

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

CONTENTS

	Page
Trustees report	1 - 7
Independent examiner's report	8
Statement of financial activities	9
Balance sheet	10
Notes to the financial statements	11 - 17

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

	Notes	Unrestricted funds 2024 £	Unrestricted funds 2023 £
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
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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 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	<u>7,071</u>	<u>36,428</u>

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
	83,430	148,079
Support costs	342	1,904
Governance costs	3,393	2,400
	87,165	152,383

8 Net movement in funds

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

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
	410	546

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	5,134
Depreciation and impairment	
At 1 April 2023	2,006
Depreciation charged in the year	1,027
At 31 March 2024	3,033
Carrying amount	
At 31 March 2024	2,101
At 31 March 2023	3,129

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
Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
General funds	61,680	147,410	(152,929)	56,161

19 Related party transactions

There were no disclosable related party transactions during the year.