



**The Chipstead Players
Financial Statements
Year Ended 30 September 2019**

The Chipstead Players

Financial Statements

Year Ended 30 September 2019

Contents

	Page
Charity Reference and Administrative Details	1
Trustees' Annual Report	2
Independent Examiner's Report	5
Statement of Financial Activities	6
Balance Sheet	7
Notes to the Financial Statements	8

The Chipstead Players

Charity Reference and Administrative Details

Year Ended 30 September 2019

Charity registration number 263596

**Trustees
(as at 30 September 2019)** Catherine Perry (President)
Anne Thorn (Chairman)
Richard Wagner (Director of Finance)
Anne Franks (Theatre Director)
Debra Elsdon (Director of Administration)
Julie Cumbo (Artistic Director)
Michael Rahman (New Members)
David Perry (Little Theatre Group Liaison)
Geoff Thorn (Executive Committee)
Marie Ricot (Theatre Production Manager)
Mags Alexander (Executive member)
Lorraine Bygraves (Executive Member) co-opted 28 January 2020

Operational address The Courtyard Theatre
Hazelwood Lane
Chipstead
Surrey CR5 3QU

Accountants Palmers
28 Chipstead Station Parade
Chipstead
Surrey CR5 3TF

Bankers Lloyds Bank plc
21 Station Avenue
Caterham
Surrey CR3 6YT

CCLA Investment Management Ltd
Senator House
85 Queen Victoria Street
London EC4V 4ET

Investment managers Quilter Cheviot Investment Management
Second Floor, Three Temple Quay
Temple Way
Bristol BS1 6DZ

The Chipstead Players

Trustees' Annual Report

Year Ended 30 September 2019

The Trustees present their report and the financial statements of the Charity for the year ended 30 September 2019. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the Charity.

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 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 published on 16 July 2014 (as amended by Update Bulletin 1 published on 2 February 2016).

Trustees of the Charity

The Trustees who have served during the year and since the year end were as follows:

Catherine Perry (President)
Louise Delaney (Chairman) resigned 20 June 2019
Anne Thorn (Chairman) appointed 20 June 2019
Richard Wagner (Director of Finance)
Janet Bennett (Technical Manager) resigned 20 June 2019
Anne Franks (Theatre Director) appointed 20 June 2019
Debra Elsdon (Director of Administration)
Jane Foster (Artistic Director) resigned 20 June 2019
Julie Cumbo (Artistic Director) appointed 20 June 2019
Michael Rahman (New Members)
David Perry (Little Theatre Group Liaison)
Anne Thorn (Front of House and Publicity) resigned 20 June 2019
Geoff Thorn (Social Events) resigned 20 June 2019
Geoff Thorn (Executive Committee) appointed 20 June 2019
Julie Cumbo (Executive Committee) resigned 20 June 2019
Marie Ricot (Theatre Production Manager) appointed 20 June 2019
Mags Alexander (Executive member) appointed 20 June 2019
Lorraine Bygraves (Executive Member) co-opted 28 January 2020

Objectives and activities

The Chipstead Players have been presenting plays in the village since 1924, and since 1995 in our own 97-seat theatre. The Charity was established by rules adopted on 23 May 1974 as amended by rules approved on 11 May 1994, 17 July 2002, 26 June 2003 and 24 June 2009.

The object of the Charity is to promote the advancement of all aspects of the art of drama and the development of public appreciation of such art. The Charity will encourage and promote the art of acting, direction, writing of plays, the practice of stage construction, lighting, sound, costume, front of house and all other branches of stagecraft and presentation of live theatre, holding as an ideal that the Charity should depend, as far as possible, on the co-operation of the members themselves. The Charity will arrange play reading and discussions for the study of plays of literary and dramatic value and will undertake the production of original or established works. It is particularly active in encouraging participation by junior members, numbers of whom have gone on to professional employment in various branches of the dramatic arts.

The strategies employed to achieve the Charity's aims and objectives are:

- present a broad range of theatre productions for the enjoyment and education of our local community;
- offer opportunities for a broad range of people to get involved in an arts activity, exploring their own creative abilities; and
- encourage and develop young people in their appreciation of the theatre and their participation in theatrical productions.

The Chipstead Players

Trustees' Annual Report

Year Ended 30 September 2019

As the implementation of our strategy makes clear, we endeavour to encourage all within our community to take part in our activities and to attend our theatre.

Fund-raising Standards Information

Although we do not undertake fundraising from the general public, the legislation defines fund raising as "soliciting or otherwise procuring money or other property for charitable purposes". Such amounts receivable are presented in our accounts as voluntary income and include legacies and grants from others. In relation to the above, we confirm that any fundraising is managed internally, without involvement of commercial participators or professional fund-raisers, or third parties. The Charity is not bound by any regulatory scheme in relation to fundraising and the Charity does not consider it necessary to comply with any voluntary code of practice due to the limited scope of its fundraising operation. We have received no complaints in relation to fundraising activities.

Public benefit statement

In shaping our specific objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The theatre relies largely on ticket income to cover its operating costs. In setting prices, the Trustees give careful consideration to the accessibility of the theatre for those on modest incomes.

Strategic Report

Achievements and performance

The activities of the Charity during the year are reviewed in the Chairman's statement to the annual general meeting, which is attached to these financial statements.

The Trustees have considered the risks to which the Charity is exposed and believe these will be mitigated by:

- a body of Trustees with the necessary experience and competence to supervise all aspects of the Charity's work;
- regular Trustees' meetings with effective reporting to ensure proper review of the Charity's work; and
- the establishment of an effective system of internal control to ensure that the Trustees' financial responsibilities are properly discharged.

Other risks are covered by having effective policies and procedures in place for child protection, for health and safety and for other theatre activities that might give rise to risks, plus insurances effected on the advice of professional brokers, and maintenance of sufficient reserves.

Financial review (including reserves policy)

The Charity remains in a financially strong position.

The surplus from the seven productions during the year (after deducting direct production costs) totalled £25,832 (2018: £26,372) and contributed to general running costs. After revenues and costs from front of house and bar, less general overheads and maintenance, the theatre made a net operating surplus of £9,436 (2018: £12,606) before investment gains and losses.

As a result of the surplus, overall net assets increased to £524,237 from £505,160, which is partly the result of realised gains arising within the listed investment portfolio held by the Charity.

The investment assets of the Charity are managed by Quilter Cheviot on a wholly discretionary basis. The Trustees monitor the performance of the portfolio on a routine basis and maintain a risk-limiting investment strategy in the light of the ongoing uncertainties in the financial markets.

The Charity's unrestricted reserves stood at £520,871 (2018: £501,794) at the balance sheet date. Since October 2019 these reserves are being drawn on to fund the construction of an extension to the theatre workshop.

The Chipstead Players

Trustees' Annual Report

Year Ended 30 September 2019

The Trustees consider that there are no free reserves because adequate reserves should be retained to fund the Charity between productions, to cover the costs of new productions before income from ticket sales is received, and be available for significant repairs and maintenance to our historic building as and when necessary. Currently, during the Government-mandated closure of theatres because of the Covid-19 pandemic, the reserves provide a vital buffer for payment of essential costs during an extended period of no income.

Plans for future periods

The Trustees will aim to pursue a balanced programme of comedy and more artistically challenging productions, to attract audience numbers and active-participant members from as broad a section of the local community as possible, and continue to improve the site.

Structure, governance and management

~~The Charity is governed by an Executive Committee consisting of the officers plus up to seven other members, all of whom are Trustees of the Charity.~~

The Trustees aim to achieve a wide spread of knowledge and experience amongst committee members so as to fulfil their obligations and determine the aims and overall conduct of The Chipstead Players. The Trustees are elected by the members of the Society at the annual general meeting. The Committee may fill a casual vacancy and co-opt additional members.

The Committee meets at least seven times a year to determine the general policy of the theatre, as well as managing the various activities.

Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the 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 & Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources of the Charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charities (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the Charity and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report was approved by the Executive on
and signed on its behalf by

Catherine Perry
President



The Chipstead Players

Independent Examiner's Report to the Trustees of The Chipstead Players

Year Ended 30 September 2019

Independent Examiner's Report to the Trustees of The Chipstead Players

I report to the Charity's Trustees on my examination of the accounts of the Charity for the year ended 30 September 2019 which are set out on pages 6 to 17.

Responsibilities and basis of report

As the Charity's Trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

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

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination 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 accounts do not accord with those records; or
3. the accounts 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.

Signed

C M J Palmer BA FCA

*28 Chipstead Station Parade
Chipstead, Coulsdon
Surrey CR5 3TF*

Date

The Chipstead Players

Statement of Financial Activities

Year Ended 30 September 2019

	Note	Unrestricted Funds £	Restricted Funds £	Endowment funds £	2019 Total £	2018 Total £
Income and endowments from:						
<i>Donations and subscriptions</i>	2	4,781	-	-	4,781	4,853
<i>Charitable activities</i>	3					
Productions and festivals		45,832	-	-	45,832	45,404
Bar surplus		4,965	-	-	4,965	4,398
Social events		467	-	-	467	396
Advertising		955	-	-	955	675
Hire/sale of costumes/furniture		223	-	-	223	222
<i>Investment income</i>	4	5,165	-	-	5,165	4,770
Total income and endowments		62,388	-	-	62,388	60,718
Expenditure on:						
<i>Investment management costs</i>	5	3,112	-	-	3,112	-
<i>Charitable activities</i>						
Theatre operating costs						
Production expenses		20,000	-	-	20,000	19,032
Property expenses		21,948	-	-	21,948	20,953
Depreciation		3,300	-	-	3,300	3,300
Software and website costs		918	-	-	918	580
Publicity		378	-	-	378	548
Printing, postage, stationery		42	-	-	42	210
Social event costs		315	-	-	315	290
Sundries		18	-	-	18	301
<i>Other</i>						
Governance costs	6					
Independent examiner's fees		2,580	-	-	2,580	2,540
Bank charges		341	-	-	341	358
Total expenditure		52,952	-	-	52,952	48,112
Net gains on investments		9,641	-	-	9,641	2,135
Net income / (expenditure)		19,077	-	-	19,077	14,741
Transfers between funds		-	-	-	-	-
Net movement in funds	17	19,077	-	-	19,077	14,741
Reconciliation of funds:						
Total funds brought forward	17	501,794	3,366	-	505,160	490,419
Total funds carried forward	17	520,871	3,366	-	524,237	505,160

All income and expenditure derive from continuing activities.

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

The Chipstead Players

Balance Sheet

Year Ended 30 September 2019

	Note	2019 £	2018 £
Fixed assets			
Tangible assets	10	152,363	126,521
Investments	11	242,724	232,233
		<u>395,087</u>	<u>358,754</u>
Current assets			
Stocks	12	1,696	2,194
Debtors	13	16,639	6,071
Investments	14	23,302	22,529
Cash at bank and in hand		91,811	120,715
		<u>133,448</u>	<u>151,509</u>
Creditors: amounts falling due within one year	15	(4,298)	(5,103)
Net current assets		<u>129,150</u>	<u>146,406</u>
Total assets less current liabilities		<u>524,237</u>	<u>505,160</u>
Provisions for liabilities		-	-
Net assets		<u>524,237</u>	<u>505,160</u>
Charity Funds			
Endowment funds	17	-	-
Restricted funds	17	3,366	3,366
Unrestricted funds	17	520,871	501,794
Total Charity Funds		<u>524,237</u>	<u>505,160</u>

Approved by the Executive on
and signed on its behalf by

7/7/20

Catherine Perry
President

The notes on pages 8 to 17 form part of these financial statements.

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

1 Summary of significant accounting policies

(a) General information and basis of preparation

The Chipstead Players is a charitable trust formed under a trust deed in England. The address of the registered office is given in the Charity information on page 1 of these financial statements. The nature of the Charity's operations and principal activities are detailed in the Trustees' Report.

The Charity constitutes a public benefit entity as defined by FRS 102. 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) issued on 16 July 2014 (as updated through Update Bulletin 1 published on 2 February 2016), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011 and UK Generally Accepted Accounting Practice.

The Charity has applied Update Bulletin 1 as published on 2 February 2016 and does not include a cash flow statement on the grounds that it is applying FRS 102 Section 1A.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

(b) Funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The Charity has no designated funds at present.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Endowment funds represent those assets which must be held permanently by the Charity. Income arising on the endowment funds can be used in accordance with the objects of the Charity and is included as unrestricted income. Any capital gains or losses arising on the investments form part of the fund. Investment management charges and legal advice relating to the fund are charged against the fund. The Charity has no endowment funds at present.

(c) Income recognition

All incoming resources are included in the Statement of Financial Activities (SoFA) when the Charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

Investment income is earned through holding assets for investment purposes such as shares and cash. It includes dividends and interest. Where it is not practicable to identify investment management costs incurred within a scheme with reasonable accuracy the investment income is reported net of these costs. It is included when the amount can be measured reliably. Interest income is recognised using the effective interest method and dividend income is recognised as the Charity's right to receive payment is established.

(d) Expenditure recognition

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. It is categorised under the following headings:

- Investment management costs;
- Expenditure on charitable activities includes theatre operating costs; and
- Other expenditure represents those items not falling into the categories above.

Irrecoverable VAT is charged as an expense against the activity for which expenditure arose.

(e) Support costs allocation

Support costs are those that assist the work of the Charity but do not directly represent charitable activities and include governance costs. Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

(f) Tangible fixed assets

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

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

Theatre equipment	20% straight line basis
-------------------	-------------------------

New items costing less than £500 are not capitalised in the accounts and are written off in the year of acquisition.

No provision for depreciation has been made on land and buildings which are wholly used for the purposes of the Charity's objects, since the Trustees consider the realisable value to be in excess of book value and the property is maintained in good order.

The cost of freehold land and buildings purchased were capitalised during 1996, including £17,175 of expenditure from 1994. Freehold land and buildings are stated in the accounts at £120,000 and are all used in direct furtherance of the Charity's objects.

(g) Investments

Investments are recognised initially at fair value which is normally the transaction price excluding transaction costs. Subsequently, they are measured at fair value with changes recognised in 'net gains / (losses) on investments' in the SoFA if the shares are publicly traded or their fair value can otherwise be measured reliably. Other investments are measured at cost less impairment.

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

Current asset investments are short term highly liquid investments and are held at fair value. These include cash on deposit and cash equivalents with a maturity of less than one year.

(h) Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost includes all costs of purchase, costs of conversion and other costs incurred in bringing stock to its present location and condition.

(i) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

(j) Provisions

Provisions are recognised when the charity has an obligation at the balance sheet date as a result of a past event, it is probable that an outflow of economic benefits will be required in settlement and the amount can be reliably estimated.

(k) Foreign currency

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

(l) Tax

As a registered charity, the organisation is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Value Added Tax is not recoverable by the organisation, and is therefore included within the relevant costs in the Statement of Financial Activities.0

(m) Going concern

Despite the closure of the theatre as a result of the Covid-19 outbreak, the Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements, and consider that there are sufficient reserves for the Charity to be able to continue as a going concern.

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

2 Income from donations, legacies and subscriptions

	2019 £	2018 £
Donations	6	5
Subscriptions	4,775	4,848
	<u>4,781</u>	<u>4,853</u>

3 Income from charitable activities

	2019 £	2018 £
Productions and festivals	45,832	45,404
Bar surplus	4,965	4,398
Social events	467	396
Advertising	955	675
Hire/sale of costumes and furniture	223	222
	<u>52,442</u>	<u>51,095</u>

4 Income from investments

	2019 £	2018 £
Income from listed fixed asset investments	4,735	4,488
Other bank interest received	430	282
	<u>5,165</u>	<u>4,770</u>

5 Investment management costs

	2019 £	2018 £
Investment manager fees	3,112	-
	<u>3,112</u>	<u>-</u>

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

6 Governance costs

		2019 £	2018 £
Independent examiners remuneration	8	2,580	2,540
Bank charges		341	358
		<u>2,921</u>	<u>2,898</u>

7 Net income / (expenditure) for the year

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

		2019 £	2018 £
Depreciation of tangible fixed assets		3,300	3,300
(Profit) / loss on sale of investments		(2,146)	(16,260)
(Profit) / loss on fair value movement of investments		(7,495)	14,125
		<u> </u>	<u> </u>

8 Independent examiners remuneration

The independent examiners remuneration amounts to an independent examination fee of £2,580 (2018 - £2,540).

9 Trustees' and key management personnel remuneration and expenses

The Trustees neither received nor waived any remuneration during the year (2018: £nil).

The Trustees did not have any expenses reimbursed during the year (2018: £nil).

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

10 Tangible fixed assets

	Freehold Land and buildings	Workshop Extension	Theatre equipment	Junior Players Equipment Fund	Total
	£	£	£	£	£
Cost or valuation:					
At 1 October 2018	120,000	-	74,356	4,443	198,799
Additions	-	29,142	-	-	29,142
Disposals	-	-	-	-	-
Revaluation	-	-	-	-	-
At 30 September 2019	120,000	29,142	74,356	4,443	227,941
Depreciation:					
At 1 October 2018	-	-	67,835	4,443	72,278
Charge for the year	-	-	3,300	-	3,300
Impairment	-	-	-	-	-
Revaluation	-	-	-	-	-
Eliminated on disposals	-	-	-	-	-
At 30 September 2019	-	-	71,135	4,443	75,578
Net book value:					
At 30 September 2019	120,000	29,142	3,221	-	152,363
At 30 September 2018	120,000	-	6,521	-	126,521

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

11 Fixed asset investments

	Listed investments £	Total £
Cost or valuation		
At 1 October 2018	232,233	232,233
Additions	62,292	62,292
Disposals	(59,296)	(59,296)
Revaluation	7,495	7,495
At 30 September 2019	<u>242,724</u>	<u>242,724</u>
Impairment		
At 1 October 2018	-	-
Written off	-	-
Written back	-	-
Eliminated on disposals	-	-
At 30 September 2019	<u>-</u>	<u>-</u>
Carrying amount:		
At 30 September 2019	<u>242,724</u>	<u>242,724</u>
At 30 September 2018	<u>232,233</u>	<u>232,233</u>

Investments at fair value comprise:

	2019 £	2018 £
Authorised unit trusts	242,724	232,233
	<u>242,724</u>	<u>232,233</u>

The fair value of listed investments is determined by reference to the quoted price for identical assets in an active market at the balance sheet date.

12 Stocks

	2019 £	2018 £
Bar stock	1,696	2,194
	<u>1,696</u>	<u>2,194</u>

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

13 Debtors

	2019 £	2018 £
Prepaid expenses	5,864	6,071
Accrued income	10,775	-
	<u>16,639</u>	<u>6,071</u>

14 Current asset investments

	2019 £	2018 £
Cash held by investment adviser	23,302	22,529
	<u>23,302</u>	<u>22,529</u>

15 Creditors: amounts falling due within one year

	2019 £	2018 £
Trade creditors	1,355	2,303
Accruals	2,400	2,220
Deferred income	543	580
	<u>4,298</u>	<u>5,103</u>

16 Deferred income

	Under 1 year £	Over 1 year £	Total £
At 1 October 2018	580	-	580
Additions during the year	543	-	543
Amounts released to income	(580)	-	(580)
At 30 September 2019	<u>543</u>	<u>-</u>	<u>543</u>

Deferred income comprises advance ticket sales for the performances of "Grimm Night" and "The Nether".

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

17 Fund reconciliation

	Balance at 1 Oct 2018 £	Income £	Expenditure £	Transfers £	Gains / (losses) £	Balance at 30 Sep 2019 £
Unrestricted	501,794	62,388	(52,952)	-	9,641	520,871
Designated	-	-	-	-	-	-
Restricted	3,366	-	-	-	-	3,366
Endowment	-	-	-	-	-	-
	<hr/> 505,160	62,388	(52,952)	-	9,641	524,237 <hr/>

Fund descriptions

a) Unrestricted funds

Unrestricted funds are available to spend on activities that further any purpose of the Charity.

b) Designated funds

There are no designated funds held by the Charity.

c) Restricted funds – The Junior Players Fund

The Junior Players Fund was established as a result of a bequest of £8,000 from George Robertson. No purchases were made during the year from this fund (2018: £nil).

d) Endowment funds

There are no endowment funds held by the Charity.

The Chipstead Players

Notes to the Financial Statements

Year Ended 30 September 2019

18 Analysis of net assets between funds

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Endowment Funds £	2019 Total £
Fixed assets	395,087	-	-	-	395,087
Cash and current investments	111,747	-	3,366	-	115,113
Other current assets / liabilities	14,037	-	-	-	14,037
Total	520,871	-	3,366	-	524,237

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Endowment Funds £	2018 Total £
Fixed assets	358,754	-	-	-	358,754
Cash and current investments	139,878	-	3,366	-	143,244
Other current assets / liabilities	3,162	-	-	-	3,162
Total	501,794	-	3,366	-	505,160

19 Capital Commitments

	2019 £	2018 £
Authorised and contracted for	124,318	-
Authorised and not contracted for	-	-
	<u>124,318</u>	<u>-</u>

These capital commitments are for the ongoing Workshop Extension project and will be funded from cash deposits and drawings from the investment portfolio.

Chair's Report 2019/20

The Chair's report forms part of our annual submission to the Charity Commission.

2019/20 has been the strangest time of most of our lives. Last year's AGM, held in June as usual and - naturally - at the theatre, was the moment when I took the Chair. But where are we as I write this? Slowly emerging from 4 months of lockdown, we have postponed the 2020 AGM to 8th September in the hope that we will be able to meet as normal at that time, yet anticipating that we, or some of us at least, will likely need to use our now well-developed Zooming skills in order to attend.

Last June, our artistic year started off perfectly normally. The final production of the 2018/19 season was in rehearsal and Michael Rahman very ably brought us Lucy Kirkwood's 3-hander *The Children* in early July. We were treated to sparkling conversation from the excellent small cast, on a superb set which really seemed to take us into Hazel and Robin's cottage kitchen. A nuclear accident at the local power station is a personal matter to the couple, both nuclear scientists involved in the development of the site years before. The sudden appearance of an old colleague, Rose, forces them to examine their past - not only their complex 3-way relationships but also their professional failures - and then to consider what they might do to help put the disaster right for future generations. The play concluded with clever lighting effects, indicating the real threat to the cottage from coastal erosion if changes are not made to the way we live now. A thought-provoking play, which really brought modern dilemmas into focus.

After our normal break during August, the new season began in September as usual, with *Blue Stockings* by Jessica Swale. Sheila Carr directed the large cast and gave us a very memorable sell-out creation. This was her first production at The Courtyard, although she is well-known for her first-rate productions locally. For us she brought home the play's message in a masterful way, albeit with minimal provision of a built-up set. Traditional attitudes towards the education of women were very thoroughly aired, making it abundantly clear that the female educators of the time were exceptionally strong-willed people. The talented cast consisted of a mixture of adult and youth members, giving a very realistic atmosphere to the story of the struggles and stigmas affecting young girls desirous of reaching a higher level of education than most of their sex. Set in 1896, at Girton College, Cambridge, the message was

made all the more memorable when one discovered that the first degrees actually awarded to women at Cambridge were not made until 1948!

In October our production was one which had caused considerable debate amongst the Artistic Panel, who submit plays for inclusion in our season's list, and also amongst the Executive Committee who have the final say. It was a controversial play, *The Nether*, by American playwright Jennifer Haley. Controversial because of its theme of a future 'anything goes' interaction of people as avatars acting out fantasies via the internet, fancifully called 'the nether' 30 years hence. Sharon Laws and Rick Thompsett, as directors, took this modern challenge most seriously and created a skilful depiction of life in the not-too-distant future, highlighting the difficulties faced in policing this nebulous society. Bearing in mind the themes of paedophilia and online grooming within the play, the directors were faced with the need to cast a young girl into the role of Iris, alongside 4 adult roles. They did this with the utmost consideration of their 'duty of care' towards all the girls who auditioned, involving all their parents fully in the process. The production was very well-received by the majority of our audiences, many of whom were new to our theatre. Its high quality in all departments brought us new patrons and gave new food for thought to many.

Acknowledging the reality of the dangers explored in this play, we invited our audiences to donate to a local charity, Breck Foundation, which was set up following the tragic murder of young Breck Bednar, who lived in Caterham, when he went to meet the person who had subjected him to a period of online grooming. We collected over £400 for the charity which provides valuable resources to help protect young people by educating them about the possible threats which exist online.

The third slot in our season is reserved for a play or pantomime, suitable for both child and adult audiences. So it was that the first 2 weeks of January this year saw *Anne of Green Gables* come to life on our stage, directed by Ian Brown with Simon Kennedy. L.M. Montgomery's character Anne Shirley is a childhood favourite of many, and this adaptation by Sylvia Ashby portrays her transformation from petulant, passionate youngster to more measured young adult in an endearing way, easily understood by all. The high standard of our productions was thoroughly upheld with seriously good acting from all the cast, a super set, authentic props and costumes, plus high-quality lighting and sound effects – all the things we are now in the habit of expecting at The Courtyard. As many of the cast were under 16, a

veritable army of backstage assistants was required for chaperoning and provision of refreshments, and this is my chance to thank those additional helpers who so kindly gave freely of their time during the performances. Everything added up to another big hit for The Chipstead Players.

And so we moved on through the shortest days of the year to our February production. At the end of February full audiences partook of a typically enigmatic play by Harold Pinter, *The Hothouse*. This rarely-performed play, directed by the very experienced Chris Hearn, was perhaps difficult to understand, but the standards of technical and acting skills were all there in abundance, as usual. The set, enabled by artful lighting to divide into different rooms for different scenes, was used to great effect by the cast of 6 men and one woman. A lot of somewhat obscure dialogue is the essence of this drama, and even the setting is not defined, we just know that we're inside some sort of institution. What is the reason for the inmates' incarceration? Not explained. There are so many unexplained matters that we just have to sit back, let the action happen and come out the other end with our own impression of what we just experienced. No wonder the cast spent a lot of rehearsal time trying to make sense of what they were doing! Well done to all involved.

Thus we came to early March, when the young cast of *Our Day Out* by Willy Russell were busy getting to grips with their words and actions as required by director, Debs Brooks, and all were enjoying the usual programme of rehearsals. The setbuilders were well into the creation of the set and all departments were on target for the production dates of 10-14 April. You know what happened then, as it impacted us all very forcefully. COVID-19 reared up in a most frightening way and we were obliged to close the doors of the theatre and stay at home to save lives. All activities ceased immediately and we retreated into our shells, not knowing when we would be allowed to emerge again.

We on the Executive Committee quickly learnt how to meet in a virtual way. Our initial hope was that we might be able to postpone this Youth Theatre production as it was already cast and other work had started on it – we hoped perhaps it could be staged in October. The remaining productions planned for the 2019/20 season were *The Last of The Haussmans* in May and *Brighton Beach Memoirs* in July and our first firm decision was that they, sadly, would not be able to happen. Our Artistic Director, Julie Cumbo, had definite plans for the next season of productions (2020/21),

everything agreed and all licences bought and paid for. The early part of that plan is now on hold, and we are hopeful that we might be able to present our first post-COVID production in February 2021. Julie will make a report on the plans for future productions at the AGM. I of course offer my abundant thanks to the creators of all our productions this past year, in whatever capacity they have contributed, and also to Julie and her Artistic Panel for reading the plays and making recommendations.

Other things have been occupying our energies on the Executive. The new workshop build project was agreed and a contractor was appointed during last summer. A 'Use of Space' committee was appointed to plan the positioning of work equipment, work benches and storage. The ground was broken in August, but almost immediately an enormous problem was encountered. There, right in the line of the foundations was a huge soakaway drain which had to be resited, causing a massive delay as it was so big as to require surveying and building regulations approval in its own right. It was not long after the resolution of this big hiccup that Coronavirus burst onto the scene, again of course disrupting the project in many ways. At the time of writing this, the steel frame has been erected but the walls cannot be built as materials are not available. So if you think the project appears to be inordinately slow, these are the reasons! I thank everyone involved in this, particularly Alan Croft who has been managing the works. All have dedicated their time and expended lots of energy in getting it as right as possible.

We are planning a radical update to our website very soon, with an interactive login for membership and ticket purchases. This is a complex move requiring careful examination of what is being prepared for us, but eventually it will, in particular, enable us to manage all aspects of membership of our Society much more easily than before. Lorraine Bygraves, who is an Executive Committee member, is standing by to take this on, for which I am most grateful.

The other large matter which has been occupying the thoughts and time of the leaders of The Chipstead Players is the very important additional subject on the Agenda of our AGM, namely the conversion of our status as a Charity to that of a Charitable Incorporated Organisation. All will be made clear in the special report on that subject, and I will not dwell on it here.

During lockdown, we have taken the opportunity to carry out maintenance work in the theatre and Mel Morgan, Theatre Maintenance Manager, has been busy working in conjunction with our Theatre Director, Anne Franks, whose brief is to oversee the buildings side of our enterprise, to create a long list of work to be done. Anne has also liaised with our Technical Facilities Manager, Brian List, regarding the updating and maintenance of parts of our technical equipment. One large project Brian and his team completed before lockdown was the full replacement of the dimmers which are vitally important bits of kit and have a room of their own! One thing I can say in my privileged capacity of being 'in the know' is that there's a great deal more space in the room now that the dimmers are modern ones. I guess we're also much less likely to have problems with the functioning of our stage lighting, which is why they are such a vital item. Far too many jobs to tell you about in detail now have been completed from the maintenance schedules during the year, such as the annual PAT testing and regular fire checks. Please just imagine the scope of this activity as I express our gratitude and appreciation of Anne Franks and all those on the maintenance teams.

Last year, we increased the security at the theatre with a new Digi pad lock on the stage door, which we then had to stop using as the stage door was out of bounds because of the build. We moved the old stage door lock to the current 'temporary stage door' at the front where it has now been for a year, and access to the theatre is currently 'business as usual' via an old-fashioned key! Many people will be glad to hear that in February the installation of a new boiler was contracted and that the work was carried out during March and April. When we finally get back to full operation, we will find the heating system a good deal more efficient than before, including in the backstage areas where the system has had a good overhaul.

Much important work has been carried out on behalf of our Youth Theatre during the year, with a training session on the safeguarding of children and vulnerable adults, and the necessary licences sought from the council for young casts to be kept safe. Our Child Protection Officer, Caroline Barriball, is much to be thanked for this. Here I will mention the chaperones again, as they have to undertake training from their local council in order to obtain a licence and of course they must be certified by the Disclosure and Barring Service by obtaining a DBS certificate. We are truly grateful to those who maintain their licences and give us their assistance with this activity. In

reality, obtaining a licence is not very onerous and it is a brilliant way to give us some occasional help, so please consider offering yourself up for this team.

I thank the Social Committee, under the lead of Jane Foster, who have been actively keeping our spirits up during lockdown with a series of Zoom quizzes. Earlier in the year there was a Race Night and a Fish-and-Chip-supper Quiz Night, before life stopped being normal. Other ideas are in the pipeline as we begin to feel safer in situations with a reduced level of social distancing.

Everyone who volunteers for our Front of House teams, including our Box office staff, are much to be thanked, particularly those who have taken on the organising of this aspect of the theatre. Here I must mention Joyce Cooper, who has tendered her resignation from the post of overall Box Office manager. She has held this position for around 20 years, taking it from an extremely complicated manual activity through to TicketSource as the way of selling seats and adapting brilliantly to the use of the laptop instead of paper! We have installed a desktop computer for this function now, but that just makes the job marginally more simple. We are lucky to have Charlie Crowther-Smith expertly managing the technical side of our ticketing, and I very much hope that he will continue to do this within the new website when we have it, but we are seeking a new 'administrator' for the website's content. If this might be you, please let me know immediately!

The Bar Committee have continued to supply us with all the drinks our audiences desire, as well as serving our members when social events have taken place. Unfortunately the running of a bar like ours poses difficulties under COVID regulations, and this activity has been axed for the foreseeable future, alongside our entertainment activities. I am sure you all join me in hoping everything can be resolved before too much longer, even though we might never really return to the way we were. We love our Bar Committee and their band of barworkers and have to make sure we keep them all safe!

There is of course a public relations wing of our organisation, whose members create poster designs, distribute publicity material and keep us in the public eye via FaceBook and other media posts. There is always lots to do to maintain and increase our profile and we would welcome any additional offers of help within this sphere. Many thanks indeed to those already working in the background to keep the cogs

turning. Another team exists to create the programmes for our productions – could you perhaps assist with this?

I offer special thanks to two of the Executive Committee, Michael Rahman and Geoff Thorn, who are both standing down this year after 5 years of service. They have been valuable members and helped greatly in the reaching of many tricky decisions. Michael remains a member of the Artistic Panel and Geoff is chair of the 'Use of Space' committee so they are not exactly giving up all activity within the Players.

Other Executive Committee members deserve much thanks and praise from me and from you, our members, for undertaking to keep all aspects of our fabulous theatre running smoothly. Richard Wagner has served as Finance Director for the past 5 years and now offers to remain on the Executive to oversee the area of Public Relations. Debra Elsdon, too, has held the post of Director of Administration since 2015 and has agreed to continue for the next year. David Perry, Executive Committee member, now offers himself as Director of Finance and Kate Perry, a past Chair, has taken a very active role as President since her election to this post. One new member of the Executive last year was Marie Ricôt who has been working very efficiently in the position of Theatre Production Manager for a while now. This recently-created post has aided the administrative running of the various technical departments and we are lucky to have the benefit of her energy and experience. Newer Exec members are Mags Alexander and Lorraine Bygraves, both co-opted as members this year, and they will offer themselves for election to the Executive at our AGM. I am very grateful to all my friends on the Executive Committee for their support of me as Chair in my first year.

Thank you all very much for the continuing sense of support we feel. I will just say that we never have enough help across the whole gamut of the theatre 'machine' and I would truly like to find you a part to play in helping us, however much time you feel you could offer, just a little or a bit more than that. The possibilities are so varied, there will surely be something suitable for everyone to be able to take their part. Again, many thanks to one and all.

Anne Thorn, Chair of The Chipstead Players