

ROOTS THEATRE

England & Wales · Charity number 1186211

Details

Status Registered

Legal form CIO

Registered 2019-11-07

Register [View on the Charity Commission register](#)

Contact

Address Roots
4-6 Bridge Street
Tadcaster
North Yorkshire
LS24 9AL

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Activities

Objects: THE PROMOTION FOR THE PUBLIC BENEFIT OF THE ART OF DRAMA AND ITS UNDERSTANDING AND APPRECIATION BY THE PUBLIC THROUGH THE DELIVERY OF THEATRE PRODUCTIONS OF CLASSIC TEXTS.

Activities: Roots is a leading LGBTQ led theatre company that promotes for the public benefit the art of drama and its understanding and appreciation by the public through the delivery of theatre productions.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£89,237	£78,541	-	-
2024-03-31	£107,818	£87,575	-	-
2023-03-31	£153,915	£152,929	-	-
2022-03-31	£74,961	£53,177	-	-
2021-03-31	£118,044	£77,941	-	-

Trustees

Name	Role	Appointed
Elizabeth Vogler	Chair	2020-03-07
Dr Lel Meleyal		2023-11-28
Francesca Hutchinson		2019-11-07
James Drake		2019-11-07
Priyanka Roy		2021-11-22
Shivaik Shah		2021-11-22

ROOTS THEATRE

England & Wales - Charity number 1186211

Accounts

Charity registration number 1186211 (England and Wales)

ROOTS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

ROOTS THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Francesca Hutchinson James Drake Elizabeth Vogler Shivaiké Shah Priyanka Roy Dr Lei Meleyal
Charity number	1186211
Principal address	4-6 Bridge Street Tadcaster LS24 9AL
Independent examiner	Two Matts LLP 151 Wardour Street London W1F 8WE

ROOTS THEATRE

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ROOTS THEATRE

TRUSTEES REPORT

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Objectives and activities

Alms and objectives

Roots Theatre (known through the working name Roots) has the following aims and objectives:

Roots is a leading LGBTQIA+ led theatre company that promotes for the public benefit the art of drama and its understanding and appreciation by the public through the delivery of theatre productions.

Founded in 2019, Roots' mission is to restructure theatre into a queer space that delivers wellbeing for LGBTQIA+ communities through encouraging and producing new writing theatre. From Tadcaster and across North Yorkshire, we deliver creative training that develops the artistry of all members of our community. We produce and tour award-winning new writing throughout the UK and internationally, created by and for LGBTQIA+ communities.

Our vision is to create a theatre industry that is made by communities from marginalised backgrounds, creating a fairer and ethical environment for all.

Our values are:

- Nothing about us without us.

LGBTQIA+ and intersectional diversity are present throughout our workforce.

- LGBTQIA+ spaces are inclusive spaces.

We produce queer created events that welcome all communities who value equity and empathy.

- Artistry comes from care centred practise.

Our staff, Trustees and associates adapt how we deliver our services to facilitate each user's needs.

- We are all artists.

Our impact on the theatre sector helps enable LGBTQIA+ creativity to flourish at every level.

Public benefit

In planning the year's activities and setting objectives, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from theatres and ticket sales to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of the company's productions and activities for those on low incomes.

The beneficiaries of Roots' work are:

The general public, as all performances are widely distributed and promoted;

Directors, writers, actors, designers and all artistic professionals to whom Roots offers development and employment;

LGBTQIA+, intersectional and allied communities who participate in our educational activities.

Roots' educational work provides participants with valuable practical experience and insight into possibilities of live and digital performance, and provides access to audiences from all backgrounds.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

This year the charity delivered multiple headline projects, all furthering our mission to provide creative training and performances for LGBTQIA+ communities and audiences.

ROOTS LAB

We delivered Roots Lab: our LGBTQIA+ leadership programme that trained 7 Artistic Associates. The Associates, a combination of emerging and established artists, received training to develop sustainable careers, create their work within the national theatre industry, and deliver leadership in the sector.

Each Associate received:

- A fee, rehearsal space, artistic and access support to create a new piece of work.
- The opportunity to perform extracts from their new work in *Queer Scratch*.
- A digital showcase of their new work for an industry audience.
- Pairing with an established industry mentor to provide one-on-one career development guidance, meeting multiple times throughout the programme.
- Industry Masterclass days with expert facilitators covering areas in leadership and how to create sustainable careers, including how to fundraise as an independent artist and how sustainability in artistic practise.
- Passing on knowledge within our community by each Associate delivering a *Sharing My Practice* workshop for aspiring emerging LGBTQIA+ artists.

The Associate Artists selected were a mixture of emerging artists that we've developed and want to invest further in to become established artists, and new relationships with artists that we've been seeking an opportunity to engage. We worked with each to define their short, mid, and long-term career goals, and over 6 months, supported the artists to achieve their ambitions through:

- Their practise: financing and producing support to develop ideas for a new show.
- Their strategy: being paired with an industry mentor to advise them in how to achieve their career goals.
- Their network: bringing the Associate Artists together through live workshops and online, providing training relevant to being a freelance artist, and encouraging them to support each other and explore collaboration.

Our Associate Artists were:

Joly Black (he/him)

Joly is a Leeds-based Producer excited by bold and brave new work, particularly interested in queer stories and new musicals. He Co-Founded *Four Wheel Drive*, an Immersive experience provider based in York. Joly was mentored by Andrew Smaje (he/him), Director of Producing at Leeds Playhouse.

Katie Bonna (she/her)

Katie is a writer, performer and theatre maker. Her work includes: *All The Things I Lied About*, (Off West End Award) and *Dirty Great Love Story* (Fringe First - transferred to the Brits Off Broadway Festival and the Arts Theatre, West End). Katie was mentored by Luke Holbrook (he/him), Senior Producer of Fuel.

JJ Cruickshank (he/they)

JJ is a trans masc multidisciplinary theatre artist and works as a writer, performer, producer and facilitator across Yorkshire and the North. In 2021, he started the LGBTQIA+ theatre company, (Not) Forever Yone. JJ WAS mentored by Molly Sharpe (she/they), Senior Producer of Hackney Showroom.

Max Percy (he/him)

Max is a multi-disciplinary artist creating ambitious experiences across dance, theatre, sculpture and technology. His recent work includes *Baklâ* (Asian Arts Award & Fleabag Fund 2023). Max was mentored by Amber Massie-Blomfield (she/her), interim-Executive Director of ATC and previously Executive Director of Complicité.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Hook (they/them)

Hook is a trans, non-binary, and neurodivergent mythical creature and cabaret artist. They specialise in mischief and mayhem, but also act, write, sing, direct, and perform in various forms of drag. Hook was mentored by Dais Hale (they/them), Creative Director of The Hale.

Frew (he/they)

Frew's composition credits include *Chariots of Fire*, *Steel* (Sheffield Theatres), *All We Ever Wanted Was Everything* (Bush Theatre/Middle Child), and *Joan of Leeds* (New Diorama/Breach Theatre). Frew was mentored by Lizzie Vogler (she/her), Executive Consultant, Facilitator and Co-Active Coach.

Tabby Lamb (she/her)

Tabby is a non-binary writer and performer based in East London. Her work for Roots includes *Happy Meal*. Tabby was mentored by Tom Casserly (he/him), a New York-based producer, whose credits on Broadway include *Fun Home* and *Full Committed*.

The masterclass days included a symposium, *Producing Trans Performance* at Shoreditch Town Hall. The Associates participated in two panel events; *Why make trans performance?* with artists including Luke Skilbeck (Milk Presents), Laurie Ward (piss/CARNATION) and Travis Alabanza, and *Producing trans-led performance work in the UK* with Sam Curtis Lindsay (Hackney Showroom), Kamari Romeo (Somerset House) and Lee Smith (Marlborough Productions).

The second was a bespoke day of workshops hosted by Roots exploring sustainability as a freelance artist. Lizzie Vogler delivered the opening session on setting personal visions and priorities for success. Then, arts marketing consultant Emma Martin led a session on marketing yourself as a business. And finally, producer Ben Quashie led a session on business models and raising funds to make work.

The Associate Artists each delivered a live online masterclass, sharing their career trajectory, how they make work, and answered live questions. Over 100 people attended live, with the recording then being made available on Roots' website.

Throughout the project, we collected varied and insightful feedback which shaped the project, articulated the distinctiveness of our offer and appetite for it, and has shaped our future plans. Extracts include:

'I came to the programme feeling quite jaded about the theatre industry with feelings of isolation; but being given time, space and attention on the Associate Artists programme helped to reenergise my self-belief and enthusiasm.'

'Talking to a mentor who was also gender-nonconforming and neurodivergent was particularly helpful and heartening.'

QUEER SCRATCH

Queer Scratch, performed by the Associate Artists, took place at York Theatre Royal on January 4th 2025, playing to 85% capacity.

We filmed, edited and released the *Queer Scratch* monologues on Roots' website, each have been shared with over 1000 followers of Roots on social channels and Vimeo.

TREASURE

We have continued to provide workshop and dramaturgy support to Tabby Lamb on her commission, *Treasure*. We engaged Jesse Jones, Artistic Director of Northampton's Royal & Derngate, to join Roots and the Belgrade Coventry as a third partner, providing Tabby with additional artist support and resource – all designed to help bring the script towards production.

FILTH

We have continued to provide workshop and dramaturgy support to Frazer Flintham on his commission, *FILTH*. The Royal Court have offered to support the project with a workshop, culminating in a reading for Artistic Directors and producers in the hope that this leads to a production

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

CLIMATE PRIDE

We started delivery of *Queer Climate*, a R&D of a new play on LGBTQIA+ activism and the climate emergency, and its linked artist development project *Climate Pride*, which culminates in live performances at York Theatre Royal and the Stephen Joseph Theatre, Scarborough in October 2025.

