

Company Number 04941112

**THE ASHTON GROUP THEATRE**

(A company limited by guarantee)

**ANNUAL REPORT  
and  
FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED MARCH 31 2025**

Charity Number: 1103877

**THE ASHTON GROUP THEATRE**  
(A company limited by guarantee)

**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED MARCH 31 2025**

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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	Jacqueline 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  
WN8 6WT

[www.theatrefactory.org](http://www.theatrefactory.org)

## REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2025

The Board of Directors is pleased to present its Annual Report and unaudited financial statements for the year ended March 31 2025.

### 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 2025 (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.

**MAKING STORIES, DEVELOPING TALENT, BUILDING CHANGE**

All our projects are free to participants and audience, although we often receive small audience donations.

We are based in the Cooke's Arts and Media Centre where we have a fully equipped theatre studio and room to act, improvise, make things, move around, puppet, bang drums, animate, perform and film.

We run all kinds of projects: theatre (indoors, outdoors and online), animation, writing, digital and sound. We make stories in collaboration with children, young people and the occasional adult. Their ideas are at the heart of everything we do.

Our work starts in the Community, moves up through Youth Theatre and on into professional practice. A big part of our role is to nurture emerging local Artists. The Company has assisted a growing number of young people to enter the Creative Industries.

We are interested in how the Performing and Associated Arts can help people and communities grow stronger, so we work closely with other organisations in Barrow whose work shares similar aims to ours. We add our skills to theirs to help our community to thrive. In short, we work with people to build resilience and happiness for all.

## THE ASHTON GROUP THEATRE

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### REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2025 (continued)

#### Our Projects in 2024-25

##### Youth Theatre

Youth Theatre is still at the heart of what we do and is currently 50% Neuro Diverse. Two groups run on Tuesdays and Thursdays and this year they performed their show *Patchwork* at Theatre Factory for 2 nights in February.

##### Enviro Making

Karen Evans worked with Barrowfull's artist Danielle Aspinall to deliver a 'make do and mend' project on Barrow Island.

Karen also worked with Maddie Humberstone to create a 'Toile de Jouy' featuring cultural and historical scenes of Barrow. The design has been digitised in Bristol and will be printed onto organic cotton to form a series of banners for the IF! Festival and gift pieces for our partners in the community.

Karen also led our Blue Plaques project, working in the community and education sectors, facilitating people to create over 300 'alternative blue plaques for Barrow' out of scrap cardboard.

##### Apprentices

The Apprentices programme takes a group of young trainee actors each year and gives them industry experience performing a new piece of work and then touring throughout the Northwest.

This year's project, *Voices of Generation Zed 3*, comprised nine short plays by three writers, Phill Gregg, Tabby Lamb and Kevin Dyer, and toured to eight venues.

##### Influencers

Influencers are young people going out into the wider community to assist on our projects in partnership with other organisations. This project is all about getting out into the community and learning production skills.

This year the Influencers participated in Pride, International Women's Day and Q5.

##### Gen Zed Artists

Gen Zed Artists is a scheme which takes young Artists and gives them:

- mentoring, including advice on business planning and making applications for funding
- space and finance to create their own piece of work

This year we commissioned Matt King (Writer) and Kyra Scott (Theatre Maker/Performer) to produce new pieces of work.

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2025 (continued)

**LGBTQ+**

Q5 was the fifth of our Queer Cabaret Evenings, open to all. Performed at Barrow Central Library, it was an evening of music and comedy from local and national performers and included free food and a pay-what-you-like bar.

**Girls Night Out**

We produced a cabaret evening of music, drama and food for women of all ages in the town, with all performers and audience being women. The night included Kyra Scott's performance of her one woman show *It is what It is*. To the best of our knowledge, it was the first ever women only event of its kind to be held in the town. This was an opportunity for women to talk openly about their experiences and what they would like to see changed. The sixty women present talked about abuse, fat shaming, body image and controlling relationships. The feedback from the evening is forming the basis of Kyra Scott's commissioned play on women and mental health, *Unboxing*, which will be part of the IF! Festival in March 2026.

**Terrific Tales**

Terrific Tales is an ongoing development project for the IF! Festival performance of 67,000 *Barrovians Can't be Wrong*, encouraging local people to tell their stories – true and mythic – about Barrow. We performed script-in-hand excerpts using professional and local actors at Theatre Factory in April 2024 and March 2025.

**IF! Festival**

Development for the IF! Festival has been a big part of this year, with the timeline and venues in place. Scripts have been commissioned and technicians contracted and the collecting of local stories for 67,000 *Barrovians Can't be Wrong* is ongoing.

**Facts and Figures**

During the year we worked with:

Children and young people between the ages of 7-30 living in Barrow-in-Furness, from the priority wards – **1,575**

LGBTQ+ young people and vulnerable adults in the Borough – **19** participants and **60** audience

Young people and vulnerable adults struggling with their mental health and well-being – **33**.

Young people with additional needs (Autistic Spectrum conditions) – **58**

Young emerging artists from Barrow – **9**

People of diverse heritage and culture including asylum seekers – **284**

**Impact and Beneficiaries**

We aimed:

- to boost confidence
- to create a safe nurturing space where people can be happy and have fun and find respite from the strains of life.
- to help people to find companionship and to be less lonely

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2025 (continued)

This is what people have said:

"I feel it is a safe space to think creatively, to have a laugh, to express myself."

"It is a safe space where you can express yourself and feel safe to share your ideas."

"It has helped me a lot with my confidence and communication skills."

A teacher from Senior Leadership at St George's School reports that:

'The children cannot stop talking about the drama workshops. They re-enact them in the playground every day'. We know from this that the children are benefitting from the workshops. We also know because the attendance is consistent.

Supporting People's Mental Health

We worked with Children and Young People from Barrow, through our Youth Theatres held on Tuesdays and Thursdays for 7–25-year-olds, and an after-school 'satellite' Youth Theatre, *Drama on Your Doorstep*, on Wednesday afternoons. *Drama on Your Doorstep* is run from St George's C of E Primary School for pupils of St George's and Sacred Heart RC Primary. The needs are as follows:

- Our Youth Theatre is 50% neuro diverse. We are specialists in working with neuro diversity and drama. Our young people need low stress approaches in small groups where there is less pressure. We have developed ways of producing performance that reduces learning pressure and maximises fun and creativity through improvisational methods.
- Children at St George's and Sacred Heart, primaries in the areas of highest need, do not engage with arts provision unless it is brought to them. In the words of one of the teachers we talked to, 'They are not often taken off their own street.' Our *Drama on Your Doorstep* addresses this.

We have also established a drama group for adults at risk of social isolation. The group ranges in age from 26 to 82 and provides creative fun and social interaction. In the group there are individuals with mobility issues, MS, brain injury and autistic spectrum conditions.

Supporting Young Artists

- We commissioned two young writers under our Gen Zed Artists scheme. The most important thing for young artists at the start of their career is work. Kyra Scott and Matt King are local, and they are both writing for the company which gives them an invaluable first item on their C.V.
- We mentored three other young artists, supporting the development of their work and business planning.
- We gave contractual performance work to four young female artists as part of *Girls Night Out*. Again, their needs are to be employed and to develop their portfolios.

## REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2025 (continued)

**Case Study**

Joe is 31 and a professional musician. He attended our Youth Theatre from the age of 10. Joe has had significant mental health problems since the death of his best friend 5 years ago. He has been unable to sustain employment or to engage with his practice as a professional musician. Encouraged by his dad, Joe took up cycling and found the beginnings of a way back, but his recovery was very up and down. Eventually he contacted Theatre Factory and came to talk about an idea he had had for a project based on his mental health journey. Rachel mentored Joe over a period of months to write the idea into a concrete form and to approach Arts Council England for funding to help produce the piece. Theatre Factory put Joe in touch with Comic Arts Festival, Kendal and slowly his confidence returned. Then Joe got an outdoor job in Scotland. He was able to take the job and to thrive again. In September of 2024, Theatre Factory commissioned Joe to perform with his band Hobby Club at our Queer Cabaret. It was the first time that Joe has been able to perform to a live audience since the death of his friend in 2019. Joe's story is an example of how our work functions over a span of time, from laying foundations at Youth Theatre to supporting mental health and functionality in adulthood.

Here is what Joe says:

"Youth Theatre was great at giving me the self-confidence to be creative in a non-judgmental environment. I had found in traditional education settings my imagination and high energy levels were not appreciated, whereas I found likeminded people who didn't necessarily fit within conventional moulds of society, were allowed to flourish and express themselves in more natural ways. I also enjoyed being treated more like an adult when it came to rehearsals and treating the work with seriousness and showing levels of professionalism and discipline needed in the creative industry. It helped me understand what level of engagement I needed to succeed in my own creative work. Despite not pursuing acting further I became a musician, and I found I learnt a lot of transferable skills that helped me develop my craft and skills which the seedlings of all those ideas and disciplines took root while young. I also appreciated all the different aspects of creative professionals I've encountered and wanted to do that myself. As previously stated, it was an important place for me to learn how to create and be allowed space to be creative despite being hyperactive and probably quite annoying. I was still allowed and encouraged to engage with the group, I made friends and loved my time there. I was diagnosed with dyslexia much later while at college and so really struggled at school, but Theatre Factory was a place where I felt I could thrive and not just be seen as a lazy nuisance because of my undiagnosed learning difficulty. So, thank you Rachel and Phill for letting me learn and enjoy being myself."

**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 so that we can consider which funders are most likely to be a good match for our work.

Our financial strategy is currently focused on the IF! Festival, which comprises ten pieces of work produced over 12 months spanning 2025-26 and 2026-27. Concern about fundraising in the time scale led us to delay the IF! Festival by 6 months, which allowed us to build reserves. This is the reason there is such a large amount carried forward from this year into 2025-26. The first year of the festival is now fully funded and we are working to ensure that funding is place for year 2.

THE ASHTON GROUP THEATRE

REPORT OF THE BOARD FOR THE YEAR ENDED MARCH 31 2025 (continued)

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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 2025 (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 2025 (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
- BAE Systems
- Westmorland and Furness Council
- Francis C Scott Trust
- The Hadfield Trust
- The Garfield Weston Foundation
- The David Snowden Trust
- Cumbria Community Foundation

This report was approved by the Board on:

Date: -

26/11/25

and signed on its behalf by: -

COUN VAUGHAN AUSTIN

Chi Abdul

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 2025

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	Notes	Unrestricted Funds 2024-2025 £	Restricted Funds 2024-2025 £	Total Funds 2024-2025 £	Total Funds 2023-2024 £
<b>INCOMING RESOURCES</b>					
<i>Incoming resources from charitable activities:</i>					
Grants towards arts projects	2	223173	110383	333556	264950
Contribution to equipment		-	-	-	-
Workshops and performances		-	-	-	-
Sundry Income				0	0
<i>Investment income and interest</i>		2215	-	2215	1129
<b>TOTAL INCOMING RESOURCES</b>		<u>225388</u>	<u>110383</u>	<u>335771</u>	<u>266079</u>
<b>RESOURCES EXPENDED</b>					
<i>Cost of generating funds</i>					
Applying for funding and compliance costs	3	<u>3568</u>	<u>5354</u>	<u>8922</u>	<u>8591</u>
<i>Charitable activities</i>					
Projects, training and advice	4	129481	105029	234510	234034
<i>Governance costs</i>	4	<u>18336</u>	<u>-</u>	<u>18336</u>	<u>28049</u>
<i>Total cost of activities</i>	4	<u>147817</u>	<u>105029</u>	<u>252846</u>	<u>262083</u>
<b>TOTAL RESOURCES EXPENDED</b>		<u>151385</u>	<u>110383</u>	<u>261768</u>	<u>270674</u>
Net incoming (outgoings) resources before transfers		74003	-	74003	-4595
Gross transfers between funds		-	-	-	-
<b>NET MOVEMENT IN FUNDS (net income for the year)</b>		<u>74003</u>	<u>-</u>	<u>74003</u>	<u>-4595</u>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward at April 1 2024		59438	-	59438	64033
<b>TOTAL FUNDS AT 31 MARCH 2025</b>		<u><u>133441</u></u>	<u><u>-</u></u>	<u><u>133441</u></u>	<u><u>59438</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 2025

