

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
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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 Commited*.

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 Lal 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
Total income		89,237	107,818
Expenditure on:			
Charitable activities	6	78,259	87,165
Other expenditure	10	282	410
Total expenditure		78,541	87,575
Net income and movement in funds		10,696	20,243
Reconciliation of funds:			
Fund balances at 1 April 2024		76,404	56,161
Fund balances at 31 March 2025		87,100	76,404

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	
		97,894		90,932	
Creditors: amounts falling due within one year	15	(8,371)		(7,941)	
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		(3,517)		(8,688)
Net assets			87,100		76,404
The funds of the charity					
Unrestricted funds	17		87,100		76,404
			87,100		76,404

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	
Depreciation and impairment	
At 1 April 2024	2,815
Depreciation charged in the year	1,008
	<u>3,823</u>
At 31 March 2025	
Carrying amount	
At 31 March 2025	1,094
	<u>2,101</u>
At 31 March 2024	

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

	Notes	2025	2024
		£	£
Bank loans	14	5,170	5,043
Accruals and deferred income		<u>3,201</u>	<u>2,898</u>
		<u>8,371</u>	<u>7,941</u>

16 Creditors: amounts falling due after more than one year

	Notes	2025	2024
		£	£
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 2024	Incoming resources	Resources expended	At 31 March 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

18 Related party transactions

There were no disclosable related party transactions during the year.