Financial review

The Trustees have examined the requirement for free reserves i.e. those unrestricted funds not designated for specific purposes or otherwise committed. The Trustees consider that, given the nature of the charitable company's work, the level of free reserves should be approximately six months' annual expenditure for overheads, governance, fees and theatre development costs. This threshold has been reached, and the Trustees will designate any future, additional reserves to an Artistic Fund intended to capitalise on opportunities to deliver the charity's aims and objectives.

We are grateful for support from several public funders and trusts and foundations, in particular: Arts Council England, Backstage Trust, Garrick Charitable Trust, Martin Bowley Charitable Trust, Tadcaster Business Centre and Two Ridings Community Foundation. We would also like to thank all our individual supporters.

We are also grateful to the theatres and sector partners who have partnered with us in support of LGBTQIA+ communities through investing in our work: York Theatre Royal, Belgrade Theatre Coventry, Stephen Joseph Theatre Scarborough, Royal & Derngate Theatre, and the Royal Court Theatre London. We would also like to thank the many LGBTQIA+ support charities that we partner with.

Structure, governance and management

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

The trustees who served during the year and up to the date of signature of the financial statements were:

Francesca Hutchinson
James Drake
Elizabeth Vogler
Shivaike Shah
Priyanka Roy
Dr Lei Meleyal

Recruitment and appointment of new trustees

Trustees of the charity are appointed by a Board majority vote, after first being identified and formally proposed by the Board's Nominations Committee. On appointment trustees are provided with a Board induction pack, which outlines the function of the Board, the company's financial position and future programme. Trustees are also supplied with a copy of the company's memorandum and articles of association. Trustees are offered training appropriate to their roles on the Board.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Organisational structure

The board of trustees are the non-executive and unpaid governing body of Roots Theatre. The trustees have the responsibility of appointing the Producer/CEO, who leads the day-to-day operations and appoints all other freelance artists and support staff. The Producer develops the artistic vision for the company by planning the artistic programme, along with preparing annual budgets for the company's operations which are presented to the board of trustees for approval.

Decision making

Trustees devolve day-to-day responsibility for the running of the charity to the key management personnel. During the year, the key management personnel comprised the Producer who is also the Chief Executive Officer.

Related parties

Roots' administrative base is donated in-kind by Tadcaster Business Centre as part of their CSR contribution to local charities in Selby. We are also Resident Company in our local producing theatre, York Theatre Royal, who support our artistic and educational activities through donating in-kind rehearsal facilities, artistic collaboration and marketing support.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees carry out an annual review of the company's activities and annually update the following policies:

- Complaints
- Conflict of Interests
- Digital Safeguarding and GDPR Policy
- Investment Policy
- Managing Volunteers
- Payment of Staff
- Risk Management
- Safeguarding Vulnerable Beneficiaries

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Diversity, Inclusion and Equality

Our Working Strategy, updated in FY 2024/2025, fully embeds LGBTQIA+ and intersectional diversity throughout our workforce.

Users of Roots' services are present in our trustees, staff and artists. Our workforce reflects the diversity of the communities we work with and develops with our activities such that we are a dynamic, changing collective.

Roots' target audience encompasses LGBTQIA+ communities in Selby and York, as well as the local queer communities near the theatres where we partner, such as in Coventry, Scarborough and London.

Our current focus within the LGBTQIA+ community is to collaborate with trans and non-binary individuals, as well as gay men and lesbians. We strive to create inclusive spaces for all communities who value equity and empathy.

At Roots, we embrace intersectional diversity by actively engaging with LGBTQIA+ individuals who also identify as part of the global majority, disabled, and those facing socio-economic disadvantages.

To ensure accessibility, our engagement activities are provided free of charge for LGBTQIA+ participants. In terms of ticket prices for our theatre productions, we aim to keep them affordable, with most seats priced around £20.

Statement of Trustees' Responsibilities

The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Roots' administrative base is donated in-kind by Tadcaster Business Centre as part of their CSR contribution to local charities in Selby. We are also Resident Company in our local producing theatre, York Theatre Royal, who support our artistic and educational activities through donating in-kind rehearsal facilities, artistic collaboration and marketing support.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

The trustees report was approved by the Board of Trustees.

.....
Francesca Hutchinson
Trustee

Date:

ROOTS THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ROOTS THEATRE

I report to the trustees on my examination of the financial statements of Roots Theatre (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act 2011.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Two Matts LLP

Two Matts LLP
151 Wardour Street
London

W1F 8WE

Date:15/7/2025

ROOTS THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Income and endowments from:			
Donations and legacies	3	76,091	86,152
Charitable activities	4	3,404	7,071
Other income	5	9,742	14,595
		<hr/>	<hr/>
Total income		89,237	107,818
		<hr/>	<hr/>
Expenditure on:			
Charitable activities	6	78,259	87,165
Other expenditure	10	282	410
		<hr/>	<hr/>
Total expenditure		78,541	87,575
		<hr/>	<hr/>
Net income and movement in funds		10,696	20,243
		<hr/>	<hr/>
Reconciliation of funds:			
Fund balances at 1 April 2024		76,404	56,161
		<hr/>	<hr/>
Fund balances at 31 March 2025		87,100	76,404
		<hr/>	<hr/>

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

ROOTS THEATRE

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	12		1,094		2,101
Current assets					
Debtors	13	9,753		14,967	
Cash at bank and in hand		88,141		75,965	
		<u>97,894</u>		<u>90,932</u>	
Creditors: amounts falling due within one year	15	<u>(8,371)</u>		<u>(7,941)</u>	
Net current assets			89,523		82,991
Total assets less current liabilities			90,617		85,092
Creditors: amounts falling due after more than one year	16		<u>(3,517)</u>		<u>(8,688)</u>
Net assets			<u>87,100</u>		<u>76,404</u>
The funds of the charity					
Unrestricted funds	17		87,100		76,404
			<u>87,100</u>		<u>76,404</u>

The financial statements were approved by the trustees on

.....
Francesca Hutchinson
Trustee

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a statement of cash flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 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. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	20% straight line
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial Instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2025	2024
	£	£
Donations	16,667	395
Grants	59,424	85,757
	<u>76,091</u>	<u>86,152</u>

4 Income from charitable activities

	Unrestricted funds	Unrestricted funds
	2025	2024
	£	£
Production income	<u>3,404</u>	<u>7,071</u>
Charitable trading income		
Production income		

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

5 Other Income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Theatre Tax Relief	9,742	14,595

6 Charitable activities

	Charitable activities 2025 £	Charitable activities 2024 £
Depreciation and impairment	1,008	1,027
Production costs	35,179	40,153
Travel and subsistence	1,517	3,463
Marketing	-	12
Research	256	615
Artistic development	34,438	37,860
Subscriptions	-	300
	<u>72,398</u>	<u>83,430</u>
Support costs	2,316	342
Governance costs	3,545	3,393
	<u>78,259</u>	<u>87,165</u>

7 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	1,000	-
Depreciation of owned tangible fixed assets	1,008	1,027

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

9 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Total	-	-

10 Other

	Unrestricted funds 2025	Unrestricted funds 2024
Financing costs	282	410
	<u>282</u>	<u>410</u>

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Tangible fixed assets

	Computers £
Cost	
At 1 April 2024	3,915
Additions	1,002
	<u>4,917</u>
At 31 March 2025	4,917
Depreciation and impairment	
At 1 April 2024	2,815
Depreciation charged in the year	1,008
	<u>3,823</u>
At 31 March 2025	3,823
Carrying amount	
At 31 March 2025	1,094
	<u>1,094</u>
At 31 March 2024	2,101
	<u>2,101</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

13 Debtors		2025	2024
		£	£
Amounts falling due within one year:			
Corporation tax recoverable		9,743	14,455
VAT recoverable		10	512
		<u>9,753</u>	<u>14,967</u>

14 Loans and overdrafts		2025	2024
		£	£
Bank loans		<u>8,687</u>	<u>13,731</u>
Payable within one year		5,170	5,043
Payable after one year		<u>3,517</u>	<u>8,688</u>

15 Creditors: amounts falling due within one year		2025	2024
		£	£
	Notes		
Bank loans	14	5,170	5,043
Accruals and deferred income		3,201	2,898
		<u>8,371</u>	<u>7,941</u>

16 Creditors: amounts falling due after more than one year		2025	2024
		£	£
	Notes		
Bank loans	14	<u>3,517</u>	<u>8,688</u>

17 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April	Incoming	Resources	At 31 March
	2024	resources	expended	2025
	£	£	£	£
General funds	<u>76,404</u>	<u>89,237</u>	<u>(78,541)</u>	<u>87,100</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

17 Unrestricted funds **(Continued)**

Previous year:	At 1 April 2023	Incoming resources	Resources expended	At 31 March 2024
	£	£	£	£
General funds	56,161	107,818	(87,575)	76,404
	<u>56,161</u>	<u>107,818</u>	<u>(87,575)</u>	<u>76,404</u>

18 Related party transactions

There were no disclosable related party transactions during the year.

ROOTS THEATRE

England & Wales - Charity number 1186211

Accounts

Charity registration number 1186211

ROOTS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

ROOTS THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

Francesca Hutchinson
James Drake
Elizabeth Vogler
Shivaike Shah
Priyanka Roy
Dr Lel Meleyal

(Appointed 28 November
2023)

Charity number

1186211

Principal address

4-6 Bridge Street
Tadcaster

LS24 9AL

Independent examiner

Two Matts LLP
151 Wardour Street
London
W1F 8WE

ROOTS THEATRE

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ROOTS THEATRE

TRUSTEES REPORT

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Objectives and activities

Aims and objectives

Roots Theatre (known through the working name Roots) has the following aims and objectives:

Roots is a leading LGBTQ+ led theatre company that promotes for the public benefit the art of drama and its understanding and appreciation by the public through the delivery of theatre productions.

