

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
Shivalike 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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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)

Shivaika 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

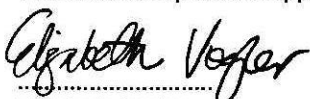
The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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: 21/10/2023

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 £
	Notes		
<u>Income and endowments from:</u>			
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.

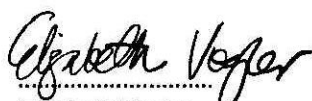
ROOTS THEATRE

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	
		81,431		84,543	
Creditors: amounts falling due within one year	15	(8,164)		(7,188)	
Net current assets			73,267		77,355
Total assets less current liabilities			76,396		80,325
Creditors: amounts falling due after more than one year	16		(13,730)		(18,645)
Net assets			62,666		61,680
Income funds					
Unrestricted funds			62,666		61,680
			62,666		61,680

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
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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 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		<u>2,401</u>	<u>2,401</u>
		<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.