

**Company number 07907370**  
**Charity number 1147048**

**Reading Repertory Theatre**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 July 2018**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

# Reading Repertory Theatre

(Limited by Guarantee)

## Contents

	<b>Page</b>
Reference and Administrative Details	1
Trustees' Report	2 - 6
Independent Examiner's Report	7
Statement of Financial Activities (including Income and Expenditure Account)	8 - 11
Balance Sheet	12
Notes to the Financial Statements	13 - 20

## **Reading Repertory Theatre**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is incorporated under the Companies Act, company number 07907370 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1147048.

#### **Directors and trustees**

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by members of Reading Repertory Theatre at our Annual General Meeting (AGM) or by postal vote.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Alan Stacey - Chair

Suzanne Stallard Hall - Vice Chair

Piers Elliot

Robert Germer                      resigned 25 September 2017

Jonathan Holley

Paul Newman

Emma Donald                      resigned 1 August 2017

Siobhan White                      resigned 1 August 2017

Alexandra Dewis                    appointed 22 January 2018

#### **Secretary**

Yolande Box

#### **Chief executive/day to day management**

Niki Robinson

#### **Independent examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

Barclays Bank plc, 90-93 Broad Street, Reading RG1 2AP.

#### **Registered office and operation address**

Reading Rep Theatre c/o Reading College, Kings Road, Reading RG1 4HJ.

## **Reading Repertory Theatre**

**(Limited by Guarantee)**

### **Trustees' Report**

The trustees present their annual report together with the financial statements of the charity for the year ended 31 July 2018 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

#### **Principal activity**

The principal activity of Reading Rep is the presentation of quality productions, produced in-house for public benefit. We aim to involve and engage the community in every aspect of our work in order to become a cultural resource for the community. We work with disadvantaged children and young people, as well as school groups to promote the arts and culture in Reading and beyond.

#### **Structure, governance and management**

##### **Organisational structure**

The company is run and managed on a day-to-day basis by the Artistic and Executive Director. Decisions are made on a day-to-day management basis through management meetings held by the employees. All major decisions are confirmed through the Board of Trustees.

In the event of the departure of a trustee, a skills audit of the remaining trustees is taken. The result of this audit will determine whether further recruitment is necessary. When a need has been identified to recruit trustees, the Artistic Director and Vice-Chair will manage the process. Responsibility for recruiting trustees will not be delegated to other employees, although employees may be given specific administrative tasks relating to this recruitment. Trustee training and development is undertaken at the discretion of the Chair, based on the requirements of the company at any given time.

The company has a trustee induction pack to facilitate the recruitment and development process.

##### **Related charities**

There are no legally related charities. The company is working with different funding bodies and organisations all concerned with promoting the arts and education. Decisions taken by the company are autonomous of these organisations.

##### **Major risks**

The Trustees have conducted a risk analysis to identify the major risks to which the company is exposed. Systems have been put in place to mitigate these risks whereby the risks are reviewed quarterly via the company's risk register.

#### **Objectives and activities for the public benefit**

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit : running a charity (PB2).

Reading Rep strives to be a regional theatre with a national reputation.

Reading's resident professional theatre combines high-class productions with ground-breaking education and community engagement to help transform Reading and the surrounding area's cultural landscape. Reading Rep:

## Reading Repertory Theatre

(Limited by Guarantee)

### Trustees' Report

Produces diverse new voices on the stage. Working with new directors, new playwrights and new practitioners, we present plays from classics to new writing, revivals to musicals; producing outstanding productions of world class plays for the widest possible audience.

Nurtures diverse new voices in the classroom. Through our Creative Learning programmes we train the next generation of theatre makers: transforming arts education in the UK by placing enterprise, experience and employability at its centre.

Reaches diverse new voices in the community. Through our ENGAGE programme we work alongside the most disadvantaged and marginalised communities in Reading to promote inclusion and accessibility in the arts.

