

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

Anstey Bond LLP
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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
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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
	<hr/>
DEPRECIATION	
Charge for year	336
	<hr/>
NET BOOK VALUE	
At 31 March 2021	1,764
	<hr/> <hr/>

4. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

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

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

6. LOANS

An analysis of the maturity of loans is given below:

	£
Amounts falling due within one year on demand:	
Bank loans	2,084
	<hr/> <hr/>
Amounts falling between one and two years:	
Bank loans - 1-2 years	5,000
	<hr/> <hr/>
Amounts falling due between two and five years:	
Bank loans - 2-5 years	15,000
	<hr/> <hr/>
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
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
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.