Founded in 2019, Roots' mission is to restructure theatre into a queer space that delivers wellbeing for LGBTQIA+ communities through new writing theatre. From Tadcaster and reaching out across North Yorkshire, we deliver training in theatre that develops the artistry of all members of our community. We create and tour award-winning new writing throughout the UK and internationally, created by and for LGBTQIA+ communities.

Our vision is to create a theatre industry that is made by communities from marginalised backgrounds, creating a fairer and ethical environment for all.

Our values are:

- Nothing about us without us.

LGBTQIA+ and intersectional diversity are present throughout our workforce.

- LGBTQIA+ spaces are inclusive spaces.

We produce LGBTQIA+ created events that welcome all communities who value equity and empathy.

- Artistry comes from care centred practise.

Every user of Roots' services chooses how to work with the charity's staff, trustees and associates, and ways of working are adapted to facilitate each user's needs.

- We are all artists.

The theatre sector can enable LGBTQIA+ creativity at every level to flourish.

Public benefit

In planning the year's activities and setting objectives, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from theatres and ticket sales to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of the company's productions and activities for those on low incomes.

The beneficiaries of Roots' work are:

The general public, as all performances are widely distributed and promoted;

Directors, writers, actors, designers and all artistic professionals to whom Roots offers development and employment;

LGBTQIA+, intersectional and allied communities who participate in our educational activities.

Roots' educational work provides participants with valuable practical experience and insight into possibilities of live and digital performance, and provides access to audiences from all backgrounds.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance

This year the charity extended and deepened its methodologies of bringing together LGBTQIA+ artists to co-create and develop their practise in collaboration with participants.

FILTH

We started development on a new project exploring the Conservative icon Mary Whitehouse and her private prosecution against Gay News for blasphemous libel over an explicit poem depicting Jesus as a raving homosexual. This battle fought in the mid-1970s between the gay liberation movement and the Christian right reveals much about societal challenges queer people face today and the threats to freedoms of speech and protest.

Creatively, the project was led by writer Frazer Flintham (He/him), whose recent writing includes INTO THE NIGHT (Best Online Production, OFFIES 2023) and he is the co-host of the LGBTQIA+ podcast THE ONE FIFTY MARCHERS. We brought him together with director Séan Linnen (He/they), who was previously Trainee Artistic Director at Sheffield Theatres and Paines Plough, and Resident Assistant Director at the Donmar Warehouse.

Following an extended process of writing and development through Queer Spaces (detailed later), this stage of development culminated in an R&D process at the Royal Court Theatre. Working with Frazer and Séan were BAFTA and Olivier Award winner Monica Dolan (MR BATES VS THE POST OFFICE) and Joe Barber (SHARDLAKE, Disney+).

QUEER SPACES

Led by the FILTH creative team, in Tadcaster, York and Scarborough we delivered free workshops on approaches to playwriting for 20 LGBTQIA+ participants. We then supported 13 of these participants to perform live at York Theatre Royal and the Stephen Joseph Theatre, Scarborough.

The York Theatre Royal show was performed by: Tempest Wisdom (She/they/he), Stevie Hook (They/them), Oliver Lewis (He/him), Rian Craske (He/they), Graham Clayton-Chance (He/him), Autumn Grey Avery (They/them), and Katie Leckey (She/her).

The Stephen Joseph Theatre show was performed by JJ Cruickshank (He/they), Megan Faye Hanson (She/her), Sue Grogan (She/her), Joanna Wormald (They/them), Suzanne Elvidge (She/her), and Autumn Grey Avery (They/them). The performance was attended by the SJT's artistic director who invited the project back in 2025, along with:

"a commitment from us to reach out to the 16+ers in the area, as I think experiencing these pieces might be life-changing for them."

We collected qualitative feedback from participants, partners, and audiences, with extracts including:

"My out queer journey is something very new. Last night was the first night I was out in an interactive social setting as an out queer person, my first art experience since coming out, my first-time wearing feminizing make up, and my first photograph as a queer person. And you all made me feel safe and accepted. I'll be indebted to you all forever."

73% capacity attended Queer Spaces in Scarborough, and 89% capacity attended Queer Spaces in York.

We filmed, edited and released 11 Queer Spaces monologues, each have been shared with over 1000 followers of Roots on X and Vimeo.

TREASURE

We also started development on a queer version of TREASURE ISLAND, where pirate identity is reimagined through drag. In co-commission with the Belgrade Theatre, Coventry, our target audience is families and the educational sector, where through performance and workshops we plan to use this well-known coming of age story as a vehicle to view society through a trans, non-binary and queer lens.

Creatively, the project was led by writer Tabby Lamb (They/she), with Roots continuing to developing her trans-led practise and career following our collaboration on HAPPY MEAL (Fringe First 2022 winner). We brought her together with director Mingyu Lin (She/her), an experienced dramaturg and director of new writing. Ming is creative associate of Headlong and Associate Artist of York Theatre Royal.

Following an extended process of writing and development through BrewPaul's Tales from the City (detailed later), this stage of development culminated in an R&D process at the Belgrade Theatre. Working with Tabby and Ming were composer FREW (He/him) (credits include AFTER THE ACT, Traverse Theatre) who composed original music in conjunction with Tabby's book, and performers Martin Sarreal (He/him), Lauren Thomas (She/her) and drag king Jamie Fuxx.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

BREWPAUL'S TALES FROM THE CITY

Responding to the brief of creating monologues about queer nightlife and drag, we supported 15 artists (trans, non-binary and cisgender) to write and perform their work at York Theatre Royal through masterclasses in Tadcaster with the TREASURE creative team.

The show at York Theatre Royal was performed by: Rian Craske (He/they), Bailey Bubbles (He/him), Taylor LeFin (He/they), Tim Norwood (He/him), Gaby Richardson (He/they) and Tabby Lamb (They/she).

The performance was presented by Kiki Deville (She/her), a cabaret performer, ally and The Voice UK participant, who beautifully contextualised the show and introduced each performer. 72% capacity attended the performance.

We collected qualitative feedback from participants, partners, and audiences, with extracts including:

"Safe and encouraging spaces like the one fostered here are both incredibly important and immensely freeing. A breath of fresh air."

Two of the actors employed for the TREASURE R&D performed these monologues for camera at the Belgrade Theatre. They were distributed individually through Roots' X / Twitter and Vimeo channels, each reaching 907 followers.

Financial review

The trustees have examined the requirement for free reserves i.e. those unrestricted funds not designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of free reserves should be approximately six months' annual expenditure for overheads, governance, fees and theatre development costs. This threshold has now been reached in this financial year, and the trustees will designate any future, additional reserves to an Artistic Fund intended to capitalise on opportunities to deliver the charity's aims and objectives.

We are grateful for support from several public funders and trusts and foundations, in particular: Arts Council England, Backstage Trust, People's Postcode Neighbourhood Trust, Martin Bowley Charitable Trust, Tadcaster Business Centre and Two Ridings Community Foundation. We would also like to thank all our individual supporters.

We are also grateful to the theatres and sector partners who have partnered with us in support of LGBTQIA+ communities through investing in our work: York Theatre Royal, Belgrade Theatre Coventry, Stephen Joseph Theatre Scarborough, Theatre Royal Plymouth, and the Royal Court Theatre London. We would also like to thank the many LGBTQIA+ support charities that we partner with.

Plans for future periods

In FY 24.25, we will continue our creative development projects in Tadcaster and York with Queer Spaces (partnering with the Stephen Joseph Theatre in Scarborough, York Theatre Royal and local LGBTQIA+ support charities). We are also planning to launch Roots Lab, a new artistic development programme that will train, develop, and mentor LGBTQIA+ artists and leaders to progress throughout their careers, and support them into the sustainable work in the arts. Roots Lab will feature: 1:1 mentoring, masterclasses, R&D to build new ideas for shows, live and online performance opportunities. We are also planning to continue the development of FILTH and TREASURE towards production.

Structure, governance and management

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

The trustees who served during the year and up to the date of signature of the financial statements were:

Francesca Hutchinson
James Drake
Elizabeth Vogler
Shivaike Shah
Priyanka Roy
Dr Lel Meleyal

(Appointed 28 November 2023)

Recruitment and appointment of new trustees

Trustees of the charity are appointed by a Board majority vote, after first being identified and formally proposed by the Board's Nominations Committee. On appointment trustees are provided with a Board induction pack, which outlines the function of the Board, the company's financial position and future programme. Trustees are also supplied with a copy of the company's memorandum and articles of association. Trustees are offered training appropriate to their roles on the Board.

Organisational structure

The board of trustees are the non-executive and unpaid governing body of Roots Theatre. The trustees have the responsibility of appointing the Producer/CEO, who leads the day-to-day operations and appoints all other freelance artists and support staff. The Producer develops the artistic vision for the company by planning the artistic programme, along with preparing annual budgets for the company's operations which are presented to the board of trustees for approval.

Decision making

Trustees devolve day-to-day responsibility for the running of the charity to the key management personnel. During the year, the key management personnel comprised the Producer who is also the Chief Executive Officer.

Related parties

Roots' administrative base is donated in-kind by Tadcaster Business Centre as part of their CSR contribution to local charities in Selby. We are also Resident Company in our local producing theatre, York Theatre Royal, who support our artistic and educational activities through donating in-kind rehearsal facilities, artistic collaboration and marketing support.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees carry out an annual review of the company's activities and annually update the following policies:

- Complaints
- Conflict of Interests
- Digital Safeguarding and GDPR Policy
- Investment Policy
- Managing Volunteers
- Payment of Staff
- Risk Management
- Safeguarding Vulnerable Beneficiaries

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Diversity, Inclusion and Equality

Our Working Strategy, updated in FY 2023/2024, fully embeds LGBTQIA+ and intersectional diversity throughout our workforce.

Users of Roots' services are present in our trustees, staff and artists. Our workforce reflects the diversity of the communities we work with and develops with our activities such that we are a dynamic, changing collective.

Roots' target audience encompasses LGBTQIA+ communities in Selby and York, as well as the local queer communities near the theatres where we partner, such as in Coventry, Scarborough, Plymouth and London.