#### Personnel

Paul Stacey: Artistic and Executive Director Full time  
Niki Robinson: Chief Executive and day to day management  
Christie O'Carroll: Associate Director Full time  
Megan Turnell: Administrator Full time

Staff for productions and education workshops - Freelance

### Achievements and performance

#### Artistic

Reading Rep's artistic achievements from 1 August 2017 to 31 July 2018 have cemented our place as one of the leading producing theatres in the region. We have produced *THE MAN I LIVE WITH* in co-production with Oxford Playhouse, Deer Hunters Collective. We subsequently co-produced *ALBY THE PENGUIN SAVES CHRISTMAS* with Reading Libraries and Oxford Playhouse in association with Jelly which was written by Helen Eastman. We built on the partnership with Helen and produced our first Reading Fringe show *BICYCLE BOY*.

#### THE MAN I LIVE WITH

The play, written and directed by Clare Baybutt, is a verbatim piece of theatre which explores Post Traumatic Stress Disorder and the impact it has on ex-military personnel when returning home from war. This piece ran at the Oxford Playhouse before transferring to Reading Rep in September 2017.

#### ALBY THE PENGUIN SAVES CHRISTMAS

A particularly exciting project, *ALBY* built on the success of Reading Rep's production of *'Twas The Night Before Christmas*, the play was aimed towards children aged 3 - 6 and their families. *Alby* was written and directed by Helen Eastman who has a wealth of experience creating work for children and young people, including national tours of CBBC's *In The Night Garden Live* and *BING*. The production was accompanied by a series of education and outreach projects in partnership with Reading Libraries and Jelly, which resulted in the foyer of the theatre turned into the South Pole, displaying crafts made during the outreach workshops. *Alby* sold over capacity resulting in additional performances being added on. 90% of the audience were new to Reading Rep.

#### BICYCLE BOY

Continuing the success of *Alby*, Reading Rep presented *BICYCLE BOY* as part of Reading Fringe Festival. *BICYCLE BOY* was an interactive bicycle powered eco-musical for children and their families. It took place outdoors, in a site-specific performance near Reading train station and was genuinely powered by the audience on static bikes. *BICYCLE BOY* was written and directed by Helen Eastman, allowing Reading Rep to build on that relationship.

## Reading Repertory Theatre

(Limited by Guarantee)

### Trustees' Report

#### Education and Community

ENGAGE has become a central strand to the work of Reading Rep. Our continued efforts to ensure that those who find it hardest to access the arts receive a high quality provision has also been recognised by Reading Borough Council through their Cultural Commissioning Programme, which has resulted in a year-long funding commitment.

Other ENGAGE highlights from this year include an inter-generational project between Abbeyfield Care Home for older adults and a primary class from Addington School, which is a school for young people who have a learning disability or additional support need. The residents at Abbeyfield created a story featuring characters that children from Addington had created. This story was then illustrated by the pupils at Addington. Both groups received a copy of the book that they created.

We have built upon our longstanding relationship with Prospect Park Hospital by delivering workshops in an additional ward. We now offer creative arts sessions at Orchid Ward - the ward for older adults with acute mental health illness and Rowan Ward for older adults with severe dementia. As well as maintaining the relationships with our ENGAGE partners - we have also created new ones. We have delivered Recoverist Theatre sessions at Iris, which is a drug and alcohol service which helps those battling with addiction.

Throughout the academic year Reading Rep has continued to provide a dynamic work experience programme giving students the chance to work alongside the company. We have been able to bring Reading Studio students into some of our ENGAGE work through Reading Rep's work experience offer. Final year students elected to work with children who attend SEN schools and older adults in residential care, and created bespoke workshops which were delivered in schools and care homes. We also offered at least 30 hours of work experience to all Level 3 students through delivering dance and drama workshops at Polehampton Infant School to complement Reading Rep's production of ALBY THE PENGUIN SAVES CHRISTMAS.

