minimum amount.

This Policy will be reviewed annually by the Finance Committee, or sooner if warranted by internal or external events or changes. Changes to the Policy will be recommended by the Finance Committee to the Board of Trustees.

## STATEMENT OF TRUSTEE RESPONSIBILITIES

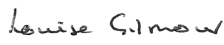
The charity trustees are responsible for preparing the trustees annual report and preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards United Kingdom Generally Accepted Accounting Practice.

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements which give a true and fair view of the state of affairs of the charitable organisation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity to ensure they comply with the Charities Act 1993, the Charity Accounts and Regulations 2008 and the Constitution.

They are also responsible for safeguarding the assets of the charity and take reasonable steps for the prevention and detection of fraud and other irregularities.

This report was approved by the Trustees and signed on their behalf by:

Signed by:  
  
6F615DCF85F94AF...

5/25/2025

Louise Gilmour  
Chair of Trustees


## TREASURER'S FINANCIAL STATEMENT

This has been another year of hard work on behalf of the Company—staff have to divide their time between establishing new productions and managing them when underway, along with extensive education activities and fundraising! And this year they have been extremely busy keeping the show on the road.

So when we thank our supporters, funders, and corporate sponsors and volunteers for all their efforts---we mean it! Without all of your support, RABBLE could just not continue.

This year's financial report is compiled, as ever, on an accruals basis and in accordance with the accounting regulations set out in the Notes to the Financial Statements. The Financial Accounts were approved by the Board of Trustees on 22nd May and have been externally verified by an independent examiner.

(Please note that we have recently transitioned to a new accounting period: in future our accounts will reflect a January to December calendar year. This is in contrast to our former position where our financial year ran from 1st February to 31st January. Therefore these accounts cover the 11 months 1st February 2024 to 31st December 2024)

Signed by:  
  
9033BD488CB94BD...

5/23/2025

Daniel Cameron  
Treasurer

### Financial Overview for the 11 months ended 31st December 2024

This overview should be read alongside the RABBLE Theatre Statement of Financial Activities and the Balance Sheet.

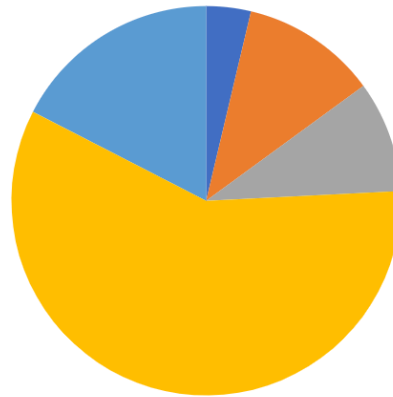
<b>Total income</b>	<b>£443,198</b>
<b>Total Expenditure</b>	<b>£442,321</b>
<b>Income less expenditure</b>	<b>£20,877</b>

**TREASURER'S FINANCIAL STATEMENT Continued**

**2024 Income**

**INCOME**

Donations	£ 16,410
Grants	£ 49,880
Production Income	£ 40,997
Education	£ 258,609
Other inc TTR, Gift Aid & Sponsors	£ 77,302
<b>Total Income</b>	<b>£ 443,198</b>

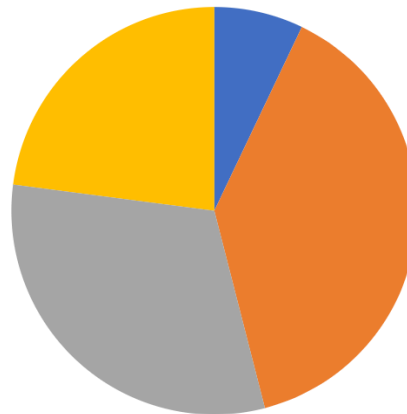


● Donations ● Grants ● Production Income ● Education  
● Other inc TTR, Gift Aid & Sponsors

**2024 Expenditure**

**EXPENDITURE**

Productions	£ 29,996
Education & outreach	£ 164,215
Staff costs	£ 131,202
Support costs, sundry & fundraising	£ 96,908
<b>Total Expenditure</b>	<b>£ 422,321</b>



● Productions ● Education & outreach ● Staff costs  
● Support costs, sundry & fundraising

**Income less expenditure** £ 20,877

## TREASURER'S FINANCIAL STATEMENT Continued

### Grants

We received a number of small grants and are grateful to: University of Reading, Maria Bjornson Memorial Fund, David Family Foundation, Creative Lives Charity, Berks Community Foundation, Awards for All (Launchpad), Grocers Charity, The Health Foundation, Bracknell Community Foundation, Englefield Charitable Trust, St. James Place Foundation and Shinfield Studios. We are also grateful to Reading Borough Council who awarded us three separate small grants.

### Sponsors

We are grateful to our sponsors Haslams, NW3 Reading Ltd., The Head Partnership and Hicks Baker.

### Intangible income

We are grateful to Reading Borough Council for the use of The Stables for two and a half years. Shortly after year end the Company moved its office to the South Street Arts Centre, and we are also grateful to RBC for its use which allows us to interact with other Reading-based arts organisations.

**Staff costs** remain the largest item of expenditure and at year end 4 staff were employed by the Company; one full time and three on a part-time basis. We also spend a considerable amount on contracted staff, especially to deliver our educational activities.

**Restricted income:** at year end we are holding onto £9,774 restricted income in respect of: Tree Fund (£22) and REACT RABBLE Up (£9,752).

**Reserves Policy** The trustees are keen to build up the financial resilience of the charity: the reserves aimed to maintain an operational reserve in the range of 3 to 6 months of core expenditure. This would ease cash flow pressure points and guard against the risk of unforeseeable events impacting budgeting expectations.

The steps we are taking to build up appropriate reserves are:

- to continue diversifying our funding streams through earned income, public bodies grant making, sponsorship and fundraising activities
- to continually monitor and update our future cash forecast position
- to appropriately identify our reserves.

Our reserves are a portion within our unrestricted funds. However, we are mindful that much of these unrestricted funds need to be available for the charity to deliver its aims.

Funds have only allowed us to marginally increase reserves during the year. The trustees are keen to do so when it is possible.

The amount held in reserves is also monitored throughout the year as part of the charity's budgetary policy. In this way the trustees will be aware should the reserves be unexpectedly depleted (or should there be a build-up of excess reserves).

The trustees will:

- Identify should any reserves be drawn upon
- Ensure that the reserves policy continues to be relevant as the charity develops its strategy and activities

This reserves policy as noted above is subject to continued review at least annually.

# INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF RABBLE THEATRE

## Period from 1 February 2024 to 31 December 2024

I report to the trustees on my examination of the financial statements of RABBLE Theatre ('the charity') for the period ended 31 December 2024.

### Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

### Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

DocuSigned by:  
  
ED0859A1314E440...  
Nicola Cadwallader FCCA  
Independent Examiner  
For and On Behalf of  
David Cadwallader & Co Limited  
Suite 3 Bignell Park Barns  
Chesterton  
Bicester Oxon  
OX26 1TD

# STATEMENT OF FINANCIAL ACTIVITIES

Period from 1 February 2024 to 31 December 2024

	Note	Period from 1 Feb 24 to 31 Dec 24			Year to
		Unrestricted funds £	Restricted funds £	Total funds £	31 Jan 24 Total funds £
<b>Income and endowments</b>					
Donations and grants	4	40,297	25,993	66,290	235,877
Charitable activities	5	295,074	4,532	299,606	381,121
Other income	6	77,302	–	77,302	15,755
<b>Total income</b>		<u>412,673</u>	<u>30,525</u>	<u>443,198</u>	<u>632,753</u>
<b>Expenditure</b>					
Expenditure on raising funds:					
Costs of raising donations and grants	7	700	700	1,400	16,250
Expenditure on charitable activities	8,9	368,348	52,573	420,921	649,949
<b>Total expenditure</b>		<u>369,048</u>	<u>53,273</u>	<u>422,321</u>	<u>666,199</u>
<b>Net income/(expenditure) and net movement in funds</b>					
		<u>43,625</u>	<u>(22,748)</u>	<u>20,877</u>	<u>(33,446)</u>
<b>Reconciliation of funds</b>					
Total funds brought forward		9,750	32,522	42,272	75,718
<b>Total funds carried forward</b>		<u>53,375</u>	<u>9,774</u>	<u>63,149</u>	<u>42,272</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 29 to 38 form part of these financial statements

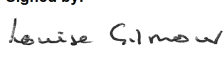
# STATEMENT OF FINANCIAL POSITION

31 December 2024

	Note	31 Dec 24 £	31 Jan 24 £
<b>Fixed assets</b>			
Tangible fixed assets	15	5,570	6,736
<b>Current assets</b>			
Debtors	16	9,064	36,713
Cash at bank and in hand		63,975	79,968
		<u>73,039</u>	<u>116,681</u>
<b>Creditors: amounts falling due within one year</b>	17	15,460	81,145
<b>Net current assets</b>		<u>57,579</u>	<u>35,536</u>
<b>Total assets less current liabilities</b>		<u>63,149</u>	<u>42,272</u>
<b>Net assets</b>		<u>63,149</u>	<u>42,272</u>
<b>Funds of the charity</b>			
Restricted funds		9,774	32,522
Unrestricted funds		53,375	9,750
<b>Total charity funds</b>	18	<u>63,149</u>	<u>42,272</u>

These financial statements were approved by the board of trustees and authorised for issue on 22nd May 2025

and are signed on behalf of the board by:

Signed by:  
  
 6F615DCF85F94AF...  
 5/25/2025

Louise Gilmour  
 Trustee

The notes on pages 29 to 38 form part of these financial statements

# NOTES TO THE FINANCIAL STATEMENTS

**Period from 1 February 2024 to 31 December 2024**

## 1. General information

The charity is a public benefit entity and a registered charity in England and Wales and is unincorporated. The address of the principal office is Caversham Court Stables, Church Road, Caversham, Reading, RG4 7AD.

## 2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)) and the Charities Act 2011.

## 3. Accounting policies

### Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

### Going concern

There are no material uncertainties about the charity's ability to continue.

### Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

### Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

## Notes to the Financial Statements *(Continued)*

### Period from 1 February 2024 to 31 December 2024

#### 3. Accounting policies *(continued)*

##### Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

##### Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

##### Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

## Notes to the Financial Statements *(Continued)*

### Period from 1 February 2024 to 31 December 2024

#### 3. Accounting policies *(continued)*

##### Tangible assets *(continued)*

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

##### Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment - Straight line over 8 years

##### Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

##### Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

## Notes to the Financial Statements (Continued)

### Period from 1 February 2024 to 31 December 2024

#### 3. Accounting policies (continued)

##### Financial instruments (continued)

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

#### 4. Donations and grants

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/12/24 £
<b>Donations</b>			
Donations	16,410	–	16,410
<b>Grants</b>			
Grants receivable	23,887	25,993	49,880
	<u>40,297</u>	<u>25,993</u>	<u>66,290</u>
	Unrestricted Funds £	Restricted Funds £	Total Funds 31/01/24 £
<b>Donations</b>			
Donations	26,612	–	26,612
<b>Grants</b>			
Grants receivable	39,610	169,655	209,265
	<u>66,222</u>	<u>169,655</u>	<u>235,877</u>

**Notes to the Financial Statements (Continued)**

**Period from 1 February 2024 to 31 December 2024**

**5. Charitable activities**

	Unrestricted Funds £	Restricted Funds £	<b>Total Funds 31/12/24 £</b>
Production income	40,997	–	40,997
Education income	254,077	4,532	258,609
	<u>295,074</u>	<u>4,532</u>	<u>299,606</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/01/24 £
Production income	147,801	–	147,801
Education income	233,320	–	233,320
	<u>381,121</u>	<u>–</u>	<u>381,121</u>

**6. Other income**

	Unrestricted Funds £	Restricted Funds £	<b>Total Funds 31/12/24 £</b>
Sponsors	8,334	–	8,334
TTR claim	53,298	–	53,298
Sundry income	15,670	–	15,670
	<u>77,302</u>	<u>–</u>	<u>77,302</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/01/24 £
Sponsors	667	–	667
TTR claim	–	–	–
Sundry income	15,066	22	15,088
	<u>15,733</u>	<u>22</u>	<u>15,755</u>

**7. Costs of raising donations and grants**

	Unrestricted Funds £	Restricted Funds £	<b>Total Funds 31/12/24 £</b>
Consultancy	700	700	1,400

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/01/24 £
Consultancy	7,325	8,925	16,250

**Notes to the Financial Statements (Continued)**

**Period from 1 February 2024 to 31 December 2024**

**8. Expenditure on charitable activities by fund type**

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/12/24 £
Productions	29,996	–	29,996
Education	155,116	9,099	164,215
Staff costs	101,983	29,219	131,202
Sundry	2,319	–	2,319
Support costs	78,934	14,255	93,189
	<u>368,348</u>	<u>52,573</u>	<u>420,921</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/01/24 £
Productions	101,872	108,271	210,143
Education	150,780	12,536	163,316
Staff costs	145,789	33,240	179,029
Sundry	1,697	–	1,697
Support costs	86,641	9,123	95,764
	<u>486,779</u>	<u>163,170</u>	<u>649,949</u>

**9. Expenditure on charitable activities by activity type**

	Activities undertaken directly £	Support costs £	Total funds 31/12/24 £	Total funds 31/01/24 £
Productions	29,996	–	29,996	210,143
Education	164,215	–	164,215	163,316
Staff costs	131,202	–	131,202	179,029
Support costs	–	91,539	91,539	94,113
Sundry	2,319	–	2,319	1,697
Governance costs	–	1,650	1,650	1,651
	<u>327,732</u>	<u>93,189</u>	<u>420,921</u>	<u>649,949</u>

## Notes to the Financial Statements (Continued)

Period from 1 February 2024 to 31 December 2024

### 10. Analysis of support costs

	Support costs £	Total 31/12/24 £	Total 31/01/24 £
Staff costs	71,095	71,095	74,803
Premises	–	–	5,209
Communications and IT	3,534	3,534	4,058
General office	4,760	4,760	2,141
Governance costs	1,650	1,650	1,650
Utilities	5,096	5,096	4,091
Depreciation	1,366	1,366	1,341
Accountancy	3,600	3,600	200
Insurance	2,088	2,088	2,271
	<u>93,189</u>	<u>93,189</u>	<u>95,764</u>

### 11. Net income/(expenditure)

Net income/(expenditure) is stated after charging/(crediting):

	31 Dec 24 £	31 Jan 24 £
Depreciation of tangible fixed assets	<u>1,366</u>	<u>1,341</u>

### 12. Independent examination fees

	Period from 1 Feb 24 to 31 Dec 24 £	Year to 31 Jan 24 £
Fees payable to the independent examiner for: Independent examination of the financial statements	<u>1,650</u>	<u>1,650</u>

### 13. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	Period from 1 Feb 24 to 31 Dec 24 £	Year to 31 Jan 24 £
Wages and salaries	<u>202,297</u>	<u>253,832</u>

The average head count of employees during the period was 6 (2024: 6). The average number of full-time equivalent employees during the period is analysed as follows:

	31 Dec 24 No.	31 Jan 24 No.
Number of staff - Production	<u>5</u>	<u>6</u>

No employee received employee benefits of more than £60,000 during the year (2024: Nil).

**Notes to the Financial Statements (Continued)****Period from 1 February 2024 to 31 December 2024****14. Trustee remuneration and expenses**

No remuneration or other benefits from employment with the charity or a related entity were received by the trustees.

Nick Flintoff, a trustee, who resigned in September 2024, was paid £600 during the period. Beth Flintoff, spouse of trustee, was paid £3,700 (year ended 31/01/2024 paid £8,530) during the period for services as a writer.

**15. Tangible fixed assets**

	<b>Equipment</b>
	<b>£</b>
<b>Cost</b>	
At 1 February 2024	10,731
Additions	200
<b>At 31 December 2024</b>	<u>10,931</u>
<b>Depreciation</b>	
At 1 February 2024	3,995
Charge for the period	1,366
<b>At 31 December 2024</b>	<u>5,361</u>
<b>Carrying amount</b>	
<b>At 31 December 2024</b>	<u>5,570</u>
At 31 January 2024	<u>6,736</u>

**16. Debtors**

	<b>31 Dec 24</b>	<b>31 Jan 24</b>
	<b>£</b>	<b>£</b>
Trade debtors	3,908	31,358
Prepayments and accrued income	5,156	5,355
	<u>9,064</u>	<u>36,713</u>

**17. Creditors: amounts falling due within one year**

	<b>31 Dec 24</b>	<b>31 Jan 24</b>
	<b>£</b>	<b>£</b>
Trade creditors	2,959	331
Accruals and deferred income	12,501	80,814
	<u>15,460</u>	<u>81,145</u>

**Notes to the Financial Statements (Continued)****Period from 1 February 2024 to 31 December 2024****18. Analysis of charitable funds****Unrestricted funds**

	At 01/02/2024	Income	Expenditure	Transfers	At 31/12/2024
	£	£	£	£	£
General funds	(6,022)	406,918	(359,900)	10,000	50,996
Access fund	5,772	5,755	(9,148)	–	2,379
Find a home fund	10,000	–	–	(10,000)	–
	<u>9,750</u>	<u>412,673</u>	<u>(369,048)</u>	<u>–</u>	<u>53,375</u>

	At 01/02/2023	Income	Expenditure	Transfers	At 31/01/2024
	£	£	£	£	£
General funds	18,939	443,635	(468,596)	–	(6,022)
Access fund	17,402	8,941	(20,571)	–	5,772
Find a home fund	4,437	10,500	(4,937)	–	10,000
	<u>40,778</u>	<u>463,076</u>	<u>(494,104)</u>	<u>–</u>	<u>9,750</u>

**Restricted funds**

	At 01/02/2024	Income	Expenditure	Transfers	At 31/12/2024
	£	£	£	£	£
REACT	32,500	30,525	(53,273)	–	9,752
Henry	–	–	–	–	–
Tree fund	22	–	–	–	22
	<u>32,522</u>	<u>30,525</u>	<u>(53,273)</u>	<u>–</u>	<u>9,774</u>

	At 01/02/2023	Income	Expenditure	Transfers	At 31/01/2024
	£	£	£	£	£
REACT	31,717	64,607	(63,824)	–	32,500
Henry	3,223	105,048	(108,271)	–	–
Tree fund	–	22	–	–	22
	<u>34,940</u>	<u>169,677</u>	<u>(172,095)</u>	<u>–</u>	<u>32,522</u>

**Notes to the Financial Statements (Continued)****Period from 1 February 2024 to 31 December 2024****19. Analysis of net assets between funds**

	Unrestricted Funds £	Restricted Funds £	<b>Total Funds 31/12/2024 £</b>
Tangible fixed assets	5,570	–	5,570
Current assets	63,265	9,774	73,039
Creditors less than 1 year	(15,460)	–	(15,460)
<b>Net assets</b>	<u>53,375</u>	<u>9,774</u>	<u>63,149</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 31/01/2024 £
Tangible fixed assets	6,736	–	6,736
Current assets	84,159	32,522	116,681
Creditors less than 1 year	(81,145)	–	(81,145)
<b>Net assets</b>	<u>9,750</u>	<u>32,522</u>	<u>42,272</u>

**RABBLE THEATRE**

England & Wales - Charity number 1179903

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# Accounts

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# RABBLE THEATRE



**Annual Report Feb 2023-Jan 2024**

Established in Reading, 2012

CHARITY NUMBER 1179903



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## **REPORT OF THE TRUSTEES FOR THE FINANCIAL YEAR ENDED 31 JANUARY 2024**

The Trustees are pleased to present their annual report together with financial statements for the Charitable Incorporated Organisation for the year ended 31 January 2024 which are prepared in accordance with the requirements of The Charity Commission.



## **WHO WE ARE**

We are a RABBLE of communities from all over Reading that come together to create theatre. Our projects welcome people from all walks of life. From our work with young people to our award-winning professional productions, our inclusive cultural opportunities are created by local participants, creatives and aspiring professionals.

RABBLE works specifically with and for people who would not otherwise be able to access culture. Our outreach department - RABBLE React - works with local schools from Reading's areas of highest need to provide free opportunities to hundreds of young people. We partner with numerous local community groups and charities to provide free workshops, holiday courses and access to our productions.

The thrill of live theatre is a powerful life-changing tool. We offer our communities the opportunity to take part in projects that inspire excellence, teach new skills and provide pathways to a career in the arts. Over the last twelve years, RABBLE's professional productions have contributed to a vast change in the cultural landscape of Reading. As well as entertaining and inspiring local pride in thousands of audience members the productions have offered work experience, internships and professional development to hundreds.

*'Visceral, witty and compelling,'* Dominic Cavendish.

## **OUR CHARITABLE AIM**

The aim of RABBLE Theatre is to:

*Advance education of the public in the arts in particular through training and workshops in all aspects of theatre and through providing performances for the benefit of the public in order to inspire people of all ages and backgrounds in Reading, nationally and internationally to make their own change and engage in life-long learning.*



## FROM OUR CHAIR



As Chair of the Board of Trustees, I am constantly amazed by what our energetic, experienced, talented and enthusiastic team are able to achieve. Small in number but big of heart and mighty in ambition, they provide an incredible range of opportunities for a staggering array of people, locally and further afield.

I hope you enjoy reading about what RABBLE achieved in 2023. From award-winning new theatre productions to youth groups addressing social issues through theatre and everything in between, we think we offer something for everyone, across all age groups.

The headline for this year was the outstandingly successful delivery of our first festival, 'Finding Reading' which had the staging of Henry I to provide the momentum and themes for all of our education and outreach projects.

By any measure, Henry I was an amazing success. It was voted one of the top 5 plays of 2023 by The Telegraph. It won an OffCom award and achieved eleven 5-star reviews. 3533 people came to see it in Reading Abbey, and we discovered 1248 new audience members in Winchester and London. 50 paid internships, backstage work experience, child actors and onstage work experience all reflected our determination to be fully inclusive, and we were able to support low-income families and neurodivergent participants. None of this would have been possible without a grant from Arts Council England so we are very grateful to have secured funding for this project.

The education department delivered a wide range of provisions across our communities. Our holiday courses had 105 children participate in four productions. The Holiday Activities Fund and a partnership with No. 5 Children's Charity supported free places. As well as Young Company, we have also started Acting Schools at 4 local schools and have been planning our provision for home-schooled children to launch in early 2024.



Our outreach department continued to build our relationships with community partners, such as Launchpad, Make Sense Theatre, No. 5 Children's Charity, RBC and local schools and together we delivered projects for some of the hardest-to-reach sections of our community. Our two companies - Flipside - supporting pupils at risk of exclusion and RISE, offering free workshops in schools that do not have any external drama provision - have made real and measurable differences to the lives of local young people.

Our aim is to improve lives and develop local pride, through professional theatre. We would love you to come and join us.

Louise Gilmour





## **RABBLE's PRODUCTIONS**

RABBLE Theatre provides a variety of productions each year. All of these are for the education of the public in general, giving everyone the opportunity to learn and enjoy, regardless of their background, financial position or any other factor.

RABBLE continues to develop new ways of engaging audiences, in particular new audiences who might not normally attend theatre. We tell local stories of national significance. From Pam Stubbs' fight against the Post Office, to the forgotten women of Henry I's reign, our shows are inspiring, emotional tales that are relevant today. We hope that they provoke a reaction.

3533 audience members attended Henry I in Reading and a further 1248 attended in Winchester and London, contributing to a thriving cultural community, local tourism, hospitality and night time economies. The production engaged over 700 direct participants, 155 freelancers, 55 community partners and ... volunteers. 19% of the company declared a disability, 71% of the backstage team were female and 33% of the cast were of a global majority background.

RABBLE also ran our second *Finding Reading Festival*, which saw over 500 participants come together to create new plays, speeches, poems and devised theatre in celebration of Reading's history.

Henry I began in the community, with our team exploring subjects that matter to local people. Once produced at community level, the work was then developed into professional theatre, with opportunities offered to the communities that developed the projects to continue their journeys with the professional company both on and back stage.



## **RABBLE'S CAREER DEVELOPMENT PROGRAMME**

Building a pool of arts professionals is fundamental, not just to RABBLE but to all local cultural organisations. Here's how we did our bit in 2023.

### **Child Actor Roles**

Young performers who successfully auditioned were not only given a role in a professional production but also assigned a professional mentor.

*"Being part of Henry helped her build her confidence. The whole team was so understanding of her needs. She will be buzzing about this for a long time!"* Parent of 8 y.o. performer

### **Work Experience**

Those considering professional theatre as a career were allocated ensemble roles in the production, or backstage. Mentors were assigned and time allocated with the senior leadership team to evaluate the experience and discuss the industry.

*"You were like a second family. He could never wait to get to work and he never wanted it to end. This experience has been so good for his wellbeing,"* Parent of neurodivergent work experience student.

### **Internships**

Students applied to join the on and off stage paid Internship programme. They were immersed in the production process and considered full members of the company. A mentor worked closely with them throughout, developing technique and knowledge. They were integrated into the process, working with specialists and taking on small speaking roles.

Case Study: Georgie Fellows came to RABBLE as an actor-intern in 2016. She trained at the RWCMD, played The Royal Court and Sam Wannamaker Festival, then returned to play the leading role of Queen Edith in our acclaimed Henry I.



*"My first connection with RABBLE began as a green teen intern back in 2016. Six years on and I'm thrilled to be involved again with this vibrant historical play."* Georgina Fellows, Professional Actor

Community Ensemble Adults from Get Up On Stage joined the Henry I production ensemble, taking on non-speaking roles, finding themselves in huge fight scenes, movement sequences and beautiful group scenes.

*"Before this, I couldn't stand up in front of people. I couldn't speak at my wedding! Now I'm standing in front of 200 people!"* Harriet, Community Work Experience





## **RABBLE'S EDUCATION DEPARTMENT**

RABBLE's education programme is a leading force for change, offering arts pathways to under-represented children and adults, alongside established theatre-going families. We invest in accessible long-term strategies to nurture theatre-makers, generate employment and create innovative engagement programmes and participation support for all.

RABBLE's term time classes, work experience and regular workshops for individuals, schools and the public all started working towards the *Finding Reading Festival*, ensuring that our community is leading the planning of our productions from conception through to delivery. Through affordable pricing and by offering many free opportunities through RABBLE's access fund, no one is excluded from our education department.

### **Young Company - Building Theatre Makers**

An ambitious community of theatre makers, aged 8-18, creating productions and learning invaluable theatre skills in a professional environment.

YC teaches acting, of course, but our staff also create opportunities to experience every aspect of theatre, from set design to marketing, lighting to stage management.

Partnerships ensure that we cover an array of influences and skills, from editing videos in the Apple Store, to projects about medieval women in partnership with Reading Museum. Last year students learnt transferable industry skills: how to speak confidently, work in a team, share ideas and support others. They performed in three professionally directed productions - Jack and the Beanstalk, Robin Hood and Peter Pan.

Career Development - A number of Young Company students appeared in our professional production of Henry I as actors. Others took roles backstage and front of house.



Life-changing Opportunities - Our Access Fund offered 8 students free places at Young Company this year. Funded students can apply for a full 7-year bursary worth up to £271,530 at the world-renowned, arts-focused Christ's Hospital School, paid for by The Worshipful Company of Grocers.

*"YC is one of the most supportive, kind atmospheres I've ever experienced. No matter how you look, no one will judge you. I can be myself here."*  
Student at Young Company.

*"She has definitely come out of her shell, talking to people and putting herself forward for things."* Young Company parent.

### **Get Up On Stage - RABBLE's Community Theatre School**

Get Up On Stage is our creative, high-quality theatre school for adults. It's a place of friendship, learning, expression and community.

123 Adults aged 18 - 80+ from the local community joined our weekly classes to learn about theatre and the associated skills. In a supportive environment, people of all abilities worked together to create memorable, life-affirming cultural projects.

*"Honestly, I was nervous - It was totally out of my comfort zone. It's proved to be one of my best decisions. It's helping me rebuild my confidence & I'm loving every minute".* Claire GUOS student

Our Get Up on Stagers learnt about all aspects of theatre, from emotional memory to comedy, movement to Shakespeare and stage combat to technical theatre, all taught by professional theatre practitioners.



They performed A Midsummer Night's Dream in Caversham Court Gardens and Jack and the Beanstalk at The Minghella Theatre. Students also got involved in the community chorus in our professional production and several joined the work experience and intern programs where they were allocated a mentor, fully integrated into the professional company and given ensemble roles in the production.

*"What RABBLE are doing for the community is so so sick! GUOS is supporting all sorts of people to get involved in the arts here in Reading."*

Caleb Obediah Bridgerton.



*"I am eternally grateful for having GUOS to be a part of whilst I was at home. I loved it and definitely wouldn't have had the courage to move to London without it."* Anushka Samarasinghe GUOS student



## **School Enrichment**

Flipside A special provision run in partnership with Make Sense Theatre. It targets young people who are at risk of exclusion offering them a safe space to express themselves through the arts, In 2023 we worked with 20 young people in three primary schools and ran a separate secondary provision

Arts Award RABBLE are a fully qualified provider and supporter of the nationally recognised Arts Award in schools across the region. In 2023 our first students gained a bronze award. We are looking to expand this programme.

GCSE Shakespeare Workshops Dynamic, practical workshops designed to support students studying Shakespeare at GCSE level. Our Macbeth workshop was created in partnership with the University of Reading's Department of English, our experienced professional team and Hal Chambers, professional director and Education Leader at Shakespeare's Globe. It was delivered to schools across Berkshire and London.

"The perfect TIE workshop experience." Head of English, Reading Boys

## **Corporate Training**

Applying theatre and education expertise to the corporate workplace. Public Speaking, Vocal Technique, Storytelling in Sales, Improvisation, Situational Roleplay. We delivered a range of inspirational workshops to corporate clients.

*"The team had a great day. By the end of the day I had a number of ideas on how I should change my pitch/presentation style and the session has made me reflect on how I deal with criticism and rejection."*



## LAMDA

The London Academy of Music and Dramatic Arts (LAMDA) is one of the longest-established examining bodies in the country. Each week, our 367 Students worked with directors, actors and teachers to develop skills, confidence and appreciation of the English Language and the Arts. 559 students took examinations and gained qualifications.

*"My daughter loves the classes. They're so fun and engaging."* Parent of RABBLE LAMDA student

We invited all of our Speaking in Public students to Reading Museum to learn about Reading's history. Students created speeches inspired by Henry I and Matilda the Empress; displaced people, formidable hidden women and the relevance those stories have on our lives today. The speeches were performed at our inaugural 'Finding Reading Festival', as well as at the LAMDA examination.

*"Teaching LAMDA at RABBLE is rewarding on multiple levels. Not only is it a gift to help train the next generation of performers, it also continues to hone my own craft"* Teacher at RABBLE LAMDA

*"We're taking a one-woman comedy to Edinburgh Fringe that I both wrote and am performing. I couldn't have done any of that without you and the confidence and support you gave me when I was a teenager."* Robyn, ex-LAMDA student

- 367 students
- 559 exams
- 436 distinctions
- 17 bursaries



## RABBLE REACT

RABBLE REACT was created in response to the rise in need for accessible cultural experiences for adults and young people who experience inequality.

REACT aims to:

- Empower people, using theatre to develop transferable skills
- Build a creative, inclusive community
- Develop the cultural identity and confidence of our town
- Support the transition back into society & employment

We worked in partnership with established organisations on the following projects..

- **Can You See Me?** with **Launchpad** homelessness prevention charity and We Recover with Change, Grow, Live addiction recovery centre.
- **Flipside** with **Make/Sense Theatre** is a special provision for students at risk of exclusion.
- **100yrs of Women at the Bar.** In collaboration with, **The Abbey Senior School, The Holt and The JMA** we worked with Young People to celebrate **100 years of women at the bar**. 12 young writers worked with RABBLE's Artistic Director to create three new plays that were performed by 18 young people about important women, that shaped the UK Justice system. *"It's incredible to think that the girls wrote and performed their work in the time available - clearly that's the magic you bring!"* Abbey School Director of Engagement & Development
- **RABBLE Rise Companies** funded by Geoff Herrington Foundation. RABBLE worked with 2 Secondary and 1 Primary school in Whitley creating 3 companies of young theatre makers who performed as part of the Finding Reading Festival. We engaged 360 young people from schools in Whitley, Reading's area of highest deprivation. Thanks to the Foundation's support, we were able to offer access to this work for free, further reducing the barriers to creative engagement for our participants. Each cohort is called a RABBLE Rise Company. Our Rise companies



worked with our professional team to develop a modern history play inspired by William the Conqueror.

- **'Stay True To You'** In 2023 we asked our young people what would make a difference in their lives and together made a new plan for 2024. Our young people have asked us to develop a free-to-access theatre school in Whitley that will engage even more disadvantaged young people in the creative industries. In partnership with Thames Valley Police's Violence Prevention Partnership, Reading FC Community Trust and local schools, we will provide a free homework club, free healthy food and three free hours of theatre exploration. Each support the National Curriculum's aim to "promote(s) the spiritual, moral, cultural, mental and physical development of pupils..., and prepare(s) pupils... for the opportunities, responsibilities and experiences of later life." (Gov.uk) in a caring, safe environment. Students decide upon a key theme that's important to them. In 2024 we will dedicate our work to the memory of Olly Stephens.

For all of RABBLE's work to be consistently accessible, relevant, we work hard to measure and record the impact of our work on our beneficiaries, analysing how we are perceived by diverse communities. Success is our cultural programming serving the community's wants and needs.



## **DIVERSITY AND INCLUSIVITY**

RABBLE continue to develop new ways of engaging a diverse range of beneficiaries: audience members, participants, actors and theatre creatives who reflect the wide-ranging community in our Reading home.

Inclusivity and access for all is one of our core values and RABBLE is committed to improving the diversity of audiences & beneficiaries.

RABBLE authentically represents and promotes lesser-heard voices:

- 19% of our last acting company declared a disability
- 71% of the backstage team were female
- Of the 155 creative practitioners, 91% were local.
- A minimum of 33% of our casts are ethnically diverse.
- 400 free tickets, workshops and museum trips were funded by the Heritage Lottery Fund for students at Reading Girls and JMA.
- Our career development programme saw 50 opportunities offered to local aspiring creatives from Reading, including two neurodivergent internships. They engaged with our professional production, Henry I, through this work experience and internship programme, which offered workshops, mentorship, performance and technical opportunities.
- 85% of the 50 career development participants had a professional mentor.
- 96% of the 32 professionals involved in Off the Block were local. Why is that important? Because we're building a pool of local professional theatre makers to support the growing cultural economy.

Our 2023 Henry I production, saw us facilitate access arrangements and health and safety considerations for a wheelchair actor. We will continue to work with an access coordinator and casting directors to enable more opportunities to disabled actors in our professional work.



We insist on gender and diversity balance. Our website, job specs, policies guarantee equality of access.

In 2023 we continued to build on our relationships with nearby town Slough with our first production inspired by a local much-loved Hero 'Station Jim' planned for 2024. We are also planning to form new partnerships in order to set up a *Get Up On Stage Slough*.

RABBLE's team is in constant discussions to ensure we are reaching out to new communities and breaking down barriers so that people have better lives and are proud of where they come from. Success is detailed data showing more creative people with autonomy. It's about meeting new people, making new friends, and empowering our community to lead our work.





## SUSTAINABILITY

In 2022, we formed a Sustainability Committee which met regularly to improve the way we measure and report upon all elements of our work that relate to our impact on the environment. We acted on guidance from consultants to improve our policies and to set targets in order to become a leading force for change in the way that theatre and education programmes are produced in Reading and beyond, with regard to environmental impact. We aimed for *Henry I* to be the first production for which we have measured our environmental impact and sought to end 2023 with detailed data with which we can set targets going forward.

The sad reality was that, as a small and under-resourced arts organisation, our plan was much harder to implement than anticipated. Certain aspects were easier to adhere to and successfully made an impact, such as staff carbon-literacy training, future life for sets and costumes, sustainable lighting and sound plans and energy-efficient equipment.

However, we did not collect as much data as we hoped. Our small team experienced pressure relating to capacity and resources. Very few audience members scanned the QR codes in our programme or on the backs of chairs, so we were unable to collect enough data for our travel survey to be useful. We were, though, able to collect the locality data of Company Members and implemented our 'cast local' policy for the majority of our cast members.

Looking forward, we need to change our approach and prioritise funding to increase consultancy, ensure we have the resources to collect more data and use that data to inform our sustainability plan more meaningfully. We're pleased to be members of The Reading Cultural Sustainability Forum, working in partnership to create a space for us to come together as arts-based organisations, share ideas, and learn from each other as we move on the path to sustainability.



## **OUR SUPPORTERS**

With thanks to the generosity of all those who have supported RABBLE this year, and enabled us to touch the lives of so many in our community

Arts Council England

The Foyle Foundation

The Heritage Lottery Fund

Geoff Herrington Foundation

Berkshire Local Enterprise Partnership

David Brownlow Charitable Foundation

The Fenton Arts Trust

St Laurence Relief in Need Trust

The Grocers Charity

Berkshire Community Foundation

Reading Borough Council

Reading Economy and Destination Agency (REDA)

D'Oyly Carte Charitable Trust

Hicks Baker

Festival Republic

The Blade

The Head Partnership Solicitors

Haslams

University of Reading

The Abbey School

The Friends of RABBLE Theatre



## **SOLID GROUND FOR THE FUTURE**

RABBLE's directors have been working with fundraisers and undertaking training in order to build a more resilient fundraising strategy. RABBLE Theatre currently relies on donations, grants, sponsorship, earned income and the generosity of the public to cover both production and operating costs. We recognise that we are too dependent on trusts and foundations and that funding is becoming more and more challenging to secure. Our production department has relied heavily on Arts Council England over the last ten years on a project-by-project basis. This puts extreme pressure on our team and on the financial stability of the charity as funding is never guaranteed. We are committed to developing new income streams, growing our earned income, investing appropriately in our physical infrastructure and operating responsibly to run at a small surplus and build up an operating reserve. Our aim is for the education department to grow in order to subsidise productions and for our outreach department to secure multi-year funding in order to take pressure off our senior management team, giving them the breathing space needed to deliver outstanding creative projects.

RABBLE guarantees fair pay for all. Fees are based on ITC, BECTU, SMA, ALPD. Interns are paid at least minimum wage. RABBLE regularly reviews policies and published them on our website.

New board member Carolyn Hyde has brought with her a wealth of HR experience. She revamped our employment contracts and policies and invested time in our team's well-being. In 2024 we are looking to expand the diversity and skills of our board.

RABBLE's Finance, Audit and Risk Sub-committee and Working Finance Group continues to grow the business model and strengthen our strategy to ensure a flexible, rigorous, interdependent business. We have developed robust systems and embedded technology, reviewed and developed new policies, and strengthened our business model.

Success will be measured through increased engagement figures, new partnerships, secure financial statements and a happy team.



Our community members are the reason we exist and the driving force behind all our projects. Whilst we appreciate all organisations must have leadership, to save meetings from descending into madness, we work hard to ensure that RABBLE's leaders facilitate creativity rather than forcing individual ideas without consultation. Our company structural diagram is not a vertical hierarchy but a circle. We aim to ensure that whenever the RABBLE comes together, whether in a meeting, a workshop or a rehearsal, every voice in the room is valued and heard. Through kindness, courage and by facilitating self-belief, we aim to make a better Reading.

We are proud to welcome participants from diverse communities in Reading and beyond. This enables us to learn from each other, celebrate wide-ranging cultures and expand our creative horizons. They self-define as:

Asian, Chinese, Arabic, British Pakistani, Pakistani, Indian, British Indian, British Asian, Hindu, Romanian, Srilankan, South Asian, British, Turkish, South Korean, Black British, Black, Hongkonger, Latin American, Black African, Caucasian, White, Russian, Nepalese, Arab, White British and Reading.

In 2023, 13% of our leadership team identified as global majority, 13% identified as LGBTQ and 33% identified as working class. Our aim for 2024 is to diversify our board and core team to ensure that we are representative of the people that we work for and with.

Beneath the board are 4 subcommittees containing trustees, members of our community, core team members, creatives and independent advisers.

Fundraising Finance, Audit & Risk, Youth Board and the Board of Associate Artists

RABBLE's Youth Board and our Board of Associate Artists help to shape our cultural programme and to ensure that our work is relevant to all the people who live, work and enjoy art in Reading. Our core team is made up of 5 permanent employees and 4 regular freelancers. In 2023 our education department worked with 29 freelancers, our outreach department with 9 and our production department with 114. The RABBLE team worked incredibly hard in 2023. The projects mentioned in this report were the product of a lot of blood, sweat, tears and love. We would like to thank everyone who supported us and continues to be a part of the magic that is the RABBLE.



## **RABBLE's IMPACT**

6187 live audience members

4635 X and Instagram followers

3444 cups of tea consumed

1931 people took part in our workshops

1833 hours of workshops

920 bursaries on our workshops

872 gags about Toby being the only man

155 freelancers

98 volunteers

93 performances in the education department

52 community partners

33 professional performances

5 permanent employees

1 OffComm Award

And lots of 5 star reviews



## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Reference and Administrative Details**

Charity Number: 1179903

Registered address:

RABBLE Theatre, Caversham Court Stables, Church Road, RG47AD

The trustees of the Charitable Incorporated Organisation RABBLE Theatre are trustees for the purposes of charity law. The trustees serving during the year and since the year-end were:

**RABBLE Theatre Chair:** Louise Gilmour

**Deputy chair:** Kirsti Wilson

**Treasurer:** Daniel Cameron appointed 14th May 2024

Caroline Fox resigned 31st January 2024

#### **Trustees:**

Nick Flintoff

Nicholas Walker

Victoria Lavery-Ball

Charlotte Stroud

Carolyn Hyde appointed 10th May 2023

Madeleine Brain resigned 7th May 2024

Julie James resigned 22nd February 2024

Stephanie Clark resigned 15th July 2024



Independent Examiner: Nicola Cadwallader FCCA

For and on Behalf of David Cadwallader & Co Limited

Suite 3 Bignell Park Barns

Chesterton

Bicester Oxon

OX26 1TD

## **Governing Document**

RABBLE Theatre is governed by its Constitution dated 12 September 2018 and as amended on 6 March 2023. It is registered as a Charitable Incorporated Organisation with the Charity Commission.

## **Appointment of Trustees**

In accordance with the Constitution, apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the charity.

## **Trustee Induction and Training**

In accordance with the Constitution, the trustees will make available to each new trustee, on or before his or her first appointment: (a) a copy of the current version of this constitution; and (b) a copy of the CIOs latest Trustees Annual Report and statement of accounts.



## **Organisation**

The board of trustees, which must have a minimum of 3 members, administers the charity. The board meets quarterly, and there are subcommittees covering finances and development. An Operations team has been appointed by the trustees to manage the day-to-day running of the charity. The Operations team consists of:

### **Co-Artistic and Executive Director – Dani Davies**

Responsible for the day-to-day running of the RABBLE Theatre and all its operations. Working closely with the other Co-Artistic Director to plan and implement strategies for future growth. Other responsibilities include but are not limited to: finances, production and education budgets.

### **Co-Artistic Director – Toby Davies**

Responsibilities include overseeing all aspects of the artistic production, including, but not limited to: assessing and selecting the performances that will be shown, recruiting actors and performers, setting production schedules, marketing and community engagement.

### **General Manager – Emma Lawrence**

Responsibilities include but are not limited to overseeing the administration for productions, all elements of education and operational management.



## **OTHER PERSONNEL**

Community Programming Manager : Hannah Thurston\_Smith

Community Outreach Lead : Gemma Colclough

Youth Education & Safeguarding Lead : Emily Evans

Education Cogrdinator : Georgina Dobbie

Company Stage Manager : Rebecca Welburn

Education Facilitator : Emma Garrett

Bookkeeper : Ania Haskins

## **Related Parties**

None of the trustees receive remuneration or other benefit for their work with the charity. Any connection between a trustee or senior manager of the charity with a production company, actor, performer, exhibitor must be disclosed to the full board of trustees in the same way as a relationship with any other contractual relationship with a related party. In the current year, Beth Flintoff, spouse of trustee Nick Flintoff, was paid £8,530 for services as a playwright.

In previous years, the charity had a close relationship with Reading Between the Lines (RBL Theatre Company), an established theatre company set up in Reading in 2012. It was a company limited by guarantee, and was run by directors Dani Davies and Toby Davies. RBL Theatre Company transferred its assets, including goodwill, to RABBLE Theatre, and the company has now been dissolved. The trustees will continue the work that RBL Theatre Company has started.



## **Risk Management**

The Trustees have a risk management strategy which comprises:

- An annual review of risks the charity may encounter
- The establishment of procedures to mitigate those risks
- A plan to implement those procedures should those risks materialise

The use of this strategy has identified the primary risk to the charity is financial stability. The key elements to mitigate these risks is sufficient working capital to be maintained in the charity.

## **TRUSTEES RESPONSIBILITIES IN RELATION TO FINANCIAL STATEMENTS**

The charity trustees are responsible for preparing the trustees annual report and preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards United Kingdom Generally Accepted Accounting Practice.

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements that give a true and fair view of the state of affairs of the charitable organisation. The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity to ensure they comply with the Charities Act 1993, the Charity Accounts and Regulations 2008 and the Constitution. They are also responsible for safeguarding the assets of the charity and take reasonable steps for the prevention and detection of fraud and other irregularities.



## **Reserves Policy**

The purpose of the Operating Reserve Policy for RABBLE Theatre is to ensure the stability of the charitable aims, education opportunities, productions, employment, and ongoing operations of the organisation.

The Operating Reserve is intended to provide an internal source of funds for unexpected situations such as a sudden increase in expenses, onetime unbudgeted expenses, unanticipated loss in funding, or uninsured losses.

The Reserve may also be used for one-time, nonrecurring expenses that will build long-term capacity, such as staff development, research and development, or investment in infrastructure.

Operating Reserves are not intended to replace a permanent loss of funds or eliminate an ongoing budget gap. It is the intention of RABBLE Theatre for Operating Reserves to be used and replenished within a reasonably short period of time.

The Operating Reserve Policy will be implemented in concert with the other governance and financial policies of RABBLE Theatre and is intended to support the goals and strategies contained in these related policies and in strategic and operational plans.

### **Definitions and Goals**

The Operating Reserve Fund is defined as a designated fund set aside by action of the Trustees. The minimum amount to be designated as Operating Reserve will be established in an amount sufficient to maintain ongoing operations and programs for a set period of time, measured in months.

The Operating Reserve serves a dynamic role and will be reviewed and adjusted in response to internal and external changes.

The target minimum Operating Reserve Fund is equal to three months of average operating costs. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries/contractor's fees, office/rehearsal/storage space, utilities, insurance and subscriptions.



Depreciation, in-kind, and other non-cash expenses are not included in the calculation.

The amount of the Operating Reserve Fund target minimum will be calculated each year after approval of the annual budget, reported to the Treasurer/Trustees, and included in the regular financial reports.

### **Accounting for Reserves**

The Operating Reserve Fund will be recorded in the financial records as Trustee-Designated Operating Reserve. The Fund will be funded and available in cash or cash equivalent funds. Operating Reserves will be maintained in a segregated bank account.

### **Funding of Reserves**

The Operating Reserve Fund will be funded with surplus unrestricted operating funds. The Trustees may from time to time direct that a specific source of revenue be set aside for Operating Reserves. Examples may include one-time gifts or bequests, special grants, or special appeals.

### **Use of Reserves**

Use of the Operating Reserves requires three steps:

1. Identification of appropriate use of reserve funds.

The Executive Director and staff will identify the need for access to reserve funds and confirm that the use is consistent with the purpose of the reserves as described in this Policy. This step requires analysis of the reason for the shortfall, the availability of any other sources of funds before using reserves, and evaluation of the time period that the funds will be required and replenished.

2. Authority to use operating reserves

The Executive Director will submit a request to use Operating Reserves to the Finance Committee of the Board of Trustees. The request will include the analysis and determination of the use of funds and plans for replenishment. The organization's goal is to replenish the funds used within twelve months to restore the Operating Reserve Fund to the target minimum amount. If



the use of Operating Reserves will take longer than 12 months to replenish, the request will be scrutinized more carefully. The Finance Committee will approve or modify the request and authorize transfer from the fund.

3. Reporting and monitoring. The Executive Director is responsible for ensuring that the Operating Reserve Fund is maintained and used only as described in this Policy. Upon approval for the use of Operating Reserve funds, the Executive Director will maintain records of the use of funds and plan for replenishment. He/she will provide regular reports to the Finance Committee/ Board of Directors of progress to restore the Fund to the target minimum amount.

This Policy will be reviewed every other year, at minimum, by the Finance Committee, or sooner if warranted by internal or external events or changes. Changes to the Policy will be recommended by the Finance Committee to the Board of Trustees.



## TREASURERS FINANCE STATEMENT

The RABBLE team have worked hard against a background of continuing financial pressures and uncertainty for arts organisations and the communities they serve.

The generosity and loyalty of RABBLE's patrons, donors and corporate sponsors have made this possible. As well as the huge intangible asset of the volunteer work that supports the charity.

This year's financial report has been prepared on an accrual basis, in accordance with the accounting regulations as set out in the Notes to the Financial Statements. The financial accounts were approved by the Board of Trustees on 24th September 2024 and have been externally verified by an independent examiner.

DocuSigned by:  
  
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**Caroline Fox**

Treasurer

### Financial overview for the period ending 31 January 2024

This overview should be read alongside the RABBLE Theatre Statement of Financial Activities and Balance Sheet.

Total Income	£632,753
Total Expenditure	£666,199
Net (expenditure)/income	(£33,446)



## Income

### Grants

Restricted funds:

i. REACT

Monies received for outreach work.

Income of £69.6k from the following sources: No 5 Partnership, Geoff Herrington, Reading Borough Council, Berkshire Community Foundation, National Heritage Lottery Fund, Earley Charity, D'Oyly Carte, Grocers Charity, David Brownlow Foundation, Girls Advocacy Project, University of Reading internship

ii. Henry I

£100,000 was received from the Arts Council of England during the year. Monies also received from Fenton Arts as well as a University of Reading internship.

Designated funds:

i. Find a Home Campaign

The Stables Fund for legal and capital costs.

ii. Access Fund

Used to support the local community in gaining access to the training and education programmes RABBLE offer, when they normally wouldn't be able to afford such training.

RABBLE is grateful to the Grocers Charity, Berkshire Community Foundation, St Laurence Relief in Need Trust as well as individual donors through the Big Give.

A further grant was received from The Foyle Foundation, as well as a further University of Reading internship.



## Sponsors

Macbeth Insurance continued to be a loyal sponsor.

Festival Republic, REDA, The Blade, Haslams, Hicks Baker, The Head Partnership and James Cowper Creston sponsored the production of Henry I

## Intangible income

Reference should also be made to the intangible income which does not show in the figures. Particular thanks goes to Northwood Investors for the donation of the Blade venue for a rehearsal space for the production of Henry I.

## Expenditure

Staff costs remain the largest area of expenditure. At the year end six members of staff were RABBLE Theatre employees.

## The Charity funds as at 31 January 2024 are represented by:

	£	£
<b>Assets</b>		
Fixed assets		6,736
Current assets		
Cash at bank	79,968	
Debtors	36,713	
	<hr/>	116,681
<b>Liabilities</b>		
Creditors: amounts falling due within one year		
Trade creditors	(331)	
Advance income	(74,151)	
Accruals	(6,663)	
	<hr/>	(81,145)
		<hr/>
		£42,272
<b>Funds</b>		
Restricted funds		32,522
Retained earnings		9,750
		<hr/>
		£42,272



## Statement of financial position notes

Cash at bank includes:

- Advanced income relating to 2024 Spring Term fees for courses.
- Paypal funds

Debtors include:

- Amounts due from production ticket sales sold by a third party as well as amounts received towards funding of a production in the forthcoming year

Fixed assets includes:

- Equipment purchased for productions brought forward
- There were no new purchases during the year
- Depreciation has been calculated over an 8 year period

Creditors includes:

- Advanced income relating to 2024 Spring Term fees for courses and workshops as well as sponsorship and funds for future productions
- Invoices yet to be paid and amounts accrued

## Key performance indicators

The recent years have seen such turbulence in the wider world, that meaningful comparisons becomes tricky, however, some benchmarking is provided below:

	<b>Current year</b>	Prior year
	<b>Year end 31 Jan 2024</b>	Year end 31 Jan 2023
Total income less total expenditure	<b>(£33,446)</b>	25,175
Total income	<b>£632,753</b>	£395,548
Total grant income	<b>£209,265</b>	£203,918



## **RABBLE Theatre**

### **Independent Examiner's Report to the Trustees of RABBLE Theatre**

#### **Year ended 31 January 2024**

I report to the trustees on my examination of the financial statements of RABBLE Theatre ('the charity') for the year ended 31 January 2024.

#### **Responsibilities and basis of report**

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

#### **Independent examiner's statement**

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.



I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

DocuSigned by:  
*Nicola Cadwallader*  
ED0859A1314E440...  
**Nicola Cadwallader FCCA**  
Independent Examiner

For and On Behalf of  
David Cadwallader & Co Limited  
Suite 3 Bignell Park Barns  
Chesterton  
Bicester Oxon  
OX26 1TD



		2024		2023	
	Note	Unrestricted funds £	Restricted funds £	Total funds £	Total funds £
<b>Income and endowments</b>					
Donations and grants	4	66,222	169,655	235,877	238,798
Charitable activities	5	381,121	–	381,121	125,868
Other income	6	15,733	22	15,755	30,882
<b>Total income</b>		<u>463,076</u>	<u>169,677</u>	<u>632,753</u>	<u>395,548</u>
<b>Expenditure</b>					
Expenditure on raising funds:					
Costs of raising donations and grants	7	7,325	8,925	16,250	23,212
Expenditure on charitable activities	8,9	486,779	163,170	649,949	347,161
<b>Total expenditure</b>		<u>494,104</u>	<u>172,095</u>	<u>666,199</u>	<u>370,373</u>
<b>Net (expenditure)/income and net movement in funds</b>					
		<u>(31,028)</u>	<u>(2,418)</u>	<u>(33,446)</u>	<u>25,175</u>
<b>Reconciliation of funds</b>					
Total funds brought forward		40,778	34,940	75,718	50,543
<b>Total funds carried forward</b>		<u>9,750</u>	<u>32,522</u>	<u>42,272</u>	<u>75,718</u>

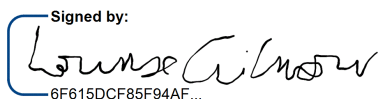
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

**The notes on page 39 to 48 form part of these financial statements.**



	Note	2024 £	2023 £
<b>Fixed assets</b>			
Tangible fixed assets	15	6,736	8,077
<b>Current assets</b>			
Debtors	16	36,713	24,025
Cash at bank and in hand		79,968	104,619
		<u>116,681</u>	<u>128,644</u>
<b>Creditors: amounts falling due within one year</b>	17	81,145	61,003
<b>Net current assets</b>		<u>35,536</u>	<u>67,641</u>
<b>Total assets less current liabilities</b>		<u>42,272</u>	<u>75,718</u>
<b>Net assets</b>		<u>42,272</u>	<u>75,718</u>
<b>Funds of the charity</b>			
Restricted funds		32,522	34,940
Unrestricted funds		9,750	40,778
<b>Total charity funds</b>	18	<u>42,272</u>	<u>75,718</u>

These financial statements were approved by the board of trustees and authorised for issue on 24<sup>th</sup> September 2024, and are signed on behalf of the board by:

Signed by:  
  
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**Louise Gilmour**  
Chair

**The notes on page 39 to 48 form part of these financial statements.**



## 1. General information

The charity is a public benefit entity and a registered charity in England and Wales and is unincorporated. The address of the principal office is Caversham Court Stables, Church Road, Caversham, Reading, RG4 7AD.

## 2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)) and the Charities Act 2011.

## 3. Accounting policies

### Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

### Going concern

There are no material uncertainties about the charity's ability to continue.

### Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

### Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

### Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.



### 3. Accounting policies *(continued)*

- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

#### **Resources expended**

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

#### **Tangible assets**

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

#### **Depreciation**

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment - Straight line over 8 years



### 3. Accounting policies *(continued)*

#### Tangible assets *(continued)*

##### **Impairment of fixed assets**

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

##### **Financial instruments**

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.



3. Accounting policies (continued)

Financial instruments (continued)

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Donations and grants

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
<b>Donations</b>			
Donations	26,612	–	26,612
<b>Grants</b>			
Grants receivable	39,610	169,655	209,265
	<u>66,222</u>	<u>169,655</u>	<u>235,877</u>
	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
<b>Donations</b>			
Donations	34,880	–	34,880
<b>Grants</b>			
Grants receivable	141,788	62,130	203,918
	<u>176,668</u>	<u>62,130</u>	<u>238,798</u>



## 5. Charitable activities

	Unrestricted Funds £	<b>Total Funds 2024 £</b>	Unrestricted Funds £	Total Funds 2023 £
Production income	147,801	147,801	18,835	18,835
Education income	233,320	233,320	107,033	107,033
	<u>381,121</u>	<u>381,121</u>	<u>125,868</u>	<u>125,868</u>

## 6. Other income

	Unrestricted Funds £	Restricted Funds £	<b>Total Funds 2024 £</b>
Sponsors	667	–	667
TTR claim	–	–	–
Sundry income	15,066	22	15,088
	<u>15,733</u>	<u>22</u>	<u>15,755</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Sponsors	837	–	837
TTR claim	22,491	–	22,491
Sundry income	7,554	–	7,554
	<u>30,882</u>	<u>–</u>	<u>30,882</u>

## 7. Costs of raising donations and grants

	Unrestricted Funds £	Restricted Funds £	<b>Total Funds 2024 £</b>
Consultancy	7,325	8,925	16,250
	<u>7,325</u>	<u>8,925</u>	<u>16,250</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Consultancy	23,212	–	23,212
	<u>23,212</u>	<u>–</u>	<u>23,212</u>



**8. Expenditure on charitable activities by fund type**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Productions	101,872	108,271	210,143
Education	150,780	12,536	163,316
Staff costs	145,789	33,240	179,029
Sundry	1,697	–	1,697
Support costs	86,641	9,123	95,764
	<u>486,779</u>	<u>163,170</u>	<u>649,949</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Productions	11,701	7,917	19,618
Education	73,581	9,648	83,229
Staff costs	103,605	9,625	113,230
Sundry	2,616	–	2,616
Support costs	128,468	–	128,468
	<u>319,971</u>	<u>27,190</u>	<u>347,161</u>

**9. Expenditure on charitable activities by activity type**

	Activities undertaken directly £	Support costs £	Total funds 2024 £	Total fund 2023 £
Productions	210,143	–	210,143	19,618
Education	163,316	–	163,316	83,229
Staff costs	179,029	–	179,029	113,230
Support costs	–	94,113	94,113	127,468
Sundry	1,697	–	1,697	2,616
Governance costs	–	1,651	1,651	1,000
	<u>554,185</u>	<u>95,764</u>	<u>649,949</u>	<u>347,161</u>



## 10. Analysis of support costs

	Support costs £	Total 2024 £	Total 2023 £
Staff costs	74,803	74,803	101,626
Premises	5,209	5,209	5,132
Communications and IT	4,058	4,058	4,309
General office	2,141	2,141	7,971
Governance costs	1,650	1,650	1,000
Utilities	4,091	4,091	1,019
Depreciation	1,341	1,341	1,341
Accountancy	200	200	3,900
Insurance	2,271	2,271	2,170
	<u>95,764</u>	<u>95,764</u>	<u>128,468</u>

## 11. Net (expenditure)/income

Net (expenditure)/income is stated after charging/(crediting):

	2024 £	2023 £
Depreciation of tangible fixed assets	<u>1,341</u>	<u>1,341</u>

## 12. Independent examination fees

	2024 £	2023 £
Fees payable to the independent examiner for: Independent examination of the financial statements	<u>1,650</u>	<u>1,000</u>

## 13. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2024 £	2023 £
Wages and salaries	<u>253,832</u>	<u>214,856</u>

The average head count of employees during the year was 6 (2023: 6). The average number of full-time equivalent employees during the year is analysed as follows:

	2024 No.	2023 No.
Number of staff - Production	<u>6</u>	<u>6</u>

No employee received employee benefits of more than £60,000 during the year (2023: Nil).



**14. Trustee remuneration and expenses**

No remuneration or other benefits from employment with the charity or a related entity were received by the trustees.

No trustee expenses have been incurred.

Beth Flintoff, spouse of trustee, was paid £8,530 (2023 £6,175) during the year for services as a writer.

**15. Tangible fixed assets**

	<b>Equipment £</b>
<b>Cost</b>	
<b>At 1 February 2023 and 31 January 2024</b>	<u>10,731</u>
<b>Depreciation</b>	
At 1 February 2023	2,654
Charge for the year	<u>1,341</u>
<b>At 31 January 2024</b>	<u>3,995</u>
<b>Carrying amount</b>	
<b>At 31 January 2024</b>	<u>6,736</u>
At 31 January 2023	<u>8,077</u>

**16. Debtors**

	<b>2024 £</b>	<b>2023 £</b>
Trade debtors	31,358	18,667
Prepayments and accrued income	<u>5,355</u>	<u>5,358</u>
	<u>36,713</u>	<u>24,025</u>

**17. Creditors: amounts falling due within one year**

	<b>2024 £</b>	<b>2023 £</b>
Trade creditors	331	2,166
Accruals and deferred income	<u>80,814</u>	<u>58,837</u>
	<u>81,145</u>	<u>61,003</u>



## 18. Analysis of charitable funds

### Unrestricted funds

	At 1 February 2023	Income	Expenditure	At 31 January 2024
	£	£	£	£
General funds	18,939	443,635	(468,596)	(6,022)
Access fund	17,402	8,941	(20,571)	5,772
Find a home fund	4,437	10,500	(4,937)	10,000
	<u>40,778</u>	<u>463,076</u>	<u>(494,104)</u>	<u>9,750</u>

	At 1 February 2022	Income	Expenditure	At 31 January 2023
	£	£	£	£
General funds	35,752	318,091	(334,904)	18,939
Access fund	5,223	15,327	(3,148)	17,402
Find a home fund	9,568	–	(5,131)	4,437
	<u>50,543</u>	<u>333,418</u>	<u>(343,183)</u>	<u>40,778</u>

### Restricted funds

	At 1 February 2023	Income	Expenditure	At 31 January 2024
	£	£	£	£
REACT	31,717	64,607	(63,824)	32,500
Henry	3,223	105,048	(108,271)	–
Tree fund	–	22	–	22
	<u>34,940</u>	<u>169,677</u>	<u>(172,095)</u>	<u>32,522</u>

	At 1 February 2022	Income	Expenditure	At 31 January 2023
	£	£	£	£
REACT	–	50,990	(19,273)	31,717
Henry	–	11,140	(7,917)	3,223
Tree fund	–	–	–	–
	<u>–</u>	<u>62,130</u>	<u>(27,190)</u>	<u>34,940</u>



## 19. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Tangible fixed assets	6,736	–	6,736
Current assets	84,159	32,522	116,681
Creditors less than 1 year	(81,145)	–	(81,145)
<b>Net assets</b>	<u>9,750</u>	<u>32,522</u>	<u>42,272</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Tangible fixed assets	8,077	–	8,077
Current assets	93,704	34,940	128,644
Creditors less than 1 year	(61,003)	–	(61,003)
<b>Net assets</b>	<u>40,778</u>	<u>34,940</u>	<u>75,718</u>

**RABBLE THEATRE**

England & Wales - Charity number 1179903

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# Accounts

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# **RABBLE THEATRE**

**Annual Report**

**Financial Year Ended 31 January 2023**

**Charity Number: 1179903**





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## **REPORT OF THE TRUSTEES FOR THE FINANCIAL YEAR ENDED 31 JANUARY 2023**

The Trustees are pleased to present their annual report together with financial statements for the Charitable Incorporated Organisation for the year ended 31 January 2023 which are prepared in accordance with the requirements of The Charity Commission.



## CHAIR'S STATEMENT



This has been an exciting year of rapid growth and recruitment in order to translate our ambitions forged during the lockdowns into reality.

Our determination to be a caring and considerate employer helped us recruit excellent new additions to our team. Gemma Colclough came on board to develop our Community Outreach; Emily Evans is our Youth Education and Safeguarding Lead; Georgina Dobbie is LAMDA Co-ordinator and Hannah Thurston-Smith is Community Programming Manager. They joined our amazing existing team of Dani Davies and Toby Davies, Co- Artistic Directors; Emma

Lawrence, General Manager, Rebecca Welburn, Company Stage Manager and Ania Haskins who manages our Bookkeeping,

Collectively, this outstanding, talented and extra-ordinarily hard working team have been steadily and determinedly delivering our vision of RABBLE offering a 'home' for everyone. In addition to our well established work of staging world class productions, youth theatre school, adult theatre school, summer schools, LAMDA classes and support for the business community, we have worked in partnership with local organisations such as Launchpad, Make/Sense Theatre company, John Madejski and Reading Girls School to provide activities for some of the hardest to reach sections of the community. We offered our first exchange programme with the English Theatre, Dusseldorf, which was an exciting opportunity for the seniors in our Young Company to develop their skills and cultural links. We continue to offer career pathways and support local talent through our intern programme. I am incredibly proud of the work the team have done this year and know that it will make a real, quantifiable difference to the lives of people in Reading and further afield. We have achieved great successes in a short period of time and our rigorous data collection and cycles of evaluation will help this grow over 2023.

It is absolutely wonderful that live performances are once again possible. Due to a calendar quirk we had two of Our 'Off the Block' fundraising events in this period. The first, held in The Blade, was a very special evening. The audience enjoyed the views, the refreshments and of course, the thrills and spontaneity inherent to these performances. The second was back in South Street and many participants and audience members commented that it was our best yet. Each piece was a master class in genre, style and content merging confidently together to give us moments of real pathos as well as side-splitting comedy. In October we premiered 'The Newcomers' by Beth Flintoff and Pragna Hay on BBC Radio Berkshire. This poignant play told the story of Ugandan Asians who fled to Britain when they were expelled from their country fifty years ago. This work typifies much of our storytelling, focusing on local history to inform us of our past whilst also reflecting upon our lives today.

Of course, all this work needs money and we made an application to the Arts Council to become a National Portfolio Organisation (NPO) in the hopes of securing core funding. I am sure you will have read national coverage of what has happened to Arts Council funding this



year, so it was an amazing achievement to get down to the last round. Whilst we were obviously disappointed not to get chosen, it is rare on the first application and we will try again in the future. The bidding process itself helped us to build our solid foundation for

growth and expansion by using the Arts Council's four Investment Principles – ambition and quality; dynamism; environmental responsibility; inclusivity and relevance. I am sure you will notice evidence of all of these within this report.

We are so grateful for the generous support our fabulous RABBLE Rousers provide through the year, both in terms of financial donations and also for their time. We could not run our shows without our volunteer Front of House teams for example. We are thankful and proud to have secured Arts Council funding for our Finding Reading Festival in 2023. Toby and Dani have ambitiously planned this festival around our main production, Henry I. There will be a week long series of events and performances at Reading University themed around the play so our education and community groups are already busily working on their contributions.

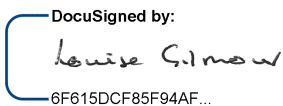
Geoff Herrington Trust; RBC Wellness Fund and Lottery funding have also combined to enable us to deliver. You will see from the following financial report, however, that we need more money in the future in order to continue our work.

In addition, we will soon start serious fundraising as a capital project in order to realise the potential of our home in the beautiful Stables buildings. We would like to thank Reading Borough Council for their support. Literally watch this space!

The Board of Trustees established sub-committees to focus on key areas such as Finance, Audit and Risk; Inclusion; Sustainability and Creative Output. These allow us to bring in specialist advisors who generously share their knowledge and insights. These have been effective agencies for action and change. We also completed a skills audit to identify our training needs and ensure balance across the board when recruiting,

Charlotte Stroud, Stephanie Clark and I joined the Board this year. Stephanie took on the role as Secretary for which we are very grateful. She has an amazing ability to summarise and keeps us working effectively. Victoria Lavery stood down as Chair, however she remained on the Board and has provided support and advice to me as incoming Chair, which has been invaluable. We are very grateful for all her hard work in the past and are so pleased we will continue to benefit from her experience. Danyl Johnson and Julie Gregory resigned due to other commitments. We thank them for the energy and positivity they brought to meetings. I would like to thank our Treasurer Caroline Fox, who has been extremely generous with her time to provide rigour and clarity amongst the fast paced life of a theatre company.

I would also like to thank the whole Board for their time and energy. Good governance is more important than ever and I feel we are succeeding in our role as critical friend, working hand in hand to ensure RABBLE's relevance, resilience and security for the future.

Louise Gilmour  6F615DCF85F94AF...



## OUR CHARITABLE AIM

The aim of RABBLE Theatre is to:

*Advance education of the public in the arts, in particular through training and workshops in all aspects of theatre, and through providing performances for the benefit of the public, in order to inspire people of all ages and backgrounds in Reading, nationally and internationally to make their own change and engage in life-long learning.*

As a charity, the objectives of RABBLE Theatre can be described under the following headings: productions, education, diversity and inclusivity, sustainability and solid ground for the future.



### **Productions**

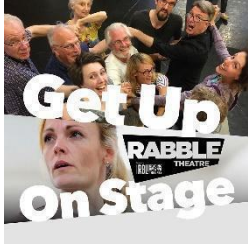
RABBLE Theatre provides a variety of productions in each year to benefit the public. All productions are for the education of the public in general, giving everyone the opportunity to learn, regardless of their background, financial position or any other factor.

RABBLE continues to develop new ways of engaging audiences, in particular to engage new audiences who might not normally attend theatre. In 2022, 32,000 listeners tuned in to RABBLE's radio play *The Newcomers* about the expulsion of Ugandan Asians under the reign of Idi Amin.

RABBLE also launched the inaugural '*Finding Reading*' Festival, which saw over 500 participants come together to create new plays, speeches, poems and devise theatre in celebration of Reading's history.

Under the guidance of the Cultural Programming Sub Committee, RABBLE in 2023 is launching the flagship of the '*Finding Reading*' Festival, an Arts Council Funded large-scale, site-specific production about the history of Reading Abbey and Reading's buried King, *Henry I*.

For all of RABBLE's work to be consistently accessible & relevant, we will record the impact of our work on our beneficiaries & analyse how we are perceived by diverse communities. Success is our cultural programming serving the community's wants and needs.



## Education

RABBLE's education programme is a leading force for change, offering arts pathways to under-represented children and adults, alongside established theatre-going families. We invest in accessible long-term strategies to nurture theatre-makers, generate employment and create innovative engagement programmes and participation support for all.

RABBLE's term time classes, work experience and regular workshops for individuals, schools and the public all started working towards the '*Finding Reading*' Festival, ensuring that our community is leading the planning of our productions from conception through to delivery. Through affordable pricing and by offering many free opportunities through RABBLE's access fund, no one is excluded from our education department.

Throughout 2022 RABBLE engaged over a thousand participants, including work experience and free workshop places.

RABBLE Young Company is led by professionals with SEND training who nurture 8-18 year olds in all aspects of professional theatre as well as nurturing personal qualities such as team work, communication skills and self-confidence. In 2022 we fully funded five students from the lowest arts engagement areas and have secured funding to grow this number to fifteen.

Get Up On Stage community adult acting school is a thriving cultural space, integral to our employment pipeline. The highlight of the year was a visit to Reading Museum and the launch of our '*Finding Reading*' Festival with a performance of devised pieces about the creation of the Bayeux Tapestry at Reading University's Minghella Theatre.

## Diversity and Inclusivity

RABBLE will continue to develop new ways of engaging a diverse range of beneficiaries: audience members, participants, actors and theatre creatives who reflect the wide-ranging community in our Reading home.

Inclusivity and access for all is one of our core values and RABBLE is committed to improving the diversity of audiences & beneficiaries. In 2022 we launched *EMERGE*, our biggest pipeline project that will see 16 opportunities offered to local aspiring creatives from Reading, including two neurodivergent internships. They



will engage with our professional production in 2023 through this work experience and internship programme, which will offer workshops, mentorship, performance and technical opportunities.

Planning for our 2023 *Henry I* production, saw us facilitating access arrangements and health and safety considerations for a wheelchair actor. We will continue to work with an access coordinator and casting directors to enable more opportunities to disabled actors in our professional work.

We insist on gender and diversity balance. Our website, job specs & policies guarantee equality of access.

During the year we continued to build on our relationships with the ethnically-diverse nearby town of Slough. We will be growing this relationship in 2023, offering free tickets to *Henry I* and plan to form new partnerships in order to set up a *Get Up On Stage Slough*.

RABBLE's Inclusivity and Relevance Sub-committee meet regularly in order to ensure we are reaching out to new communities and breaking down barriers so that people have better lives and are proud of where they come from. Success is detailed data showing more creative people with autonomy. It's about meeting new people, making new friends & empowering our community to lead our work.

## **Sustainability**

In 2022 our Sustainability Committee met regularly to improve the way we measure and report upon sustainability and are acting on guidance from consultants to improve our policies and to set targets in order to become a leading force for change in the way sustainable theatre and education programmes are produced in Reading and beyond. Moving forward, *Henry I* will be the first production for which we have measured our environmental impact, and we aim to end 2023 with detailed data with which we can set targets going forward.

RABBLE, as a leading force in sustainable practice, will educate our team in environmentally responsible cultural activity and inspire our community, especially our young people, to make positive changes. Policies set targets, but success is also sharing resources and knowledge, supporting the cultural sector in our region. In 2022 RABBLE worked with twenty young people to create a piece of theatre called, "*Our Wonderful World*" and will continue to raise awareness of environmental issues in order to educate and support young people in their journey towards creating a better place to live.



## **Solid Ground for the Future**

RABBLE Theatre relies on donations, grants, sponsorship, earned income and the generosity of the public to cover both production and operating costs. It is important we develop income streams, invest appropriately into our physical infrastructure and operate responsibly to run at a small surplus and build up an operating reserve.

RABBLE guarantees fair pay for all. Fees are based on ITC, BECTU, SMA, ALPD. Interns are paid at least minimum wage. Comprehensive Policies, weekly check-ins, 360 degree review and monthly peer-to-peer support ensures our team is heard, cared for and valued.

In 2022 we worked with an HR consultant to overhaul our employment contracts, expand the diversity and skills of our board, invested in our team and implemented advice from business consultants. We have a strong record of income generation, project delivery and earned income from productions. We are aiming to diversify funding approaches, as Trusts and Foundations are becoming increasingly over-subscribed. In 2022 we took on 48 new LAMDA classes across the week. We aim to increase support through community fundraising, businesses and individuals, so we have less reliance on grant-giving trusts but are still working hard to secure multi-year funding, which would give the charity more security and free up the directors' valuable time which is essential to success.

RABBLE established a Finance, Audit and Risk Sub-committee to grow the business model and strengthen our strategy to ensure a flexible, rigorous, interdependent business. We have developed robust systems and embedded technology, reviewed and developed new policies, and strengthened our business model.

Success will be measured through increased engagement figures, new partnerships, secure financial statements and a happy team.

In 2022 RABBLE moved into a building in Caversham Court Gardens called the Stables on a temporary lease. We have worked closely with Reading Borough Council to agree on the Heads of Terms and expect to sign in 2023 so that we can begin fundraising. As the building is Grade 2 Listed, surveyors were engaged and funded by the money raised in our 2021 campaign. In 2023 a further campaign around *Henry I* hopes to raise a further £10,000 to cover the costs of signing the lease. We anticipate that works on the building could cost over a million pounds and will be further developing the fundraising strategy in 2023 once the lease is signed.



## REFERENCE AND ADMINISTRATIVE DETAILS

Charity Number: 1179903

Registered address: RABBLE Theatre, Caversham Court Stables,  
Church Road, RG47AD

The trustees of the Charitable Incorporated Organisation (RABBLE Theatre) are trustees for the purposes of charity law. The trustees serving during the year and since the year end were:

RABBLE Theatre Chair: Louise Gilmour - appointed 19 April 2022

Deputy chair: Kirsti Wilson

Treasurer: Caroline Fox

Trustees:

Madeleine Brain

Julie James

Nick Flintoff

Nicholas Walker

Victoria Lavery-Ball

Charlotte Stroud - appointed 19 April 2022

Stephanie Clark - appointed 15 March 2022

Danyl Johnson - resigned 23 September 2022

Julie Gregory - resigned 1 December 2022



## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Governing Document

RABBLE Theatre is governed by its Constitution dated 12 September 2018 and as amended on 6 March 2023. It is registered as a Charitable Incorporated Organisation with the Charity Commission.

### Appointment of Trustees

In accordance with the Constitution, apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the charity.

### Trustee Induction and Training

In accordance with the Constitution, the trustees will make available to each new trustee, on or before his or her first appointment: (a) a copy of the current version of this constitution; and (b) a copy of the CIO's latest Trustees' Annual Report and statement of accounts.

### Organisation

The board of trustees, which must have a minimum of 3 members, administers the charity. The board meets quarterly and there are subcommittees covering finances and development. An Operations team has been appointed by the trustees to manage the day to day running of the charity. The Operations team consists of:



#### **Co-Artistic Director: Dani Davies**

Responsible for the day-to-day running of the RABBLE Theatre and all its operations. Working closely with the other Co-Artistic Director to plan and implement strategies for future growth. Other responsibilities include but are not limited to: finances, production and education budgets.



#### **Co-Artistic Director: Toby Davies**

Responsibilities include overseeing all aspects of the artistic production, including, but not limited to: assessing and selecting the performances that will be shown, recruiting actors and performers, setting production schedules, marketing and community engagement.



#### **General Manager: Emma Lawrence**

Responsibilities include but are not limited to overseeing the administration for productions, all elements of education and operational management.



OTHER PERSONNEL :

Community Programming Manager : Hannah Thurston-Smith

.

Community Outreach Lead: Gemma Colclough

.

Youth Education & Safeguarding Lead : Emily Evans

.

Education Co-ordinator : Georgina Dobbie

.

Company Stage Manager: Rebecca Welburn

Bookkeeper: Ania Haskins

## **Related Parties**

None of the trustees receive remuneration or other benefit for their work with the charity. Any connection between a trustee or senior manager of the charity with a production company, actor, performer, exhibitor must be disclosed to the full board of trustees in the same way as a relationship with any other contractual relationship with a related party. In the current year, Beth Flintoff, spouse of trustee Nick Flintoff, was paid £6,175 for services as a playwright.

The charity has a close relationship with Reading Between the Lines (RBL) Theatre Company, an established theatre company set up in Reading in 2012. It is a company limited by guarantee, and was run by directors Dani Davies and Toby Davies . Over time, RBL Theatre Company has been transferring its assets, including goodwill, to RABBLE Theatre and the trustees will continue the work that RBL Theatre Company has started.

## **Risk Management**

The Trustees have a risk management strategy which comprises:

- An annual review of risks the charity may encounter
- The establishment of procedures to mitigate those risks
- A plan to implement those procedures should those risks materialise

The use of this strategy has identified the primary risk to the charity is financial stability. The key elements to mitigate these risks is sufficient working capital to be maintained in the charity.



## **TRUSTEES RESPONSIBILITIES IN RELATION TO FINANCIAL STATEMENTS**

The charity trustees are responsible for preparing the trustees' annual report and preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements that give a true and fair view of the state of affairs of the charitable organisation. The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity to ensure they comply with the Charities Act 1993, the Charity (Accounts and Regulations) 2008 and the Constitution. They are also responsible for safeguarding the assets of the charity and take reasonable steps for the prevention and detection of fraud and other irregularities.



## TREASURER'S STATEMENT

The RABBLE team have done fantastically to produce the results that we see for this year on the following pages, against a background of continuing financial pressures and uncertainty for arts organisations and the communities they serve.

The generosity and loyalty of RABBLE's patrons, donors and corporate sponsors have made this possible. As well as the huge intangible asset of the volunteer work that supports the charity.

This year's financial report has been prepared on an accrual basis, in accordance with the accounting regulations as set out in the Notes to the Financial Statements. The financial accounts were approved by the Board of Trustees on 10th May 2023 and have been externally verified by an independent examiner

Caroline Fox Treasurer

DocuSigned by:  
*Caroline Fox*  
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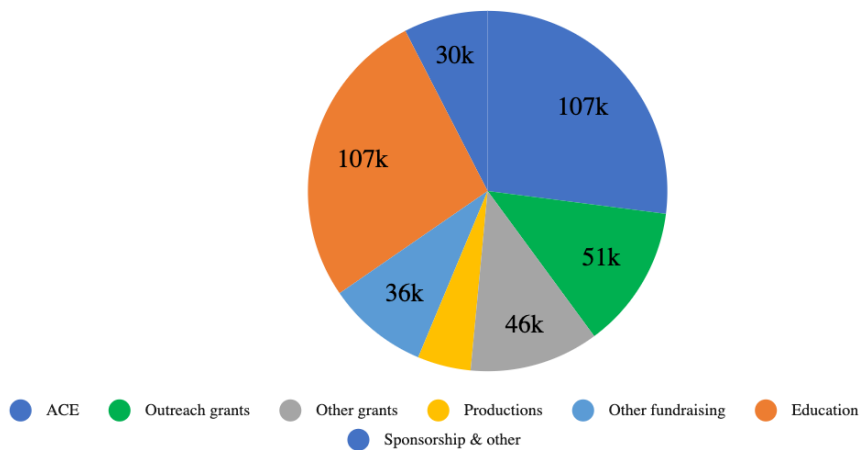


## FINANCIAL OVERVIEW FOR THE PERIOD ENDING 31 JANUARY 2023

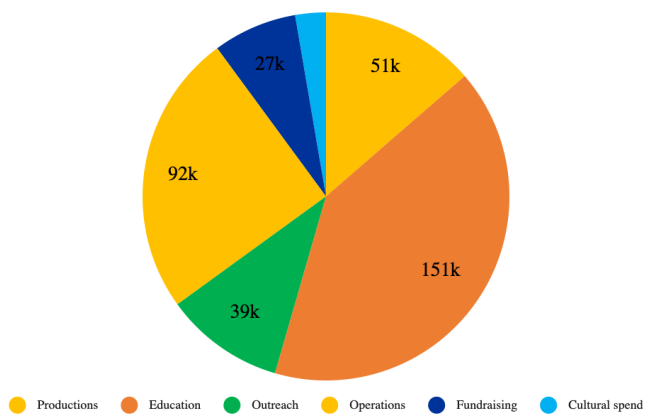
This overview should be read alongside the RABBLE Theatre Statement of Financial Activities and Balance Sheet.

Total Income	£395,548
Total Expenditure	£370,373
Income less expenditure	£25,175

Income



Expenditure





## Income

### Grants

£107,055 was received from the Arts Council of England during the year.

Restricted funds:

- i. REACT  
Monies received for outreach work.  
Income of £51k from the following sources: Syder Foundation, Awards for all, No 5 Partnership, Geoff Herrington, Reading Borough Council, Berkshire Community Foundation
- ii. Henry I  
Monies received from Berkshire Community Foundation and the Grocers Charity as well as a University of Reading internship.

Designated funds:

- i. Find a Home Campaign  
The Stables Fund for legal and capital costs.
- ii. Access Fund  
Used to support the local community in gaining access to the training and education programmes RABBLE offer, when they normally wouldn't be able to afford such training.

RABBLE is grateful to the Greenham Trust, Reading Borough Council as well as individual donors through the Big Give.

Further grants were received from Garfield Weston, Maria Bjornson Memorial, David Family Foundation as well as University of Reading internship.

### Sponsors

Macbeth Insurance continues to be a loyal sponsor. The outlook for the following year is for a build up in sponsorship in parallel with putting on the production of Henry I.

### Intangible income

Reference should also be made to the intangible income which does not show in the figures. Particular thanks goes to Northwood Investors for the donation of the Blade venue for an inspirational Off the Block event in an iconic setting.



### **Expenditure**

Staff costs remain the largest area of expenditure. At the year end six members of staff were RABBLE Theatre employees as detailed in the Chair's report.

### **New developments**

A significant development during the year was the introduction of the provision of LAMDA classes. The trustees were satisfied that financial projections showed this as a financially viable proposition and one that would help support the other work of the charity both in its educational aims and in terms of giving an overall surplus to support the core costs of Rabble.

### **Reserves policy**

The trustees are keen to build up the financial resilience of the charity and consider the following policy to be suitable.

The reserves aimed for is to maintain an operational reserve in the range of 3 to 6 months of core expenditure. This would ease cashflow pressure points and guard against the risk of unforeseeable events impacting budgeting expectations.

The steps we are taking to build up appropriate reserves follows those carried out successfully during the recent uncertain economic environment:

- to continue diversifying our funding streams through earned income, public bodies and private grant making and sponsorship
- to continually monitor and update our future cash forecast position
- to appropriately identify our reserves.

Our reserves are a portion within our unrestricted funds. However, we are mindful that much of these unrestricted funds need to be available for the charity to deliver its aims.

Funds have not been sufficient to increase reserves during the year. The trustees are keen to do so when it is possible.

General reserves are £18,939

The amount held in reserves is also monitored throughout the year as part of the charity's budgetary policy. In this way the trustees will be aware should the reserves be unexpectedly depleted (or should there be a build up of excess reserves).

The trustees will:

- Identify should any reserves be drawn upon
- Ensure that the reserves policy continues to be relevant as the charity develops its strategy and activities

This reserves policy as noted above is subject to continued review at least annually.



**The Charity funds as at 31 January 2023 are represented by:**

	£	£
<b>Assets</b>		
Fixed assets		8,077
Current assets		
Cash at bank	104,619	
Debtors	<u>24,025</u>	
		128,644
<b>Liabilities</b>		
Creditors: amounts falling due within one year		
Trade creditors	(2,166)	
Advance income	(48,995)	
Accruals	<u>(9,842)</u>	
		(61,003)
		<u>£75,718</u>
<b>Charity Funds</b>		
Restricted funds		34,940
Retained earnings		15,603
Surplus for the year		<u>25,175</u>
		<u>£75,718</u>

**Statement of financial position notes**

Cash at bank includes:

- Advanced income relating to 2023 Spring Term fees for courses.
- Paypal funds

Debtors include:

- Amounts due from production ticket sales sold by a third party as well as workshop and sponsorship amounts committed or due but not yet received.

Fixed assets includes:

- Equipment purchased for productions
- £220 was spent on new purchases during the year
- Depreciation has been calculated over an 8 year period

Creditors includes:

- Advanced income relating to 2023 Spring Term fees for courses as well as sponsorship and ticket sales re future productions
- Invoices yet to be paid and amounts accrued



### Key performance indicators

The recent years have seen such turbulence in the wider world, that meaningful comparisons becomes tricky, however, some benchmarking is provided below:

	<b>Current year</b>	Prior year
	<b>Year end 31 Jan 2023</b>	Year end 31 Jan 2022
Total income less total expenditure	<b>£25,175</b>	(£11,345)
Total income	<b>£395,548</b>	£345,369
Total grant income	<b>£203,918</b>	£160,384



Independent examiner's report on the accounts			
<b>Report to the trustees/ members of</b>		<b>Rabble Theatre</b>	
<b>On accounts for the year ended</b>	<b>31 January 2023</b>	<b>Charity no (if any)</b>	<b>1179903</b>
<b>Set out on pages</b>	<b>Pages 20 to 29</b>		
<b>Responsibilities and basis of report</b>	<p>I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/01/23.</p> <p>As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").</p> <p>I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.</p>		
<b>Independent examiner's statement</b>	<p>I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:</p> <ul style="list-style-type: none"> <li>• the accounting records were not kept in accordance with section 130 of the Charities Act; or</li> <li>• the accounts did not accord with the accounting records; or</li> <li>• the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.</li> </ul> <p>I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.</p>		
<b>Signed:</b>	<i>Neil Adshead FCA</i>	<b>Date:</b>	<b>10/05/2023</b>
<b>Name:</b>	<b>Neil Adshead</b>		
<b>Relevant professional qualification(s) or body (if any):</b>	<b>FCA. Institute of Chartered Accountants in England and Wales</b>		
<b>Address:</b>	<b>Creative Tax Reliefs Ltd, Room F14A, First Floor, Bolton Arena, Arena Approach, Horwich, Bolton, BL6 6LB</b>		



**STATEMENT OF FINANCIAL ACTIVITIES  
YEAR ENDED 31 JANUARY 2023**

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2023	Total funds 2022
		£	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>					
Donations and grants	2	176,668	62,130	238,798	191,226
Charitable activities	3	125,868	-	125,868	145,107
Other Income	4	30,882	-	30,882	9,036
<b>Total</b>		<u>333,418</u>	<u>62,130</u>	<u>395,548</u>	<u>345,369</u>
<b>EXPENDITURE ON:</b>					
Charitable activities	5	191,503	27,190	218,693	294,934
Raising funds	6	23,212	-	23,212	1,100
Other	7	<u>128,468</u>	<u>-</u>	<u>128,468</u>	<u>60,680</u>
<b>Total</b>		<u>343,183</u>	<u>27,190</u>	<u>370,373</u>	<u>356,714</u>
<b>NET INCOME</b>		<u>(9,765)</u>	<u>34,940</u>	<u>25,175</u>	<u>(11,345)</u>
Transfer between funds					
<b>TOTAL FUNDS BROUGHT FORWARD</b>		<u>50,543</u>	<u>-</u>	<u>50,543</u>	<u>61,888</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>40,778</u>	<u>34,940</u>	<u>75,718</u>	<u>50,543</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities

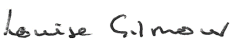


## BALANCE SHEET AS AT 31 JANUARY 2023

	Note			2023	2022
		Unrestricted Funds £	Restricted Funds £	Total Funds £	Total Funds £
<b>FIXED ASSETS</b>					
Tangible assets	9	8,077	-	8,077	9,197
		8,077	-	8,077	9,197
<b>CURRENT ASSETS</b>					
Debtors & prepayments	10	24,025	-	24,025	32,528
Cash at bank and in hand		69,679	34,940	104,619	20,307
<b>Total current assets</b>		93,704	34,940	128,644	52,835
<b>LIABILITIES</b>					
<b>Creditors: Amounts falling due within one year</b>	11	61,003	-	61,003	11,489
<b>NET CURRENT ASSETS</b>		32,701	34,940	67,641	41,346
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		40,778	34,940	75,718	41,346
<b>TOTAL NET ASSETS</b>		40,778	34,940	75,718	50,543
<b>THE FUNDS OF THE CHARITY</b>					
Restricted funds	12	-	34,940	34,940	-
Unrestricted funds	12	40,778	-	40,778	50,543
<b>Total charity funds</b>		40,778	34,940	75,718	50,543

These financial statements were approved by the trustees and authorised for issue on 10 May 2023, and are signed on behalf of the board by:

Louise Gilmour

DocuSigned by:  
  
 6F615DCF85F94AF...

The notes on pages 22 to 29 form part of these accounts



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 January 2023

### 1. Accounting Policies

#### General information

Rabble Theatre is a charitable incorporated organisation registered with the Charity Commission in England & Wales. The office address is Caversham Court Stables, Church Road, RG4 7AD.

#### 1.1 Accounting convention

These financial statements have been prepared in accordance with the charity's constitution, the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

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

#### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.3 Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

#### 1.4 Fund accounting

Unrestricted funds are funds that can be used in accordance with the objectives of the charity at the discretion of the trustees.

Restricted funds are funds that can only be used for particular restricted purposes within the objectives of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds are set aside by the trustees, as a part of unrestricted funds, to be used for particular future projects.



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 January 2023

### 1.5 Income

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

For donations to be recognised the charity will have been notified of the amounts. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

Income from government and other grants, whether 'capital grants or revenue grants', are recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received, and the amount can be measured reliably and is not deferred. Where a grant is received for a specific purpose, it is included in restricted income and any unexpended portion carried forward as a restricted fund.

### 1.6 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably. All expenditure was incurred in carrying out the charitable activity of the charity, including the costs of operating.

The charity is not registered for VAT and therefore all expenditure is recorded inclusive of VAT.

### Taxation

The charity is exempt from corporation tax on its charitable activities. The charity is not registered for VAT.

### 1.7 Tangible fixed assets

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a straight line basis over its expected useful life as follows:

Fixtures, fittings and equipment	8 years
----------------------------------	---------

### 1.8 Basic financial instruments

The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS 102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS 102 SORP.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2023**

**2. DONATIONS AND GRANTS**

	Unrestricted funds £	Restricted funds £	Total 2023 £	Total 2022 £
Donations	34,880	-	34,880	30,842
Grants	141,788	62,130	203,918	160,384
	<u>176,668</u>	<u>62,130</u>	<u>238,798</u>	<u>191,226</u>

The following government grants were received:

Arts Council England £107,055 (2022, £127,500) received as part of the Cultural Recovery fund  
Reading Borough Council £16,250 restricted to use in the REACT fund and £5000 for use in the Access fund

**3. INCOME FROM CHARITABLE ACTIVITIES**

	2023 £	2022 £
Production income	18,835	111,693
Education income	107,033	33,414
	<u>125,868</u>	<u>145,107</u>

**4. OTHER INCOME**

	2023 £	2022 £
Sponsors	837	2,667
TTR claim	22,491	4,829
Sundry income	7,554	1,540
	<u>30,882</u>	<u>9,036</u>



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2023**

**5. EXPENDITURE ON CHARITABLE ACTIVITIES**

	Unrestricted Funds £	Restricted Funds £	Total Costs 2023 £	Total Costs 2022 £
Production expenditure	11,701	7,917	19,618	217,330
Education expenditure	73,581	9,648	83,229	27,408
Staff costs	103,605	9,625	113,230	50,196
Sundry	2,616	-	2,616	-
	<u>191,503</u>	<u>27,190</u>	<u>218,693</u>	<u>294,934</u>

**6. EXPENDITURE ON FUNDRAISING**

	2023 £	2022 £
Staff costs	-	1,100
Consultancy	23,212	-
	<u>23,212</u>	<u>1,100</u>

**7. SUPPORT AND GOVERNANCE COSTS**

	Support costs £	Governance costs £	Total 2023 £	Support costs £	Governance costs £	Total 2022 £
Staff costs	101,626	-	101,626	48,400	-	48,400
Utilities	1,019	-	1,019	(88)	-	(88)
Website	4,309	-	4,309	2,102	-	2,102
Depreciation	1,341	-	1,341	1,313	-	1,313
Sundry	7,971	-	7,971	5,134	-	5,134
Property	5,132	-	5,132	-	-	-
Accountancy	3,900	1,000	4,900	1,440	600	2,040
Insurance	2,170	-	2,170	1,779	-	1,779
	<u>127,468</u>	<u>1,000</u>	<u>128,468</u>	<u>60,080</u>	<u>600</u>	<u>60,680</u>



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2023**

**8. EMPLOYEES**

	2023 £	2022 £
Salaries and wages	147,630	-
Social security costs	16,331	-
Pension costs (defined contribution scheme)	8,056	-
	<u>172,017</u>	<u>-</u>

The average number of full time equivalent employees was 6 (2022, NIL)

**9. TANGIBLE FIXED ASSETS**

	Equipment £
<b>COST</b>	
<b>At 1 February 2022</b>	10,511
Additions	<u>220</u>
At 31 January 2023	<u>10,731</u>
<b>DEPRECIATION</b>	
<b>At 1 February 2022</b>	1,313
Charge for year	<u>1,341</u>
At 31 January 2023	<u>2,654</u>
<b>NET BOOK VALUE</b>	
At 1 February 2022	<u>9,197</u>
At 31 January 2023	<u>8,077</u>

**10. DEBTORS**

	2023 £	2022 £
Trade debtors	18,667	28,016
Prepayments	<u>5,358</u>	<u>4,512</u>
	<u>24,025</u>	<u>32,528</u>



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2023**

**11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2023	2022
	£	£
Trade creditors	2,166	206
Accruals and deferred income	58,837	11,283
	<u>61,003</u>	<u>11,489</u>

**12. MOVEMENT IN FUNDS**

	At 1 February 2022 £	Incoming resources £	Resources expended £	At 31 January 2023 £
<b>For the year ended 31 January 2023</b>				
<b>Unrestricted funds</b>				
General fund	<u>35,752</u>	<u>318,091</u>	<u>(334,904)</u>	<u>18,939</u>
<b>Designated funds</b>				
Access fund(1)	5,223	15,327	(3,148)	17,402
Find a home fund(2)	<u>9,568</u>	<u>-</u>	<u>(5,131)</u>	<u>4,437</u>
	14,791	15,327	(8,279)	21,839
Total unrestricted funds	<u>50,543</u>	<u>333,418</u>	<u>(343,183)</u>	<u>40,778</u>

1. The Access fund supports the needs of individuals looking to access workshops and tickets to productions and funding for places on education courses.
2. The Find a home fund will support the capital costs of a move to new premises.

Unrestricted funds comprise income granted or donated to or earned by the charity to be used at the discretion of the trustees to fund any activity in furtherance of the charity's objectives  
Designated funds are set aside by the trustees, as part of unrestricted funds, to be used for particular future projects.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2023**

**Restricted funds**

	At 1 February 2022 £	Incoming resources £	Resources expended £	At 31 January 2023 £
REACT	-	50,990	(19,273)	31,717
Henry	-	11,140	(7,917)	3,223
	<u>-</u>	<u>62,130</u>	<u>(27,190)</u>	<u>34,940</u>

The REACT fund delivers theatre programmes in the community to improve lives  
Henry will fund a production of Henry I in the summer of 2023

Restricted funds are held for purposes as specified by the donor or raised for particular restricted purposes.

**For the year ended 31 January  
2022**

	At 1 February 2021 £	Incoming resources £	Resources expended £	At 31 January 2022 £
<b>Unrestricted funds</b>				
General fund	<u>26,797</u>	<u>298,719</u>	<u>(289,764)</u>	<u>35,752</u>
		-		
<b>Designated funds</b>				
Access fund(1)	-	5,773	(550)	5,223
Find a home fund(2)	<u>-</u>	<u>9,568</u>	<u>-</u>	<u>9,568</u>
	<u>-</u>	<u>15,341</u>	<u>(550)</u>	<u>14,791</u>

(1) The Access fund supports the needs of individuals looking to access workshops and tickets to productions and funding for places on education courses.

(2) The Find a Home fund will support the capital costs of a move to new premises.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2023**

**Restricted funds**

	At 1 February 2021 £	Incoming resources £	Resources expended £	At 31 January 2022 £
Core support fund	20,000	-	(20,000)	-
Specific production expenditure fund	5,040	22,059	(27,099)	-
Specific education expenditure fund	-	3,000	(3,000)	-
General production contingency fund	10,051	-	(10,051)	-
Support funding for staff posts	-	6,250	(6,250)	-
	<u>35,091</u>	<u>31,309</u>	<u>(66,400)</u>	<u>-</u>

**13. RELATED PARTY DISCLOSURES**

No trustee received remuneration for their services as a trustee during the year (2022, NIL) nor were any expenses reimbursed

Reading Between the Lines Ltd, a company owned by the Co-Artistic directors of the charity donated £15,454 (2022, NIL) to the charity during the year to support general charitable activities.

Beth Flintoff, spouse of trustee, was paid £6,175 (2022, £3,632) during the year for services as a writer

**RABBLE THEATRE**

England & Wales - Charity number 1179903

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# Accounts

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# **RABBILE THEATRE**

**Annual Report**

**Financial Year Ended 31 January 2022**

**Charity Number: 1179903**





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## **REPORT OF THE TRUSTEES FOR THE FINANCIAL YEAR ENDED 31 JANUARY 2022**

The Trustees are pleased to present their annual report together with financial statements for the Charitable Incorporated Organisation for the year ended 31 January 2022 which are prepared in accordance with the requirements of the Charity Commission.

## CHAIR'S STATEMENT

As we entered our third year as a charity, the world was still full of uncertainty due to the Covid-19 pandemic which has been relentless. I cannot describe in words how proud and grateful I am to our tremendous Directors and General Manager for their tenacity, ambition and never say never attitude to keep RABBLE Theatre alive.



I am delighted to say that throughout 2021, RABBLE Theatre was able to resume all educational programmes through a mixture of online and in person activities, as well as run a summer season, *The Last Abbott*, staged outdoors in the ruins of Ready Abbey (a feat in itself in England!) with social distancing and without interruption. Unfortunately, *Who Killed Alfred Oliver?*, our autumn production and adaptation of last year's first foray into radio, had to be cancelled after just 5 shows for the safety of everyone due to members of the company contracting Covid-19, and thanks to somewhat last minute changes in restrictions being introduced by the UK government, ticket sales for *The Snow Queen*, our Christmas show, were significantly down on previous years.

Despite the constantly changing restrictions and huge uncertainty throughout the year, the positivity shown by the RABBLE Theatre team, support of our generous sponsors and wonderful RABBLE Rousers, (with a sprinkling of Covid-19 grants from the UK Government distributed by Arts Council England) has meant RABBLE Theatre has been able to more than keep its head above water. We've been able to employ our first full time employee and are looking to employ more full time staff in the coming year.

While the pandemic has made life challenging, it has given RABBLE Theatre pause for thought and an opportunity to re-evaluate what is important to us and the community that we serve. Through the wonderful work of our Community Associate we've been able to establish new relationships with important local community partners including [Brighter Futures For Children](#) (delivering children's social care, early help & prevention and educational services), [Aspire2](#) (delivering rich experiences to help children and young people in Whitley to realise their aspirations, improve self-esteem, develop self-awareness, resilience and have FUN), [Launchpad](#) (a homelessness prevention charity) among others, to build a picture of how RABBLE Theatre can contribute to wider cultural provision thereby benefiting our diverse and rich community and continuing to fulfil the Aims we set out when we became a charity.

As with last year, we said goodbye to two more of our original trustees in Joe Marsh and Nick Barnett, but we welcomed Nick Flintoff, Danyl Johnson, Caroline Fox and Nick Walker as new trustees; all of whom bring a wealth of knowledge and experience from their respective industries and will be invaluable as RABBLE Theatre embark upon the next phase of our journey.

I sadly accepted the resignation of our fantastic treasurer, Julie Gregory, who is stepping down from her role at the end of this financial year and handing the reins to Caroline Fox. I'd like to take this opportunity to thank Julie for serving as



treasurer for RABBLE Theatre's first three years. I truly believe Julie has played an instrumental role in guiding RABBLE Theatre with not only her fiscal expertise, but her dedication, insights and sunny demeanour. I'm pleased to say although stepping down as treasurer, Julie will be staying on as a board member for another term.

This is also the year that I offer my resignation as Chair. It has been my honour to serve as Chair of the board of trustees for the past three years and help lead RABBLE Theatre as they navigated the requirements of becoming a Charitable Incorporated Organisation (CIO). I shall remain in post until my replacement is appointed and am delighted to say I plan to remain a member of the board for the rest of my term to support the incoming Chair.

I am immensely proud of the organisation we have grown in RABBLE Theatre and unreservedly thank everyone who supports us, by attending a show, sponsoring, partnering, being a RABBLE Rouser, being a part of our educational program or in any other way. Without you, we would not be RABBLE Theatre.

Victoria Lavery-Ball  
Chair of the Trustees

A handwritten signature in blue ink, reading "Victoria Lavery-Ball", set against a light blue rectangular background.

## OUR CHARITABLE AIM

The aim of RABBLE Theatre is to:

*Advance education of the public in the arts, in particular through training and workshops in the performing arts and through providing performances for the benefit of the public, in order to inspire people of all ages and backgrounds in Reading and England to appreciate and access the performing arts.*

As this was the charity's inaugural year, it was all about shaping our future and setting off on the right path in accordance with the RABBLE Theatre Constitution.

As a charity, the objectives of RABBLE Theatre can be described under the following headings: productions, education, diversity and inclusivity, sustainability and solid ground for the future.



### Productions

RABBLE Theatre provides a variety of productions in each year to benefit the public. All productions are for the education of the public in general, giving everyone the opportunity to learn, regardless of their background, financial position or any other factor.

RABBLE continues to develop new ways of engaging audiences, in particular to engage new audiences who might not normally attend theatre. In 2021 RABBLE welcomed live audiences of 12,000 (87% local, 7% from lowest culturally engaged areas), 32,000 tuned in to RABBLE's radio play, and we engaged a further 50,000+ online & 100s of thousands through satellite activities, e.g. a two month Reading station exhibit, seen by 1.3 million people.. RABBLE evaluated and responded to audience/participant and freelancer data, feedback, questionnaires and financial/statistical info. 96% of the audience rated our work 4 or 5 / 5.

*"RABBLE has re-awoken interest in Reading's heritage & is establishing Reading as a cultural destination."* Exec. Dir. Reading UK CIC.

Looking forward to 2022 RABBLE are committed to setting up a Cultural Programming Sub Committee. For all of RABBLE's work to be consistently accessible & relevant we need to meticulously record the impact of our work on our beneficiaries & to analyse how we are perceived by diverse communities. Success is our cultural programming serving the community's wants and needs.



### Education

RABBLE's education programme is a leading force for change, offering arts pathways to under-represented children and adults, alongside established theatre-going families. We invest in accessible long-term strategies to nurture theatre-makers, generate employment (143 freelancers in 2021), drive the nighttime economy and create innovative engagement programmes and participation support for all.



RABBLE offers term time classes, work experience and regular workshops to individuals, schools and the public in order to educate and inspire. Through affordable pricing and by offering many free opportunities through RABBLE's access fund, no one is excluded from our education department.

*"Your professionalism, expertise & all round thorough decency has been much appreciated. The perfect workshop experience."* Head, Reading School. 2021

Throughout 2021 RABBLE engaged 511 participants (82% non-white) per week in 1475 classes, 24 work experiences, 132 free workshop places and gave 621 free tickets for low engagement schools. In lockdown, we provided 730 hours of zoom workshops.

RABBLE Young Company is led by professionals with SEND training who nurture 8-18yrs in all aspects of professional theatre & self-confidence. Looking forward we are planning to fully-fund five students from lowest arts engagement areas in 2021 and fifteen by Sept 2022.

Get Up On Stage community adult acting school is a thriving cultural space, integral to our employment pipeline. In 2021 seventy two places were filled with 32% ethnic diversity, aged 18-81.

## **Diversity and Inclusivity**

RABBLE will continue to develop new ways of engaging a diverse range of beneficiaries: audience members, participants, actors and theatre creatives who reflect the wide-ranging community that we call home in Reading and are passionate about the aims of the charity.

One of our core values is inclusivity and access for all. Reading is 33% global majority, so RABBLE has a 33% global majority employment policy and is committed to improving the diversity of audiences & beneficiaries. Three of our team came through our pipeline, established in 2012 & we unwaveringly nurture the young; in 2021 six of our beneficiaries gained places at drama schools, were offered agents or prestigious jobs in the industry, including Caleb Obediah (work experience - Bridgerton), Annie Kershaw (Intern - Young Vic), Oli Dench (Intern - Nickelodeon).

*"RABBLE produce world-class community education projects that benefit everyone."* Sir John Madejski.

We've a ten year record of inclusive work, for example our gender-flipped Macbeth was hailed the "best production of the play I've seen" by Terry Adams, ACE; Hansel & Gretel focused on neurodivergence & in 2021 The Snow Queen championed a non-binary lead.

We insist on gender and diversity balance. 2021 casts were 47% mixed ethnicity, 27% identified as LGBTQ+ and 51% were women. Our website, job specs & policies



guarantee equality of access and ten years ago, we committed to all shows in public, wheelchair venues, relaxed performances, BSL, discounts, Pay What You Want Night, £10 Tuesdays, Q&As & career pipeline. In 2021 we included our first touch tours.

We have also been exploring the opportunity to apply our vision of building a place where all people are proud to say, 'This is my home,' to nearby Slough & in 2021 began partnering with Britwell Youth, funding 15 children to The Snow Queen. Following meetings with 7 Slough groups (incl HOME & Council), we have identified 2 partner projects to improve inclusivity & cohesion.

RABBLE have committed to setting up an Inclusivity and Relevance Sub-committee in order to reach out to new communities and break down barriers, so that people have better lives and are proud of where they come from. Success is detailed data showing more creative people with autonomy. It's about meeting new people, making new friends & empowering our community to lead our work.

## **Sustainability**

In 2021 we began identifying opportunities to improve the way we measure and report upon sustainability and are acting on guidance from consultants to improve our policies and to set targets in order to become a leading force for change in the way sustainable theatre and education programmes are produced in Reading and beyond.

Building on this work RABBLE is committed to setting up a Sustainability Sub-Committee made up of trustees and industry professionals in order to form an action plan, and to create three strategies focusing on Productions, Education and General Activities. RABBLE, as a leading force in sustainable practice, will educate our team in environmentally responsible cultural activity and inspire our community, especially our young people to make positive changes. Policies set targets, but success is also sharing resources and knowledge, supporting the cultural sector in our region.

## **Solid Ground for the Future**

RABBLE Theatre relies on donations, grants, sponsorship, earned income and the generosity of the public to cover both production and operating costs. It is important we develop income streams, invest appropriately into our physical infrastructure and operate responsibly to run at a small surplus and build up an operating reserve.

RABBLE guarantees fair pay for all. Fees are based on ITC, BECTU, SMA, ALPD. Interns are paid at least minimum wage. Comprehensive Policies, weekly check-ins, 360 degree review and monthly peer to peer support ensures our team is heard, cared for and valued.

In 2021, we began moving many of our core team from self-employed to employed, expanded the diversity and skills of our board, invested in our finance



system and team and implemented advice from arts consultants. We doubled turnover in 12 months, have a strong record of income generation, project delivery and earned income from productions. We are aiming to diversify funding approaches (2022 plan: Fundraising 10%, Grants 47%, Production income 31%, Education Income 10%, Other 2%) and increase support from grant-makers, businesses and individuals (153 monthly donors) each year. At The Last Abbot 2021 we achieved £16,855 of in-kind support and raised almost £10,000 in donations for our Find a Home campaign.

RABBLE are committed to establishing a Finance, Audit and Risk Sub-committee to grow the business model and strengthen our strategy to ensure a flexible, rigorous, interdependent business. Driven by a dynamic team of ambitious creatives, we will develop robust systems, embed technology, review and develop new policies, and strengthen our business model. Success will be measured through increased engagement figures, new partnerships, secure financial statements and a happy team.

In 2021 RABBLE put in a tender bid on a building in Caversham Court Gardens called the Stables. A successful outcome in 2022 will provide Reading with a much needed community hub for the Arts.

## **REFERENCE AND ADMINISTRATIVE DETAILS**

Charity Number: 1179903  
Registered address: RABBLE Theatre, Caversham Court Stables, Church Road, RG47AD

The trustees of the Charitable Incorporated Organisation (RABBLE Theatre) are trustees for the purposes of charity law. The trustees serving during the year and since the year end were:

RABBLE Theatre Chair: Victoria Lavery-Ball  
Deputy chair: Kirsti Wilson  
Treasurer: Julie Gregory

Trustees:  
Madeleine Brain  
Jules James  
Nick Flintoff  
Danyl Johnson  
Caroline Fox  
Nick Walker

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing Document**

RABBLE Theatre is governed by its Constitution dated 12 September 2018. It is registered as a Charitable Incorporated Organisation with the Charity Commission.

### **Appointment of Trustees**

In accordance with the Constitution, apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the charity.

### **Trustee Induction and Training**

In accordance with the Constitution, the trustees will make available to each new trustee, on or before his or her first appointment: (a) a copy of the current version of this constitution; and (b) a copy of the CIO's latest Trustees' Annual Report and statement of accounts.

### **Organisation**

The board of trustees, which must have a minimum of 3 members, administers the charity. The board meets quarterly and there are subcommittees covering finances and development. An Operations team has been appointed by the trustees to manage the day to day running of the charity. The Operations team consists of:



#### **Co-Artistic Director: Dani Davies**

Responsible for the day-to-day running of the RABBLE Theatre and all its operations. Working closely with the Artistic Director to plan and implement strategies for future growth. Other responsibilities include but are not limited to: finances, production and education budgets.



#### **Co-Artistic Director: Toby Davies**

Responsibilities include overseeing all aspects of the artistic production, including, but not limited to: assessing and selecting the performances that will be shown, recruiting actors and performers, setting production schedules, marketing and community engagement.



#### **General Manager: Emma Lawrence**

Responsibilities include but are not limited to overseeing the administration for productions, all elements of education and operational management.



**Education Officer: Louise Gilmour**

Responsibilities include building the audiences of the future for RABBLE Theatre.

**Community Associate: Natasha Marks**

Responsibilities include reaching out to community groups, forging new partnerships and setting up projects that reach new communities.

**Company Stage Manager: Rebecca Welburn**

Responsibilities include managing production teams, actors and liaising between departments to ensure the smooth running of all artistic output.

Bookkeeper: Ania Haskins

**Related Parties**

None of the trustees receive remuneration or other benefit for their work with the charity. Any connection between a trustee or senior manager of the charity with a production company, actor, performer, exhibitor must be disclosed to the full board of trustees in the same way as a relationship with any other contractual relationship with a related party. In the current year, no such relationships were declared.

The charity has a close relationship with Reading Between the Lines (RBL) Theatre Company, an established theatre company set up in Reading in 2012. It is a company limited by guarantee, and directors Dani Davies and Toby Davies have been running the company for the last 6 years. The company is very successful, funding its work through Reading Borough Council, Arts Council England, The Wellcome Centre, The Earley Charity, local businesses and individual donors. Over time, RBL Theatre Company will transfer its assets, including name and goodwill, to RABBLE Theatre and we, the trustees, will continue the work that RBL Theatre Company has started.

**Risk Management**

The Trustees have a risk management strategy which comprises:

- An annual review of risks the charity may encounter
- The establishment of procedures to mitigate those risks
- A plan to implement those procedures should those risks materialise

The use of this strategy has identified the primary risks to the charity are financial stability and the lack of a dedicated rehearsal/performance space. The key elements to mitigate these risks are sufficient working capital to be maintained in the charity and working with other local organisations to find a “home”.



elements to mitigate these risks are sufficient working capital to be maintained in the charity and working with other local organisations to find a “home”.

## **TRUSTEES RESPONSIBILITIES IN RELATION TO FINANCIAL STATEMENTS**

The charity trustees are responsible for preparing the trustees’ annual report and preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements that give a true and fair view of the state of affairs of the charitable organisation. The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity to ensure they comply with the Charities Act 1993, the Charity (Accounts and Regulations) 2008 and the Constitution. They are also responsible for safeguarding the assets of the charity and take reasonable steps for the prevention and detection of fraud and other irregularities.

## TREASURER'S STATEMENT

A year that started in the middle of another lockdown ended on a much brighter note. Whilst much of the forecast had to be adjusted; creativity and innovation continued to drive forward the productions, training and education programmes of the charity.

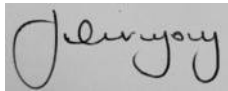
All of this was made possible by the dedication of the team, and the loyalty and generosity of all our patrons, donors, and corporate sponsors, who continue to ensure the charity continues to succeed.



This will be my last statement as treasurer as I step down from the role having held the position for the last three years. It has been a privilege to have been treasurer since RABBLE Theatre became a CIO and I'm delighted to hand over to Caroline Fox to lead RABBLE Theatre financially into the next phase. I'm pleased to say, however, that I shall remain on the board as a trustee for another term.

This year's financial report has been prepared on an accrual basis, in accordance with the 2008 Regulations and the SORP. The financial accounts were approved by the Board of Trustees on 8th July 2022 and have been externally verified by an independent examiner.

Julie Gregory  
Treasurer

A handwritten signature in black ink that reads "Julie Gregory". The signature is written in a cursive style and is placed on a light grey rectangular background.



## **FINANCIAL OVERVIEW FOR THE PERIOD ENDING 31 JANUARY 2022**

These accounts should be read alongside the RABBLE Theatre Statement of Financial Activities and Balance Sheet.

Total Net Income	£345,369
Total Expenditure	- £355,401
Less depreciation	<u>- £ 1,313</u>
Income less Expenditure	- £ 11,345

Key events with financial impact:

1. Depreciation policy was implemented this year, in light of the assets purchased.
2. Covid-19 continued to have an impact on all three productions this year, resulting in socially distanced seating plans, reduced ticket sales and the cancellation of shows.
3. Advanced tickets purchases for the cancelled performances of WKAO were offered either a refund or to donate their ticket to the charity. Whilst some refunds were requested and some tickets given as a donation, a large number have not been in contact. Therefore, monies are being held back in the Paypal account in case of further requests.
4. Restricted funds: There are no donations/grants with restricted use at the year end ; however two new funds have been classified as 'designated':
  - a. Find a home campaign – the stables fund (£9.5K) for legal/capital costs not rent
  - b. Access Fund (£5K) – previously the Crowdfunder Hardship Fund (AVIVA), the Good Exchange Grant and the Greenham Grant. This fund is used to support the local community in gaining access to the training and education programmes RABBLE offer, when they normally wouldn't be able to afford such training.
5. The Head Partnership and Macbeth Insurers continued to kindly support RABBLE as sponsors. With fundraising and donations seeing a significant increase in income.
6. Main grants were received from ACE and Postcode Lottery along with a significant COVID Recovery Grant.



7. Ongoing staff costs were incurred during the year, with four new posts being introduced. This included a Company Stage Manager, Social Media Officer, Education Officer and Community Engagement Officer. Since October 2021 one member of staff became a RABBLE Theatre employee.

The Charity funds as at 31 January 2022 are represented by:

**Net Assets:**

Cash at Bank	£ 20,307
Debtors (inc: pre paid expenses)	£ 32,528
Fixed assets	<u>£ 9,197</u>
	£ 62,032

**Current Liabilities:**

Creditors	£ 206
Advanced Income	£ 8,857
Accruals	<u>£ 2,426</u>
	£11,489

**Charity Funds:**

Designated Funds	£ 14,791
Retained Earning	£ 47,097
Surplus 21/22	<u>-£ 11,345</u>
	£ 50,543

*Cash at bank includes:*

- Advance income relating to 2022 Spring Term fees for education courses.
- Paypal funds

*Debtors include:*

- COVID Recovery Grant (£21.7K)
- ACE Grant for LA (£4K) this was received 10/02/2022
- Snow Queen (£1.5K)
- Prepaid expenses - website, insurance, school hall hire

*Fixed assets include:*

- Equipment purchased for productions such as speakers, chairs, microphones, gazebo
- Depreciation has been calculated over an 8 year period



*Creditors & Accruals includes:*

- Advance income relating to 2022 Spring Term fees for education courses.
- Invoices still to be paid



**Independent examiner's report on the accounts**



<b>Report to the trustees/ members of</b>	<b>Rabble Theatre</b>		
<b>On accounts for the year ended</b>	<b>31 January 2022</b>	<b>Charity no (if any)</b>	<b>1179903</b>
<b>Set out in the Appendix on pages</b>	<b>Pages 1 to 10</b>		

**Responsibilities and basis of report** I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/01/22.

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement** I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

**Signed:**

**Date:** **8th July 2022**



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**Name:** Neil Adshead

**Relevant professional qualification(s) or body (if any):** FCA. Institute of Chartered Accountants in England and Wales

**Address:** Creative Tax Reliefs Ltd, Room F14A, First Floor, Bolton Arena, Arena Approach, Horwich, Bolton, BL6 6LB

## **Appendix : Financial Accounts for Year Ended 31 January 2022**

**RABBLE THEATRE**

**STATEMENT OF FINANCIAL ACTIVITIES  
YEAR ENDED 31 JANUARY 2022**

		2022	2022	2022	2022	2021
		Unrestricted funds	Designated funds	Restricted funds	Total funds	Total funds
		£	£	£	£	£
<b>Income from:</b>	<b>Note</b>					
Donations and grants	2	144,576	15,341	31,309	191,226	146,295
Charitable activities	3	145,107	-	-	145,107	23,158
Other income	4	<u>9,036</u>	<u>-</u>	<u>-</u>	<u>9,036</u>	<u>4,000</u>
<b>Total income</b>		<b>298,719</b>	<b>15,341</b>	<b>31,309</b>	<b>345,369</b>	<b>173,453</b>
<b>Expenditure:</b>						
Expenditure on charitable activities	5	227,984	550	66,400	294,934	66,987
Raising funds	6	1,100	-	-	1,100	1,461
Other	7	<u>60,680</u>	<u>-</u>	<u>-</u>	<u>60,680</u>	<u>48,294</u>
<b>Total expenditure</b>		<b>289,764</b>	<b>550</b>	<b>66,400</b>	<b>356,714</b>	<b>116,742</b>
<b>Net income /(expenditure) for the year</b>		<b><u>8,955</u></b>	<b><u>14,791</u></b>	<b><u>(35,091)</u></b>	<b><u>(11,345)</u></b>	<b><u>56,711</u></b>
<b>Net movement in funds in the year</b>		<b>8,955</b>	<b>14,791</b>	<b>(35,091)</b>	<b>(11,345)</b>	<b>56,711</b>
<b>Reconciliation of funds:</b>						
Total funds brought forward		26,797	-	35,091	61,888	5,177
<b>Total funds carried forward</b>		<b>35,752</b>	<b>14,791</b>	<b>-</b>	<b>50,543</b>	<b>61,888</b>

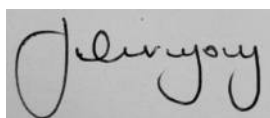
The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

**RABBLE THEATRE**  
**BALANCE SHEET AS**  
**AT 31 JANUARY 2022**

	Note	£	2022 £	£	2021 £
		Unrestricted funds	Designated funds	Total funds	Total funds
<b>Fixed assets</b>					
Tangible assets	8	9,197	-	9,197	-
<b>Current assets</b>					
Debtors	9	32,528	-	32,528	9,751
Cash at bank and in hand		5,516	14,791	20,307	<u>66,650</u>
<b>Total Current Assets</b>		<b>38,044</b>	<b>14,791</b>	<b>52,835</b>	76,401
<b>Creditors: amounts falling due within one year</b>	10	<u>11,489</u>	<u>-</u>	<u>11,489</u>	<u>14,513</u>
<b>Net current assets</b>		<u>26,555</u>	<u>14,791</u>	<u>41,346</u>	<u>61,888</u>
<b>Net assets</b>		<u>35,752</u>	<u>14,791</u>	<u>50,543</u>	<u>61,888</u>
<b>Funds of the charity:</b>					
Unrestricted income funds	11	35,752	-	35,752	26,797
Designated funds	12	-	14,791	14,791	-
Restricted income funds	13	<u>-</u>	<u>-</u>	<u>-</u>	<u>35,091</u>
<b>Total charity funds</b>		<u>35,752</u>	<u>14,791</u>	<u>50,543</u>	<u>61,888</u>

These financial statements were approved by the trustees and authorised for issue on 8 July 2022, and are signed on behalf of the board by:



Julie Gregory

Trustee

The notes on pages 3 to 10 form part of these accounts

## **RABBLE THEATRE**

### **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 January 2022**

#### **1. Accounting Policies**

##### **General information**

Rabble Theatre is a charitable incorporated organisation registered with the Charity Commission in England & Wales. The office address is 153 Bourne Road, Pangbourne, Reading, RG8 7JT.

##### **1.1 Accounting convention**

These financial statements have been prepared in accordance with the charity's constitution, the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

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

##### **1.2 Going concern**

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

At the date of approval of the accounts, the trustees are aware of the potential impact on the charity of Covid-19. The trustees have actively taken and continue to take all reasonable steps to mitigate any impact the virus may have on the charity.

##### **1.3 Public benefit entity**

The charity meets the definition of a public benefit entity under FRS 102.

##### **1.4 Fund accounting**

Unrestricted funds are funds that can be used in accordance with the objectives of the charity at the discretion of the trustees.

Restricted funds are funds that can only be used for particular restricted purposes within the objectives of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds are set aside by the trustees, as a part of unrestricted funds, to be used for particular future projects.

**RABBLE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2022**

**1.5 Income**

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

For donations to be recognised the charity will have been notified of the amounts. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

Income from government and other grants, whether 'capital grants or revenue grants', are recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received, and the amount can be measured reliably and is not deferred. Where a grant is received for a specific purpose, it is included in restricted income and any unexpended portion carried forward as a restricted fund.

**1.6 Expenditure**

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably. All expenditure was incurred in carrying out the charitable activity of the charity, including the costs of operating.

The charity is not registered for VAT and therefore all expenditure is recorded inclusive of VAT.

There were no employees during the year (2021 Nil)

**Taxation**

The charity is exempt from corporation tax on its charitable activities. The charity is not registered for VAT.

**1.7 Tangible fixed assets**

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a straight line basis over its expected useful life as follows:

Fixtures, fittings and equipment	8 years
----------------------------------	---------

**1.8 Basic financial instruments**

The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS 102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS 102 SORP.

**RABBLE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2022**

**2. Donations and grants**

	2022 £	2022 £	2022 £	Total 2022 £	Total 2021 £
	Unrestricted funds	Designated funds	Restricted funds		
Donations	17,076	15,341	-	30,842	55,945
Grants	<u>127,500</u>	-	<u>31,309</u>	<u>160,384</u>	<u>90,350</u>
	<u>144,576</u>	<u>15,341</u>	<u>31,309</u>	<u>191,226</u>	<u>146,295</u>

The following government grants were received:

Arts Council England £127,500 (2021, £80,000). These funds were received as part of the Culture Recovery fund

Postcode Lottery £19,810 (2021, £NIL). These funds supported specific charitable production and education projects

Reading Borough Council £NIL (2021, £8,350). These funds were provided as a Covid recovery grant.

**3. Income from charitable activities**

	Total 2022 £	Total 2021 £
Production income	111,693	23,158
Education income	<u>33,414</u>	-
	<u>145,107</u>	<u>23,158</u>

**4. Other income**

	Total 2022 £	Total 2021 £
Sponsors	2,667	4,000
TTR claim	4,829	-
Sundry income	<u>1,540</u>	-
	<u>9,036</u>	<u>4,000</u>

RABBLE THEATRE

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2022

5. Expenditure on charitable activities

	2022 £	2022 £	2022 £	Total 2022 £	Total 2021 £
	Unrestricted funds	Designated funds	Restricted funds		
Production expenditure	160,180	-	57,150	217,330	30,515
Education expenditure	23,858	550	3,000	27,408	12,622
Staff costs	43,946	-	6,250	50,196	23,850
	<u>227,984</u>	<u>550</u>	<u>66,400</u>	<u>294,934</u>	<u>66,987</u>

6. Expenditure on fundraising

	Total 2022 £	Total 2021 £
Staff costs	<u>1,100</u>	<u>1,461</u>

7. Support and Governance costs

	Support costs £	Governance costs £	Total 2022 £	Support costs £	Governance costs £	Total 2021 £
Staff costs	48,400	-	48,400	36,453	-	36,453
Utilities	(88)	-	(88)	4,316	-	4,316
Website	2,102	-	2,102	4,994	-	4,994
Depreciation	1,313	-	1,313	-	-	-
Sundry	8,353	600	8,953	1,931	600	2,531
	<u>60,080</u>	<u>600</u>	<u>60,680</u>	<u>47,694</u>	<u>600</u>	<u>48,294</u>

**RABBLE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2022**

**8. Tangible fixed assets**

	<b>Furniture and equipment</b>	<b>Total</b>
<b>Cost</b>	<b>£</b>	<b>£</b>
At 1 February 2021	-	-
Additions	<u>10,511</u>	<u>10,511</u>
At 31 January 2022	<u>10,511</u>	<u>10,511</u>
<b>Depreciation</b>		
At 1 February 2021	-	-
Depreciation	<u>1,313</u>	<u>1,313</u>
At 31 January 2022	<u>1,313</u>	<u>1,313</u>
<b>Net book value</b>		
At 1 February 2021	-	-
At 31 January 2022	<b>9,197</b>	<b>9,197</b>

**9. Debtors**

	<b>2022</b>	2021
	<b>£</b>	£
Trade debtors	<b>28,016</b>	7,791
Prepayments	<u>4,512</u>	<u>1,780</u>
	<b><u>32,528</u></b>	<u>9,751</u>

**10. Creditors: amounts falling due within one year**

	<b>2022</b>	2021
	<b>£</b>	£
Trade creditors	<b>206</b>	1,976
Accruals and deferred income	<u>11,283</u>	<u>12,537</u>
	<b><u>11,489</u></b>	<u>14,513</u>

**RABBLE THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 January 2022**

**11. Unrestricted funds**

These are the unrestricted funds which are material to the charity's activities, and are made up as follows:

	Balance at 1 February 2021 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 January 2022 £
<b>Unrestricted Fund - General</b>	<b>26,797</b>	<b>298,719</b>	<b>(289,764)</b>	-	<b>35,752</b>

For the year ended 31 January 2021

	Balance at 1 February 2020 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 January 2021 £
Unrestricted Fund - General	5,177	138,362	(116,742)	-	26,797

Unrestricted funds comprise income granted or donated to or earned by the charity to be used at the discretion of the trustees to fund any activity in furtherance of the charity's objectives.

**12. Designated funds**

Designated funds are set aside by the trustees, as a part of unrestricted funds, to be used for the following future projects.

	Balance at 1 February 2021	Incoming resources	Resources expended	Balance at 31 January 2022
Access fund <sup>(1)</sup>	-	5,773	(550)	5,223
Find a home fund <sup>(2)</sup>	-	9,568	-	9,568
<b>Total</b>	-	<b>15,341</b>	<b>(550)</b>	<b>14,791</b>

**RABBLE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2022**

- (1) The Access fund supports the needs of individuals looking to access workshops and tickets to productions and funding for places at the Young Company.
- (2) The Find a home fund will support the capital costs of a move to new premises.

There were no designated funds in the previous year.

**13. Restricted funds**

These are the restricted funds which are material to the charity's activities and are held in the current year for specific purposes. They are made up as follows:

	Balance at 1 February 2021	Incoming resources	Resources expended	Balance at 31 January 2022
	£	£	£	£
Core support fund	20,000	-	(20,000)	-
Specific production expenditure fund	5,040	22,059	(27,099)	-
Specific education expenditure fund	-	3,000	(3,000)	-
General production contingency fund	10,051	-	(10,051)	-
Support funding for staff posts <sup>(1)</sup>	-	6,250	(6,250)	-
<b>Total</b>	<b>35,091</b>	<b>31,309</b>	<b>(66,400)</b>	<b>-</b>

- (1) Funding for Education and Community Engagement Officers

These are the restricted funds which are material to the charity's activities and are held in the previous year for specific purposes. They are made up as follows:

	Balance at 1 February 2020	Incoming resources	Resources expended	Balance at 31 January 2021
	£	£	£	£
Core support fund	-	20,000	-	20,000
Specific production expenditure fund	-	5,040	-	5,040
General production contingency fund	-	10,051	-	10,051
<b>Total</b>	<b>-</b>	<b>35,091</b>		<b>35,091</b>

**RABBLE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 January 2022**

**14. Trustees**

No trustee received remuneration for their services as a trustee during the year (2021, Nil) nor were any expenses reimbursed.

**15. Related party transactions**

Reading Between the Lines Ltd, a company owned by the Executive and Artistic Directors of the charity, provided £10,051 for contingency funding in 2021. During the year this fund was expended with a nil balance at 31 January 2022

**RABBLE THEATRE**

England & Wales - Charity number 1179903

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# Accounts

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# **RABBLE THEATRE**

**Annual Report**

**Financial Year Ended 31 January 2021**

**Charity Number: 1179903**





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## **REPORT OF THE TRUSTEES FOR THE FINANCIAL YEAR ENDED 31 JANUARY 2021**

The Trustees are pleased to present their annual report together with financial statements for the Charitable Incorporated Organisation for the year ended 31 January 2021 which are prepared in accordance with the requirements of the Charity Commission.

## CHAIR'S STATEMENT

When putting together my first report last year, with the ambitious plans we had for our second year to have it actually be a year full of uncertainty with the world devastated by Covid-19 has been heart breaking.

In March 2020 we were forced to stop everything we were doing and re-evaluate. The financial impact of Covid-19 is still being felt today and it'll be some time before we know the full extent of the impact. The RABBLE Theatre team have done an incredible job reacting with immense speed and decisiveness, moving classes online and coming up with inventive ways to ensure the continued success of our aims despite the ongoing crisis. Their focus and commitment to delivering artistic and educational productions for the people of Reading throughout the challenges has been commendable. I'd like to take this opportunity to thank the whole RABBLE Theatre team for their unshakeable dedication to ensure its future success.



More information on our Covid-19 response can be found on page 6.

Despite the pandemic, we achieved so much in FY20, launching our website [rabbletheatre.com](http://rabbletheatre.com) which absolutely encapsulates RABBLE's passions to be bold, inclusive and inspirational, everything we hoped it would be. Our commitment to accessibility has strengthened with the launch of the RABBLE Hardship fund in partnership with Aviva Community Fund creating free opportunities for social interaction, skill development and meaningful cultural engagement at productions and classes. In 2019, thanks to fundraising efforts, we got 900 Reading pupils into our shows who ordinarily would not have been able to attend, the opportunity to extend this further is truly wonderful.

The support we have received for the campaign to save Reading Gaol has been overwhelming with messages coming from Sir Kenneth Branagh, Dame Judi Dench, Natalie Dormer, Shazad Latif, Reading's own Kate Winslet and even Banksy paying a visit to adorn the Gaol with his artwork.

While we are unable to entertain you in person, we thoroughly enjoyed our foray into radio and online productions with *Who Killed Alfred Oliver* in partnership with BBC Radio Berkshire, our Christmas show, *The Online Nativity* and are proud to share our *Monologues from The Conquerors Trilogy*. We are working hard in the background to bring you productions in the Summer of 2021 starting with *The Last Abbot of Reading* hosted in the Abbey Ruins.

2020, while only being our second year from a reporting perspective, was actually our third active year so we underwent our first review of trustees. We were sad to accept the resignation of Steven Pidcock but look forward to 2021 with the remaining original trustees and space for new expertise and insights to join us.

Everything we do would not be possible without the generous support of our RABBLE Rousers, Sponsors, Partners and the many of you that will come along to



our productions, workshops and educational events when we are up and running. I thank you unreservedly.

With the post Covid-19 landscape still unknown, it is necessary for us to be cautiously optimistic and adaptable and I believe RABBLE Theatre is perfectly positioned to accept this challenge. This Board is committed to working with the Executive team to ensure RABBLE Theatre produce critically acclaimed theatrical productions in person once more.

Victoria Lavery-Ball  
Chair of the Trustees

A handwritten signature in black ink, appearing to read "Victoria Lavery-Ball".



## **COVID-19 STATEMENT**

While it will take some time for us to realise the full impact across the economy of the events caused by the Covid-19 pandemic, we know a wide range of businesses across all industries have felt the effect. Charities in particular have seen fundraising slow and donations reduce significantly.

In March 2020, in accordance with Government guidelines we announced that RABBLE Theatre moved our education programmes and masterclasses onto Zoom meaning that we were able to not only continue teaching, but also maintain the community that we've built up over the years. This really did keep the morale going.

We shall continue to monitor events and adapt accordingly, investing in our online strategy as well as our in person strategy in order to meet our goals and ensure the future of RABBLE Theatre.

## OUR CHARITABLE AIM

The aim of RABBLE Theatre is to:

*advance education of the public in the arts, in particular through training and workshops in the performing arts and through providing performances for the benefit of the public, in order to inspire people of all ages and backgrounds in Reading and England to appreciate and access the performing arts.*

As this was the charity's inaugural year, it was all about shaping our future and setting off on the right path in accordance with the RABBLE Theatre Constitution.

As a charity, the objectives of RABBLE Theatre can be described under the following headings: productions, audience engagement, classes and workshops, diversity and solid ground for the future.

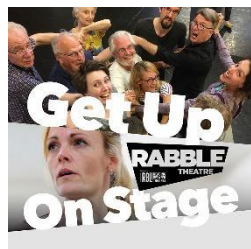


### **Productions**

RABBLE will provide a variety of productions in each year to benefit the public. All productions will be for the education of the public in general, giving everyone the opportunity to learn, regardless of their background, financial position or any other factor.

### **Audience Engagement**

RABBLE will continue to develop new ways of engaging audiences, in particular to engage new audiences who might not normally attend theatre.



### **Classes and Workshops**

RABBLE will offer term time classes, work experience and regular workshops to individuals, schools and the public in general to educate and inspire. All charges for classes and workshops will be made to be as affordable as possible and RABBLE will seek grants and/or donations to enable the charity to offer interested parties both merit scholarships and hardship scholarships.

### **Diversity**

RABBLE will continue to develop new ways of engaging a diverse range of actors and theatre creatives who reflect the wide-ranging community that we call home in Reading and are passionate about the aims of the charity.

### **Solid Ground for the Future**

RABBLE Theatre relies on donations, grants, sponsorship and the generosity of the public to cover both production and operating costs. It is important we develop income streams, invest appropriately into our physical infrastructure and operate responsibly to run at a small surplus, build up an operating reserve and move to sustainability.



## REFERENCE AND ADMINISTRATIVE DETAILS

Charity Number: 1179903  
Registered address: 153 Bourne Road, RG8 7JT

The trustees of the Charitable Incorporated Organisation (RABBLE Theatre) are trustees for the purposes of charity law. The trustees serving during the year and since the year end were:

RABBLE Theatre Chair: Victoria Lavery-Ball  
Deputy chair: Kirsti Wilson  
Treasurer: Julie Gregory

Trustees:  
Madeleine Brain  
Joseph Marsh  
Jules James  
Nick Barnett

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing Document**

RABBLE Theatre is governed by its Constitution dated 12 September 2018. It is registered as a Charitable Incorporated Organisation with the Charity Commission.

### **Appointment of Trustees**

In accordance with the Constitution, apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the charity.

### **Trustee Induction and Training**

In accordance with the Constitution, the trustees will make available to each new trustee, on or before his or her first appointment: (a) a copy of the current version of this constitution; and (b) a copy of the CIO's latest Trustees' Annual Report and statement of accounts.

### **Organisation**

The board of trustees, which must have a minimum of 3 members, administers the charity. The board meets quarterly and there are subcommittees covering finances and development. An Operations team has been appointed by the trustees to manage the day to day running of the charity. The Operations team consists of:



#### **Executive Director: Dani Davies**

Responsible for the day-to-day running of the RABBLE Theatre and all its operations. Working closely with the Artistic Director to plan and implement strategies for future growth. Other responsibilities include but are not limited to: finances, production and education budgets.



#### **Artistic Director: Toby Davies**

Responsibilities include overseeing all aspects of the artistic production, including, but not limited to: assessing and selecting the performances that will be shown, recruiting actors and performers, setting production schedules, marketing and community engagement.



#### **General Manager: Emma Lawrence**

Responsibilities include but are not limited to overseeing the administration for productions, all elements of education and operational management.



**Education Officer: Louise Gilmour**

Responsibilities include building the audiences of the future for RABBLE Theatre.



**Community Fundraising and Marketing: Evi Pagrati**

Responsibilities include finding inventive ways to meet our fundraising goals and ensuring we make the most of all communication channels available to us.

**Bookkeeper: Ania Haskins**

## **Related Parties**

None of the trustees receive remuneration or other benefit for their work with the charity. Any connection between a trustee or senior manager of the charity with a production company, actor, performer, exhibitor must be disclosed to the full board of trustees in the same way as a relationship with any other contractual relationship with a related party. In the current year, no such relationships were declared.

The charity has a close relationship with Reading Between the Lines (RBL) Theatre Company, an established theatre company set up in Reading in 2012. It is a company limited by guarantee, and directors Dani Davies and Toby Davies have been running the company for the last 6 years. The company is very successful, funding its work through Reading Borough Council, Arts Council England, The Wellcome Centre, The Earley Charity, local businesses and individual donors. Over time, RBL Theatre Company will transfer its assets, including name and goodwill, to RABBLE Theatre and we the trustees, will continue the work that RBL Theatre Company has started.

## **Risk Management**

The Trustees have a risk management strategy which comprises:

- An annual review of risks the charity may encounter
- The establishment of procedures to mitigate those risks
- A plan to implement those procedures should those risks materialise

The use of this strategy has identified the primary risks to the charity are financial stability and the lack of a dedicated rehearsal/performance space. The key elements to mitigate these risks are sufficient working capital to be maintained in the charity and working with other local organisations to find a “home”.



## **TRUSTEES RESPONSIBILITIES IN RELATION TO FINANCIAL STATEMENTS**

The charity trustees are responsible for preparing the trustees' annual report and preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements that give a true and fair view of the state of affairs of the charitable organisation. The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity to ensure they comply with the Charities Act 1993, the Charity (Accounts and Regulations) 2008 and the Constitution. They are also responsible for safeguarding the assets of the charity and take reasonable steps for the prevention and detection of fraud and other irregularities.

## TREASURER'S STATEMENT

Our inspiring forecast for the year ending 31 January 2021 soon became something of a distant dream once the COVID-19 pandemic closed the country down in March 2020. Like so many others, all our planned productions were unable to take place, with creativity and innovation driving everything to ensure some form of education, training and possible productions could continue.

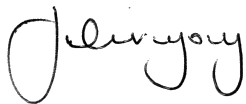


The team worked relentlessly to deliver a successful year which included a radio airplay on BBC Berkshire "Who Killed Alfred Oliver?" They transformed all their education and master-class training programmes into live online interactive workshops. They participated in Reading's Twilight Trail community event and managed to produce a successful live streamed production 'The Online Nativity' over the Christmas period.

All of this was made possible by the loyalty and generosity of all our patrons, donors and corporate sponsors, who during unprecedented times enabled our immerging charity to continue to succeed.

This year's financial report has been prepared on an accrual basis, in accordance with the 2008 Regulations and the SORP. The financial accounts have been approved by the Board of Trustees and externally verified by an independent examiner – see Independent Examiner's Report.

*Julie Gregory*  
*Treasurer*

A handwritten signature in black ink that reads "Julie Gregory". The signature is written in a cursive, flowing style.



## **FINANCIAL OVERVIEW FOR THE PERIOD ENDING 31 JANUARY 2021**

These accounts should be read alongside the Statement of Financial Activities and Balance Sheet – see Accounts.

Total Net Income	£173,453
Total Expenditure	<u>(£116,742)</u>
Income less Expenditure	£56,711

Key events with financial impact during the Charity's year of operation were as follows:

1. Covid-19 meant that the planned productions were unable to take place at all and seriously impacted the forecast income for the year. Instead, the following innovative productions were showcased :
  - a. Who Killed Alfred Oliver? - A radio play aired on BBC Berkshire - this was not an income generating production.
  - b. Twilight Trail - a walkthrough light trail with recorded theatrical readings - generated a small profit.
  - c. The Online Nativity - a live streamed Christmas show - broke even financially.
  - d. Expenditure was incurred in relation to The Last Abbott and in relation to The Snow Queen, both were postponed productions, which are now scheduled to take place in the 2021/22 year.
  - e. The Get Up On Stage and Acting School classes had to be moved online for a large part of the year. This meant additional costs were incurred.
2. The Head Partnership and Macbeth Insurers continued to kindly support RABBLE as sponsors. Unfortunately, there was a loss of some anticipated sponsorship due to Reading Festival having to be cancelled due to Covid-19.
3. Reading Between the Lines (RBL) made two very generous donations, in accordance with their articles of association in specifying the distribution of any remaining assets on winding up of the company for a community purpose. The sums consisted of funds to be used for general purposes, and an additional deposit that is to be used for restricted purposes, as designated by RBL.
4. Grants were received from ACE and The Leche Trust. These were allowed to be re-purposed from their original purposes. In addition, a discretionary government Covid-19 grant was received from RBC.

5. Grants from Garfield Weston and from The Earley Charity, for restricted purposes in 2021/22 were received and these have been reflected in the balance sheet under restricted funds.
6. The Caversham Centre was unable to be used during lockdown whilst still incurring ongoing costs such as business rates and utilities. Unfortunately, notice to vacate at short notice was given by the landlord in November 2020 and subsequently, room hire costs at alternative venues had to be incurred for in-person classes that took place in between the lockdowns.
7. One-off expenditure was incurred on the development of a brand new website and ticket booking system.
8. Ongoing staff costs were incurred during the year in respect of the executive and artistic directors, the office manager and additionally the bookkeeper and marketing officer. In addition a fundraising officer was engaged in January 2021. None of the staff are employees or Trustees of the Charity.

The Charity funds as at 31 January 2021 are represented by:

Net Assets:

Cash at Bank	£66,650
Debtors	£ 7,971
Prepaid expenses	<u>£ 1,780</u>
	£76,401

Current Liabilities:

Creditors	£ 1,976
Deferred Income	£ 6,516
Accruals	<u>£ 6,021</u>
	£ 14,513

Charity Funds:

Restricted Funds	£35,091
Retained Earning	£ 5,177
Surplus 20/21	<u>£21,620</u>
	£61,888

*Cash at bank includes:*

- Advance income relating to courses which have had to be postponed due to Covid 19 and also the 2021 Spring Term fees for ACT and GUOS.



- Master-classes which were invoiced in January but the income and associated costs are to be recognised fully in the 2021/22 accounts.
- Restricted Funds as set out above from Garfield Weston, Earley Charity and Reading Between the Lines.

*Debtors include:*

The amount held by EventBrite relating to the Christmas production.

*Prepaid expenses include:*

The amount in respect of annual costs paid in advance, such as website running costs and insurance as well as a deposit and advance payments in respect of room hire.

*Creditors and Accruals:*

These are now mostly settled other than a significant accrual for £2,000 known costs incurred relating to The Snow Queen and £600 accrued for the agreed fee for the Independent Examination of the Accounts.

Going forward it is intended that the annual accounts will reflect 3 terms of education income (spring, summer and autumn) as well as 3 shows per annum concluding with the Christmas show which may run into January.



**CHARITY COMMISSION**  
FOR ENGLAND AND WALES

**Independent examiner's report on  
the accounts**

**Report to the trustees/  
members of**

**Rabble Theatre**

**On accounts for the  
year ended**

**31 January 2021**

**Charity  
no (if any)**

**1179903**

**Set out on pages**

**Pages 17 to 37**

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/01/21.

**Responsibilities and  
basis of report**

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Signed:

Date:

Name:

Relevant professional qualification(s) or body (if any):

Address:



<b>Rabble Theatre</b>			Charity No (if any) <b>1179903</b>	
<b>Annual accounts for the period</b>				
Period start date	<b>01/02/2020</b>	<b>To</b>	Period end date	<b>31/01/2021</b>



## Section A Statement of financial activities

Recommended categories by activity	Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
<b>Incoming resources (Note 3)</b>						
<b>Income and endowments from:</b>						
Donations and legacies	S01	111,204	35,091	-	146,295	2,160
Charitable activities	S02	23,158	-	-	23,158	-
Other trading activities	S03	4,000	-	-	4,000	10,000
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
<b>Total</b>	S07	<b>138,362</b>	<b>35,091</b>	<b>-</b>	<b>173,453</b>	<b>12,160</b>
<b>Resources expended (Note 6)</b>						
<b>Expenditure on:</b>						
Raising funds	S08	1,461	-	-	1,461	6,983
Charitable activities	S09	66,987	-	-	66,987	-
Separate material item of expense	S10	-	-	-	-	-
Other	S11	48,294	-	-	48,294	-
<b>Total</b>	S12	<b>116,742</b>	<b>-</b>	<b>-</b>	<b>116,742</b>	<b>6,983</b>
<b>Net income/(expenditure) before investment gains/(losses)</b>						
Net gains/(losses) on investments	S13	21,620	35,091	-	56,711	5,177
	S14	-	-	-	-	-
<b>Net income/(expenditure)</b>	S15	<b>21,620</b>	<b>35,091</b>	<b>-</b>	<b>56,711</b>	<b>5,177</b>
<b>Extraordinary items</b>						
	S16	-	-	-	-	-
<b>Transfers between funds</b>						
	S17	-	-	-	-	-
<b>Other recognised gains/(losses):</b>						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
<b>Net movement in funds</b>	S20	<b>21,620</b>	<b>35,091</b>	<b>-</b>	<b>56,711</b>	<b>5,177</b>
<b>Reconciliation of funds:</b>						
Total funds brought forward	S21	5,177	-	-	5,177	-
<b>Total funds carried forward</b>	S22	<b>26,797</b>	<b>35,091</b>	<b>-</b>	<b>61,888</b>	<b>5,177</b>

## Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
<b>Fixed assets</b>							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
<b>Total fixed assets</b>		B05	-	-	-	-	-
<b>Current assets</b>							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	9,751	-	-	9,751	1,183
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	31,559	35,091	-	66,650	8,572
<b>Total current assets</b>		B10	41,310	35,091	-	76,401	9,755
<b>Creditors: amounts falling due within one year</b>	(Note 20)	B11	14,513	-	-	14,513	4,578
<b>Net current assets/(liabilities)</b>		B12	26,797	35,091	-	61,888	5,177
<b>Total assets less current liabilities</b>		B13	26,797	35,091	-	61,888	5,177
<b>Creditors: amounts falling due after one year</b>	(Note 20)	B14	-	-	-	-	-
<b>Provisions for liabilities</b>		B15	-	-	-	-	-
<b>Total net assets or liabilities</b>		B16	26,797	35,091	-	61,888	5,177
<b>Funds of the Charity</b>							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19	26,797	35,091	-	61,888	-
Revaluation reserve		B20				-	
<b>Total funds</b>		B21	26,797	35,091	-	61,888	-

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval dd/mm/yyyy
	Victoria Lavery-Ball	May 13, 2021
	Julie Gregory	May 13, 2021

## Note 1 Basis of preparation

*This section should be completed by all charities.*

**1.1 Basis of accounting**

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with\*  the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with\*  the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.\*

YES

\* -Tick as appropriate

**1.2 Going concern**

*If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:*

An explanation as to those factors that support the conclusion that the charity is a going concern;

N/A

Disclosure of any uncertainties that make the going concern assumption doubtful;

N/A

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

N/A

**1.3 Change of accounting policy**

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes\*

No\*

\* -Tick as appropriate

**Please disclose:**

<p><b><i>(i) the nature of the change in accounting policy;</i></b></p>	
<p><b><i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i></b></p>	
<p><b><i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i></b></p>	

#### 1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input checked="" type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

**Please disclose:**

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

#### 1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input checked="" type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

**Please disclose:**

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

## Note 2

## Accounting policies

## 2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

<b>Recognition of income</b>	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> <li>the charity becomes entitled to the resources;</li> <li>it is more likely than not that the trustees will receive the resources; and</li> <li>the monetary value can be measured with sufficient reliability.</li> </ul>	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Offsetting</b>	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Grants and donations</b>	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP). In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Legacies</b>	Legacies are included in the SoFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Government grants</b>	The charity has received government grants in the reporting period	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Tax reclaims on donations and gifts</b>	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Contractual income and performance related grants</b>	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Donated goods</b>	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. The cost of any stock or goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at the time of their receipt. Donated goods for resale are measured at fair value of initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable. Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Donated services and facilities</b>	Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Support costs</b>	The charity has incurred expenditure on support costs.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Volunteer help</b>	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Income from interest, royalties and dividends</b>	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Income from membership subscriptions</b>	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Settlement of insurance claims</b>	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Investment gains and losses</b>	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## 2.3 EXPENDITURE AND LIABILITIES

<b>Liability recognition</b>	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Governance and support costs</b>	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Grants with performance conditions</b>	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Grants payable without performance conditions</b>	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

<b>Redundancy cost</b>	The charity made no redundancy payments during the reporting period.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Deferred income</b>	No material item of deferred income has been included in the accounts.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Creditors</b>	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Provisions for liabilities</b>	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Basic financial instruments</b>	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 2.4 ASSETS

	These are capitalised if they can be used for more than one year, and cost at least	N/A		
<b>Tangible fixed assets for use by charity</b>	They are valued at cost.	Yes	No	N/a
	The depreciation rates and methods used are disclosed in note 9.2.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Intangible fixed assets</b>	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	Yes	No	N/a
	They are valued at cost.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Heritage assets</b>	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.5	Yes	No	N/a
	They are valued at cost.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Investments</b>	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.	Yes	No	N/a
	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Stocks and work in progress</b>	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	Yes	No	N/a
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Debtors</b>	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Current asset investments</b>	The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.	Yes	No	N/a
	They are valued at fair value except where they qualify as basic financial instruments.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
		Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

### POLICIES ADOPTED ADDITIONAL TO OR DIFFERENT FROM THOSE ABOVE

## Note 3 Analysis of income

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
<b>Analysis</b>					
<b>Donations and legacies:</b>					
Donations and gifts	20,854	35,091	-	55,945	2,160
Gift Aid	-	-	-	-	-
Legacies	-	-	-	-	-
General grants provided by government/other charities	90,350	-	-	90,350	-
Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
Donated goods, facilities and services	-	-	-	-	-
Other	-	-	-	-	-
<b>Total</b>	<b>111,204</b>	<b>35,091</b>	<b>-</b>	<b>146,295</b>	<b>2,160</b>
<b>Charitable activities:</b>					
Production/ Education income	23,158	-	-	23,158	-
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
<b>Total</b>	<b>23,158</b>	<b>-</b>	<b>-</b>	<b>23,158</b>	<b>-</b>
<b>Other trading activities:</b>					
Sponsors	4,000	-	-	4,000	10,000
	-	-	-	-	-
	-	-	-	-	-
Other	-	-	-	-	-
<b>Total</b>	<b>4,000</b>	<b>-</b>	<b>-</b>	<b>4,000</b>	<b>10,000</b>
<b>Income from investments:</b>					
Interest income	-	-	-	-	-
Dividend income	-	-	-	-	-
Rental and leasing income	-	-	-	-	-
Other	-	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Separate material item of income:</b>					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Other:</b>					
Conversion of endowment funds into income	-	-	-	-	-
Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
Gain on disposal of a programme related investment	-	-	-	-	-
Royalties from the exploitation of intellectual property rights	-	-	-	-	-
Other	-	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>TOTAL INCOME</b>	<b>138,362</b>	<b>35,091</b>	<b>-</b>	<b>173,453</b>	<b>12,160</b>

## Other information:

All income in the prior year was unrestricted except for: (please provide description and amounts)

--

Where any endowment fund is converted into income in the reporting period, please give the reason for the conversion.

--

Where any endowment fund is converted into income in the prior period, please give the reason for the conversion.

--

Within the income items above the following items are material: (please disclose the nature, amount and any prior year amounts)

--

## Note 4 Analysis of receipts of government grants

	Description	This year £
Arts Council England	The grant was originally made for the purpose of funding a production on the Tudor history of Reading. However, with agreement with the Arts Council England, it was repurposed as a Covid recovery grant	50,000
Arts Council England	Covid recovery grant	30,000
Reading Borough Council	Covid recovery grant	8,350
Other		-
	<b>Total</b>	<b>88,350</b>

	Description	Last year £
Government grant 1		-
Government grant 2		-
Government grant 3		-
Other		-
	<b>Total</b>	<b>-</b>

	This year	Last year
<i>Please provide details of any unfulfilled conditions and other contingencies attaching to grants that have been recognised in income.</i>		

	This year	Last year
<i>Please give details of other forms of government assistance from which the charity has directly benefited.</i>		

**Section C** **Notes to the accounts** **(cont)**

**Note 6** **Analysis of expenditure**

Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
	£				£			
<b>Expenditure on raising funds:</b>								
Incurring seeking donations	-	-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-
Incurring seeking grants	-	-	-	-	-	-	-	-
Operating membership schemes and social lotteries	-	-	-	-	-	-	-	-
Staging fundraising events	-	-	-	-	1,021	-	-	1,021
Fundraising agents	-	-	-	-	605	-	-	605
Operating charity shops	-	-	-	-	-	-	-	-
Operating a trading company undertaking non-charitable trading activity	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	-	-	-	-	186	-	-	186
Start up costs incurred in generating new source of future income	-	-	-	-	-	-	-	-
Database development costs	-	-	-	-	-	-	-	-
Other trading activities	-	-	-	-	-	-	-	-
Investment management costs:	-	-	-	-	-	-	-	-
Portfolio management costs	-	-	-	-	-	-	-	-
Cost of obtaining investment advice	-	-	-	-	-	-	-	-
Investment administration costs	-	-	-	-	-	-	-	-
Intellectual property licencing costs	-	-	-	-	-	-	-	-
Utilities and office expenses	-	-	-	-	2,971	-	-	2,971
Personnel costs	1,461	-	-	1,461	2,200	-	-	2,200
<b>Total expenditure on raising funds</b>	<b>1,461</b>	<b>-</b>	<b>-</b>	<b>1,461</b>	<b>6,983</b>	<b>-</b>	<b>-</b>	<b>6,983</b>

**Expenditure on charitable activities:**

Production/Education expenditure	43,137	-	-	43,137	-	-	-	-
Staff costs	23,850	-	-	23,850	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
<b>Total expenditure on charitable activities</b>	<b>66,987</b>	<b>-</b>	<b>-</b>	<b>66,987</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

**Separate material item of expense**

	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

**Other**

Staff costs	36,453	-	-	36,453	-	-	-	-
Utilities	4,316	-	-	4,316	-	-	-	-
Website	4,994	-	-	4,994	-	-	-	-
Sundry	2,531	-	-	2,531	-	-	-	-
<b>Total other expenditure</b>	<b>48,294</b>	<b>-</b>	<b>-</b>	<b>48,294</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>TOTAL EXPENDITURE</b>	<b>116,742</b>	<b>-</b>	<b>-</b>	<b>116,742</b>	<b>6,983</b>	<b>-</b>	<b>-</b>	<b>6,983</b>

**Other information:****Analysis of expenditure on charitable activities**

Activity or programme	This year				Last year			
	Activities undertaken directly	Grant funding of activities	Support Costs	Total this year	Activities undertaken directly	Grant funding of activities	Support Costs	Total last year
	£	£	£	£	£	£	£	£
Activity 1	-	-	-	-	-	-	-	-
Activity 2	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

**Section C****Notes to the accounts****Note 10** Details of certain items of expenditure**10.1 Fees for examination of the accounts**

*Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).*

**Independent examiner's fees****Assurance services other than audit or independent examination****Tax advisory fees****Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner**

<b>This year £</b>	<b>Last year £</b>
600	-
-	-
-	-
-	-

**Section C****Notes to the accounts****(cont)****Note 19 Debtors and prepayments**

*Please complete this note if the charity has any debtors or prepayments.*

**19.1 Analysis of debtors**

Trade debtors

Prepayments and accrued income

Other debtors

**Total**

<b>This year</b>	<b>Last year</b>
<b>£</b>	<b>£</b>
7,971	-
1,780	300
	883
<b>9,751</b>	<b>1,183</b>

*Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.*

**19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)**

Trade debtors

Prepayments and accrued income

Other debtors

<b>This year</b>	<b>Last year</b>
<b>£</b>	<b>£</b>
-	-
-	-
-	-
-	-
<b>Total -</b>	<b>-</b>

**Note 20 Creditors and accruals**

*Please complete this note if the charity has any creditors or accruals.*

**20.1 Analysis of creditors**

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	1,976	293	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	12,537	4,285	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
<b>Total</b>	<b>14,513</b>	<b>4,578</b>	<b>-</b>	<b>-</b>

**20.2 Deferred income**

*Please complete this note if the charity has deferred income.*

*Please explain the reasons why income is deferred.*

This year	Last year
<i>Fees have been received in the year for courses to be delivered in the following year</i>	

**Movement in deferred income account**

	This year £	Last year £
Balance at the start of the reporting period	-	-
Amounts added in current period	-	-
Amounts released to income from previous periods	-	-
<b>Balance at the end of the reporting period</b>	<b>-</b>	<b>-</b>

This year £	Last year £
-	-
-	-
-	-
<b>-</b>	<b>-</b>

**Note 24**                      **Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
<b>Total</b>

<b>This year</b>	<b>Last year</b>
<b>£</b>	<b>£</b>
-	-
10,051	-
56,599	8,572
-	-
<b>66,650</b>	<b>8,572</b>



**Section C** **Notes to the accounts** **(cont)**

**Note 27** **Charity funds (cont)**

**27.2 Details of material funds held and movements during the PREVIOUS reporting period**

Please give details of the movements of material individual funds in the reporting period together with a balancing figure for 'Other funds'. The 'Total funds' figure below should reconcile to 'Total funds' in the balance sheet.

\* Key: PE - permanent endowment funds; EE - expendible endowment funds; R - restricted income funds, including special trusts, of the charity; and U - unrestricted funds

Fund names	Type PE, EE R or UR *	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
Unrestricted	UR	Furthering charitable objectives	-	12,160	- 6,983	-	-	5,177
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
<b>Other funds</b>	<b>N/a</b>	<b>N/a</b>	-	-	-	-	-	-
		<b>Total Funds</b>	-	12,160	- 6,983	-	-	5,177

**Note 28 Transactions with trustees and related parties**

*If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.*

**28.1 Trustee remuneration and benefits**

This year

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE
------

*In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.*

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£	£	£	£
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-

*Please give details of why remuneration or other employment benefits were paid.*

*Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.*

*If a third party has been reimbursed for providing one or more trustees, state the nature of the payment and amount of the reimbursement.*

*State the number of trustees to whom retirement benefits are accruing under a defined contribution pension scheme.*


Last year

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE
------

*In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.*

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-

*Please give details of why remuneration or other employment benefits were paid.*

*Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.*

*If a third party has been reimbursed for providing one or more trustees, state the nature of the payment and amount of the reimbursement.*

*State the number of trustees to whom retirement benefits are accruing under a defined contribution pension scheme.*


**28.2 Trustees' expenses**

*If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".*

No trustee expenses have been incurred (True or False)

TRUE
------

Type of expenses reimbursed	This year	Last year
	£	£
Travel	-	-
Subsistence	-	-
Accommodation	-	-
Other (please specify): Production expenses		
	-	-
<b>TOTAL</b>	-	-

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

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### 28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

This year

There have been no related party transactions in the reporting period (True or False)

**FALSE**

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
Reading Between the Lines Limited	Company owned by the Executive and Artistic directors of the charity	Donations	26,425	-	-	-
			-	-	-	-
			-	-	-	-
			-	-	-	-

*In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.*

Of the above donations, £10,051 was restricted to funding future production costs.

*For any related party, please provide details of any guarantees given or received.*

None

Last year

There have been no related party transactions in the reporting period (True or False)

**TRUE**

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£
			-	-	-	-
			-	-	-	-
			-	-	-	-
			-	-	-	-

*In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.*

*For any related party, please provide details of any guarantees given or received.*











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Final Audit Report

2021-05-15

Created:	2021-05-13
By:	Sandra Lee (sandra.lee@creativetaxreliefs.com)
Status:	Signed
Transaction ID:	CBJCHBCAABAAYGbDKkbUvutJA5G7GGj1OLlgP722ngvX

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