

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

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THE PRINT ROOM THEATRE
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REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Trustees

M Gilligan
M A Fisher
J Quinn
W T Winters, Chairman
A Winters
L Bernhardt

Company registered number

07034118

Charity registered number

1141921

Registered office

1st Floor Arthur Stanley House
40-50 Tottenham Street
London
W1T 4RN

Principal operating office

103 Notting Hill Gate
London
W11 3LB

Independent auditors

Goodman Jones LLP
Chartered Accountants
1st Floor Arthur Stanley House
40-50 Tottenham Street
London
W1T 4RN

THE PRINT ROOM THEATRE
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TRUSTEES' REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2024

The Trustees present their annual report together with the audited financial statements of the Charity for the 1 October 2023 to 30 September 2024. The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Charity qualifies as small under section 382 of the Companies Act 2006, the Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

The Charity also trades under the names Coronet Theatre.

Objectives and activities

a. Aims and objectives

The Charity's mission is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama, dance, performance art and poetry.

The Print Room is an art house, producing an eclectic programme of UK and International artists' work, creating a powerful and exciting programme, unlike any other theatre in London. In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit.

b. Activities for achieving objectives

The objective of the charity is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama, dance, performance art and poetry. The charity's mission is to stage exciting undiscovered pieces by great writers, and to provide opportunities for emerging and talented artists from all fields. The Print Room produces and presents exciting work by artists from around the world, working across media and genre. The powerful programme of artistic productions, performances, exhibitions, concerts, workshops and other participatory events create surprising experiences for local and travelling audiences.

The charity aims to make its work accessible to the widest possible audience and looks to remove barriers to attendance through a range of initiatives including discounted tickets for students, artists, schools and local audiences as well as disabled people and older patrons. The charity provides professional development for young and emerging artists, creative and staff teams at the theatre and in workshops in off-site locations.

We have continued to develop relationships with a number of local schools and reached out to schools in neighbouring boroughs, inviting them to see performances at reduced or no cost.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Achievements and performance

a. Achievements

Over the year we have staged a variety of shows from plays, poetry, dance, Art Exhibitions and music.

Achievements:

- We staged the world premiere of The Belt, specially designed for the theatre space as an audience immersive dance piece by the celebrated Korean dance group Ambiguous.
- We hosted a Taiwanese festival which included dance, music and art installations by the renowned Taiwanese artist Cheng-Tsung Feng.
- We presented artists and artistic companies from all over Europe and Asia.

We hosted 10,062 attendances for the year. This was slightly down compared the previous year, which was 12,670 attendances. The reason for the difference was that we did a higher number of shorter projects therefore the number of instances were lower. This was in an effort to continuously manage travel and accommodation cost.

b. Outreach

We continued our association with local schools and we were pleased that so many came to see Chiten.. We also hosted the French Lycee, RADA and Norland Place School on our main stage for their own end of year productions.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Achievements and performance (continued)

c. Productions 2023-24

Las Alegrías (The Joys) by Paula Quintana
27 – 28 Oct 2023

Internationally renowned contemporary and flamenco dancer and choreographer **Paula Quintana** brought her award-winning solo dance piece **Las Alegrías (The Joys)** to The Coronet Theatre for its UK premiere.

Performed on a body of water, this multidisciplinary spectacle drew on the works of feminist writer and activist **Roy Galán**, culminating in a celebration of the creative, feminine and mysterious powers of joy.

Luigia Riva & Daniele Derossi: A Triple Bill
10 – 11 Nov 2023

Acclaimed Italian dancer and choreographer **Luigia Riva** presented a triple bill of performance art spanning both our theatre and studio spaces. In her debut at The Coronet Theatre, she presented **InCorpore(o)** and **Inretita**, established pieces created in collaboration with writer and biologist **Daniele Derossi**, and **Involò**, a new work which premiered at the Coronet Theatre, choreographed for dancer **Nina Khokham**.

Inretita featured an additional eight amateur male performers who volunteered to take part in the show following a creative call out on our mailing list and social media channels.

Father Politics by Company MEK
23 – 24 Nov 2023

"Combining powerful, skilful solos with the concentrated energy of perfectly synchronized group elements, the company unmask patterns of political thought with virtuoso dance." – BZ Basel

The UK premiere of an explosive political dance piece from acclaimed hip-hop and contemporary dance collective **Company MEK**.