Reading Rep received funding from Reading Council's Cultural Educational Partnership and Artwork, the Bridge organisation for the South East, to pilot Arts Award delivery with Reading Studio students. All students entered received either Bronze or Silver Awards. Some students who were not quite ready for the Level 2 qualification were enrolled on a Bronze Arts Award course. All students on that course achieved their Bronze Arts Award and are now enrolled on the Level 2 programme. Reading Rep is now an Arts Award Supporter and Centre.

Reading Rep Youth Theatre is continuing and growing. We entered our first LAMDA students for exams, we had a 100% pass rate and are continuing to offer LAMDA this year. The Youth Theatre was also asked to create flash mob performances for Jelly's Open For Art weekend. Our Young Company participated in Chrysalis, a festival for the very best work by young people with their piece QUEER FISH and received a 4\* review in national press. They were also selected to create a new show - GLITTER FACE - which was performed at National Theatre of Scotland's Exchange Festival, which took place over a week in Inverness. As well as performing Young Company members took part in workshops with young people from the UK, Europe and America. GLITTER FACE was then commissioned to be a part of the Reading on Thames Festival in September 2018.

## **Reading Repertory Theatre**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Executive**

Reading Rep's board has now stabilised to include a range of strengths. Alan Stacey, now the Executive Director at Headlong, remains as Chair. Suzanne Stallard, Founding Director of Jelly, continues to act as Vice-Chair. Jonathan Holley has brought a wealth of experience from the financial and communications sector, Paul Newman continues to bring his expertise educationally and Piers Elliot's legal background has proved enormously beneficial as Reading Rep continues to grow. Alexandra Dewis has joined the Board with expertise in marketing, branding and PR. Going forward developing diversity on the board is a primary focus.

Reading Rep has gone through a significant re-brand, which has involved a new and more contemporary logo and more user friendly website.

All of Reading Rep's policies and procedures are now in place. We have achieved a Safe and Sound qualification that recognises good governance in small charities. Reading Rep now receives income from a range of different places including corporate, trusts and foundations, Arts Council England and earned income through box office and youth theatre provision.

#### **Plans for future periods**

##### **Artistic**

#### **CARMEN THE GYPSY**

Reading Rep will present a co-production of CARMEN THE GYPSY in partnership with Romany Theatre, Nick Thompson Productions and in association with New Wolsey Theatre Ipswich. This production will tell the story from Carmen's perspective and features members of the traveling community in the cast. Carmen will run in August and September 2018.

#### **THE MOUNTAINTOP**

Directed by JMK winner Roy Alexander Weise and written by Katroi Hall, THE MOUNTAINTOP is a co-production between Reading Rep, Desara Bosnja and Nuffield Southampton in association with the JMK Trust. This production was originally shown at the Young Vic in 2016, and is a reimagining of Martin Luther King's last night on earth, after delivering his famous 'I've been to the mountaintop speech.' THE MOUNTAINTOP will be presented in Reading during Black History Month in October 2017. The production will then tour nationally to many of the leading producing and receiving theatres nationwide.

#### **A NEW COAT FOR CHRISTMAS**

A NEW COAT FOR CHRISTMAS is a co-production with Reading Libraries and Oxford Playhouse, in association with Flintlock Theatre. A NEW COAT FOR CHRISTMAS is inspired by a true tale of finding friendship in the most surprising circumstances. Following the success of ALBY last year, Reading Rep will bring this enchanting story to the stage in December 2018. Due to the large audience demand of ALBY last year A NEW COAT FOR Christmas will run until the 30th of December.

#### **Executive**

Reading Rep is in discussion with Activate Learning to explore the potential of a new theatre. The plan is to lease a former Salvation Army building which is within the grounds of the College from Activate Learning which Reading Rep would have full access to throughout the year. This is imperative for the company to grow. Having a theatre we can programme and utilise year round will significantly boost Box Office income potential and will broaden the Artistic and Educational reach of the company. Moving to a new space with a larger audience capacity will mean that the organisation will be able to meet growing audience demand.