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	Notes	£	2025 £	£	2024 £
<b>FIXED ASSETS</b>					
Tangible assets	7		10008		8403
<b>CURRENT ASSETS</b>					
Debtors	9	4342		4342	
Cash at bank and in hand		<u>122956</u>		<u>50306</u>	
		127298		54648	
<b>CREDITORS</b>					
Amounts falling due in one year	10	<u>3865</u>		<u>3613</u>	
<b>Net current assets</b>			123433		51035
<b>NET ASSETS</b>			<u>133441</u>		<u>59438</u>
<b>FUNDS</b>					
Unrestricted funds	16		133441		59438
Restricted funds			-		-
<b>TOTAL FUNDS</b>			<u>133441</u>		<u>59438</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 2025 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 :-

And signed on their behalf by :-

DIRECTOR

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

20/11/25  
COCIN VAUGHAN ACCTD  
C. L. Alchahal

## 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 2024-2025 £	Restricted Funds 2024-2025 £	Total Funds 2024-2025 £	Total Funds 2023-2024 £
<b>2 INCOMING RESOURCES</b>				
BAE Systems	-	9176	9176	-
ACE Regular funded organisation grant	148790	-	148790	149290
The National Lottery Community Fund	-	51862	51862	50351
Art Gene Ltd - Lost Shops Project	-	-	-	5000
Francis C Scott Trust	-	15000	15000	-
The Hadfield Trust	-	3000	3000	-
Sir John Fisher Foundation	15000	-	15000	15000
Donations	343	-	343	779
Women's Community Matters - Playcation	-	750	750	500
Cumbria Community Foundation	-	5000	5000	-
David Snowdon Trust	-	5000	5000	-
The Garfield Weston Foundation	25000	-	25000	-
Rosehill Theatre	-	-	-	200
Westmorland and Furness Council - Covid Recovery	22500	-	22500	-
National Lottery Know Your Neighbourhood Fund	-	19795	19795	17250
Baywind Energy Community Trust	-	-	-	5000
Westmorland and Furness Council - National Portfolio	10000	-	10000	10000
National Lottery Awards for All	-	-	-	10000
Barrow BID Grant	-	-	-	1000
The Old Electric	-	800	800	-
Space Rental	1540	-	1540	580
<b>Total incoming resources</b>	<b>223173</b>	<b>110383</b>	<b>333556</b>	<b>264950</b>

**3 COST OF GENERATING FUNDS**

Gross pay - salaries and wages	2719	4079	6798	6557
Social Security costs	188	282	470	390
Employees pension	100	151	251	134
Rent	334	501	835	738
Charity business rates and water rates	-18	-27	-45	30
Light and heat	69	104	173	120
Insurances	44	66	110	143
Repairs and maintenance	37	55	92	225
Telephone and communications	12	18	30	25
Printing, stationery and postage	11	17	28	29
Office expenses	5	8	13	60
Bank charges	0	0	0	0
Depreciation	67	100	167	140
<b>Total Cost of Generating Funds</b>	<b>3568</b>	<b>5354</b>	<b>8922</b>	<b>8591</b>

THE ASHTON GROUP THEATRE

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED MARCH 31 2025

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4 CHARITABLE ACTIVITIES	DIRECT COSTS <i>ALLOCATED TO ACTIVITIES</i>	SUPPORT COSTS <i>ALLOCATED TO ACTIVITIES</i>	GOVERNANCE COSTS	Total 2024-2025	Total 2023-2024
	£	£	£	£	£
Gross pay - salaries and wages	109789	12916	6458	129163	124587
Social Security costs	7591	893	447	8931	7425
Employees Pension	4056	477	239	4772	2547
Fees payable	53261	-	-	53261	60923
Production costs	4542	-	-	4542	4557
Accommodation on tour	5242	-	-	5242	6272
Travel and subsistence	8931	-	-	8931	6041
Publicity	1511	-	-	1511	1152
Rent	13490	1587	794	15871	14033
Charity business rates and water	-725	-85	-43	-853	566
Light and heat	2798	329	165	3292	2274
Insurances	1767	208	104	2079	2729
Repairs and maintenance	1489	175	88	1752	4269
Telephone and communications	474	56	28	558	475
Printing, stationery and postage	444	52	26	522	554
Office expenses	208	24	12	244	1133
Bank charges	-	-	-	0	0
Depreciation	2693	317	158	3168	2659
Annual Report	-	-	747	747	747
Filing fees	-	-	-	0	0
Legal fees	-	-	9113	9113	19140
Totals to Statement of Activities	<u>217561</u>	<u>16949</u>	<u>18336</u>	<u>252846</u>	<u>262083</u>