Performed by a multinational, diverse ensemble, **Father Politics** unmask the polarisation of politics, and the manipulation of truth in the media to influence younger generations. This energetic dance piece explores the feeling of powerlessness from a personal perspective.

Father Politics was accompanied by a workshop led by Company MEK for advanced/professional level dancers.

Then or Now by Ballet Black
01 Dec 2023

Ballet Black celebrated the end of their 2023 Pioneers season with a 'made for film' screening of **Then Or Now**.

Then or Now is a powerful classical ballet set against the backdrop of Adrienne Rich's poetry and accompanied by violin. William Tuckett's "spellbinding" ???? (The Guardian) choreography explores the joys of submitting to the freedom of guilt through a series of movements.

The Coronet Theatre Jazz Festival 2023
7 – 9 Dec 2023

BBC Jazz Innovation award-winner Byron Wallen returned to The Coronet Theatre to curate a sensational festival of jazz.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Achievements and performance (continued)

The Coronet Theatre Jazz Festival began each night with a screening of Tom Parsons' film *Revelations In Small Steps*, with two bands playing after the film every night, including **Josephine Davies, Trinity Laban's Big Band, Byron Wallen, Zoe Rahman, Indigo** and **Jas Kayser**.

Rethinking Co-Existence by T.H.E Dance Company
9 – 10 Feb 2024

"T.H.E Dance Company continues to transform, evolve and respond to disruption of the current times and sensibilities" (Stephanie Burridge, The Straits Times)

T.H.E Dance Company returned to The Coronet, following 2022's sold-out production *Phenoumenon*, with a triple bill of UK premieres. *Present*, *Pure* and *Un-form* investigate existence, the complexities and tensions of social interactions, and identity, both as artists and as individuals. Featuring two pieces by **Kuik Swee Boon** and one by resident choreographer **Kim Jae Duk**, expect an evening of beautiful, electric, heart-pounding dance.

GOOD-BYE by Chiten Theatre Company
5 – 9 Mar 2024

One of Japan's foremost experimental theatre companies presented **GOOD-BYE**, based on the 1949 work of popular Japanese novelist, **Osamu Dazai**, (*No Longer Human*), and a collage of his later works.

Set in a bar, accompanied live by the Japanese rock band **Kukangendai**, where everyone gets increasingly drunk, the piece addressed the struggle to identify what it was, and now is, to be Japanese.

GOOD-BYE was accompanied by a post-show talk and a workshop led by Chiten Theatre's Artistic Director **Motoi Miura**.

Tacit Group & Gazaebal
22 – 23 Mar 2024

Immersive audio-visual pioneers **Tacit Group** and their co-founder **Gazaebal** presented two special concerts, *Un/readable Sound* and *Tacit.perform[Best]* showcasing their spectacular synthesis of sound and visual art.

The concerts were accompanied by an exclusive workshop exploring the process behind Tacit Group's music.

The Taiwan Festival
12 – 27 Apr 2024

Over 16 days, The Taiwan Festival presented more than 30 contemporary visual artists, theatre makers, dancers and musicians from Taiwan, most of whom never before seen in the UK, exploring Taiwanese identity, post-colonial history, politics, lust and desire.

Each performance was surrounded by free events, including an immersive VR experience and an exhibition from one of Taiwan's leading installation artists, inviting audiences to soak up the experience of Taiwan's artistic landscape..

World and UK premieres included:

- A major site-specific bamboo installation by stellar Taiwanese artist **Cheng-Tsung Feng**, encasing the Coronet Theatre's historical façade.
- **Riverbed Theatre's** immersive VR experience *All That Remains*, alongside the world premiere of taking it down and putting it up, a poetic meditation on the work of Marcel Duchamp.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Achievements and performance (continued)

- Reflecting the astonishing cultural journey of this country, two extraordinary pieces from leading collectives **Anarchy Dance Company** and **Hung Dance** introduced Taiwan's booming contemporary dance scene to the UK.
- The London premiere of **Chou Kuan-Jou's** playfully provocative Edinburgh Festival hit Tomato.
- Two intimate performances from acclaimed multidisciplinary music artist **Yujun Wang**, who launched her new album Dawn to Dawn.

The festival also included workshops from Cheng-Tsung Feng and Chou Kuan-Jou.

Good Luck, Cathrine Frost! by Cathrine Frost
Presented by Det Andre Teatret, Norway
10 - 11 May 2024

"Frost makes the audience both laugh and cry" – A-Magasinet.

A comedy about childbirth, public health and philosophy. Cathrine Frost was a nurse, then an improviser, then she became a mother. **Good Luck, Cathrine Frost!** is the story of her experience. Blending humour and honesty, Cathrine breaks down our view of the profound change in the life of the person who becomes the mother and how we relate to the universal, existential act of being born.

Jean-Michel Bernard: Piano Cinema & Jean-Michel Bernard plays Lalo Schifrin
16 – 17 May 2024

Acclaimed film composer and pianist **Jean-Michel Bernard** returned to the Coronet Theatre after composing the score for 2016's ballet TERRA with an intimate concert of film music from his acclaimed albums Piano Cinema 1 and 2 as well as a tribute to Lalo Schifrin.

During the concerts he was joined by special guests **Fukiko Takase** and **Noah Francis Johnson**.

Mister Poppy: Jelly by Andrew Poppy
1 Jun 2024

Composer, musician, vocalist and record producer **Andrew Poppy's** vast portfolio has seen scores for theatre, opera, film, contemporary dance and art installations. His latest project, **Jelly**, a beautifully challenging and intensely-detailed spoken and sung solo performance, sees him adopt his **Mister Poppy** persona.

L'Amore Del Cuore (Heart's Desire) by lacasadargilla
13 – 15 Jun 2024

A hilarious and touching Italian adaptation of one of **Caryl Churchill's** most revolutionary plays.

This adaptation, from acclaimed Italian theatre maker **Lisa Ferlazzo Natoli** and company **lacasadargilla**, employed movement, the Italian tradition of Commedia dell'Arte, and Churchill's text to push the limits of language. "Amazing. A work of infinite and fascinating restarts, rewinds and still images" (Rodolfo Di Giammarco)

The performance was accompanied by a post-show talk with professor **Paola Bono**, Italy's leading expert curator of Caryl Churchill's works and theatre critic **Alessandro Iachino**.

The Beckett Trilogy by Gare St Lazare Ireland
20 – 22 Jun 2024

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TRUSTEES' REPORT (CONTINUED)
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Achievements and performance (continued)

"The unparalleled Beckett champions..." (New York Times) **Gare St Lazare Ireland** returned to The Coronet Theatre with their acclaimed Beckett Trilogy. The company's precise and elegant work makes Beckett accessible to all, highlighting the humour and humanity in his writing.

The three novels, Molloy, Malone Dies & The Unnamable, written at the same time as Waiting for Godot, made up what the writer considered his "Important work". Acclaimed actor Conor Lovett and award-winning director Judy Hegarty Lovett gave powerful life to the essence of each of these novels in a production establishing them as the leading exponents of Beckett's work.

Due to exceptional demand, standing tickets were added to each performance.

The Belt by Ambiguous Dance Company
10 – 14 Sep 2024

The Coronet Theatre's first ever site-specific event.

The Belt was an extraordinary immersive journey from the industrial revolution to the technological revolution, guided by Korea's leading dance company.

The Coronet Theatre's first immersive event took audiences down the candlelit hallways of one of London's most atmospheric theatres, where Ambiguous Dance Company's superb dancers inhabited hidden backstage areas, dressing rooms, attics and the glorious rooftop cupola. Korea's leading dance company combined hip-hop, ballet and acrobatics in playful, pulsating dance, bringing the energy of the new Korea to a stunningly restored icon of the Victorian era. The evening culminated in a brand-new high octane full-length piece on The Coronet's main stage.

RADA LAB WORKS from RADA'S MA Theatre Lab

The Coronet Theatre and RADA's partnership continued throughout 2023 and 2024 with workshops, scratch nights, and a series of original 'theatre-shorts', enabling artistic development, public visibility, and new networking opportunities for emerging artists.

RADA Scratch Night: 31 Oct 2023
RADA Scratch Night: 16 Mar 2024
RADA LAB WORKS: 17 – 20 Jul 2024

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Achievements and performance (continued)

d. Poetry Events

Poetry Club at the Print Room

Our popular series of contemporary poetry readings continued throughout the year: Poets included: **Don Paterson, Nick Laird, Yang Lian and Yoyo, Daljit Nagra, Matthew Hollis, Mona Arshi, Lemn Sissay, David Harsent, Kit Fan, Mary Jean Chan, Charlotte Shevchenko Knight, Imtiaz Dharker, Sasha Dugdale** and **Camille Ralphs**.

Dead Poets Live

The Dead Poets Live series, in partnership with the TS Elliot Foundation, presents staged readings of work by famous dead poets, undertaken by very well-known actors. The 2023-24 series included:

Sylvia Plath

17 – 18 Nov 2023

Featuring Denise Gough.

Autumn Journal

3 Dec 2023

Featuring Eanna Hardwicke

The Haunter

19 May 2024

Featuring Toby Jones, Lesley Sharp and Rosie Sheehy.

e. Coronet Special Events

In addition to the main programming, there were also a number of special events throughout the season, including:

Tattooist Doy

9 Oct 2023

Selected as one of the world's top five tattooists by The Guardian, **Tattooist Doy** performed a Korean style live tattoo on stage, accompanied by music, with the performance projected on screen. The evening also featured a Q&A chaired by Fiona Bae, author of Make Break Remix: The Rise of K-style

The Book of Liquids by Irene Santori

16 Nov 2023

An evening of poetry from one of Italy's most acclaimed poets accompanied by a live electronic score in our atmospheric and intimate studio.

Book Launch: Ram Gopal

14 May 2024

An evening of dance, music and conversation to launch **Ann R David's** book on Indian dancer Ram Gopal: **Ram Gopal**. Interweaving Histories of Indian Dance (Bloomsbury).

Financial review

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

a. Going concern

The charity receives loans and donations from certain trustees to provide it with sufficient funds to enable it to continue as a going concern. The charity has received assurances that such funding will continue to be made available for a period of at least 12 months from the date of signing the balance sheet.

As a result, the trustees consider it to be appropriate to prepare the accounts on a going concern basis.

b. Financial review

By 30th September 2024 the charity celebrated its 10th anniversary in its new premises, The Coronet at 103 Notting Hill Gate

The Theatre grossed £241,332 in ticket sales, almost identical to the previous year.

At 30th September the Theatre balance sheet showed a surplus of £10,718. However the unrestricted funds are in deficit of £9,220.

During the current financial year, it was identified that a loan was incorrectly written off in the prior year, this has been corrected by restating the comparative figures for the prior year, which has lead the funds to be in deficit, for the prior periods.

The Trustees have reviewed the circumstances leading to this error and have implemented additional controls to prevent such occurrences in the future.

c. Fundraising

The fixed costs of the charity and any shortfall on productions have been and will continue to be funded by donations.

Challenges to be addressed next year, include cultivating the new prospects identified and converting them into supporters. Related to this is the need to develop the community outreach scheme for the theatre, which will enable us to make our case for support more compelling and hence convert prospects into supporters, as well as approach new trusts for funding.

The theatre relies on the support of its Chairman, Mr William Winters to make up any shortfall.

d. Reserves policy

The Charity aims to maintain unrestricted and uncommitted funds equal to between three and four months of overheads and salaries and to provide financial cover for contingent situations such as shortfalls in box office or fundraising under achievement. Restricted funding is held for use on specific projects as per the agreement with individual funders.

As mentioned above the total reserves this year are in a surplus of £10,718, due to the restatement the prior year reserves are now also in deficit at £28,335. This has been brought to the trustees attention and will be a priority to replenish the reserves in the coming years.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Structure, governance and management

a. Constitution

The Charity is a charity limited by guarantee governed by its Memorandum and Articles of Association. It was registered as a charity with the Charity Commission on 16 May 2011.

b. Method of appoint or election of trustees

Trustees are recruited with the aim of securing a broad range of skills and experience in the service and development of the Charity's objects.

c. Policies adopted for the induction and training of Trustees

Trustees receive an induction to the work of the Charity and are encouraged to undertake training where gaps in knowledge and experience are identified and in order to maintain collective expertise in good governance.

d. Remuneration policy for key management

All staff salaries are set with reference to industry standards of remuneration, regularly benchmarked against peer organisations. Performing and creative personnel salaries are set with reference to the Independent Theatre Council's Ethical Management standards.

e. Organisational structure and decision making

The board of 6 trustees approve all strategic and financial decisions. They delegate the day-to-day leadership of the Charity to Anda Winters – Artistic Director and CEO who works with a senior team on the management of the Charity.

During the year we created a new role of Buildings and Products Co-ordinator.

We continued to employ the casual roles of Duty Manager, Front of House and Box Office Staff on a rolling basis, supported by our Voluntary Ushering Staff programme. We continued to engage a part-time Poetry Co-ordinator to advise and manage the programming of the poetry events.

Sharon Kean acts as our Press Representative for the company.

Board structure:

The trustees / directors for the period of this report were: the Chairman Bill Winters, Artistic Director Anda Winters, Linda Bernhardt, Mimi Gilligan, Mike Fisher and Jane Quinn.

f. Relationship with Coronet Ondine LLP

The Theatre operates from 103 Notting Hill Gate, London W11 3LB. The building from which it operates is owned by Coronet Ondine LLP. The owners/partners of Coronet Ondine LLP are Mr and Mrs W. Winters who are also Trustees of the Theatre. Rent and a service charges are now being charged by Coronet Ondine LLP, in line with the agreement dated 1st of October 2019.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Structure, governance and management (continued)

g. Key risks and risk management

The trustees examine major risks to the organisation as a standing item at their quarterly meeting, during which they confirm the systems that are in place to manage these risks. This is a dynamic assessment updated quarterly. Three areas are considered to be of most significant risk:

- Box Office Income: there is risk of under-performance at the box office with productions not meeting their income targets.
- Fundraising: the charity needs to raise funds to subsidise its activities, and the trustees monitor progress of fundraising against realistic targets. The charity benefits from generous individual donations and corporate sponsorship.

Future developments

Business planning is led by the Chief Executive/Artistic Director and the board with the senior staff team. Annual budgets are developed and approved by the board including a clear projection of income and expenditure.

The charity is in the process of updating its financial systems and processes to ensure that it can carry out its planned programme and deliver its obligations effectively.

The artistic programme is set by the Chief Executive/Artistic Director working 12-18 months in advance. Currently planned productions include a Taiwanese festival, which will showcase diverse talent from one of Asia's less known dynamic cultures

Statement of Trustees' responsibilities

The Trustees (who are also directors of The Print Room Theatre for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and UK Accounting Standards.

Company law requires the Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and 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 Companies Act 2006. 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.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charity's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charity's auditors are aware of that information.

Auditors

The auditors, Goodman Jones LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:
Date: 30-07-25

William T. Winters
William Winters

THE PRINT ROOM THEATRE
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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PRINT ROOM THEATRE

Opinion

We have audited the financial statements of The Print Room Theatre (the 'charity') for the year ended 30 September 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2024 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PRINT ROOM THEATRE
(CONTINUED)

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PRINT ROOM THEATRE
(CONTINUED)

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PRINT ROOM THEATRE
(CONTINUED)

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charity and sector, we identified that the principal risks of non-compliance with laws and regulations related to sector regulations and unethical and prohibited business practices, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006, Charities Act 2011, Charity Commission and sector regulations, and UK Tax Legislation. We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls). Appropriate audit procedures in response to these risks were carried out. These procedures included:

- Discussions with management, including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Reading minutes of meetings of those charged with governance;
- Obtaining and reading correspondence from legal and regulatory bodies including HMRC;
- Identifying and testing journal entries;
- Challenging assumptions and judgements made by management in their significant accounting estimates.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members; and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

Other matters

The comparative information presented in these financial statements was not subject to audit.

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PRINT ROOM THEATRE
(CONTINUED)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Goodman Jones LLP

Julian Flitter (Senior Statutory Auditor)

for and on behalf of

Goodman Jones LLP

Chartered Accountants

1st Floor Arthur Stanley House

40-50 Tottenham Street

London

W1T 4RN

Date: 31-07-25

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 SEPTEMBER 2024

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	<i>Total funds 2023 - as restated £</i>
Income from:					
Donations and legacies	2	715,997	118,126	834,123	884,898
Charitable activities	3	241,332	-	241,332	270,293
Investments	4	550	-	550	312
Total income		<u>957,879</u>	<u>118,126</u>	<u>1,076,005</u>	<u>1,155,503</u>
Expenditure on:					
Raising funds	5	2,806	-	2,806	1,863
Charitable activities	6	916,020	118,126	1,034,146	1,161,751
Total expenditure		<u>918,826</u>	<u>118,126</u>	<u>1,036,952</u>	<u>1,163,614</u>
Net movement in funds		<u>39,053</u>	<u>-</u>	<u>39,053</u>	<u>(8,111)</u>
Reconciliation of funds:					
Total funds brought forward		(48,273)	19,938	(28,335)	(20,224)
Net movement in funds		39,053	-	39,053	(8,111)
Total funds carried forward		<u>(9,220)</u>	<u>19,938</u>	<u>10,718</u>	<u>(28,335)</u>

The notes on pages 21 to 34 form part of these financial statements.