## Reading Repertory Theatre

(Limited by Guarantee)

### Trustees' Report

Reading Rep is continuing to improve and strengthen its board in various capacities; the formation of a separate finance committee, the implementation of annual away days with the staff and board, and the potential growth of the board to further our expertise, are all targets for this year.

#### Financial review

Since its establishment in 2012, Reading Rep has consistently demonstrated strong financial growth with a turnover for the 2017/18 year of £255,563.

This has been sustained by successfully pursuing a diverse income portfolio of trusts, foundations, statutory and Arts Council England (ACE) funding, alongside box office and schools/youth theatre work. This shows healthy diversity across income streams. As Reading Rep grows, we will reduce the percentage share of trust and foundations funding by increasing corporate, individual, youth theatre, and box office incomes. This reduces the risk presented by over-reliance on one particular income stream. As stated above, the potential of a new theatre would significantly enhance Reading Rep's long term sustainability.

Our plans for the operation of Reading Rep over the course of this business plan do not involve any large new spending - all projected growth comes from growth across all current areas of income and expenditure. This adds stability to these projected figures, as we will not be operating in any unknown areas.

Risks are mitigated through a system of checks and balances as set out in our financial procedures, specifically sections 1 (Fraud Risk Management), 4 (Financial Transaction Cards), and 5 (Authority to Make Payments). In addition, in-house accounting is completed on a weekly basis using Sage accounting software, to ensure that understanding of cash flow and status of current budgets is up to date and accurate for all necessary staff and trustees.

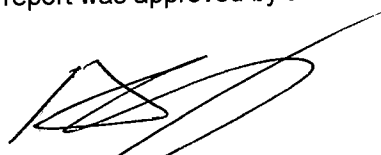
#### Reserves policy

It remains the Trustees' intention to maintain general reserves to a figure that represents a minimum three months' operating expenditure. This year, our turnover was £255,563. We estimate 3 months operating costs to be circa £58,000. Our restricted and unrestricted reserves now stand at £46,574 and it is our intention to build our unrestricted reserves. It is the Trustees' intention that at the end of our 4-year business plan (2021) our reserves will safely represent 3 months operating costs, depending upon the growth of the company. We hope that our unrestricted reserves will equal at least 60% of total reserves.

#### Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 27 February 2019 and signed on its behalf by



**Alan Stacey - Chair**  
Trustee



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

I report on the accounts of the company for the year ended 31 July 2018, which are set out on pages 8 to 20.

### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.


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

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA**

**Breckman & Company Ltd**

**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

27 February 2019

Reading Repertory Theatre

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 July 2018

	Notes	Unrestricted funds £	Restricted funds £	2018 Total £	Unrestricted funds £	Restricted funds £	2017 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 9		49,455	-	49,455	74,907	-	74,907
Charitable activities		137,308	68,800	206,108	66,559	98,204	164,763
Theatre - page 9		186,763	68,800	255,563	141,466	98,204	239,670
<b>Total</b>							
<b>Expenditure on:</b>							
Charitable activities:		195,983	55,117	251,100	143,808	88,590	232,398
Theatre - page 10		195,983	55,117	251,100	143,808	88,590	232,398
<b>Total</b>							
<b>Net income / (expenditure)</b>	<b>3</b>	(9,220)	13,683	4,463	(2,342)	9,614	7,272
Transfers between funds	<b>10, 11</b>	-	-	-	5,000	(5,000)	-
<b>Net movement in funds:</b>		(9,220)	13,683	4,463	2,658	4,614	7,272
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		19,761	22,350	42,111	17,103	17,736	34,839
<b>Total funds carried forward</b>	<b>10, 11</b>	10,541	36,033	46,574	19,761	22,350	42,111

The notes on pages 13 to 20 form an integral part of these financial statements.

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

## Reading Repertory Theatre

(Limited by Guarantee)

Year ended 31 July 2018

	2018 £	2017 £
<b>Income from donations and legacies</b>		
<b>Donations</b>		
Sundry	295	3,005
In-kind	49,160	71,902
	49,455	74,907
<b>Income from charitable activities</b>		
<b>Theatre income</b>		
Tickets	7,427	8,550
Fees	57,937	27,914
Bar sales	748	663
Programmes	-	639
Tuck Shop	-	201
DVD Sales	-	618
Reading Studio Kit	1,281	799
Guarantees/co-production income	62,475	24,032
Other income	7,440	3,143
	137,308	66,559
<b>Project specific funding</b>		
<b>Grants/Donations</b>		
The Earley Charity	-	5,000
GS Arts Council	-	1,480
Children in Need	-	4,050
Ben Hur Arts Council	-	11,700
Hilden CF	-	4,800
Allen Lane Foundation	-	3,800
Ernest Cook Trust	-	1,500
Ironmongers	-	3,800
Turners Court	-	2,400
Every You Every Me, Arts Council	-	28,874
Morrisons Foundation	-	5,800
Disco Pigs, Arts Council	-	15,000
Garfield Weston Foundation	-	10,000
Lloyds Foundation	14,800	-
Chrysalis Festival	2,250	-
Cultural Commissioning	5,000	-
Berkshire Community Foundation	4,000	-
ACT Foundation	1,200	-
AFA Prospect Park	8,700	-
NTS Exchange	1,050	-
ACE Mountaintop	31,800	-
	68,800	98,204

**Reading Repertory Theatre**

**(Limited by Guarantee)**

**Year ended 31 July 2018**

	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production/project costs</b>		
Production costs	6,618	18,686
Salaries in-kind	27,630	48,193
Fees: cast, creatives, education and outreach	143,909	73,944
Marketing	7,509	7,444
Travel/accommodation/subsistence	6,609	43,205
Education grant expenses	239	639
Workshop expenses	1,507	1,379
Insurance	982	959
	<u>195,003</u>	<u>194,449</u>
Support costs - page 11	52,555	35,899
Governance costs - page 11	3,542	2,050
	<u>251,100</u>	<u>232,398</u>

Reading Repertory Theatre

(Limited by Guarantee)

Year ended 31 July 2018

	2018		2017	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Office overheads</b>				
Office/rehearsal space/expenses	25,173		8,869	
Rent/services in-kind	13,150		13,150	
		38,323		22,019
<b>Administration costs</b>				
Salaries in-kind	8,380		10,559	
Entertaining	46		-	
Printing/postage/stationery	17		70	
Advertising	-		162	
Subscriptions/licences	1,666		620	
Clothing	1,726		-	
Sundries	2,133		1,954	
Charitable donations	-		358	
		13,968		13,723
<b>Professional/financial</b>				
Legal/professional	-		13	
Bank charges	-		93	
Bad debts	264		51	
		264		157
		52,555		35,899
<b>Governance costs</b>				
Accountancy/consultancy	2,942		1,750	
Professional fees	600		-	
Charity SORP/FRS102 amendments	-		300	
		3,542		2,050
		56,097		37,949

Reading Repertory Theatre

(Limited by Guarantee)

Balance Sheet  
31 July 2018

	Notes	2018		2017	
		£	£	£	£
<b>Current assets</b>					
Debtors	7	38,779		3,176	
Cash at bank and in hand		10,437		60,043	
		<u>49,216</u>		<u>63,219</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	8	(2,642)		(21,108)	
<b>Net current assets</b>			<u>46,574</u>		<u>42,111</u>
<b>Total assets less current liabilities</b>			<u>46,574</u>		<u>42,111</u>
<b>The funds of the charity:</b>					
Unrestricted funds	10		10,541		19,761
Restricted funds	11		36,033		22,350
<b>Total charity funds</b>			<u>46,574</u>		<u>42,111</u>


For the year ending 31 July 2018 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The accounts were approved by the Board of Trustees on 27 February 2019 and signed on its behalf by

  
Alan Stacey - Chair  
Trustee

  
Suzanne Stallard Hall - Vice Chair  
Trustee

The notes on pages 13 to 20 form an integral part of these financial statements.

## **Reading Repertory Theatre**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 July 2018**

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

## Reading Repertory Theatre

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 July 2018

#### 1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

#### - Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

#### - Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

#### - Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

#### - Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.



## Reading Repertory Theatre

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 July 2018

#### 1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### - Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### - Charitable activities

Theatre production/project costs - costs incurred in production and running of productions in the year.

#### - Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### - Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

#### 1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### 1.5. Debtors

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

#### 1.6. Cash at bank and in hand

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

#### 1.7. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

## Reading Repertory Theatre

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 July 2018

#### 1.8. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value (with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method).

#### 2. Incoming resources

The total theatrical income for the year has been derived from the principal activity. The proportion of theatrical income derived from outside the UK amounted to nil% (2017 - 2%).

#### 3. Net income/(expenditure) for the year is stated after charging:

	2018 £	2017 £
Independent examination	<u>2,050</u>	<u>1,300</u>

#### 4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2017 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2017 - £nil)

## Reading Repertory Theatre

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 July 2018

<b>5. Staff costs and numbers</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages - in kind	56,740	46182

No employee earned £60,000 or more during the year (2017 - nil).

The key management personnel of the charity comprise of the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £54,000 (2017: £42,788)

#### Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2018</b>	<b>2017</b>
	<b>Number</b>	<b>Number</b>
Production	2	2
Administration	2	2
	<u>4</u>	<u>4</u>

#### 6. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

<b>7. Debtors</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
Trade debtors	38,779	3,176

<b>8. Creditors: amounts falling due within one year</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
Trade creditors	-	19,058
Accruals	2,642	2,050
	<u>2,642</u>	<u>21,108</u>

## Reading Repertory Theatre

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 July 2018

#### 9. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £10, to the company should it be wound up. At 31 July 2018 there were 8 members.

10. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
General fund	<u>19,761</u>	<u>186,763</u>	<u>(195,983)</u>	<u>10,541</u>

## Reading Repertory Theatre

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 July 2018

11. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
Reading Borough Council	4,800	5,000	(4,800)		5,000
Arts Council England	2,951	31,800	(6,621)		28,130
Reading UK CIC	56		(56)		-
ENGAGE	14,543	13,900	(25,620)		2,823
Chrysalis		2,250	(2,170)		80
Exchange		1,050	(1,050)		-
Lloyds Bank Foundation		14,800	(14,800)		-
	22,350	68,800	(55,117)	-	36,033
	22,350	68,800	(55,117)	-	36,033

#### **Reading Borough Council**

To support our production of Ben Hur and a contribution toward ENGAGE.

#### **Arts Council England**

To support productions of German Skerries, Ben Hur, Every You Every Me and Mountaintop.

#### **Reading UK CIC**

To support a dance project in Reading Town Centre, August 2016, covering all aspects of the project

#### **ENGAGE**

Funding to support Reading Rep's work with marginalised communities.

#### **Chrysalis**

Funding to support Reading Rep's Young Company.

#### **Exchange**

A grant to enable Reading Rep's Young Company to take part in National Theatre Scotland's Exchange festival. Funding covers production costs

#### **Lloyds Bank Foundation**

Business development funding. Used to strengthen governance and evaluation.

**Reading Repertory Theatre**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 July 2018**

**12. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 July 2018 are represented by:			
Net current assets	10,541	36,033	46,574
	<u>10,541</u>	<u>36,033</u>	<u>46,574</u>

**13. Related party transactions**

During the year there were no related party transactions.