



Annual Report

February - December 2024

Established in Reading, 2012

CHARITY NUMBER 1179903

CONTENTS

REFERENCE AND ADMINISTRATION DETAILS..... 3

INTRODUCTION FROM THE CHAIR OF TRUSTEES.....4

TRUSTEES’ REPORT..... 5

 WHAT WE DO AND THE DIFFERENCE WE MAKE..... 6

 RABBLE PRODUCTIONS..... 6

 EDUCATION AT RABBLE: CREATIVITY FOR ALL..... 7 - 11

 REACT - RABBLE’s OUTREACH PROGRAMME..... 12 - 15

 RABBLE’S CAREER DEVELOPMENT PROGRAMME..... 16

 OUR SUPPORTERS IN 2024..... 17

 SOLID GROUND FOR THE FUTURE.....18

 STRUCTURE GOVERNANCE AND MANAGEMENT..... 19

 RISK MANAGEMENT AND PRINCIPLE RISK AND UNCERTAINTIES.....20 - 21

 STATEMENT OF TRUSTEE RESPONSIBILITIES.....22

 TREASURER’S FINANCIAL STATEMENT.....23 - 25

INDEPENDENT EXAMINER’S REPORT TO THE TRUSTEES OF RABBLE THEATRE.....26

STATEMENT OF FINANCIAL ACTIVITIES..... 27

STATEMENT OF FINANCIAL POSITION..... 28

NOTES TO THE FINANCIAL STATEMENTS..... 29 - 38

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 script is cursive and fluid.

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.

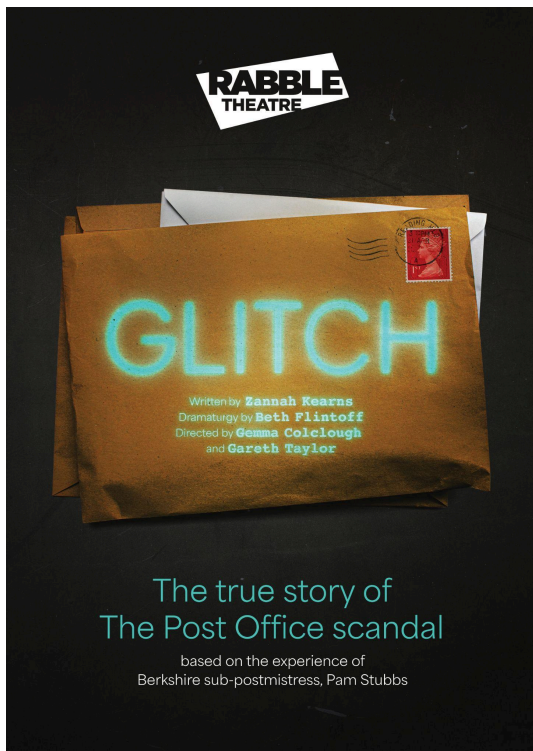
GLITCH - The true story of The Post Office scandal

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



TRUSTEES' REPORT

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.

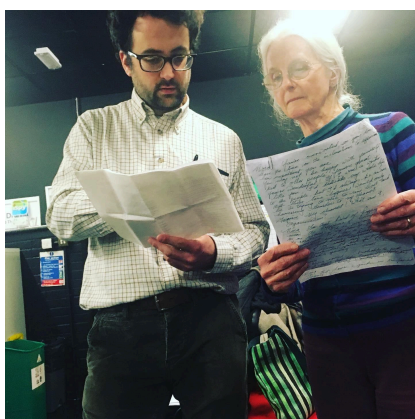
The number of participants grew steadily over 2024 as they worked together on a big production of 'Gargantua' before breaking into Senior and Junior ensembles to end the year with performances of 'Day 359' and 'Alice in Wonderland' respectively.

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.

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.

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.

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

TRUSTEES' REPORT

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.

TRUSTEES' REPORT

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:

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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.

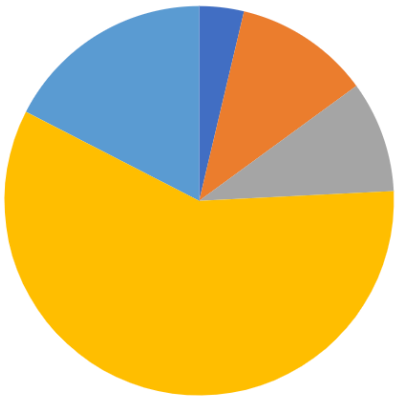
Total income	£443,198
Total Expenditure	£442,321
Income less expenditure	£20,877

TREASURER'S FINANCIAL STATEMENT Continued

INCOME

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

2024 Income

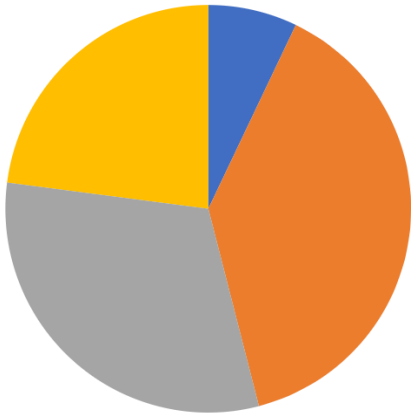


Donations Grants Production Income Education
Other inc TTR, Gift Aid & Sponsors

EXPENDITURE

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

2024 Expenditure



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

		Period from 1 Feb 24 to 31 Dec 24			Year to 31 Jan 24
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Note	£	£	£	£
Income and endowments					
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
Total income		<u>412,673</u>	<u>30,525</u>	<u>443,198</u>	<u>632,753</u>
Expenditure					
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
Total expenditure		<u>369,048</u>	<u>53,273</u>	<u>422,321</u>	<u>666,199</u>
Net income/(expenditure) and net movement in funds		<u>43,625</u>	<u>(22,748)</u>	<u>20,877</u>	<u>(33,446)</u>
Reconciliation of funds					
Total funds brought forward		9,750	32,522	42,272	75,718
Total funds carried forward		<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.

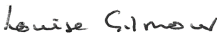
The notes on pages 29 to 38 form part of these financial statements

STATEMENT OF FINANCIAL POSITION

31 December 2024

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

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:

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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 £
Donations			
Donations	16,410	–	16,410
Grants			
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 £
Donations			
Donations	26,612	–	26,612
Grants			
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 £	Total Funds 31/12/24 £
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 £	Total Funds 31/12/24 £
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 £	Total Funds 31/12/24 £
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

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

16. Debtors

	31 Dec 24 £	31 Jan 24 £
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

	31 Dec 24 £	31 Jan 24 £
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 £	Total Funds 31/12/2024 £
Tangible fixed assets	5,570	—	5,570
Current assets	63,265	9,774	73,039
Creditors less than 1 year	(15,460)	—	(15,460)
Net assets	<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)
Net assets	<u>9,750</u>	<u>32,522</u>	<u>42,272</u>