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)
REGISTERED NUMBER: 07034118

BALANCE SHEET
AS AT 30 SEPTEMBER 2024

	Note	2024 £	2023 - as restated £
Tangible assets	9	11,809	18,558
		<u>11,809</u>	<u>18,558</u>
Current assets			
Debtors	10	43,827	15,273
Cash at bank and in hand		57,073	95,928
		<u>100,900</u>	<u>111,201</u>
Creditors: amounts falling due within one year	11	(101,991)	(158,094)
Net current liabilities		<u>(1,091)</u>	<u>(46,893)</u>
Total net assets		<u><u>10,718</u></u>	<u><u>(28,335)</u></u>
Charity funds			
Restricted funds	12	19,938	19,938
Unrestricted funds	12	(9,220)	(48,273)
Total funds		<u><u>10,718</u></u>	<u><u>(28,335)</u></u>

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

William T. Winters
 Date: 30-07-25

William Winters

The notes on pages 21 to 34 form part of these financial statements.

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

	2024 £	2023 - as restated £
Cash flows from operating activities		
Net cash used in operating activities	(39,093)	16,079
	<hr/>	<hr/>
Cash flows from investing activities		
Dividends, interests and rents from investments	238	312
	<hr/>	<hr/>
Net cash provided by investing activities	238	312
	<hr/>	<hr/>
Change in cash and cash equivalents in the year	(38,855)	16,391
Cash and cash equivalents at the beginning of the year	95,928	79,537
	<hr/>	<hr/>
Cash and cash equivalents at the end of the year	57,073	95,928
	<hr/>	<hr/>

The notes on pages 21 to 34 form part of these financial statements

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The financial statements are prepared in sterling, the functional currency of the Charity, and rounded to the nearest £.

1.2 Company status

The Charity is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the Charity.

1.3 Going concern

The Charity is reliant upon loans and donations from one trustee to provide it with sufficient funds to enable it to continue as a going concern. The Charity has received assurances that such funding will continue to be available for a period of at least 12 months from the date of signing the balance sheet. The Trustees therefore believe it is appropriate to prepare the accounts on a going concern basis.

1.4 Fund accounting

General funds are unrestricted funds which 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.

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 costs 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.

Investment income, gains and losses are allocated to the appropriate fund.

1.5 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Ticket sales are recognised in the period in which the associated performance takes place.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. Accounting policies (continued)

1.6 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity and include project management carried out at headquarters. Governance costs are those incurred in connection with administration of the Charity and compliance with constitutional and statutory requirements.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

Costs of generating funds are costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities and Governance costs are costs incurred on the Charity's educational operations, including support costs and costs relating to the governance of the Charity apportioned to charitable activities.

All resources expended are inclusive of irrecoverable VAT.

1.7 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

1.8 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Fixtures and fittings	- 20% Straight Line
-----------------------	---------------------

1.9 Debtors

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

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. Accounting policies (continued)

1.10 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.11 Cash at bank and in hand

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

1.12 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of Financial Activities as a finance cost.

1.13 Financial instruments

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

2. Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Donations	715,997	118,126	834,123	884,898
	<hr/>	<hr/>	<hr/>	<hr/>
Total 2023	834,635	50,263	884,898	
	<hr/>	<hr/>	<hr/>	

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

3. Incoming resources from charitable activities

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Theatrical Activities	241,332	241,332	270,293
	<hr/>	<hr/>	<hr/>
<i>Total 2023</i>	<hr/> 270,293 <hr/>	<hr/> 270,293 <hr/>	

4. Investment income

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Bank interest received	550	550	312
	<hr/>	<hr/>	<hr/>
<i>Total 2023</i>	<hr/> 312 <hr/>	<hr/> 312 <hr/>	

5. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Fundraising fees	2,806	2,806	1,863
	<hr/>	<hr/>	<hr/>
<i>Total 2023</i>	<hr/> 1,863 <hr/>	<hr/> 1,863 <hr/>	

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

6. Analysis of expenditure by activities

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £	Total funds 2023 - as restated £
Theatrical Activities	779,018	255,128	1,034,146	1,161,751
<i>Total 2023</i>	<i>908,124</i>	<i>253,627</i>	<i>1,161,751</i>	

Analysis of direct costs

	Theatrical Activities 2024 £	Total funds 2024 £	Total funds 2023 - as restated £
Wages and salaries	362,444	362,444	380,203
Production costs	233,110	233,110	254,702
Marketing	98,925	98,925	117,585
Consultancy	25,350	25,350	35,850
Production wages	59,189	59,189	119,784
	779,018	779,018	908,124
<i>Total 2023</i>	<i>908,124</i>	<i>908,124</i>	

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

6. Analysis of expenditure by activities (continued)

Analysis of support costs

	Theatrical Activities 2024 £	Total funds 2024 £	Total funds 2023 £
Depreciation	6,749	6,749	5,062
Rent	50,400	50,400	50,400
Premises costs	84,464	84,464	82,385
Legal & professional	26,807	26,807	33,536
Other costs	86,708	86,708	82,244
	<u>255,128</u>	<u>255,128</u>	<u>253,627</u>
<i>Total 2023</i>	<u>253,627</u>	<u>253,627</u>	

During the year ended 30 September 2024, the Charity incurred Governance costs of £10,000 (2023 - £10,000) included within the table above in respect of audit fees in 2024.

The auditors' remuneration amounts to an auditor fee of £10,000 (2023 - £10,000).

7. Staff costs

	2024 £	2023 £
Wages and salaries	332,961	347,162
Social security costs	21,871	25,297
Other pension costs	7,612	7,744
	<u>362,444</u>	<u>380,203</u>

The average number of persons employed by the Charity during the year was as follows:

	2024 No.	2023 No.
Management	2	2
Performance	6	11
	<u>8</u>	<u>13</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

7. Staff costs (continued)

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2024 No.	2023 No.
In the band £60,001 - £70,000	1	-

The total employment benefits provided to key management personnel of the Charity was £60,083 (2023 - £58,094)

8. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 30 September 2024, no Trustee expenses have been incurred (2023 - £NIL).

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

9. Tangible fixed assets

	Fixtures and fittings £
Cost or valuation	
At 1 October 2023	33,744
At 30 September 2024	<u>33,744</u>
Depreciation	
At 1 October 2023	15,186
Charge for the year	6,749
At 30 September 2024	<u>21,935</u>
Net book value	
At 30 September 2024	<u>11,809</u>
At 30 September 2023	<u>18,558</u>

10. Debtors

	2024 £	2023 £
Due within one year		
Trade debtors	-	1,060
Other debtors	43,827	308
Prepayments and accrued income	-	13,905
	<u>43,827</u>	<u>15,273</u>

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

11. Creditors: Amounts falling due within one year

	2024 £	2023 - as restated £
Trade creditors	50,301	54,112
Other taxation and social security	18,506	27,205
Other creditors	15,102	65,867
Accruals and deferred income	18,082	10,910
	<u>101,991</u>	<u>158,094</u>

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

12. Statement of funds

Statement of funds - current year

	Balance at 1 October 2023 - as restated £	Income £	Expenditure £	Balance at 30 September 2024 £
Unrestricted funds				
General Funds - all funds	(48,273)	957,879	(918,826)	(9,220)
Restricted funds				
Renovation	19,938	-	-	19,938
T.S. Elliot Foundation	-	3,000	(3,000)	-
Austrian Cultural Forum	-	870	(870)	-
Instituto Cervantes	-	1,000	(1,000)	-
Daniele Derossi	-	850	(850)	-
Swiss Cultural - MEK	-	3,000	(3,000)	-
Kultur LX	-	2,038	(2,038)	-
Spain, Sociedad Mercantil Estatal de Acción Cultural SA	-	464	(464)	-
Taipei Representative Office	-	73,000	(73,000)	-
Italian Institute	-	1,000	(1,000)	-
Arts Council	-	27,685	(27,685)	-
Goethe Institute	-	4,219	(4,219)	-
British Korean Society	-	1,000	(1,000)	-
	19,938	118,126	(118,126)	19,938
Total of funds	(28,335)	1,076,005	(1,036,952)	10,718

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

12. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 October 2022 £</i>	<i>As restated Income £</i>	<i>As restated Expenditure £</i>	<i>Balance at 30 September 2023 - as restated £</i>
Unrestricted funds				
General Funds - all funds	(40,474)	1,105,240	(1,113,039)	(48,273)
Restricted funds				
Renovation	19,938	-	-	19,938
T.S. Elliot Foundation	312	3,000	(3,312)	-
Norweigan Embassy	-	5,856	(5,856)	-
Dutch Embassy	-	3,868	(3,868)	-
Swedish Embassy	-	482	(482)	-
Italian Institute	-	800	(800)	-
Korean Arts	-	31,318	(31,318)	-
Piano Fund	-	750	(750)	-
Sasakawa	-	4,189	(4,189)	-
	20,250	50,263	(50,575)	19,938
Total of funds	(20,224)	1,155,503	(1,163,614)	(28,335)

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

12. Statement of funds (continued)

The restricted funds this year related to:

- T.S. Elliot Foundation grant towards readers fees in relation to poetry events at the Theatre.
- Austrian Cultural Forum -
- Instituto Cervantes -
- Daniele Derossi -
- Swiss Cultural - MEK -
- Kultur LX -
- Spain, Sociedad Mercantil Estatal de Acción Cultural SA -
- Taipei Representative Office -
- Italian Institute - Contribution to the running costs of the Italian Literary Festival.
- Arts Council -
- Goethe Institute -
- British Korean Society -

The restricted funds in the prior year related to:

- T.S. Elliot Foundation grant towards readers fees in relation to poetry events at the Theatre.
- Norwegian Embassy - Contribution to the running costs of our Norwegian Programme.
- Dutch Embassy - Contribution to the running costs of Duda Paiva.
- Swedish Embassy - Contribution to the running costs of Dance of Death.
- Italian Institute - Contribution to the running costs of the Italian Literary Festival.
- Korean Arts - Contribution to the international costs of the Korean Festival 2024.
- Piano Fund - Contribution to the hire of a Steinway piano.
- Sasakawa - Contribution to the running costs of Kentaro.

13. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	11,809	-	11,809
Current assets	80,962	19,938	100,900
Creditors due within one year	(101,991)	-	(101,991)
Total	(9,220)	19,938	10,718

THE PRINT ROOM THEATRE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

14. Reconciliation of net movement in funds to net cash flow from operating activities

	2024 £	2023 - as restated £
Net income/expenditure for the period (as per Statement of Financial Activities)	39,053	(8,111)
Adjustments for:		
Depreciation charges	6,749	5,062
Dividends, interests and rents from investments	(238)	(312)
Increase in debtors	(28,554)	(15)
Decrease in creditors	(56,103)	19,455
Net cash provided by/(used in) operating activities	(39,093)	16,079

15. Analysis of cash and cash equivalents

	2024 £	2023 £
Cash in hand	57,073	95,928
Total cash and cash equivalents	57,073	95,928

16. Analysis of changes in net debt

	At 1 October 2023 £	Cash flows £	Interest Receivable £	At 30 September 2024 £
Cash at bank and in hand	95,928	(39,405)	550	57,073
	<u>95,928</u>	<u>(39,405)</u>	<u>550</u>	<u>57,073</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024

17. Pension commitments

The Charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The pension cost charge represents contributions payable by the Charity to the fund and amounted to £7,612 (2023 - £7,386). Contributions totalling £1,639 (2023 - £3,195) were payable to the fund at the balance sheet date and are included in creditors.

18. Related party transactions

During the year, the Charity received donations totalling £600,000 (2023: £780,000) from trustees.

At the balance sheet date, an amount totalling £3,750 (2023: £3,750 was owed by the Charity) was owed by the Charity to Coronet Ondine LLP, a partnership of trustees A and W T Winters, and is included within other creditors due within one year.

The Charity occupies premises at The Coronet in Notting Hill. The property is owned by Coronet Ondine LLP, a Limited Liability Partnership of which A and W T Winters, two trustees of the Charity, are the members. Coronet Ondine LLP charged the charity an amount of £134,282 (2023: £131,560) in the year for rent and service charge.

19. Prior year adjustment

The Charity has restated its comparative figures to bring back a trustee loan that was paid off in the current year but was written off in the previous year. The impact of this adjustment is that unrestricted expenditure in the prior year has increased by £50,000 and therefore unrestricted reserves carried forward in the prior year have decreased by £50,000.