Our current focus within the LGBTQIA+ community is to collaborate with trans and non-binary individuals, as well as gay men and lesbians. We strive to create inclusive spaces for all communities who value equity and empathy.

At Roots, we embrace intersectional diversity by actively engaging with LGBTQIA+ individuals who also identify as part of the global majority, disabled, and those facing socio-economic disadvantages.

To ensure accessibility, our engagement activities are provided free of charge for LGBTQIA+ participants. In terms of ticket prices for our theatre productions, we aim to keep them affordable, with most seats priced around £20.

Statement of Trustees' Responsibilities

The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Roots' administrative base is donated in-kind by Tadcaster Business Centre as part of their CSR contribution to local charities in Selby. We are also Resident Company in our local producing theatre, York Theatre Royal, who support our artistic and educational activities through donating in-kind rehearsal facilities, artistic collaboration and marketing support.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees report was approved by the Board of Trustees.



Elizabeth Vogler

Trustee

Date: 25/06/2024

ROOTS THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ROOTS THEATRE

I report to the trustees on my examination of the financial statements of Roots Theatre (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement


Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.


Two Matts LLP

151 Wardour Street
London
W1F 8WE

Dated: 25/6/2024

ROOTS THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

		Unrestricted funds 2024 £	Unrestricted funds 2023 £
	Notes		
Income and endowments from:			
Donations and legacies	3	86,152	59,132
Charitable activities	4	7,071	36,428
Investments	5	-	174
Other income	6	14,595	51,676
Total income		<u>107,818</u>	<u>147,410</u>
Expenditure on:			
Charitable activities	7	87,165	152,383
Other expenditure	11	410	546
Total expenditure		<u>87,575</u>	<u>152,929</u>
Net income/(expenditure) and movement in funds		20,243	(5,519)
Reconciliation of funds:			
Fund balances at 1 April 2023		56,161	61,680
Fund balances at 31 March 2024		<u>76,404</u>	<u>56,161</u>

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

ROOTS THEATRE

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024		2023	
		£	£	£	£
Fixed assets					
Tangible assets	13		2,101		3,129
Current assets					
Debtors	14	14,967		51,676	
Cash at bank and in hand		75,965		23,250	
		90,932		74,926	
Creditors: amounts falling due within one year	16	(7,941)		(8,164)	
Net current assets			82,991		66,762
Total assets less current liabilities			85,092		69,891
Creditors: amounts falling due after more than one year	17		(8,688)		(13,730)
Net assets excluding pension liability			76,404		56,161
Net assets			76,404		56,161
The funds of the charity					
Unrestricted funds			76,404		56,161
			76,404		56,161

The financial statements were approved by the trustees on 25/06/2024


Elizabeth Vogler
Trustee

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (Continued)

1.5 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. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	20% straight line
-----------	-------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2024	2023
	£	£
Donations	395	6,649
Grants	85,757	52,483
	<u>86,152</u>	<u>59,132</u>

4 Income from charitable activities

	Unrestricted funds	Unrestricted funds
	2024	2023
	£	£
Production income	7,071	36,428

Charitable trading income

Production income

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	-	174

6 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Theatre tax relief	14,595	51,676

7 Charitable activities

	Charitable activities 2024 £	Charitable activities 2023 £
Depreciation and impairment	1,027	843
Production costs	40,153	92,964
Travel and subsistence	3,463	1,765
Marketing	12	12,536
Research	615	544
Artistic development	37,860	38,985
Subscriptions	300	442
	<u>83,430</u>	<u>148,079</u>
Support costs	342	1,904
Governance costs	3,393	2,400
	<u>87,165</u>	<u>152,383</u>

8 Net movement in funds

	2024 £	2023 £
The net movement in funds is stated after charging/(crediting):		
Depreciation of owned tangible fixed assets	<u>1,027</u>	<u>843</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
Total	-	-

11 Other

	Unrestricted funds 2024	Unrestricted funds 2023
Financing costs	410	546
	<u>410</u>	<u>546</u>

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Tangible fixed assets

	Computers £
Cost	
At 1 April 2023	4,132
Additions	1,002
At 31 March 2024	<u>5,134</u>
Depreciation and impairment	
At 1 April 2023	2,006
Depreciation charged in the year	1,027
At 31 March 2024	<u>3,033</u>
Carrying amount	
At 31 March 2024	<u>2,101</u>
At 31 March 2023	<u>3,129</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

13 Tangible fixed assets		(Continued)	
14 Debtors		2024	2023
		£	£
Amounts falling due within one year:			
Corporation tax recoverable		14,455	51,676
VAT recoverable		512	-
		<u>14,967</u>	<u>51,676</u>
15 Loans and overdrafts		2024	2023
		£	£
Bank loans		13,731	18,645
		<u>13,731</u>	<u>18,645</u>
Payable within one year		5,043	4,915
Payable after one year		8,688	13,730
		<u>13,731</u>	<u>18,645</u>
16 Creditors: amounts falling due within one year		2024	2023
	Notes	£	£
Bank loans	15	5,043	4,915
Other taxation and social security		-	848
Accruals and deferred income		2,898	2,401
		<u>7,941</u>	<u>8,164</u>
17 Creditors: amounts falling due after more than one year		2024	2023
	Notes	£	£
Bank loans	15	8,688	13,730
		<u>8,688</u>	<u>13,730</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

18 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
General funds	56,161	107,818	(87,575)	76,404
	<u>56,161</u>	<u>107,818</u>	<u>(87,575)</u>	<u>76,404</u>
Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
General funds	61,680	147,410	(152,929)	56,161
	<u>61,680</u>	<u>147,410</u>	<u>(152,929)</u>	<u>56,161</u>

19 Related party transactions

There were no disclosable related party transactions during the year.

ROOTS THEATRE

England & Wales - Charity number 1186211

Accounts

Charity registration number 1186211

ROOTS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

ROOTS THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees Francesca Hutchinson
James Drake
Elizabeth Vogler
Shivalke Shah
Priyanka Roy

Charity number 1186211

Principal address 4-6 Bridge Street
Tadcaster

LS24 9AL

Independent examiner Two Matts LLP
151 Wardour Street
London
W1F 8WE

ROOTS THEATRE

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Balance sheet	10
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ROOTS THEATRE

TRUSTEES REPORT

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Objectives and activities

Objectives and aims

Roots Theatre has the following aims and objectives:

The promotion for the public benefit of the art of drama and its understanding and appreciation by the public through the delivery of theatre productions of classic texts.

Roots is Yorkshire's queer touring theatre company, staging ambitious collaborations between citizens and LGBTQIA+ artists.

Our mission is to produce new theatre that is as diverse as the breath of LGBTQIA+ experiences lived in North Yorkshire. We seek to develop careers for theatre makers from the most under-represented queer communities, where the intersections of sexuality, gender, ethnicity, disability and socio-economic background prevents full participation in the creative industries.

Roots develops the creativity of people throughout England; from life-long theatregoers to people who have never participated in the exciting life of their local theatre. In benefit to the public, we provide the infrastructure to learn through creative activities and public performances, along with free access to educational activities such as workshops, masterclasses and resource materials.

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

The trustees are pleased to report that the activities of this reporting period have resulted in an award-winning year where Roots' productions and educational workshops have been delivered throughout England, Scotland and in Australia. These activities have successfully delivered on Roots' principals:

- rooted in North Yorkshire LGBTQIA+ communities;
- with diversity and equality at our core;
- supporting an ensemble of freelance emerging artists;
- building networks of collaborating venues, companies and funders;
- and delivering live performance at the mid and small scales, and digitally.

Public benefit

In planning the year's activities and setting objectives, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The company relies on grants and the income from theatres and ticket sales to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of the company's productions and activities for those on low incomes.

The beneficiaries of Roots' work are:

The general public, as all performances are widely distributed and promoted;

Directors, writers, actors, designers and all artistic professionals to whom Roots offers development and employment; and people from all communities who participate in the educational activities.

Roots' educational work provides participants with valuable practical experience and insight into possibilities of live and digital performance, and offers access to audiences from all backgrounds. In return, it allows the company to promote its unique work and encourages participation in the arts.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance

This year the charity delivered its first international touring production. HAPPY MEAL, a Roots commission written by Tabby Lamb (she/her), is the inclusive story of two trans teenagers coming out and growing up online. Staged by a trans-led and all queer creative team, director Jamie Fletcher's (she/her) production for Roots and Theatre Royal Plymouth, in association with ETT and Oxford Playhouse, took place on a visually striking set that created a series of innovative digital worlds, created by set and costume designer Ben Stones (he/him) and video designer Daniel Denton (he/him).

Winner: Fringe First Award 2022

★★★★★

Fest

★★★★

The Times, The Guardian, WhatsOnStage, The Scotsman, The Stage, The Telegraph, Time Out

The production premiered at Edinburgh's renowned Traverse Theatre in August 2022 and headlined the venue's Edinburgh Festival Fringe programme. Attesting to the quality of Roots' work, critic Lyn Gardner wrote in her review for The Stage:

"Over the years, Edinburgh's Traverse has played host to a number of iconic romcoms, from David Greig's Midsummer to Liz Lochhead's Perfect Days. This one takes its place alongside those classics. It's a play in which trans people demand to be watched and are watched: in a good way and a safe space, which isn't always the case."

Nearly 2,500 people saw HAPPY MEAL on this tour, in Edinburgh (Traverse Theatre), York Theatre Royal, Plymouth Theatre Royal, Oxford Playhouse and Coventry (Belgrade Theatre).

Alongside HAPPY MEAL we ran a free workshop programme, THEATRE QUEERS, for emerging queer writers. The sessions took place in Tadcaster, York, Plymouth and Oxford and we had 66 writers attend. We invited the participants to submit monologues, and then six were performed at the Belgrade Theatre in Coventry. The performances were filmed and were released online for free and received over 1000 views.

The THEATRE QUEERS monologues were:

THE CARRIER OF ALL THINGS written by Terri Jade Donovan (She/Her/They/Them)

SUNBEAM written by Izzie Winter (They/Them)

QUEER written by Phoenix Andrews (He/They)

SINCHI RUNA written by Liz Pagett (She/Her)

INFOXICATION written by Bee Scott (She/They)

TADHG written by Rowan McDonnell (They/He)

HAPPY MEAL then toured to Australia in January 2023, opening Sydney Festival 2023 (a major international event attracting audiences of over 500,000 across 100 curated events) and Perth Festival (Australia's oldest international arts festival).

"A rare treat to have such balanced sweetness in a piece of theatre."

★★★★ Time Out

"The perfect romantic comedy for 2023."

★★★★ Sydney Morning Herald

"What an absolute delight it was for Sydney Festival to present Happy Meal. We've had wonderful feedback - deep thanks to Tabby Lamb for beautiful, thoughtful and honest writing."

Olivia Ansell, Sydney Festival Director

"Saw this in Bunbury at the BREC with my 2 gender diverse kids & just wanted to say how wonderful it was. I cried with joy at the end."

Audience member on Facebook

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

The quote from a member of our audience speaks to the many instances of whole families coming to performances of HAPPY MEAL where the elders were seeking to understand more about trans lives and gender fluidity in their families, and to show positive queer stories to their young people. On our return from Australia, HAPPY MEAL transferred to Brixton House in London where it played for three weeks.

The Australia and London tour totalled 32 performances, playing to 1,728 people in Australia and 1,143 in London.

In total, HAPPY MEAL played to 5,400 people in this financial year.

Further to delivering our commitment to accessible theatre, we delivered a BSL performance, a captioned performance, 7 post show Q&A's and 2 free workshops.

We also ran a 'Pay it forward' scheme, inviting audiences to donate towards free tickets for LGBTQIA+ people who could not otherwise afford to see the show, which raised nearly £1000 in donations.

Financial review

The trustees have examined the requirement for free reserves i.e. those unrestricted funds not designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of free reserves should be approximately three months' annual expenditure for overheads, governance, fees and theatre development costs. The trustees recognise that as a new charity operating with the additional challenges presented by COVID-19 that it will take up to financial year 2024/25 to achieve this.

We are grateful for support from several public funders and trusts and foundations towards Roots' work, in particular: Arts Council England, Backstage Trust, Foyle Foundation, Martin Bowley Charitable Trust, City of York Council and the National Lottery Community Fund.

We are also grateful to the theatres who have partnered with us in support of LGBTQIA+ artists and audiences through investing in our work: Theatre Royal Plymouth, ETT, Oxford Playhouse, Sydney Festival and Perth Festival.

Plans for future periods

We were planning further UK touring dates for HAPPY MEAL in 2023/24 attached to international bookings in Canada and the USA. However, the COVID-19 pandemic has acutely affected the theatre industry in North America, and with regret we have had to indefinitely postpone these planned performances along with the connected UK dates. Should this situation change then we will look to reschedule these performances at a future time.

We are continuing to develop two projects for future production: a queer reimagining of TREASURE ISLAND co-commissioned with the Belgrade Theatre, and a new play about LGBTQIA+ hate crimes and political activism. Both scripts have been commissioned and will be workshopped in FY 23.24 with a view to then creating production timelines.

In FY 23.24 we will continue our creative development projects in Tadcaster and York with QUEER SPACES (partnering with the Stephen Joseph Theatre in Scarborough and York Theatre Royal) and BREWPAUL'S DRAG RACE (partnering with the Belgrade Theatre in Coventry and York Theatre Royal).

Structure, governance and management

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees who served during the year and up to the date of signature of the financial statements were:

Francesca Hutchinson

James Drake

Elizabeth Vogler

Nisha Oza

(Retired 6 December 2022)

Shivaik Shah

Priyanka Roy

Recruitment and appointment of new trustees

Trustees of the charity are appointed by a Board majority vote, after first being identified and formally proposed by the Board's Nominations Committee. On appointment trustees are provided with a Board induction pack, which outlines the function of the Board, the company's financial position and future programme. Trustees are also supplied with a copy of the company's memorandum and articles of association. Trustees are offered training appropriate to their roles on the Board.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Organisational structure

The board of trustees are the non-executive and unpaid governing body of Roots Theatre. The trustees have the responsibility of appointing the Producer/CEO, who leads the day-to-day operations and appoints all other freelance artists and support staff. The Producer develops the artistic vision for the company, plans and carries out the artistic programme, along with preparing annual budgets for the company's operations which are presented to the board of trustees for approval.

Decision making

Trustees devolve day-to-day responsibility for the running of the charity to the key management personnel. As of 7 November 2019, the key management personnel comprise the Producer who is also the Chief Executive Officer.

Related parties

Roots administrative base is donated in-kind by Tadcaster Business Centre as part of their CSR contribution to local charities in Selby. We are Resident Company in our local producing theatre, York Theatre Royal. We are working together to engage diverse local LGBTQIA communities in creating new creative projects for local audiences and on tour. In support of our artistic and educational activities, York Theatre Royal are providing in-kind rehearsal facilities, artistic collaboration and marketing support.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have carried out a review of the company's activities and produced a risk register setting out the risks to which it is exposed. The company's risk management strategy comprises:

- An annual review of the risks the company may face;
- The establishment of systems and procedures to mitigate those risks identified in the register;

The risk register has been updated in light of the COVID-19 pandemic. Among the main risks identified at present are the following:

1. A significant drop in theatre revenue. This risk is controlled and mitigated by having a range of projects in scale and cost that are capable of delivering our charitable objects, alongside ongoing business development for co-productions and additional income streams.
2. Sudden incapacity or loss of key artistic personnel. This risk is mitigated by having a rigorous succession plan that is regularly monitored by the trustees.
3. The reduction or axing of philanthropic arts funding. This risk is controlled and mitigated by diversifying income streams, planning for cuts, and retaining a lean infrastructure.
4. Inability to recruit trustees of sufficient quality and skills. This risk is controlled and mitigated by regular trustee skills audits, and the introduction of a Nominations Process that continually searches for new Board Members.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Diversity, Inclusion and Equality

Our founding business plan 2019-2024 fully embeds diversity and equality within all strands of the charity. We have delivered a female/non-binary led artistic output, and we are diversity-led amongst our freelancers, staff and trustees.

Diversity, inclusion and equality is at the heart of our decision-making, and filters throughout all our management structures from governance and beyond.

Our forthcoming commissions are diverse-led; as are the corresponding creative teams.

We successfully operate robust data gathering with Equal Opportunities Forms, through which we can monitor the diversity amongst our trustees and freelancers.

Statement of Trustees' Responsibilities

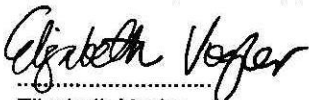
The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees report was approved by the Board of Trustees.



Elizabeth Vogler
Trustee

Date: 21/01/2023

ROOTS THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ROOTS THEATRE

I report to the trustees on my examination of the financial statements of Roots Theatre (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Two Matts LLP

Two Matts LLP

151 Wardour Street
London
W1F 8WE

Dated: *21/10/2023*

ROOTS THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted funds 2023 £	Unrestricted funds 2022 £
<u>Income and endowments from:</u>	Notes		
Donations and legacies	3	59,132	74,961
Charitable activities	4	36,428	-
Investments	5	174	-
Other income	6	58,181	-
Total income		153,915	74,961
<u>Expenditure on:</u>			
Charitable activities	7	152,383	53,177
Other	10	546	207
Total expenditure		152,929	53,384
Net income for the year/ Net movement in funds		986	21,577
Fund balances at 1 April 2022		61,680	40,103
Fund balances at 31 March 2023		62,666	61,680

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

All income and expenditure derive from continuing activities.

ROOTS THEATRE

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	12		3,129		2,970
Current assets					
Debtors	13	58,181		9,258	
Cash at bank and in hand		23,250		75,285	
		<u>81,431</u>		<u>84,543</u>	
Creditors: amounts falling due within one year	15	<u>(8,164)</u>		<u>(7,188)</u>	
Net current assets			<u>73,267</u>		<u>77,355</u>
Total assets less current liabilities			<u>76,396</u>		<u>80,325</u>
Creditors: amounts falling due after more than one year	16		<u>(13,730)</u>		<u>(18,645)</u>
Net assets			<u>62,666</u>		<u>61,680</u>
Income funds					
Unrestricted funds			<u>62,666</u>		<u>61,680</u>
			<u>62,666</u>		<u>61,680</u>

The financial statements were approved by the Trustees on 21/01/2023


Elizabeth Vogler
Trustee

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 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. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	20% straight line
-----------	-------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial Instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2023	2022
	£	£
Donations	6,649	117
Grants	52,483	74,844
	<u>59,132</u>	<u>74,961</u>

4 Charitable activities

	Production Income 2023	2022
	£	£
Production income	<u>36,428</u>	<u>-</u>
Charitable trading income		
Production income		

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

5 Investments

	Unrestricted funds	Total
	2023 £	2022 £
Interest receivable	174	-

6 Other Income

	Unrestricted funds	Total
	2023 £	2022 £
Theatre tax relief	58,181	-

7 Charitable activities

	Charitable activities 2023 £	Charitable activities 2022 £
Depreciation and impairment	843	826
Production costs	92,964	28,514
Travel and subsistence	1,765	1,411
Marketing	12,536	737
Research	544	328
Artistic development	38,985	19,000
Subscriptions	442	443
	<u>148,079</u>	<u>51,259</u>
Support costs	1,904	1,023
Governance costs	2,400	895
	<u>152,383</u>	<u>53,177</u>

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

9 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Total	-	-

10 Other

	Unrestricted funds 2023	Unrestricted funds 2022
Financing costs	546	207
	<u>546</u>	<u>207</u>

11 Taxation

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

12 Tangible fixed assets

	Computers £
Cost	
At 1 April 2022	4,132
Additions	1,002
At 31 March 2023	<u>5,134</u>
Depreciation and Impairment	
At 1 April 2022	1,162
Depreciation charged in the year	843
At 31 March 2023	<u>2,005</u>
Carrying amount	
At 31 March 2023	<u>3,129</u>
At 31 March 2022	<u>2,970</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

13 Debtors

	2023	2022
	£	£
Amounts falling due within one year:		
Corporation tax recoverable	58,181	-
VAT recoverable	-	1,220
Deferred costs	-	8,038
	<u>58,181</u>	<u>9,258</u>

14 Loans and overdrafts

	2023	2022
	£	£
Bank loans	<u>18,645</u>	<u>23,432</u>
Payable within one year	4,915	4,787
Payable after one year	<u>13,730</u>	<u>18,645</u>

15 Creditors: amounts falling due within one year

	Notes	2023	2022
		£	£
Bank loans	14	4,915	4,787
Other taxation and social security		848	-
Accruals and deferred income		2,401	2,401
		<u>8,164</u>	<u>7,188</u>

16 Creditors: amounts falling due after more than one year

	Notes	2023	2022
		£	£
Bank loans	14	<u>13,730</u>	<u>18,645</u>

17 Related party transactions

There were no disclosable related party transactions during the year.

ROOTS THEATRE

England & Wales - Charity number 1186211

Accounts

Charity registration number 1186211

ROOTS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

ROOTS THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

Francesca Hutchinson

James Drake

Elizabeth Vogler

Nisha Oza

Shivaiké Shah

(Appointed 22 November
2021)

Priyanka Roy

(Appointed 22 November
2021)

Charity number

1186211

Principal address

4-6 Bridge Street
Tadcaster

LS24 9AL

Independent examiner

Two Matts LLP

151 Wardour Street

London

W1F 8WE

ROOTS THEATRE

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Statement of financial activities	8
Balance sheet	9
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ROOTS THEATRE

TRUSTEES REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Objectives and activities

Objectives and aims

Roots Theatre has the following aims and objectives:

The promotion for the public benefit of the art of drama and its understanding and appreciation by the public through the delivery of theatre productions of classic texts.

Roots is North Yorkshire's queer touring theatre company that creates new productions through ambitious collaborations between citizens and artists.

Our mission is to produce new theatre that is as diverse as the breath of LGBTQIA+ experiences lived by our participants across the county. We seek to develop careers for theatre makers from the most under-represented queer communities, where the intersections of sexuality, gender, ethnicity, disability and socio-economic background prevents full participation in the creative industries.

Roots develops the creativity of people throughout England; from life-long theatre-goers to people who have never before participated in the exciting life of their local theatre. In benefit to the public we provide the infrastructure to learn through creativity activity and public performances, along with free access to educational activities such as workshops, masterclasses and resource materials.

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

The trustees are pleased to report that the activities of this reporting period have resulted in a touring theatre company primed for the post COVID-19 recovery: -

- rooted in its North Yorkshire communities;
- with diversity and equality at its core;
- an ensemble of freelance emerging artists;
- a network of collaborating venues, companies and funders;
- and the ability to deliver theatre in person at mid and small scale, and digitally.

Public benefit

In planning the year's activities and setting objectives, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The company relies on grants and the income from theatres and ticket sales to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the company's productions and activities for those on low incomes.

The beneficiaries of Roots' work are:

The general public, as all performances are widely distributed and promoted;

Directors, writers, actors, designers and all artistic professionals to whom Roots offers development and employment; and people from all communities who participate in the educational activities.

Roots' educational work provides participants with valuable practical experience and insight into possibilities of live and digital performance, and offers access to audiences from all backgrounds. In return, it allows the company to promote its unique work and encourages participation in the arts.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Achievements and performance

This year the charity delivered QUEER SPACES, a free to access creative writing project that engaged more than 30 queer emerging writers from across North Yorkshire to create new pieces about queer spaces. 51 new commissions were developed through the project, creating 273 days of employment for the participants and creatives collaborating on the project.

Our participants collaborated with a diverse range of established queer artists, including Travis Alabanza (she/her), Katie Bonna (she/her), Frazer Flintham (he/him), Tabby Lamb (she/they) and Charlie Josephine (he/them). We delivered five online masterclasses with the final session a one-on-one script feedback masterclass for each of the participants with Frazer Flintham, director Ali Pidsley (he/him) and Steven Atkinson, producer (he/him).

Participant Lel Meleyal wrote about the project on her blog: "The Roots Touring Company created a queer space. It is what it does... it felt like a space of bold activism as well as the creation of beautiful art."

We rehearsed nine of these participants in Tadcaster for a revue show called QUEER SPACES: LIVE! under the direction of Ali Pidsley (Barrel Organ), in an open rehearsal room. These performances were staged at the Stephen Joseph Theatre and York Theatre Royal and were attended by live audiences, many attending from local queer organisations.

The performances were also professionally filmed and edited, and released by the collaborating organisations online to over 750 views.

We also were busy in development on HAPPY MEAL, our trans rom-com commissioned from Tabby Lamb. The play dramatises 9 years of two trans teenagers coming of age during the early days of social networks. It will be performed by trans actors and staged by a trans-led creative team in 2022. At the stage of writing, Roots has booked a tour to the Traverse Theatre, York Theatre Royal, Theatre Royal Plymouth, Oxford Playhouse and the Belgrade Theatre. The geographical spread of the tour ensures that the play can be seen widely and the venues all have affordable tickets. The production will be accompanied by our free-to-access creative writing workshop Theatre Queers, which will result in the performance of work by emerging queer writers at the Belgrade Theatre and broadcast online.

Financial review

The trustees have examined the requirement for free reserves i.e. those unrestricted funds not designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of free reserves should be approximately three months' annual expenditure for overheads, governance, fees and theatre development costs. The trustees recognise that as a new charity operating with the additional challenges presented by COVID-19 that it will take up to financial year 2024/25 to achieve this.

We are grateful for support from several trusts and foundations that enabled the successful launch of Roots, in particular: Backstage Trust, Old Possum's Practical Trust, City of York Council and the National Lottery Community Fund.

Following our first year of activity in which we demonstrated the demand for our work in LGBTQIA+ communities we started a partnership with Arts Council England and additional trusts such as The Foyle Foundation, for which the trustees would like to express their thanks and gratitude. We have also made partnerships with theatres to start performances in the next financial year, which will bring additional income through ticket sales.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Plans for future periods

In 2022 the charity is producing our first production, HAPPY MEAL by Tabby Lamb. This will be a co-production with Theatre Royal Plymouth, in association with ETT and Oxford Playhouse. These collaborators speak powerfully to the quality of Roots' work and the interest with which the theatre industry has welcomed our work with queer artists and audiences. The production will perform in our partner theatre York Theatre Royal, strengthening our local collaborations.

The production will premiere at the Traverse Theatre as part of the 2022 Edinburgh Festival Fringe ahead of four weeks of national touring. It is hoped that the Fringe run will generate interest in additional UK and international touring in later years.

We will continue our creative development projects in Tadcaster with Queer Spaces, developing the writing and performing skills of emerging queer writers. We will launch our first national creative development project, Theatre Queers, for emerging emerging writers local to the HAPPY MEAL touring venues.

We are continuing to develop two projects for future production: a queer reimaging of TREASURE ISLAND, and a new play about the UK's Gay Liberation Front.

Structure, governance and management

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

The trustees who served during the year and up to the date of signature of the financial statements were:

Francesca Hutchinson

James Drake

Elizabeth Vogler

Nisha Oza

Shivaike Shah

(Appointed 22 November 2021)

Priyanka Roy

(Appointed 22 November 2021)

Recruitment and appointment of new trustees

Trustees of the charity are appointed by a Board majority vote, after first being identified and formally proposed by the Board's Nominations Committee. On appointment trustees are provided with a Board induction pack, which outlines the function of the Board, the company's financial position and future programme. Trustees are also supplied with a copy of the company's memorandum and articles of association. Trustees are offered training appropriate to their roles on the Board.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Organisational structure

The board of trustees are the non-executive and unpaid governing body of Roots Theatre. The trustees have the responsibility of appointing the Producer/CEO, who leads the day-to-day operations and appoints all other freelance artists and support staff. The Producer develops the artistic vision for the company, plans and carries out the artistic programme, along with preparing annual budgets for the company's operations which are presented to the board of trustees for approval.

Decision making

Trustees devolve day-to-day responsibility for the running of the charity to the key management personnel. As of 7 November 2019, the key management personnel comprise the Producer who is also the Chief Executive Officer.

Related parties

'Roots' administrative base is donated in-kind by Tadcaster Business Centre as part of their CSR contribution to local charities in Selby. We are Resident Company in our local producing theatre, York Theatre Royal. We are working together to engage diverse local LGBTQIA communities in creating new creative projects for local audiences and on tour. In support of our artistic and educational activities, York Theatre Royal are providing in-kind rehearsal facilities, artistic collaboration and marketing support.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have carried out a review of the company's activities and produced a risk register setting out the risks to which it is exposed. The company's risk management strategy comprises:

- An annual review of the risks the company may face;
- The establishment of systems and procedures to mitigate those risks identified in the register;

The risk register has been updated in light of the COVID-19 pandemic. Among the main risks identified at present are the following:

1. A significant drop in theatre revenue. This risk is controlled and mitigated by having a range of projects in scale and cost that are capable of delivering our charitable objects, alongside ongoing business development for co-productions and additional income streams.
2. Sudden incapacity or loss of key artistic personnel. This risk is mitigated by having a rigorous succession plan that is regularly monitored by the trustees.
3. The reduction or axing of philanthropic arts funding. This risk is controlled and mitigated by diversifying income streams, planning for cuts, and retaining a lean infrastructure.
4. Inability to recruit trustees of sufficient quality and skills. This risk is controlled and mitigated by regular trustee skills audits, and the introduction of a Nominations Process that continually searches for new Board Members.

ROOTS THEATRE

TRUSTEES REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Diversity, Inclusion and Equality

Our founding business plan 2019-2024 fully embeds diversity and equality within all strands of the charity. We have delivered a female/non-binary led artistic output, and we are diversity-led amongst our freelancers, staff and trustees.

Diversity, inclusion and equality is at the heart of our decision-making, and filters throughout all our management structures from governance and beyond.

Our forthcoming commissions are diverse-led; as are the corresponding creative teams.

We successfully operate robust data gathering with Equal Opportunities Forms, through which we can monitor the diversity amongst our trustees and freelancers.

Statement of Trustees' Responsibilities

The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees report was approved by the Board of Trustees.

Elizabeth Vogler
Trustee

10 November 2022

ROOTS THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ROOTS THEATRE

I report to the trustees on my examination of the financial statements of Roots Theatre (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Two Matts LLP

151 Wardour Street
London
W1F 8WE

Dated:

ROOTS THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds 2022 £	Unrestricted funds 2021 £
	Notes		
Income from:			
Donations and legacies	3	74,961	118,044
		<hr/>	<hr/>
Expenditure on:			
Charitable activities	4	53,177	77,941
Other	7	207	-
		<hr/>	<hr/>
Total expenditure		53,384	77,941
		<hr/>	<hr/>
Net income for the year/ Net movement in funds		21,577	40,103
Fund balances at 1 April 2021		40,103	-
		<hr/>	<hr/>
Fund balances at 31 March 2022		61,680	40,103
		<hr/> <hr/>	<hr/> <hr/>

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

All income and expenditure derive from continuing activities.

ROOTS THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	8		2,970		1,764
Current assets					
Debtors	9	9,258		-	
Cash at bank and in hand		75,285		66,839	
		<u>84,543</u>		<u>66,839</u>	
Creditors: amounts falling due within one year	11	<u>(7,188)</u>		<u>(5,583)</u>	
Net current assets			77,355		61,256
Total assets less current liabilities			<u>80,325</u>		<u>63,020</u>
Creditors: amounts falling due after more than one year	12		(18,645)		(22,917)
Net assets			<u>61,680</u>		<u>40,103</u>
Income funds					
Unrestricted funds			61,680		40,103
			<u>61,680</u>		<u>40,103</u>

The financial statements were approved by the Trustees on 10 November 2022

Elizabeth Vogler
Trustee

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

1.5 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. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	20% straight line
-----------	-------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Donations	117	17,000
Grants	74,844	100,000
Donated services and facilities	-	1,044
	<u>74,961</u>	<u>118,044</u>

The Trustees would like to thank The Foyle Foundation for their generous support this year.

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

4 Charitable activities

	Charitable activities 2022 £	Charitable activities 2021 £
Depreciation and impairment	826	336
Production costs	28,514	715
Consulting	-	68,838
Staffing	-	1,750
Travel and subsistence	1,411	539
Marketing	737	60
Research	328	84
Artistic development	19,000	-
Subscriptions	443	-
	<u>51,259</u>	<u>72,322</u>
Support costs	1,023	2,119
Governance costs	895	3,500
	<u>53,177</u>	<u>77,941</u>

5 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

6 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Total	<u>-</u>	<u>-</u>

7 Other

	Unrestricted funds 2022	Total £ 2021
Financing costs	<u>207</u>	-
	<u>207</u>	<u>-</u>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

7 Other			(Continued)
8 Tangible fixed assets			
			Computers £
Cost			
At 1 April 2021			2,100
Additions			2,032
			<hr/>
At 31 March 2022			4,132
			<hr/>
Depreciation and impairment			
At 1 April 2021			336
Depreciation charged in the year			826
			<hr/>
At 31 March 2022			1,162
			<hr/>
Carrying amount			
At 31 March 2022			2,970
			<hr/> <hr/>
At 31 March 2021			1,764
			<hr/> <hr/>
9 Debtors			
		2022	2021
		£	£
Amounts falling due within one year:			
VAT recoverable		1,220	-
Deferred costs		8,038	-
		<hr/>	<hr/>
		9,258	-
		<hr/> <hr/>	<hr/> <hr/>
10 Loans and overdrafts			
		2022	2021
		£	£
Bank loans		23,432	25,000
		<hr/>	<hr/>
Payable within one year		4,787	2,083
Payable after one year		18,645	22,917
		<hr/> <hr/>	<hr/> <hr/>

ROOTS THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

11 Creditors: amounts falling due within one year

	Notes	2022 £	2021 £
Bank loans	10	4,787	2,083
Accruals and deferred income		2,401	3,500
		<u>7,188</u>	<u>5,583</u>

12 Creditors: amounts falling due after more than one year

	Notes	2022 £	2021 £
Bank loans	10	18,645	22,917
		<u>18,645</u>	<u>22,917</u>

13 Related party transactions

There were no disclosable related party transactions during the year.

ROOTS THEATRE

England & Wales - Charity number 1186211

Accounts

**Report of the Trustees and
Unaudited Financial Statements
for the Period 7 November 2019 to 31 March 2021
for
Roots Theatre**

Anstey Bond LLP
1 Charterhouse Mews
London
EC1M 6BB

Roots Theatre

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Roots Theatre

Report of the Trustees for the period 7 November 2019 to 31 March 2021

The trustees present their report with the financial statements of the charity for the period 7 November 2019 to 31 March 2021. The trustees have adopted the provisions of 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).

OBJECTIVES AND ACTIVITIES

Objectives and aims

Roots Theatre has the following aims and objectives:

The promotion for the public benefit of the art of drama and its understanding and appreciation by the public through the delivery of theatre productions of classic texts.

As a Yorkshire national touring theatre company its main purpose is to create new productions through innovative collaborations between non-professionals and emerging artists in the diverse communities where it works.

In developing the creativity of people throughout England; from life-long theatre-goers to people who have never before participated in the exciting life of their local theatre, free to access educational activities such as workshops, talks and resource materials are imbedded into every activity.

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

Roots was founded on November 7 2019 to deliver an innovative artistic vision of creating new touring theatre through collaborations between everyday people and emerging artists. Our purpose is to create an inclusive, intersectional theatre that is popular with diverse participants and audiences and strengthens the relationships between communities, artists and buildings.

The delivery of this vision has been significantly shaped by the onset of COVID-19 early into our operations, and the wider social changes occurring in England and globally. The CEO, supported by the trustees, has adapted and reshaped our business plans accordingly.

The trustees are pleased to report that the activities of this reporting period have resulted in a touring theatre company primed for the post COVID-19 recovery: -

- rooted in its North Yorkshire communities;
- with diversity and equality at its core;
- an ensemble of freelance emerging artists;
- a network of collaborating venues, companies and funders;
- and the ability to deliver theatre in person at mid and small scale, and digitally.

Roots Theatre

Report of the Trustees for the period 7 November 2019 to 31 March 2021

OBJECTIVES AND ACTIVITIES

Public benefit

In planning the year's activities and setting objectives, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The company relies on grants and the income from theatres and ticket sales to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the company's productions and activities for those on low incomes.

The beneficiaries of Roots' work are:

The general public, as all performances are widely distributed and promoted;

Directors, writers, actors, designers and all artistic professionals to whom Roots offers development and employment; and people from all communities who participate in the educational activities.

Roots' educational work provides participants with valuable practical experience and insight into possibilities of live and digital performance, and offers access to audiences from all backgrounds. In return, it allows the company to promote its unique work and encourages participation in the arts.

ACHIEVEMENT AND PERFORMANCE

Our major project was CROWD, our online series of monologue writing tutorials where we invited Yorkshire writers to reimagine the return of life to cities following Coronavirus.

Working in partnership with local partner charities and organisations, in particular York Theatre Royal, we engaged thousands of participants online, included targeted engagement with British East Asian and refugee communities.

We received over 100 script submissions from first-time writers in North Yorkshire, all of whom received personalised dramaturgical feedback. The development culminated in three short films, realised by a professional production team who developed, filmed and released the work online with York Theatre Royal. The films included:

- READY OR NOT, written by Lucy Campbell and performed by Sophie Melville (acclaimed for IPHIGENIA IN SPLOTT at the National Theatre and winner of The Stage Award for Outstanding Performance);
- SHADES, written by Jo Firth and performed by Laura Hanna (an Egyptian-English theatre maker and committee leader of MENA Arts UK, supporting Middle Eastern and North African artists in the performing arts.
- And FLARES, an LGBTQIA monologue written by Matthew Ingram and performed by Liverpoolian actor and writer Robbie O'Neill.

We have focused on developing our digital resources by creating free assets that teach creative writing and performance. They include tutorials by Charlie Josephine, whose writing puts working class women and queer people centre stage, and Luke Barnes, a writer who has worked with young people seeking refuge, charities, foster families, and refugee organisations.

FINANCIAL REVIEW

Financial position

The balance sheet shows total funds of £40,103 at 31 March 2021 with a restricted fund for delivering our neighbour ensemble work in FY 2021/22.

Roots Theatre

Report of the Trustees for the period 7 November 2019 to 31 March 2021

FINANCIAL REVIEW

Reserves policy

The trustees have examined the requirement for free reserves i.e. those unrestricted funds not designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of free reserves should be approximately three months' annual expenditure for overheads, governance, fees and theatre development costs. The trustees recognise that as a new charity operating with the additional challenges presented by COVID-19 that it will take up to financial year 2024/25 to achieve this

We are grateful for support from several trusts and foundations that have enabled the successful launch of Roots this year, in particular: Backstage Trust, Old Possum's Practical Trust, City of York Council and the National Lottery Community Fund.

Now that we can demonstrate a demand for our work in communities we plan to expand our partnerships to include working with Arts Council England, additional trusts and foundations, and ticket sales through live performance.

FUTURE PLANS

Our major project in FY 21/22 is 'Citizen Creatives', a theatre project led by diverse community ensembles and professional artists collaborating to create multiple commissions performed in libraries, theatres and online. The project will widen-access to creative performance and training, and develop new participants and audiences post pandemic.

The components are:

1) 'Publishers' is a creative development course, where participants are tutored by professional artists to transform stories from their diverse lived experiences into theatrical monologues. All participants will have an opportunity to perform their 'Living Story' to each other, and these performances will be recorded and hosted online in podcast episodes. These sessions will take place in libraries across North Yorkshire, and are organised into three geographical hubs.

2) 'The North Yorkshire Review' is an amalgamation of the 'Living Stories', performed by professional actors as a live show. It enables the Publishers to share their work with their networks and a general audience, in the exciting context of their local theatre delivered by professional artists.

3) 1984 is an R&D project to create an interactive touring production derived from George Orwell's novel. The R&D has elements of in-kind support from York Theatre Royal and Liverpool Everyman Playhouse and promises to become a co-production toured around the UK in 2022/23.

On 1984 we will develop two commissions: the script of a live show where the audience participate in the performance with professional actors, and a second connected commission of digital engagement and gaming that audiences / participants use on their phones during and around the performance.

The R&D draws together the 1984 creative team with the Publishers.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

Recruitment and appointment of new trustees

Trustees of the charity are appointed by a Board majority vote, after first being identified and formally proposed by the Board's Nominations Committee. On appointment trustees are provided with a Board induction pack, which outlines the function of the Board, the company's financial position and future programme. Trustees are also supplied with a copy of the company's memorandum and articles of association. Trustees are offered training appropriate to their roles on the Board.

Roots Theatre

Report of the Trustees for the period 7 November 2019 to 31 March 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

The board of trustees are the non-executive and unpaid governing body of Roots Theatre. The trustees have the responsibility of appointing the Artistic Director/CEO, who leads the day-to-day operations and appoints all other freelance artists and support staff. The Artistic Director develops the artistic vision for the company, plans and carries out the artistic programme, along with preparing annual budgets for the company's operations which are presented to the board of trustees for approval.

Decision making

Trustees devolve day-to-day responsibility for the running of the charity to the key management personnel.

As of 7 November 2019, the key management personnel comprise the Artistic Director who is also the Chief Executive Officer.

Related parties

We were invited to become Resident Company in our local producing theatre, York Theatre Royal. We are working together to engage diverse local communities of everyday people across North Yorkshire, with a particular emphasis on communities of protected characteristics, in commissioning and developing new productions. In support of our artistic and educational activities, York Theatre Royal are providing in-kind: an administrative base, rehearsal base, artistic collaboration and marketing support to help reach diverse local communities.

We have started to develop production proposals and creative collaborations with Royal and Derngate Northampton, HOME Manchester, Liverpool Everyman & Playhouse, Bristol Old Vic and the Young Vic, which we plan as the beginnings of a mid-scale touring circuit.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have carried out a review of the company's activities and produced a risk register setting out the risks to which it is exposed. The company's risk management strategy comprises:

- An annual review of the risks the company may face;
- The establishment of systems and procedures to mitigate those risks identified in the register;

The risk register has been updated in light of the COVID-19 pandemic. Among the main risks identified at present are the following:

1. A significant drop in theatre revenue. This risk is controlled and mitigated by having a range of projects in scale and cost that are capable of delivering our charitable objects, alongside ongoing business development for co-productions and additional income streams.
2. Sudden incapacity or loss of key artistic personnel. This risk is mitigated by having a rigorous succession plan that is regularly monitored by the trustees.
3. The reduction or axing of philanthropic arts funding. This risk is controlled and mitigated by diversifying income streams, planning for cuts, and retaining a lean infrastructure.
4. Inability to recruit trustees of sufficient quality and skills. This risk is controlled and mitigated by regular trustee skills audits, and the introduction of a Nominations Process that continually searches for new Board Members.

Roots Theatre

Report of the Trustees for the period 7 November 2019 to 31 March 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT

Diversity, Inclusion and Equality

Our founding business plan 2019-2024 fully embeds diversity and equality within all strands of the charity. We have delivered a female / non-binary led artistic output, and we are diversity-led amongst our freelancers, staff and trustees.

Diversity, inclusion and equality is at the heart of our decision-making, and filters throughout all our management structures from governance and beyond.

Our forthcoming commissions are diverse-led; as are the corresponding creative teams.

We successfully operate robust data gathering with Equal Opportunities Forms, through which we can monitor the diversity amongst our trustees and freelancers.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1186211

Principal address

York Theatre Royal,
St Leonard's Place,
York
Yorkshire
YO1 7HD

Trustees

J Drake (appointed 7.11.19)
N Oza (appointed 30.11.19)
E Vogler (appointed 7.3.20)
F Hutchinson (appointed 7.11.19)

Independent Examiner

Anstey Bond LLP
1 Charterhouse Mews
London
EC1M 6BB

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

Roots Theatre

**Report of the Trustees
for the period 7 November 2019 to 31 March 2021**

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

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

Approved by order of the board of trustees on 21 July 2021 and signed on its behalf by:

F Hutchinson - Trustee

**Independent Examiner's Report to the Trustees of
Roots Theatre**

Independent examiner's report to the trustees of Roots Theatre

I report to the charity trustees on my examination of the accounts of Roots Theatre (the Trust) for the period 7 November 2019 to 31 March 2021.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

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

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Anstey Bond LLP

Matthew Ashwood
FCCA
Anstey Bond LLP
1 Charterhouse Mews
London
EC1M 6BB

21 July 2021

Roots Theatre

**Statement of Financial Activities
for the period 7 November 2019 to 31 March 2021**

	Notes	Unrestricted fund £
INCOME AND ENDOWMENTS FROM		
Donations and legacies		118,044
EXPENDITURE ON		
Charitable activities		
Theatre Production		72,322
Administrative overheads		5,619
Total		<hr/> 77,941
NET INCOME		<hr/> 40,103
TOTAL FUNDS CARRIED FORWARD		<hr/> <hr/> 40,103

The notes form part of these financial statements

Roots Theatre

**Balance Sheet
31 March 2021**

	Notes	Unrestricted fund £
FIXED ASSETS		
Tangible assets	3	1,764
CURRENT ASSETS		
Cash at bank		66,839
CREDITORS		
Amounts falling due within one year	4	(5,584)
NET CURRENT ASSETS		<u>61,255</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		63,019
CREDITORS		
Amounts falling due after more than one year	5	(22,916)
NET ASSETS		<u>40,103</u>
FUNDS	7	
Unrestricted funds		<u>40,103</u>
TOTAL FUNDS		<u>40,103</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 21 July 2021 and were signed on its behalf by:

F Hutchinson - Trustee

Roots Theatre

Notes to the Financial Statements for the period 7 November 2019 to 31 March 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, 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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions

The charity has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Income is shown gross which includes the associated tax credit unless the tax so deducted is considered irrecoverable.

Interest is recorded on an accruals basis.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Support costs: these costs support the charitable activities of the company and are so allocated.

Charitable activities

The main charitable activity of the charity is the promotion for the public benefit of the art of drama and its understanding and appreciation by the public through the delivery of theatre productions of classic texts.

Governance costs

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include fees for independent examination and legal fees where relevant.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer Equipment- 20% straight line

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Roots Theatre

Notes to the Financial Statements - continued for the period 7 November 2019 to 31 March 2021

1. ACCOUNTING POLICIES - continued

Fund accounting

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Financial instruments

The charity 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 amortised costs using the effective interest method. Financial assets held at fair value consist of shares, and financial assets held at amortised costs comprise cash at bank and in hand, accrued interest and other debtors. Financial liabilities held at amortised cost comprise grants payable and accruals.

Critical Accounting Judgements and Key Sources of Estimation Uncertainty

In the application of the Trust's accounting policies, which are described in note 1, Trustees are required to make judgements, estimates, assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects the current and future periods.

In the view of the Trustees, no assumptions concerning the future or estimated uncertainty affecting assets and liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

Cash and Cash Equivalents

Cash and cash equivalents include cash at bank, cash held for reinvestment and on call deposits.

2. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the period ended 31 March 2021.

Trustees' expenses

There were no trustees' expenses paid for the period ended 31 March 2021.

Roots Theatre

Notes to the Financial Statements - continued for the period 7 November 2019 to 31 March 2021

3. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
Additions	2,100
	<u> </u>
DEPRECIATION	
Charge for year	336
	<u> </u>
NET BOOK VALUE	
At 31 March 2021	1,764
	<u> </u>

4. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	£
Bank loans and overdrafts (see note 6)	2,084
Other creditors	3,500
	<u> </u>
	<u>5,584</u>

5. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	£
Bank loans (see note 6)	22,916
	<u> </u>

6. LOANS

An analysis of the maturity of loans is given below:

	£
Amounts falling due within one year on demand:	
Bank loans	2,084
	<u> </u>
Amounts falling between one and two years:	
Bank loans - 1-2 years	5,000
	<u> </u>
Amounts falling due between two and five years:	
Bank loans - 2-5 years	15,000
	<u> </u>
Amounts falling due in more than five years:	
Repayable by instalments:	
Bank loans more 5 yr by instal	2,916

Roots Theatre

**Notes to the Financial Statements - continued
for the period 7 November 2019 to 31 March 2021**

7. MOVEMENT IN FUNDS

	Net movement in funds £	At 31.3.21 £
Unrestricted funds		
General fund	40,103	40,103
	<hr/>	<hr/>
TOTAL FUNDS	<u>40,103</u>	<u>40,103</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	118,044	(77,941)	40,103
	<hr/>	<hr/>	<hr/>
TOTAL FUNDS	<u>118,044</u>	<u>(77,941)</u>	<u>40,103</u>

8. RELATED PARTY DISCLOSURES

There were no related party transactions for the period ended 31 March 2021.