

# 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:  
*Caroline Fox*  
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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	
		116,681
<b>Liabilities</b>		
Creditors: amounts falling due within one year		
Trade creditors	(331)	
Advance income	(74,151)	
Accruals	(6,663)	
		(81,145)
		<u>£42,272</u>
<b>Funds</b>		
Restricted funds		32,522
Retained earnings		9,750
		<u>£42,272</u>



## 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:

	Current year	Prior year
	Year end 31 Jan 2024	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.

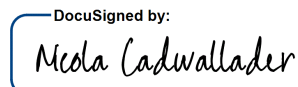
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

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:  
  
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:  
  
 6F615DCF85F94AF...  
**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
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### 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	Total Funds 2024	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	Total Funds 2024
	£	£	£
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	Total Funds 2024
	£	£	£
Consultancy	7,325	8,925	16,250

	Unrestricted Funds	Restricted Funds	Total Funds 2023
	£	£	£
Consultancy	23,212	—	23,212



## 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	2023
	No.	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>	<b>10,731</b>
<b>Depreciation</b>	
At 1 February 2023	2,654
Charge for the year	1,341
<b>At 31 January 2024</b>	<b>3,995</b>
<b>Carrying amount</b>	
<b>At 31 January 2024</b>	<b>6,736</b>
At 31 January 2023	8,077

#### 16. Debtors

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

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

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



## 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>