5 NET MOVEMENT IN FUNDS

*Net movement in funds is stated after charging: -*

	2024-2025	2023-2024
Reporting accountants' remuneration: -	£	£
Annual report and book-keeping fees	747	747
Incorporation and advice	-	-
Depreciation of fixed assets	3335	2799
Operating lease rentals	16705	14771
Number of Trustees reimbursed	-	-
Directors' remuneration and trustees' expenses	-	-

6 STAFF COSTS AND NUMBERS	2024-2025	2023-2024
	£	£
Gross salaries	135962	131145
Social security costs	9400	7816
	<u>145362</u>	<u>138961</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 2025 Total
<b>Cost: -</b>	£	£
As at April 1 2024	38391	38391
Additions	4940	4940
Disposals	-	-
As at March 31 2025	<u>43331</u>	<u>43331</u>
<b>Depreciation: -</b>	£	£
As at April 1 2024	29988	29988
Charge for the year	3335	3335
Disposals	-	-
As at March 31 2025	<u>33323</u>	<u>33323</u>
<b>Net Book Value: -</b>	£	£
As at March 31 2025	<u>10008</u>	<u>10008</u>
<i>Net Book Value: -</i>	£	£
<i>As at March 31 2024</i>	<u>8403</u>	<u>8403</u>
	Furniture and office equipment	Furniture and office equipment
The net book value at March 2025 represents assets for:	£	£
Shared activities	<u>10008</u>	<u>10008</u>

## 8 CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

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

	March 2025 Total £	March 2024 Total £
<b>9 DEBTORS</b>		
Grants and fees receivable	4342	4342
Prepayments and accrued box office income	-	
<b>Total Debtors</b>	<u>4342</u>	<u>4342</u>

<b>10 CREDITORS</b>		
Amounts falling due within one year: -	£	£
Creditors	0	0
Social security and other taxes	2867	2615
Accruals	998	998
Deferred Income	0	0
<b>Total Creditors</b>	<u>3865</u>	<u>3613</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: -

	2025 Land £	2025 Other £	2024 Land £	2024 Other £
Within two and five years	-	-	-	-
Beyond five years	<u>16705</u>	<u>-</u>	<u>14771</u>	<u>-</u>

THE ASHTON GROUP THEATRE

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED MARCH 31 2025

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15 STATEMENT OF FUNDS	Balance Apr-24 £	Incoming Resources £	Outgoing Resources £	Transfers between Funds £	Balance Mar-25 £
Unrestricted funds					
General funds	59438	225388	(151385)	-	133441
	<u>59438</u>	<u>225388</u>	<u>(151385)</u>	<u>-</u>	<u>133441</u>
Restricted funds					
Project grants and project costs	-	110383	(110383)	-	-
	<u>-</u>	<u>110383</u>	<u>(110383)</u>	<u>-</u>	<u>-</u>
	<u>59438</u>	<u>335771</u>	<u>(262218)</u>	<u>-</u>	<u>133441</u>

16 Analysis of net assets between funds

Fund balances at March 31 2025 are represented by	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	10008	10008
Current assets	-	127298	127298
Current liabilities	-	(3865)	(3613)
	<u>-</u>	<u>133441</u>	<u>133441</u>

**ACCOUNTANT'S REPORTS TO THE MEMBERS ON THE UNAUDITED FINANCIAL STATEMENTS  
OF THE ASHTON GROUP THEATRE FOR THE YEAR ENDED MARCH 31 2025**

**Page 20**

We report on the financial statements for the year ended March 31 2025 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).

Ad Valorem North  
Second Floor, Ramsden House  
121 - 123 Duke street  
Barrow-in-Furness  
Cumbria  
LA14 1XA

Date: