

Company Number 04941112

THE ASHTON GROUP THEATRE

(A company limited by guarantee)

**ANNUAL REPORT
and
FINANCIAL STATEMENTS**

FOR THE YEAR ENDED MARCH 31 2024

Charity Number: 1103877

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(A company limited by guarantee)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED MARCH 31 2024

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THE ASHTON GROUP THEATRE

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Reference and Administrative Information

Charity Name: The Ashton Group Theatre
Charity Number: 1103877
Company Number: 04941112
Registered Office and operational address: 1st Floor, The Cooke's Studios, 104 Abbey Road
Barrow in Furness, Cumbria, LA14 5QR

Board Members at date of approval of this report:

Colin Vaughan Aldred	Hayley Louise Preston
Doreen Floyd	Jackie Ann Drake
Janice Benson	Michael Hudson

Company Secretary: Rachel Ashton

Charity Correspondence: Rachel Ashton

Artistic Director: Rachel Ashton

Reporting Accountants: Ad Valorem North Limited
Second Floor, Ramsden House
121 – 123 Duke Street
Barrow-in-Furness
Cumbria
LA14 1XA

Bankers: Co-Operative Bank
PO Box 250
Delf House
Southway
Skelmersdale
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REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024

The Board of Directors is pleased to present its Annual Report and unaudited financial statements for the year ended March 31 2024.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The Ashton Group Theatre is a charitable company limited by guarantee, incorporated on October 22 2003 and registered as a charity on May 21 2004. The Charitable Company lay dormant until April 1 2005. It was incorporated with reference to a Memorandum of Association, which established the objects and powers of the Charitable Company and is governed under its Articles of Association. In the event of the Charitable Company being wound up the members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Board Members

The Directors of the Company are also the Charity Trustees for the purposes of charity law and under the Company's articles are known as Members of the Board (or Board of Management). Under section 34 of the Articles the Board are deemed to have been appointed for a term of three years. This period may be extended by a further appointment to a second term of again three years. However, following six years of service Board Members must stand down for a period of at least one year. Upon the expiry of this one-year the six-year cycle may begin once more.

The Board seeks to ensure that the needs of the Charitable Company's users and beneficiaries are appropriately reflected through the diversity of people elected as Board Members. The Board tries to provide a broad mix of skills amongst the Board Members as a group. Prospective Board Members are encouraged to attend events and familiarise themselves with the Charitable Company's activities and the context within which it operates.

Objectives and Activities

The Charitable Company's objects and principal activities are to promote, maintain, improve and advance education of the public in the art of drama and the other arts to encourage the development of drama through drama productions and educational workshop programmes.

The main activities in the period under review focused on a mixed programme of performance and participatory projects in drama and theatre writing with regeneration objectives.

The strategies employed to assist the Charitable Company to meet these objectives included the following:

- Providing a range of services which reflect relevant quality standards and address the artistic policy of creating work which entertains its audiences and participants by giving voice to a range of contemporary experiences
- Focusing on the introduction of new ideas and ways of working
- Working towards raising and maintaining audience and participation levels by respecting the needs of these groups
- Working in partnership with Arts Council England North West

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

The Ashton Group is a production led organisation. We operate a year round programme of weekly projects which are designed to mirror contemporary theatre industry practices. Our weekly sessions develop skills whilst being essentially about creating and producing new work. We work with professional artists to achieve this.

Our programme and our base are both called Theatre Factory.

Our core values are:

We put the young people who are our participants at the heart of the creative process. We produce contemporary theatre that engages with its audience by giving a platform to new and interesting voices from sectors of the community which are often overlooked. Our work is focussed around a core of projects including 2 age graded Youth Theatres and The Apprenticed Actors Touring Company which gives young people work experience.

Our work in 2023-2024 was focused on three areas:

1. Community
2. Youth
3. Talent Development – Young Professional Artists

1. Community Outreach

Activity 1 – Stories of Us

We ran creative writing and story making workshops with Dropzone LGBTQI+ Youth Group, resulting in a showcase performance at our Queer 4U Cabaret in September. We delivered creative workshops for PAUSE for Thought Group, Women's Community Matters resulting in art works, writing and performance based on the participants thoughts on identity and community.

We delivered sessions at Furness Multicultural Community Forum, including one to one sessions with young male refugees and asylum seekers, looking at their experiences of home, why they left, their journeys to the UK and their feelings about Barrow. In 2024-25 this will be worked into a working draft of a play outlining their stories.

We created a 'virtual high-street' for refugees and asylum seekers to practice their English language in an interactive setting, recreating real life conversations they might have on the high street/doctor's surgery/bus/café/library etc.

Partner Impact Statement:

I Feel like the creative writing sessions with Tabby Lamb helped our young people tap into their own abilities. Tabby's strategies and techniques were very inclusive and allowed and enabled all of our young people to take part and believe in themselves, regardless of their skill level or experience.

Lewis Benzie – LGBTQ+ Ambassador for Drop Zone Youth Projects.

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

Activity 2 – Live and Loud – *The Unseen Child*

Following last year's workshops with Furness Young Carers, we went on to make a show and an animation with the participants. *The Unseen Child* discussed the issues for children in families where there are siblings with additional needs, leading to those children feeling overlooked and invisible. The performances were hosted by Furness Carers Support and well attended. Feedback was very positive with evidence that the piece helped the audiences understanding of the issues faced by this sector of the community. The piece featured the animation that the participants had created with our team. The cast included members of our Youth Theatre working alongside a professional actor.

Audience Impact Statements:

I found it very emotional, revealing and full of love. I loved the interweaving of different stories and materials – puppetry, animation, storytelling, acting and music!

I loved the way you got to understand what was going on through the fantasy stories. Really clever.

I liked how it showed a real story to teach us to and make us more aware.

It was a very realistic and amazing way to represent struggles some people have in their day to day lives.

Activity 3 – New Partnerships

We began a new partnership with Horizon Studios and began the process of working with them on a Hip Hop musical around young men's mental health, *Lost and Found*. Five young men began writing with a young male writer, Matt King, and our male director, Phill Gregg. A draft script was produced, and the young men have written a suite of songs to fit into the text. Themes around mental health include an appraisal of the hold that Andrew Tait has on many young men. We consider this to be very important as we know from conversations with our partners that Tait's ideas are creating problems in schools with an increase in misogyny. We aim to complete the development period in 2024-25.

We began 2 new educational partnerships with St George's Primary and Ormsgill Primary to explore childrens' perception of the place they live, to celebrate where they live and build self-esteem and happiness.

Activity 4 – Let's Get Together

We ran a series of events in the community designed to bring people together around a creative activity to combat isolation and help network people into other 3rd sector services. We delivered *Queer 4 U* LGBTIQ+ cabaret, at Barrow Library in September and *The Unseen Child* at Nelson Street Community Centre in October. We did an additional project, a pre-Christmas 'sale' in November, of vintage and second-hand items, inviting members of the public to come and sell. We included a free book stall and refreshments. It proved popular, and so we plan to hold another one in Spring 2024. Lastly our newly formed IF! Writers continues to meet on the first Thursday of each month, and we also host Furness Word on all other Thursdays, providing a warm space, tea, coffee and biscuits for older people in the community. The group is slowly growing.

2. Youth

Activity 1 – Inclusive Youth Theatre

This is studio-based Youth Theatre. It is our main engine for engaging with neuro-divergent youth. There are 2 activity streams:

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

Annual Production – Youth Theatre production

Our senior Youth Theatre performed their show, *Risky Business* at The Forum in February. It was about a community coming together to solve an issue, contributing to our ongoing aims of promoting community cohesion. Junior Youth Theatre hosted a games exchange for their families in which they led the activities, teaching parents and grandparents about improvisation.

Participant Impact Statements:

I am very lucky to come here and be who I want to be.
Theatre Factory provides me with the space to be myself and grow my confidence and voice.
I am always really happy to come every Thursday and can't wait to come for many more.
This place means so much to me.
To meet friends and talk about ideas for plays and to get a few hours away from my home.

'Go and See' – digital learning and collaborations.

Our Youth Theatre and Apprentices opened the *For, With, By* International Festival of Youth Theatre in Barrow in July. The Youth Theatre piece *Spaces in Between* was about rumour, false news and the responsibility to seek out and listen to the truth. Part of the project involved our participants in meeting and working with other companies from across the UK.

Activity 2 – Enviro Puppetry

Our learning from working with puppets through the pandemic is that they are powerfully effective with Autistic youth. We delivered workshops for young people from across the UK and Europe as part of the *For, With By* Festival and a three-day workshop series at AUTUS working with Autistic children and young people and upskilling their staff. We completed additional training towards this project with AUTUS.

Partner Impact Statements from AUTUS:

Our young people enjoyed creating, with one commenting that they are 'proud' of what they have done. Our young people that attended are highly creative. It was great that they could try things independently too!

One young person made a comment that this was the best Autus holiday activity yet. It was lovely to see personal barriers reduce and the young people to be comfortable around each other and the staff.

3. Talent Development

Activity 1 – Apprentices

The Apprentices is a paid work experience project for youth who want direct experience of working as actors. The Apprentices performed *Voices of Generation Zed* to audiences in Cumbria and across the Greater North. We held informal and formal feedback sessions with young audiences and gained a good sense of the concerns and priorities for young people from Merseyside to Northumberland. We added a new partnership to our roster, Bolton Octagon. All venues and partners want us to return in 2024-25 and the writers on the next project will be using that audience feedback to influence their work.

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

Participant Impact Statements:

New experience touring. New way of acting playing men. Having to make the backstory from little to nothing. Enjoyable experience and working with you all was a pleasure.

I've enjoyed being part of this with close friends. Experiencing a certain type and style of directing along with a different genre of performance.

I have learnt how to play characters with new ideas and personalities that I am not used to playing.

This experience has been very exciting and fun to work on. I feel I was able to play and explore a variety of roles and it has helped with broadening my range.

This experience has taught me about my acting skills and how to change my character quickly. I liked playing a male part to change how I play different genders and the characteristics of males. This experience has taught me about the industry and going on tour. Thank you for this experience!

Activity 2 – Community Influencers

This strand is for youth from marginalised groups, mainly neuro-divergent, who want to stretch out further into their community beyond Youth Theatre. This year they took our street puppets out on 6 occasions to festivals in Barrow, Ulverston and Whitehaven. They also supported our Senior Artists on projects at The Women's Centre, Barrow Central Library, Ormsgill and in Barrow Park.

Activity 3 – Gen Zed Artists

Gen Zed Artists are young professional artists returning to the town after completing training. We give them work, space or project finance. This year we have commissioned 2 young artists, Kyra Scott (Kendal/Barrow) and Matt King (Dalton in Furness). Kyra has family in Barrow although she was brought up in Kendal. She is developing a performance in collaboration with young women in Barrow around mental health, self-care and wellbeing. Matt King is developing a script about creativity and the young mind. In addition, we are supporting a young Barrovian artist, Joe Rose, to apply to Arts Council England to make a piece of work about the positive impact of cycling on his mental health.

The Results

TOTAL PARTICIPANTS

Number	Priority Ward	Age Group								Ethnicity					Disability		Gender		
		Early Years	Key Stage 1	Key Stage 2	Key Stage 3	Key Stage 4	Key Stage 5	0-19 mixed	20+	Black/Black British	Asian/Asian British	White British	White Other	Mixed Heritage	Physical	Neuro Diverse	Male	Female	Non Binary
1504	390	0	2	182	30	23	11	779	477	38	84	1351	24	7	4	122	678	808	18
1504										1504					1504		1504		

TOTAL ATTENDANCES 3195

The beneficiaries of our work are:

Children and young people between the ages of 7-25 living in Barrow-in-Furness, particularly those from the Priority Wards

LGBTQ+ young people in the Borough

Young people and vulnerable adults struggling with their mental health and well-being

Young people with additional needs (Autistic Spectrum conditions)

Young emerging artists from Barrow

Young people with caring responsibilities

Young people of diverse heritage and culture

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

IMPACT

The key things that are being reported to us are:

1. People feel safe and nurtured because their ideas are listened to.
2. People are proud of their achievements.
3. People make friends in our sessions.
4. It is safe 'downtime' where they can be completely themselves.
5. The above 4 outcomes result in them feeling happy and optimistic.

In addition, our partner organisations value our work with their participants because it extends their offer and adds skills.

Many of our young people who attended can find new environments overwhelming, the Theatre Factory staff were accommodating and considerate of this. They let our young people take the lead in conversations and creations. It was lovely to see the connections between the young people and the TF staff by the end of the workshops. We are very grateful of this opportunity, thank you very much!

Staff member - AUTUS

CASE STUDY

Archie

When we first met Archie some 7 years ago, he was 8 years old and in recovery from a brain bleed which nearly took his life. He had spent months and months in Alder Hey Hospital and his family were very concerned because Archie was left with issues: memory impairment, brain tiredness and the fear that he might experience the same thing again. He'd missed school and friends and in addition the family were dealing with the fact that Archie's mum, a single parent, has serious health issues and his grandma was supporting them all. They needed an activity where he could regain his confidence and make friends. An activity where he could explore his potential and grow back in a nurturing and unpressured setting.

Archie joined Junior Youth Theatre in 2017. Roughly half the children in that company had either neuro-diversity issues or English was not their first language. In his first show he played a newspaper seller, a character he devised himself. It was by no means certain that Archie would be able to remember the role or cope with the pressure that can sometimes come with performance. After that Archie did show after show with us and is now a central member of Senior Youth Theatre. Moreover, he is now taking part in productions alongside adult professional actors. He can learn substantial amounts of text, remember moves and blocking and, most importantly of all, make and sustain friendships.

Last year Archie lost his dad. The Youth Theatre and our staff were able to support Archie through this next challenging part of his life.

This is what his grandma says about the role of our programme in Archie's life:

This group has been a lifesaver almost for Archie. He loved going from the start - he had a bleed on the brain but recovered thank goodness and this group is like therapy for him. He loves everything about this group, and we are so grateful.

Finance

Our fundraising strategy continues to be underpinned by applying for multi-year grants wherever possible. This gives us certainty about the sustainability of our projects going forward and allows breathing space between applications to be able to consider which funders are most likely to be a good match for our work. This year was the first year of our new contract with Arts Council England, which provided a significant increase above the previous contract.

Although our fundraising has been successful, because of the demands of time and effort on the existing team making fundraising applications, and because there are more people trying to access the funds available, the Board agreed to bring in some outside expertise to help with the fundraising process. To this end they commissioned Good Fundraising to produce a report on and make recommendations about our fundraising process. As a result of this, we have begun a relationship with them to make applications on our behalf. We believe that as well as increasing our chance of successful applications, it will free up time for the Artistic Director to concentrate more on artistic content, strategy and partnership building for the future.

THE ASHTON GROUP THEATRE

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REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

How do we view the artistic quality of the work produced and how was this assessed?

Innovation

We recognise the need to continually bring new ideas and influences to our work. This year we have brought in a number of new artists to work with both participants and creative team and we continue to value the work of artists who have worked with the company for a number of years.

Audience Audit

Throughout the year we have performed a Quality Audit with our public audiences.

Management ability

Our board continue to give the company good positive support.

What was the public benefit?

Our audiences and participation figures have held steady for the last 5 years.

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

FUTURE DEVELOPMENTS

The future strategy is to continue to build up free reserves through planned operating surpluses. However the Board is aware that it is unlikely that the target range can be reached for at least two or three years. For the short term the Board has also had to consider the extent to which existing activities and expenditure might have to cut back in order to operate within a smaller amount of available funds.

RISK REVIEW

The Board has in place a risk management strategy, which comprises:

- A quarterly review at board meetings of the risks the Charity may face;
- the establishment of systems and procedures to mitigate the risks identified in the plan; and
- the implementation of procedures designed to minimise any potential impact on the Charity should any of those risks materialise

The Board Members are particularly aware of the need to broaden the Charity's funding base, and to this end have commissioned Good Fundraising to review the fundraising operation.

This strategy is informed by the need for the Charity to fulfil its financial obligations to staff and contractors. The reserves policy applies and will be followed as necessary. (see previous page).

RESPONSIBILITIES OF THE BOARD IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Board Members to prepare financial statements that give a true and fair view of the state of affairs of the Charity at the end of the financial year and of the surplus or deficit for the financial year.

In doing so the Board Members are required to:

- select suitable accounting policies and then apply them consistently
- 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 appropriate to presume that the Company is unable to continue its activities

The Board Members are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the Charity and which enable them to ensure that the financial statements comply with the Companies Act 1985. 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.

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2024 (continued)

Acknowledgements

The Charity is grateful for the continued support of its funders in the period under review:

- Arts Council England (North West)
- National Lottery Know Your Neighbourhood Fund
- The National Lottery Community Fund
- Sir John Fisher Foundation
- National Lottery Awards for All
- Westmorland and Furness Council
- Barrow BID Grant
- Baywind Energy Community Trust

This report was approved by the Board on:

Date: -

3/12/24

and signed on its behalf by: -

COUNCIL ASKED

C. Ashford

Signature of the
Chair of the Board

THE ASHTON GROUP THEATRE
STATEMENT OF FINANCIAL ACTIVITY (Including Income and Expenditure Account)
FOR THE YEAR ENDED MARCH 31 2024

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	Notes	Unrestricted Funds 2023-2024 £	Restricted Funds 2023-2024 £	Total Funds 2023-2024 £	Total Funds 2022-2023 £
INCOMING RESOURCES					
<i>Incoming resources from charitable activities:</i>					
Grants towards arts projects	2	181269	83681	264950	195013
Contribution to equipment		-	-	-	-
Workshops and performances		-	-	-	-
Sundry Income				0	0
<i>Investment income and interest</i>		1129	-	1129	370
TOTAL INCOMING RESOURCES		<u>182398</u>	<u>83681</u>	<u>266079</u>	<u>195383</u>
RESOURCES EXPENDED					
<i>Cost of generating funds</i>					
Applying for funding and compliance costs	3	<u>3437</u>	<u>5154</u>	<u>8591</u>	<u>7022</u>
<i>Charitable activities</i>					
Projects, training and advice	4	155507	78527	234034	182684
<i>Governance costs</i>	4	<u>28049</u>	<u>-</u>	<u>28049</u>	<u>7415</u>
<i>Total cost of activities</i>	4	<u>183556</u>	<u>78527</u>	<u>262083</u>	<u>190099</u>
TOTAL RESOURCES EXPENDED		<u>186993</u>	<u>83681</u>	<u>270674</u>	<u>197121</u>
Net incoming (outgoings) resources before transfers		-4595	-	-4595	-1738
Gross transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS (net income for the year)		<u>-4595</u>	<u>-</u>	<u>-4595</u>	<u>-1738</u>
RECONCILIATION OF FUNDS					
Total funds brought forward at April 1 2023		64033	-	64033	65771
TOTAL FUNDS AT 31 MARCH 2024		<u><u>59438</u></u>	<u><u>-</u></u>	<u><u>59438</u></u>	<u><u>64033</u></u>

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

All incoming resources and resources expended derive from continuing activities

The note on pages 13 to 19 form part of these financial statements

THE ASHTON GROUP THEATRE
BALANCE SHEET AS AT MARCH 31 2024

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	Notes	£	2024 £	£	2023 £
FIXED ASSETS					
Tangible assets	7		8403		2285
CURRENT ASSETS					
Debtors	9	4342		4342	
Cash at bank and in hand		<u>50306</u>		<u>60920</u>	
		54648		65262	
CREDITORS					
Amounts falling due in one year	10	<u>3613</u>		<u>3514</u>	
Net current assets			51035		61748
NET ASSETS			<u>59438</u>		<u>64033</u>
FUNDS					
Unrestricted funds	16		59438		64033
Restricted funds			-		-
TOTAL FUNDS			<u>59438</u>		<u>64033</u>

These financial statements have been prepared in accordance with the special provisions for small companies under section 476 (1) of the Companies Act 2006.

For the year ended March 31 204 the Company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the Company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Board of Directors on : - 3/12/24

And signed on their behalf by: -

Coum Audek

DIRECTOR

Coum Audek

The notes on pages 13 to 19 form part of these financial statements

NOTES FORMING PART OF THE FINANCIAL STATEMENTS

1 **Accounting policies**

The principle accounting policies adopted in the preparation of the financial statements are set out below.

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities (the SORP), applicable accounting standards, the FRSSE and the Companies Act 2006.

Income resources

Income resources include grants that represent unrestricted funds for general purposes but also project grants that are restricted in use (see note 2). Income resources are recognised where there is entitlement, certainty of receipt and the amounts are quantifiable. Income resources are included gross, (that is, before any deduction of related costs).

Incoming resources are sometime deferred, for example if fees or project grants have been received in advance of future accounting periods or if the donors and grantors impose pre-conditions that have not yet been met.

Incoming resources from workshops and performances are recognised as having been earned in the same period as when the related activities are provided (I.e. on a receivable basis).

Investment income is recognised on a receivable basis.

Any intangible income (e.g. comprising donated services) is included in income at a valuation which is an estimate of the financial cost borne by the donor but only where such a cost is quantifiable and measurable. No income is recognised when there is no financial cost borne by the third party.

Resources expended

All resources expended are included in the Statement of Financial Activities on an accruals basis and are listed under headings that aggregate all the costs related to that activity. Where costs cannot be directly attributed they are allocated to activities on a basis consistent with the use of resources.

The costs of generating funds include those costs incurred in applying for funding and compliance costs.

The costs of charitable activities include resources expended on performances and projects, touring, education and outreach work.

Governance costs include those costs incurred in connection with the management of the Charity.

Rehearsal costs, preparatory costs and production costs are recognised in the year in which they arise. Costs relating to productions not opened yet are carried forward as current assets at the year-end date.

NOTES FORMING PART OF THE FINANCIAL STATEMENTS

1 Accounting policies (continued)

Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of each asset to a suitable residual value over its expected useful life, which in the case of an item of equipment is estimated at four years. Items of equipment are capitalised where the purchase price exceeds £250 or where otherwise appropriate.

Fund accounting

Funds held by the Charitable company comprise either: -

~ **Unrestricted general funds** - these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

~ **Designated funds** - these are funds set aside from time to time by the Trustees out of unrestricted general funds for specific purposes or projects. (There are none currently designated).

~ **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 projects and restricted purposes.

Further explanations of the nature and purposes of each fund are included in the notes to the financial statements where necessary.

	Unrestricted Funds 2023-2024 £	Restricted Funds 2023-2024 £	Total Funds 2023-2024 £	Total Funds 2022-2023 £
2 INCOMING RESOURCES				
Another Fine Fest	-	-	-	250
ACE Regular funded organisation grant	148790	500	149290	81975
The National Lottery Community Fund	-	50351	50351	48885
Art Gene Ltd - Lost Shops Project	5000	-	5000	13500
Art Gene Ltd - The Land to the Sky Project	-	-	-	500
Art Gene Ltd - Technical Hire	-	-	-	50
Sir John Fisher Foundation	15000	-	15000	15000
Donations	779	-	779	363
Women's Community Matters - Playcation	500	-	500	750
Cumbria County Council - NPO Support	-	-	-	10000
Cumbria County Council - St George's School Project	-	-	-	1200
The Garfield Weston Foundation	-	-	-	20000
Boom Dang	-	580	580	540
Rosehill Theatre	200	-	200	-
Granada Foundation CF Grant	-	-	-	2000
National Lottery Know Your Neighbourhood Fund	-	17250	17250	-
Baywind Energy Community Trust	-	5000	5000	-
Westmorland and Furness Council	10000	-	10000	-
National Lottery Awards for All	-	10000	10000	-
Barrow BID Grant	1000	-	1000	-
Total incoming resources	181269	83681	264950	195013
3 COST OF GENERATING FUNDS				
Gross pay - salaries and wages	2623	3934	6557	5240
Social Security costs	156	234	390	362
Employees pension	54	80	134	134
Rent	295	443	738	785
Charity business rates and water rates	12	18	30	25
Light and heat	48	72	120	92
Insurances	57	86	143	180
Repairs and maintenance	90	135	225	82
Telephone and communications	10	15	25	24
Printing, stationery and postage	12	17	29	35
Office expenses	24	36	60	25
Bank charges	0	0	0	0
Depreciation	56	84	140	38
Total Cost of Generating Funds	3437	5154	8591	7022

4 CHARITABLE ACTIVITIES	DIRECT COSTS <i>ALLOCATED TO ACTIVITIES</i> £	SUPPORT COSTS <i>ALLOCATED TO ACTIVITIES</i> £	GOVERNANCE COSTS £	Total 2023-2024 £	Total 2022-2023 £
Gross pay - salaries and wages	105899	12459	6229	124587	99549
Social Security costs	6311	743	371	7425	6869
Employees Pension	2165	255	127	2547	2547
Fees payable	60923	-	-	60923	36947
Production costs	4557	-	-	4557	3580
Accommodation on tour	6272	-	-	6272	4209
Travel and subsistence	6041	-	-	6041	9187
Publicity	1152	-	-	1152	2025
Rent	11928	1403	702	14033	14920
Charity business rates and water	481	57	28	566	468
Light and heat	1933	227	114	2274	1756
Insurances	2320	273	136	2729	3436
Repairs and maintenance	3629	427	213	4269	1549
Telephone and communications	404	47	24	475	458
Printing, stationery and postage	471	55	28	554	660
Office expenses	963	113	57	1133	468
Bank charges				0	0
Depreciation	2260	266	133	2659	726
Annual Report	-	-	747	747	747
Filing fees	-	-	-	0	-
Legal fees	-	-	19140	19140	-
Totals to Statement of Activities	<u>217709</u>	<u>16325</u>	<u>28049</u>	<u>262083</u>	<u>190099</u>

5 NET MOVEMENT IN FUNDS

Net movement in funds is stated after charging: -

	2023-2024 £	2022-2023 £
Reporting accountants' remuneration: -		
Annual report and book-keeping fees	747	747
Incorporation and advice	-	-
Depreciation of fixed assets	570	761
Operating lease rentals	14771	15705
Number of Trustees reimbursed	-	-
Directors' remuneration and trustees' expenses	-	-

THE HISTORY OF THE CITY OF BOSTON

Year	Event	Year	Event	Year	Event
1630	First settlement of Boston	1634	First church organized	1636	First school established
1638	First public library	1640	First fire engine	1642	First hospital
1644	First newspaper	1646	First printing press	1648	First public house
1650	First public school	1652	First public library	1654	First public house
1656	First public school	1658	First public library	1660	First public house
1662	First public school	1664	First public library	1666	First public house
1668	First public school	1670	First public library	1672	First public house
1674	First public school	1676	First public library	1678	First public house
1680	First public school	1682	First public library	1684	First public house
1686	First public school	1688	First public library	1690	First public house
1692	First public school	1694	First public library	1696	First public house
1698	First public school	1700	First public library	1702	First public house
1704	First public school	1706	First public library	1708	First public house
1710	First public school	1712	First public library	1714	First public house
1716	First public school	1718	First public library	1720	First public house
1722	First public school	1724	First public library	1726	First public house
1728	First public school	1730	First public library	1732	First public house
1734	First public school	1736	First public library	1738	First public house
1740	First public school	1742	First public library	1744	First public house
1746	First public school	1748	First public library	1750	First public house
1752	First public school	1754	First public library	1756	First public house
1758	First public school	1760	First public library	1762	First public house
1764	First public school	1766	First public library	1768	First public house
1770	First public school	1772	First public library	1774	First public house
1776	First public school	1778	First public library	1780	First public house
1782	First public school	1784	First public library	1786	First public house
1788	First public school	1790	First public library	1792	First public house
1794	First public school	1796	First public library	1798	First public house
1800	First public school	1802	First public library	1804	First public house
1806	First public school	1808	First public library	1810	First public house
1812	First public school	1814	First public library	1816	First public house
1818	First public school	1820	First public library	1822	First public house
1824	First public school	1826	First public library	1828	First public house
1830	First public school	1832	First public library	1834	First public house
1836	First public school	1838	First public library	1840	First public house
1842	First public school	1844	First public library	1846	First public house
1848	First public school	1850	First public library	1852	First public house
1854	First public school	1856	First public library	1858	First public house
1860	First public school	1862	First public library	1864	First public house
1866	First public school	1868	First public library	1870	First public house
1872	First public school	1874	First public library	1876	First public house
1878	First public school	1880	First public library	1882	First public house
1884	First public school	1886	First public library	1888	First public house
1890	First public school	1892	First public library	1894	First public house
1896	First public school	1898	First public library	1900	First public house

THE HISTORY OF THE CITY OF BOSTON

THE HISTORY OF THE CITY OF BOSTON

6 STAFF COSTS AND NUMBERS

	2023-2024	2022-2023
	£	£
Gross salaries	131145	104789
Social security costs	7816	7231
	<u>138961</u>	<u>107519</u>

The average weekly number of staff including secondees during the period calculated on the basis of full-time equivalents was:-

	No.	No.
Direct charitable and support	3.8	1.8
Fundraising and publicity	0.35	0.1
Management and administration	0.35	0.1
	<u>4.5</u>	<u>2.0</u>

No employee or secondee received emoluments of more than £60000.

7 TANGIBLE FIXED ASSETS

	Project and office equipment	March 2024 Total
	£	£
Cost: -		
As at April 1 2023	29474	29474
Additions	8917	8917
Disposals	-	-
As at March 31 2024	<u>38391</u>	<u>38391</u>
Depreciation: -		
As at April 1 2023	27189	27189
Charge for the year	2799	2799
Disposals	-	-
As at March 31 2024	<u>29988</u>	<u>29988</u>
Net Book Value: -		
As at March 31 2024	<u>8403</u>	<u>8403</u>
<i>Net Book Value: -</i>		
<i>As at March 31 2023</i>	<u>2285</u>	<u>2285</u>
	Furniture and office equipment	Furniture and office equipment
	£	£
The net book value at March 2024 represents assets for:		
Shared activities	<u>8403</u>	<u>8403</u>

8 CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

There were no capital commitments at the balance sheet date nor any contingent liabilities

	March 2024 Total £	March 2023 Total £
9 DEBTORS		
Grants and fees receivable	4342	4342
Prepayments and accrued box office income	-	
Total Debtors	<u>4342</u>	<u>4342</u>

10 CREDITORS

Amounts falling due within one year: -

	£	£
Creditors	0	0
Social security and other taxes	2615	2516
Accruals	998	998
Deferred Income	0	0
Total Creditors	<u>3613</u>	<u>3514</u>

11 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

12 TRANSACTIONS WITH DIRECTORS

There are no transaction with Directors which require to be disclosed under the FRSSE.

13 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

14 OPERATING LEASE COMMITMENTS

At the balance sheet date the Company had the following annual commitments on leases expiring: -

	2024 Land £	2024 Other £	2023 Land £	2023 Other £
Within two and five years	-	-	-	-
Beyond five years	<u>14771</u>	<u>-</u>	<u>15705</u>	<u>-</u>

15 STATEMENT OF FUNDS

	Balance Apr-23 £	Incoming Resources £	Outgoing Resources £	Transfers between Funds £	Balance Mar-24 £
Unrestricted funds					
General funds	64033	182398	(186993)	-	59438
	<u>64033</u>	<u>182398</u>	<u>(186993)</u>	<u>-</u>	<u>59438</u>
Restricted funds					
Project grants and project costs	-	83681	(83681)	-	-
	<u>-</u>	<u>83681</u>	<u>(83681)</u>	<u>-</u>	<u>-</u>
	<u>64033</u>	<u>266079</u>	<u>(277361)</u>	<u>-</u>	<u>59438</u>

16 Analysis of net assets between funds

Fund balances at March 31 2023
are represented by

	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	8403	8403
Current assets	-	54648	54648
Current liabilities	-	(3613)	(3613)
	<u>-</u>	<u>59438</u>	<u>59438</u>

**ACCOUNTANT'S REPORTS TO THE MEMBERS ON THE UNAUDITED FINANCIAL STATEMENTS
OF THE ASHTON GROUP THEATRE FOR THE YEAR ENDED MARCH 31 2024**

Page 20

We report on the financial statements for the year ended March 31 2024 set out on pages 11 to 12.

Respective responsibilities of Directors and Reporting Accountants

The Company's Board is responsible for the preparation of the financial statements and they consider that the company is exempt from an audit. It is our responsibility to carry out procedures designed to enable us to report our opinion.

Basis of opinion

Our work was conducted in accordance with the Statement of Standards for Reporting Accountants and so our procedures consisted of comparing the financial statements with the accounting records kept by the Committee and making such limited enquiries of the officers of the Association as we considered necessary for the purposes of this report. These procedures provide only the assurance expressed in our opinion.

Opinion

In our opinion :

(a) the financial statements are in agreement with the accounting records kept by the Charity under Section 386 of the Companies Act 2006;

(b) having regard only to, and on the basis of, the information contained in those accounting records :

(I) the financial statements have been drawn up in a manner consistent with the accounting requirements specified in Section 393 of the Act;

(ii) the Charity satisfied the conditions for exemption from an audit of the financial statements for the year specified in Section 477(2) of the Act and did not, at any time within that year, fall within any of the categories of companies not entitled to the exemption specified in Section 276(1).

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Date: