

# **Red Ladder Theatre Company Limited (The)**

Charity number 1037653

A company limited by guarantee number 01258679

## **Annual Report and Financial Statements**

**for the year ended 31 March 2025**



# **Red Ladder Theatre Company Limited (The)**

## **Annual Report and Financial Statements for the year ended 31 March 2025**

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**Prepared by West Yorkshire Community Accountancy Service CIO**

# Red Ladder Theatre Company Limited (The)

## Trustees' report for the year ended 31 March 2025

### Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

Name	Position	Dates
Emma McDowell	Co-Chair	Resigned 14 October 2024
Fiona Gell	Co-Chair	
Janet Alexander	Vice Chair	Resigned 20 January 2025
Catherine Brennan		
Dick Bonham	Co-Chair	Elected Co-Chair December 2024
Craig Jefferies		Resigned 6 December 2024
Richard Lee		Resigned 14 October 2024
Beccy Owen		
Anna Turzynski		
Dawn Cameron		Appointed 9 May 2025
Coralie Datta		Appointed 9 May 2025
Paul Graham-Bell		Appointed 9 May 2025
Deborah Kelly		Appointed 9 May 2025
Tyler Pickles		Appointed 9 May 2025
Martin Plock		Appointed 9 May 2025
Richard Rhodes		Appointed 9 May 2025
Paul Robinson		Appointed 9 May 2025

**Company Secretary** Chris Lloyd

**Charity number** 1037653 Registered in England and Wales

**Company number** 01258679 Registered in England and Wales

Registered and principal address	Bankers	
3 St Peters Building York Street Leeds LS9 8AJ	Triodos Bank UK Ltd Deanery Road Bristol, BS1 5AS	The Co-operative Bank 19/20 Commercial Street Leeds LS1 6AL

### Independent examiner

Simon Bostrom FCIE

### West Yorkshire Community Accountancy Service CIO

Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

# Red Ladder Theatre Company Limited (The)

## Trustees' report (continued) for the year ended 31 March 2025

### GOVERNANCE & MANAGEMENT

#### Structure of governance, recruitment of Trustees and the Charity's objects

The charity is a company limited by guarantee and was formed on 17 May 1976. It is governed by a memorandum and articles of association as amended by special resolution 20 January 1994 and 5 November 2015 and amended by resolution on 14 April 2025. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1. The management of the company is the responsibility of the Management Committee members who are elected and co-opted under the terms of the company's governing documents. One third of the directors/trustees retire annually by rotation and are eligible for re-election. The constitution of the Committee is regularly reviewed and new appointments made after discussions regarding suitability for the specific needs of the company. The Company is established to promote, maintain, improve, and advance education, particularly by the production of educational plays and the encouragement of the arts, including the arts of drama, mime, dance, singing and music, and to formulate, prepare and establish schemes therefore provided that all objects of the Company shall be of a charitable nature.

The following information is made publicly available on their dedicated governance pages ([redladder.co.uk/about/governance](http://redladder.co.uk/about/governance)) to act as a resource for current and prospective trustees.

- Details of the RLTC governing document & copy of articles of association
- Role description for trustee & code of conduct
- Links to key company policies
- Staff & Board Member biographies (Meet The Team)
- Contact details for prospective board members to hear more
- Additional Charity governance resources
- Link to RLTC Charity Commission Report
- Link to The Essential Trustee (CC3), a publication by the Charity Commission detailing main duties of a charity trustee, as well as additional resources providing guidance on public benefit, decision making, annual reports, expenses, conflicts of interest, disagreements and disputes, board recruitment, resignation and removal, digital work and charity governance, finance and resilience, risk management and safeguarding young people
- Link to Charity Governance Code, and Voluntary Action Leeds factsheets
- Glossary of terms

#### Organisational structure and decision-making

The Trustees meet at least four times a year and are responsible for the strategic direction and policy of the company. The day-to-day responsibility for the company is delegated to the Senior Management Team of Red Ladder Theatre Company which comprises an Artistic Director and an Executive Producer. The company has two Co-Chairs voted on by the Board of Trustees.

All board members are expected to read the papers in advance of board meetings and ask for further information and clarification when deemed necessary. Board meetings currently take place either in person or on video conferencing software or a combination of the two. We aim to be as flexible as possible with meeting times and locations to suit individual's working patterns and commitments. It is also expected that board members will attend shows and support the company and the staff team when needed.

As a registered charity, RLTC board members do not get paid to be on the board. However, the company will reimburse any reasonable expenses (e.g. travel/childcare) incurred by (e.g.) attending board meetings and Red Ladder is committed to covering costs incurred by any additional (e.g. access) needs of prospective and current board members, such as BSL signing services.

In addition to board meetings, there are also a standing board subcommittee: the Finance & Risk Management Planning subcommittee. Board members are invited to take part in this according to their skills and expertise, and also meet with staff members regularly when needed (e.g. for business planning, policy review etc). 2025 will see the board establish a Fundraising sub-group.

#### Public benefit statement

In setting our objectives and planning our activities our Trustees have given serious consideration to the Charity Commission's general guidance on public benefit.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

### **Trustee roles & responsibilities**

Below is an overview of what the Charity Commission sets out as the six main duties for a Trustee of a charity. We have developed below what we believe this to mean in the context of RLTC more specifically:

- Ensuring the charity is carrying out its purposes for public benefit
- Complying with the charity's governing document and the law
- Acting in the charity's best interests
- Ensuring the charity is accountable
- Managing the charity's resources responsibly
- Acting with reasonable care and skill

But we think there are so many other things that are part of being a Red Ladder trustee, such as:

- Coming along to see our shows and events
- Meeting new people and being part of a community
- Thinking big about our future
- Being a vital part of conversations about the theatre
- Using their particular expertise and experience

### **Induction process for new trustees**

Prospective board members may also meet one or more board members in advance, to hear more about what being a Board Member involves and be encouraged to ask further questions. Prospective Board Members are then invited to the next board Meeting as an observer.

On acceptance from both parties the new Board Member will be invited to attend the following Board Meeting, at which they will be voted on to the Board. They will then be issued with a full induction pack, which includes the following information:

- Companies House / Charity Commission recruitment paperwork
- Most recent Trustee's report and annual accounts, and minutes from the last AGM
- Most recent business plan
- Minutes from the last 3 board meetings (incl. latest artistic, fundraising, marketing, press reports)

The Company Secretary will issue the following forms:

- Charities Commission Trustee Eligibility Declaration form.

In addition to the information provided above, it is expected that additional resource and/or information will be needed to accommodate any additional access needs of prospective board members, to be mutually agreed between prospective board members and the existing board on a case-by-case basis. RLTC is also committed to supporting all board members to carry out their duties effectively, e.g. board members will be regularly offered the opportunity to attend board training through a qualified body.

- The role of board members in business planning and executive team management
- Succession planning for executive and governance roles
- Board governance structure succession planning
- Board meetings, agenda, roles 'in the room'
- Communications between board members and staff team
- Expectations and responsibilities of the role

# Red Ladder Theatre Company Limited (The)

## Trustees' report (continued) for the year ended 31 March 2025

### Summary of governance activity April 2023 – March 2024

Three full board meetings took place between April 2024 – March 2025 and were approximately two hours long. All board meetings were chaired by both the Co-Chairs. All were held on video conferencing software, with (automatically-generated) captions and chat function enabled.

The AGM was held in December 2024 in person.

Minutes from each meeting were generated and signed off by the board at the subsequent board meeting. In addition to the board meetings below, the board also met ad hoc when necessary, including the convening of the subcommittee and working groups (e.g: Finance & Risk Management Subcommittee; Trustee recruitment working group).

Date of board meeting	Type	No. of trustees present
Friday 31 May 2024	Quarterly Board Meeting On Zoom	7
Monday 14 October 2024	Quarterly Board Meeting On Zoom	8
Friday 6 December 2024	AGM	6
Monday 20 January 2025	Quarterly Board Meeting on Zoom	5

### Board Recruitment Process

We regularly review our governance structures to ensure they are fit for purpose. In April 2024, the Board comprised a 9-strong team. It was decided that it was an opportune time, having earlier in the year recruited a new Artistic Director, to now think about recruiting new Trustees to bring in fresh ideas and expertise in fields not covered by existing members and to broaden the lived experience represented on the Board. In July the planning process began in earnest and at the beginning of November the recruitment campaign went live. In February 2025, we interviewed and offered places to 8 applicants, all of whom accepted. They are Dawn Cameron, Coralie Datta, Paul Graham-Bell, Deborah Kelly, Tyler Pickles, Martin Plock, Richard D Rhodes and Paul Robinson. During this recruitment period we had resignations, for personal reasons, from Co-Chair Emma McDowell, Craig Jefferies, Richard Lee, Janet Alexander and Beccy Owen. We now have 12 Trustees and a new Co-Chair in existing Board member Dick Bonham.

We thank our departed Trustees for their many years of service to Red Ladder, and we welcome our new Trustees with great excitement, including our youngest ever Trustee, who is 23 years old. The task ahead is to create a strong and cohesive Board which, alongside the fantastic staff team, can take the company forward and celebrate its 60th anniversary in 2028.

### Related party relationships

Red Ladder Theatre Company has a strong, positive relationship with Arts Council England, the major funder of Red Ladder. Red Ladder's assigned officer from ACE Yorkshire is regularly kept informed of the artistic direction and ambition of the company and is an occasional observer at Board Meetings. ACE England continues to be extremely supportive of the charity and receives board papers and minutes of Trustee meetings. (See Risk Management - below)

Red Ladder continues to be a core client of Leeds City Council which continues to be fully supportive of the Company's work and is regularly updated on the progress of the Company.

### Risk management

The Finance & Risk Management Committee produces an updated quarterly Risk Register which is signed off and presented to the full Board and submitted to the Arts Council. This assesses the major risks to which the company is exposed, in particular those related to the operations and finances of the company and must be satisfied that policies, systems and procedures are in place to mitigate exposure to any major risks.

The Arts Council reviewed Red Ladder's Risk Rating in May 2025 which currently stands at 5, positioning the company comfortably in the Minor Risk Band of 2 – 6.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

There have been no other major incidents to report during this financial period.

The company has comprehensive IT cover both remotely and onsite with virus cover through the server and for all incoming emails and web usage. Red Ladder also backs up server activity locally on an external hard drive that is removed off the premises each day and, also, to the Cloud daily.

The company also has a robust Financial Control Procedures in place.

The Finance & Risk Management Sub-committee also assesses new opportunities and threats, discusses the latest financial figures, adds context and reports to the full board. This has the advantage of crystallising key information for board members and reducing duplication during meetings. This committee consists of five Trustees with a range of skills, knowledge and experience in management accounting and financial matters.

These meetings are chaired by Co-chair, Dick Bonham, supported by the Executive Producer who prepares and circulates monthly cash-flows and updated management accounts to this committee with updated budgets and details of any new opportunities and/or threats that may arise.

### **Staffing**

Red Ladder employed three members of staff on payroll throughout the 2024/2025 financial year; Cheryl Martin (Artistic Director) Chris Lloyd (Executive Producer) and Alice Barber (Creative Producer & Programmer 0.6 FTE).

The Company also engages a Marketing Manager (Ruth Saxton), Press & PR Consultant (Chris Bond) and a Technical Manager (Tom Blackband) – all on a freelance basis.

### **OBJECTIVES & ACTIVITIES**

#### **Red Ladder Vision:**

We make theatre about how we live now, and how we hope to live. The world has got to change, and the future is not yet written. The shared experience of theatre is about transformation and imagination, where we can collectively invent a better, kinder, fairer way to be.

#### **Red Ladder Mission:**

We make theatre that gives a platform to voices that are rarely heard, and stories that are overlooked. Plays that invite you to lean in, identify, punch the air, laugh with the stranger next to you, cry in the dark, and want to take action.

We make theatre in northern England but our world is huge and we can soar across borders. We are forward-looking, but not forgetful. We are full of heart, humour and big ideas.

We make new plays, empowering, supporting and inspiring writers and theatre artists to tell stories that start on their (often northern, often working class) doorsteps and take radical leaps of imagination, challenging the systems that marginalise and oppress, and make inclusive, inquisitive, embracing, bracing, laughing, crying, thinking, drinking, dancing, singing theatre.

We will go wherever the audience is – to pubs and clubs, to housing estates and to theatres with velvet seats. We'll meet you there, for a good night out that ends with you stepping back out into a world that now feels different, full of possibility, and capable of transformation. And has you singing all the way home.

These principles and aims are the lenses through which we see our entire programme of work and have driven all company activity for the year April 2024 – March 2025. They will continue to guide the direction of the company and inform our trajectory throughout this Arts Council National Portfolio funding period and beyond.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

### **Strategies for achieving objectives**

- To harness internal artistic expertise and work with exceptional, innovative collaborators to create relevant, subversive theatre of outstanding quality
- To embed equality and diversity at the heart of all our work as a means to reach and represent diverse audiences of contemporary Britain
- To improve our understanding of different access requirements and prioritise access and inclusivity within our artistic programme wherever possible
- To effectively monitor and increase audience development adapting and recalibrating our strategy as required
- To maintain and strengthen our profile as a national touring theatre company through frequent and strategic studio and mid-scale tours and healthy, positive relationships with key presenting venues
- To nourish new work and create professional and artistic development opportunities for early-career artists or people pushing the boundaries of current theatre practices
- To continue to develop a clear and achievable fundraising model to maximise the impact and sustainability of our work

### **ARTISTIC PROGRAMME: ACHIEVEMENTS AND PERFORMANCE**

#### **Artist Development**

Red Ladder supported a wide range of artists from emerging to established and mid-career in their funded research and development projects. This mentoring work is not necessarily aimed at developing Red Ladder co-productions but is a service we have developed with the aim of placing the company at the heart of the artistic community regionally and nationally.

Some artists we offer one off or occasional support to (Rung 1); others, we have longer-standing development relationships with (Rung 2).

#### **Rung 1 Support:**

May 2024: JJ Cruickshank & Adam Briggs – theatremakers from Scarborough, forming a new company with queer and non-binary leadership. A sign-posting and advice session, and discussing non-traditional venues in relation to their audience development plans.

May 2024: Rachel Price – working class writer from Cumbria, looking for advice about the next stage of R&D for her show 'Mill Girl', and how to attract ACE funding.

July 2024: Chris Beck – writer and performer recently moved back to his home city of Leeds; advice session about attracting funding from ACE, and suggested plans to R&D his script.

July 2024: Tyler Pickles – writer and performer, Leeds local and recent Leeds Conservatoire graduate; producing advice about staging a rehearsed reading of his play 'Family First'.

Sept 2024: Declan Kelly – new writer and producer, who took Cheryl's writing course. Declan was looking for advice about making his way as a producer; we gave advice about pathways into the profession, answered any questions he had, and introduced him to some local artists.

Oct 2024: Sarah Chapleo – local director with a project called 'Eyes Like Mine', a show focusing on male mental health. We helped Sarah with her ACE application, reading a draft and then meeting to chat through how to improve it.

Nov 2024: Rebs Tully – a comedy performer looking to expand into theatre performance, Rebs sought support in the writing of a DYCP application.

Nov 2024: Avital Raz and Sohail Khan – Yorkshire-based artists looking to get a project about addiction off of the ground; we provided funding advice.

Dec 2024: Paula Boyle – writer and performer who took Cheryl's Acting course; giving advice about the industry in Leeds, and how to launch and manage a project.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

May 2025: Parambir Randhawa – young, aspiring writer who is totally new to the industry. We gave general advice about a career in the industry, how RL works with writers, and ideas for how he can work on his writing whilst also building a sustainable career in Leeds.

### **Rung 2 Support:**

Jaden Adams (Oct 2023 – September 2024) – we saw 'Transparency' by Jaden Adams, a Northern working-class tale of transition. Jaden is a trans man and new to acting, having been a gas engineer for a decade. The show was put together on a shoestring but had huge potential; we supported Jaden to write a funding bid for his next show, 'Unmask'.

Tina Firthlock (from Nov 2023) – Tina is a working-class writer from Leeds who won 8 hours of mentorship with us from imagine if's industry showcase of female writers. She has written a comedy inspired by her experiences as a hoarder, entitled 'Gogh Angel'. Since our initial meeting, Tina has produced a full draft, and received an in-depth dramaturgical feedback session. We will continue to work with Tina to develop her script, including a rehearsed reading in collaboration with Leeds Conservatoire in July.

### **Policy:**

In January 2025, we updated and refreshed our policy with regards to Red Ladder's interactions with writers and artists. This Policy was published on the website and across social media, and is as follows:

**Scripts:** We commit to reading at least the first ten pages of every script that is sent to us. As a team, we will meet each month to discuss all that we've read, and decide whether we'd like to hear more. If we would, we'll let the writer know, and negotiate a next step. At each subsequent step, the team will decide how or whether to continue – and the artists will have that same choice.

**Other Enquiries:** If you are looking for some help – for example advice about a project, or in-kind support to add into a funding bid, or simply some advice about the industry – we will also review your enquiry at our monthly meeting. We will set aside a number of 'Coffee Hours' in which we meet with artists to discuss projects and offer advice.

### **Productions**

#### **Sanctuary by Sarah Woods & Boff Whalley – toured September to November 2024**

A challenging play launched into a challenging touring climate and only months after racist riots across the UK, Sanctuary engaged audiences on an emotional level. Working with students from CAPA Performing Arts College in Wakefield to form the chorus, the musical explored issues that could have been torn from the headlines during the disturbing preceding summer of riot and resistance in real life – but the writers had penned it 18 months previously. A result of partnerships with Mafwa Theatre (helped with schools workshops on separating myths from reality surrounding refugees in the UK), CAPA and Theatre Royal Wakefield, people who saw it in Autumn 2024 are still coming up to the director in Summer 2025 to testify to how it brought them to tears, reflected their lives, or changed their perspectives.

#### **We're Not Going Back by Boff Whalley – toured in July & October 2024**

We're Not Going Back, which had three revival tours financed in part by the Unite the Union, was another Red Ladder show that went straight to the hearts of its audience. Staged for the 40th anniversary of the 1984 miners' strike, it focused on women's involvement in the pit closures and how their lives were forever changed.

In September 2024 three of the original four cast members stepped away from the show, meaning the third leg of the tour in Autumn 2024 had to be re-cast. This resulted in a longer and, therefore, more costly rehearsal process.

Both tours consisted of one- or two-night engagements reflecting the difficulty touring theatre faces currently as venues become more risk averse and guarantees and splits become ever less advantageous to the touring company. For this reason Red Ladder is looking to introduce more innovative plans for the 2025-26 touring production.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

### **Red Ladder Local**

The company continued to promote and book shows onto our Wakefield, Barnsley and Leeds circuit of non-traditional venues. The circuit is proving to be popular with audiences across the region with a range of shows attracting regular returners to each venue as well as new attendees. In the financial year covered, the circuit saw 23 performances of 11 different productions; from April – June 2025 it has seen a further 8 performances of 5 different productions.

In Summer '24, an alternative programme brought three new artists to the circuit: Silent Uproar with their feminist punk musical 'Dead Girls Rising', Sam Danson with his solo show 'Bi-topia', and Red Ladder supported Rachel Thorn's 'Me For You'. Autumn 2024 saw seven distinct productions play on the circuit, catering to a range of audiences and featuring a number of topics. Two of these productions were Red Ladder's own: 'We're Not Going Back' and 'Sanctuary'. The others were 'Nightmares' from previous Red Ladder writer Adam Z. Robinson, 'Tones: A Hip Hop Opera' fresh from Summerhall at the Edinburgh Fringe, enchanting family puppetry show 'Dragon', family favourite 'Football Freddie', and 'LASH', also fresh from the Edinburgh Fringe Festival.

The new year kicked off with 'The Dreamtime Fellrunner' at three venues in February, followed by a one-off performance of 'Taylor-Coleridge of Freetown' from Utopia Theatre, 'Pirate Bonnie' from Fidget Theatre, and the thought-provoking 'Talking About the Fire' from Chris Thorpe. Spring 2025 saw the touching solo show 'Troubled', ahead of a run at the Edinburgh Fringe, and Summer 2025 offers a trio of family work: 'Pipes and Poo' from One Tenth Human, 'Robyn Hood' from Fidget Theatre, and 'Rubbish Romeo & Juliet' from the Rubbish Shakespeare Company.

Audiences were surveyed, with 392 responses collected; a higher percentage (17% more) travel the shortest distance category (0-10 miles) than the national average (23% of audiences travelled on foot). Cost was most frequently cited as the main deterrent to seeing theatre, and 90.1% of audiences Agreed/Strongly Agreed with the statement "I had fun".

### **Participation and Engagement**

#### **Sanctuary**

Sanctuary was produced in partnership with CAPA Performing Arts College, Wakefield. Participation by CAPA students took two forms:

- Students who trained as facilitators with Mafwa Theatre to create workshops that focussed on separating myths about refugees from reality [10 students].  
The students went on to deliver two workshops in schools with Mafwa and Red Ladder as observers.
- Students who performed in Sanctuary as the Chorus.  
Teams of 5, 8, and 13 students [for small, medium, and larger tour venues] travelled and performed in Sanctuary throughout the tour

For many of these talented local students, this opportunity represented their first time as part of a professional production. They were performing shoulder to shoulder with professional actors, and learning on the job what a rehearsal room in the industry is like. There were also students taking behind-the-scenes roles, making meaningful contributions to the production as Assistant Producer, Assistant Director, Assistant Technician, Stage Manager and Assistant Choreographers. One of the Stage Managers, a recent CAPA graduate, got her first professional job at Theatre Royal Wakefield (where Sanctuary opened) as a direct result.

Teachers at CAPA also reported that the students who toured with Red Ladder were noticeably more advanced in their studies than their peers.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

### **Courses**

Red Ladder offered new (for the company) courses in Writing, Directing, and Acting. There were two writing courses, one in-person and one online, as well as a third online course offered separately with Soroptimist International Leeds for Global Majority women.

The directors and actors worked on monologues and two-handers produced by the two writing courses. It culminated in two private sharings.

The courses sold out almost immediately. One of the directors, Lara Wilson, is Assistant Director for this year's directing course and is directing one of the Red Ladder/Conservatoire Partnership play readings this July (both posts paid). It's hoped that another of the directing course graduates will be hired as movement director for A Proper Merry Christmess. More details of the courses and their results are immediately below.

Learning from the Summer 2024 series of courses has been applied this year, resulting in booking a Quiet Room for every in-person session, and providing support for the Artistic Director when she is delivering those courses.

### **Entry level Actor Training**

Cheryl Martin is experienced in performance, writing and directing, and in July 2024 Cheryl delivered four entry level courses in these disciplines – three in Leeds, and one online. These courses engaged 53 people, culminating in a sharing event where the new performers, directed by new directors, performed pieces of the new writers' scripts. One of the writers who took part, Seeta Wrightson, has been commissioned as co-writer to write Red Ladder's 2025/26 show 'A Proper Merry ChristMess'.

Due to the success of these courses this year (2025) we are opening up the sharing to key stakeholders, industry professionals and friends and family and this is being hosted by Leeds Conservatoire in a purpose built fully accessible performance space.

Since February 2025, we have been supported by an entry-level theatre professional one day a week, enabling them to learn the ropes of a theatre company day-to-day.

### **Key Developments for Red Ladder Theatre Company**

The company continued as a core client of the Arts Council of England and was also successful in applying to Leeds City Council for a Culture Grant as a core client.

Red Ladder Local continues to thrive enabling work to be taken in to non-traditional settings at affordable prices opening up access to culture to many who wouldn't or couldn't access it ordinarily.

With regards to Equality, Diversity and Inclusion, the company is engaging an Access Consultant to advise the company how to remove barriers to engagement at both a practical and organisational level. A concerted effort has been made to engage with and employ artists from a range of lived experience, and methods for collecting and tracking data in this regard are in action with regards to the artists supported through our Artist Development plan, and artists employed with the company.

### **Collaborations and Partnerships**

The Red Ladder Local circuit has continued to cement excellent relations with two hub venues (Wakefield Theatre Royal and Barnsley Civic) which support the scheme through their marketing and box office departments. We have maintained relationships with our host venues on the circuit across West and South Yorkshire (The Grove Hall, The Cluntergate Centre, HOPS, BITMO, St. John's Parish Hall and Queen's Mill) as well as setting up a new relationship with St Batholomew's Church in Armley, Leeds, where we have now hosted 4 performances. The programming of so much work has kept lines of communication live, and allows us to continually review and improve our processes with regards to these relationships.

During the year the Company has continued to forge strong partnerships with leading educational establishments in the region including Leeds City College, CAPA College, Northern School of Contemporary Dance, Leeds Beckett University and The University of Leeds.

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

In particular the relationship with Leeds Conservatoire has really blossomed during 2024/25 and there is a formal partnership launch planned for July 2025. The Conservatoire Partnership is a way for Red Ladder to offer more development to writers who come through the new Artist Development policy.

These relationships are extremely important as Red Ladder plays a part in encouraging students to continue living and working in Leeds after their studies have come to an end.

During the year Red Ladder will be partnering with Leeds based family theatre company, Wrongsemble, to co-produce twin Christmas shows – one for families and one for adult audiences.

A joint New Writing initiative is in the early planning stages, in collaboration with members of the Yorkshire Touring Network: Northern BroadSides, tutti frutti, Mikron and Pilot Theatre.

### **Future Developments**

#### **A Town Called Christmas / A Proper Merry Christmess**

Red Ladder is collaborating with fellow Leeds family theatre company, Wrongsemble, to tour together this coming Christmas season. The shows will share cast, set and lighting design and will tour from late November to the end of 2025.

Wrongsemble are re-mounting an existing show, A Town Called Christmas, about a young girl trying to bring the festive spirit to revitalise a town with the help of a grumpy caretaker and a malfunctioning robot and Red Ladder is producing a brand-new show, A Proper Merry Christmess, co-written by Seeta Wrightson (graduate from the Red Ladder 2024 writing course) and Leon Fleming. Set in a dismal garden centre grotto it is the antithesis of a joyful Christmas show – but fun and anarchic and chaotic!

#### **Baking Bad – to be written by Lisa Holdsworth**

Baking Bad relates the real-life story of a Leeds woman fighting the effects of Multiple Sclerosis who stumbles across the profound impact that cannabis has on subduing her pain and suffering. The story opens out to Cumbria and Orkney as our protagonist meets other sufferers who have taken to using cannabis, also to combat the effects of MS, and who have turned the baking of brownies infused with cannabis resin in to a cottage industry supplying many sufferers the length and breadth of the UK.

Frequent laughs, frequent run-ins with the police, nousey neighbours and the legal system and frequent despair this is the story of a group of people and their struggle to get Sativex, which is a legal drug which utilises cannabis, available on prescription. While Sativex is available on the NHS for spasticity [one symptom of MS], it is so infrequently prescribed on the NHS as to be virtually impossible to attain, and remains prohibitively expensive through private prescriptions.

#### **Red Ladder's 60th Anniversary - 2028**

As our new board member Dawn Cameron reminded us during her recruitment interview, Red Ladder was born in that year of revolutions, 1968. For our 60th, we're planning a gigantic community show: six different segments; for each of our six decades; six writers, one for each; six directors; stage managers, technicians, set and costume designers, choreographers, assistant directors and more – all paid! – with Cheryl directing and supporting the whole. A celebration of all that we have been, pointing towards the future of all that we can be. And it will be glorious.

### **Courses**

Beginning in June 2025, we will repeat our offer of four free-to-access entry level courses: Introduction to Writing (online and in-person), Introduction to Directing, Introduction to Acting. These courses will run as last year, incorporating feedback from participants from the 2024 intake, particularly in the area of accessibility and staffing. Quiet Rooms will be provided as break out/retreat spaces for neurodivergent participants and a second, supporting person will assist course tutor, Cheryl Martin. Another graduate from last year's courses, wheelchair user, Lara Wilson will also support Cheryl during this summer's directing and acting courses.

### **Red Ladder Local**

We are exploring potential relationships in Barnsley District via Barnsley Civic, the Executive Director of which has offered to help us make in-roads with the local community through members of the Civic's Board, with a view to establishing a new venue partner here.

# Red Ladder Theatre Company Limited (The)

## Trustees' report (continued) for the year ended 31 March 2025

### FINANCIAL REVIEW

#### Financial Results

The net expenditure for the year was £47,274.

The original budget was for a break-even year but it quickly became apparent that the major production for 2024/25 – Sanctuary – was going to go in to considerable deficit. Tour booking was difficult and an extra cast member plus other unforeseen costs manifested in to a considerable deficit.

In addition, Unite The Union approached the Company to re-produce the 2014 production, We're Not Going Back, which was originally a break-even show but cast changes for the third and final run of dates sent costs higher than anticipated.

However, at one point, the deficit was looking at being nearer £60,000 so some savings in the later part of the year enabled this to be reduced.

#### Principal Funding

2024/25 was the second of a three year Arts Council of England (ACE) core funding cycle. There is to be an extension year in 2026/27 which, in effect, equates to a fourth year of core funding and red Ladder have applied to be maintained as part of this extension programme. This was successfully awarded in May 2025.

The original ACE plan was for organisations to apply for the next cycle of funding (2027-2030) between the months of April and July 2025 but, currently, this is on hold.

Red Ladder also applied to be a core client in the new Culture Grants programme from Leeds City Council and was successful in achieving a core grant of £13,500 each year for a two year cycle. However, due to Council cuts, year two (2025/26) has seen Red Ladder receive a 12% reduction.

A summary of funding is set out in note 2 on page 20 to the financial statements.

Charitable occupation of leased spaces was vastly reduced in 2024/25 and there was no additional funding from other sources.

This has led to the formation of a Fundraising Sub-committee to include board members to support staff in their efforts to diversify income.

The Ladderistas individual donation initiative realised £4,576 of which £1,224 was raised by collections after performances of We're Not Going Back in March, July & October 2024.

Theatre Tax Relief is estimated at £28,822 for Sanctuary and £5,357 for We're Not Going Back.

Ticket income from the run of Sanctuary was £3,600 under budget and ticket income from We're Not Going Back was £4,600 under budget.

#### Reserves Policy

The reserves policy is to ensure there are sufficient reserves available to finance adequately, for at least three months, the operation of the company in the event of unforeseen circumstances. This reserve may be depleted to satisfy scheduled temporary liquidity deficiencies. Currently three months trading equates to £60,000 which is updated on a monthly basis and calculated on a rolling annual timeline.

This level was reviewed in depth in November 2023 and the Finance & Risk Management Committee signed off that this was prudent and realistic.

This is a minimum requirement to mitigate an unexpected financial emergency. The Management recognise that in times of particular funding uncertainty around our core funder, it is prudent to build reserves above this to enable the company to survive and deliver our mission in the event of loss of a major element of our grant income. It has therefore been a stated aim to rebuild company reserves over the current Arts Council funding period, to bring them to a level which would withstand such longer term changes to our business model. The ambition is to sustain reserves that allow the company to function fully for a one-year period outside of the Arts Council of England's National Portfolio and this has been set at £115,000.

The company had succeeded in this during the year to 31 March 2025 despite the deficit, and reserves at year-end stand at £119,286.

The budget for 2025/26 has been set as a break-even budget.

# Red Ladder Theatre Company Limited (The)

## Trustees' report (continued) for the year ended 31 March 2025

### Co-Chairs' Statement

The Board of Trustees presents this report as an accurate representation of activity which has been delivered during the 2024-2025 financial year. The company is thankful to our independent examiners West Yorkshire Charities Accounting Service (WYCAS) for their prudent and consistent guidance in the presentation of management/year-end accounts, to ensure the company's full compliance with statutory charitable accounting principles.

Our Co-Chairs' statement covers the period April 2024 – July 2025.

We've had a really exciting year! Our new Artistic Director, Cheryl Martin has been in post for just over 12 months and has begun to shape the Company's future artistic policy and direction with her own vision for the next few years. She inherited the production Sanctuary written by Sarah Woods and Boff Whalley which opened to critical acclaim and strong audience reviews. It had a profound impact on many who saw it and who still tell us so months later. Sanctuary was the vital story of asylum seeker Alland which asked do we want safety and freedom for only ourselves, or for us all? A tough watch and even tougher to grapple with the questions asked.

Cheryl is an extraordinary practitioner with a great deal of experience and a wealth of ideas. we are extremely grateful to Cheryl and the staff team for their professionalism, hard work and sheer determination in bringing Sanctuary to the stage.

As well as Sanctuary, we have been touring, on and off since March. We're Not Going Back was recommissioned by Unite the Union to mark the 40th anniversary of the Miners' Strike. This has been an extremely successful re-run and continues until the end of October. Our Red Ladder Local (RLL) programme continues to thrive. We take theatre to non-traditional venues bringing productions to audiences who might not want to travel, who might think theatre isn't for them or who can't afford mainstream theatre ticket prices. Our RLL shows cost a fiver and our audience surveys have shown that approximately half of our audiences for these shows are first time attenders.

Having recruited new Artistic Director, Cheryl Martin in 2023/2024, the Board turned its attention to looking for new Trustees. It was 4 years since the last recruitment round and we felt that the time was right to increase our numbers and future-proof the governance of the Company. It would also allow long-serving Trustees the opportunity to step away from the Board if they wanted to – and so it proved the case. 5 members resigned over a period of 6 months due to personal reasons including Co-Chair Emma McDowell. By the end of February 2025 we had recruited a new cohort of 8 taking us to a very healthy 12 Trustees. Existing Trustee, Dick Bonham, stepped into the vacant Co-Chair role.

We thank our departed Trustees for their many years of service to Red Ladder, and we welcome our new Trustees with great excitement including our youngest ever Trustee who is 23 years old. The task ahead is to create a strong and cohesive Board which alongside the fantastic staff team can take the company forward and celebrate its 60th anniversary in 2028.

As a National Portfolio Organisation for 2023-2027, we thank our core funders Arts Council England, as well as Leeds City Council's Cultural Investment Programme and the West Yorkshire Combined Authority for their support on Sanctuary.

And finally, we want to recognise the hard work and dedication of the company's skilled core team of staff and freelancers, led by Cheryl Martin and Chris Lloyd, supported by Alice Barber, Ruth Saxton, Tom Blackband and Chris O'Connor. Thanks are due to them for everything they have contributed to the company's many successes over the past year. We would also like to thank the talented teams of creative practitioners and artists who have collaborated with us this year; and of course, our audiences and supporters, without who none of this would be worthwhile.

Our current political and economic environment seems to grow darker and more complex by the month. Red Ladder aims to stand against the forces that want to divide our communities and turn people against each other. Our shared commitment is to a working towards a better, more inclusive world, generating and celebrating a richness of culture that brings us together, celebrates justice and encourages sustainable coexistence with the natural world. We hope you continue to join us on that journey.

Fiona Gell & Dick Bonham

Co-Chairs & Trustees, September 2025

# **Red Ladder Theatre Company Limited (The)**

## **Trustees' report (continued) for the year ended 31 March 2025**

### **Statement of trustees' responsibilities**

The trustees (who are also the directors for the purposes of company law) are responsible for preparing the Trustees report and the financial statements in accordance with the applicable law and UK Accounting Standards.

Company law requires the trustees to prepare financial accounts for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;

- prepare the accounts on a going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial accounts comply with the Companies Act 2006. 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.

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS102)), and in accordance with the special provisions of the Companies Act 2006 relating to small companies.

Approved by the board of trustees on 4/12/2025

Richard Bonham (Trustee)

# **Red Ladder Theatre Company Limited (The)**

## **Independent examiner's report to the trustees of Red Ladder Theatre Company Limited (The)**

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025, which are set out on pages 16 to 23.

### **Responsibilities and basis of report**

As the charity's trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

### **Independent examiner's statement**

Since the charitable company's gross income exceeded £250,000 your examiner must be a fellow of a body listed in section 145 of the 2011 Act.

I confirm that I am qualified to undertake the examination because I am a fellow of ACIE which is one of the listed bodies.

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

- 1 accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- 4 the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

Simon Bostrom FCIE

5/12/2025

### **West Yorkshire Community Accountancy Service CIO**

Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

**Red Ladder Theatre Company Limited (The)**  
**Statement of Financial Activities**  
**(including summary income and expenditure account)**  
**for the year ended 31 March 2025**

	Notes	2025 Unrestricted funds £	2025 Restricted funds £	2025 Total funds £	2024 Total funds £
<b>Income from:</b>					
Grants and donations	(2)	199,772	13,500	213,272	248,363
Theatre tax relief		38,593	-	38,593	54,419
Income from theatrical performances		55,469	-	55,469	50,827
Other earned income		7,089	-	7,089	11,565
Bank interest		327	-	327	800
<b>Total income</b>		<b>301,250</b>	<b>13,500</b>	<b>314,750</b>	<b>365,974</b>
<b>Expenditure on:</b>					
<b>Production costs</b>					
Performing and stage management fees		87,518	18,616	106,134	76,579
Sets props and costumes		4,738	-	4,738	12,916
Venue and rehearsal room hire		1,453	-	1,453	5,975
Creative fees		19,708	-	19,708	26,693
Technical equipment hires and consumables		2,318	-	2,318	1,200
Writers' fees, royalties and commissions		6,941	-	6,941	8,720
Accommodation, allowances and travel		30,169	1,050	31,219	11,848
Production miscellaneous		2,249	-	2,249	3,588
Recruitment		382	-	382	11,167
<b>Marketing and publicity</b>		<b>37,333</b>	<b>-</b>	<b>37,333</b>	<b>33,741</b>
<b>Overheads</b>					
Salaries, NI and pensions	(3)	123,949	-	123,949	106,036
Rent and rates		7,783	-	7,783	20,999
Insurance		1,997	-	1,997	1,881
Repairs and maintenance		204	-	204	89
Phone and internet		1,665	-	1,665	1,772
Computer software and maintenance		4,026	-	4,026	4,347
Printing, postage and stationery		209	-	209	127
Trade subscriptions		1,128	-	1,128	1,082
Sundry expenses		1,579	-	1,579	623
Travel and subsistence		1,149	-	1,149	775
Consultancy fees		1,662	-	1,662	8,543
Training and conferences		1,049	-	1,049	262
Bank charges		24	-	24	24
Independent examination		1,575	-	1,575	1,575
Depreciation		2,254	-	2,254	436
<b>Total expenditure</b>		<b>343,062</b>	<b>19,666</b>	<b>362,728</b>	<b>340,998</b>
Net gains/(losses) on investments		704	-	704	443
<b>Net income / (expenditure)</b>		<b>(41,108)</b>	<b>(6,166)</b>	<b>(47,274)</b>	<b>25,419</b>
<b>Fund balances brought forward</b>		<b>161,378</b>	<b>6,166</b>	<b>167,544</b>	<b>142,125</b>
<b>Fund balances carried forward</b>	(4)	<b>120,270</b>	<b>-</b>	<b>120,270</b>	<b>167,544</b>

All incoming resources and resources expended derive from continuing activities.

# Red Ladder Theatre Company Limited (The)

## Balance sheet

as at 31 March 2025

	2025	2025	2025	2024
	Unrestricted	Restricted	Total	Total
	£	£	£	£
<b>Fixed assets</b>				
Tangible assets	(5) 984	-	984	1,309
<b>Total fixed assets</b>	<u>984</u>	<u>-</u>	<u>984</u>	<u>1,309</u>
<b>Current assets</b>				
Debtors and prepayments	(6) 95,382	-	95,382	78,673
Current asset investments	(7) 11,059	-	11,059	10,355
Cash at bank and in hand	(8) 21,691	-	21,691	103,202
<b>Total current assets</b>	<u>128,132</u>	<u>-</u>	<u>128,132</u>	<u>192,230</u>
<b>Current liabilities:</b>				
<b>amounts falling due within one year</b>				
Creditors and accruals	(9) 8,846	-	8,846	25,995
<b>Total current liabilities</b>	<u>8,846</u>	<u>-</u>	<u>8,846</u>	<u>25,995</u>
<b>Net current assets / (liabilities)</b>	<u>119,286</u>	<u>-</u>	<u>119,286</u>	<u>166,235</u>
<b>Net assets</b>	<u>120,270</u>	<u>-</u>	<u>120,270</u>	<u>167,544</u>
<b>Funds</b>				
Unrestricted funds	120,270	-	120,270	161,378
Restricted funds	-	-	-	6,166
<b>Total funds</b>	<u>120,270</u>	<u>-</u>	<u>120,270</u>	<u>167,544</u>

For the year ending 31 March 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit of its accounts for the year in question in accordance with section 476. The trustees (who are also the directors for the purposes of company law) acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and with FRS 102 (effective January 2019).

The financial statements were approved by the board of trustees on 4/12/2025

Richard Bonham (Trustee)

# **Red Ladder Theatre Company Limited (The)**

## **Notes to the accounts**

### **for the year ended 31 March 2025**

#### **1 Accounting policies**

##### **Basis of accounting**

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: 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) (effective 1 January 2019) and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.  
There has been no change to the accounting policies since last year.  
No changes have been made to the accounts for previous years.

##### **Going concern**

The trustees are satisfied that there are no material uncertainties about the charity's ability to continue.

##### **Incoming resources**

All incoming resources are included in the Statement of Financial Activities (SOFA) when the charity becomes entitled to the resources, if it is more likely than not that the trustees will receive the resources and the monetary value can be measured with sufficient reliability.

##### **Grants and donations**

Grants and donations are only included in the SOFA when the charity has unconditional entitlement to the resources.

Where grants are related to performance and specific deliverables, they are accounted for as the charity earns the right to consideration by its performance.

##### **Investments**

Investments are stated at market value at the balance sheet date. The SOFA includes the net gains and losses arising on revaluations and disposals throughout the year.

##### **Expenditure and liabilities**

Expenditure is recognised on an accrual basis as a liability is incurred. Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out the resources and the amount of the obligation can be measured with reasonable certainty.

##### **Taxation**

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

##### **Tangible fixed assets**

Tangible fixed assets are capitalised and included at cost including any incidental expenses of acquisition. Gifted assets are shown at the value to the charity on receipt.

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost on a straight line basis over their expected useful economic lives as follows:

Lighting, sound and visual equipment: at 25% reducing balance

Motor vehicles: over 5 years, straight line

Office equipment: at 25% reducing balance

Computer equipment: written off in the year

# **Red Ladder Theatre Company Limited (The)**

## **Notes to the accounts**

### **for the year ended 31 March 2025**

#### **1 Accounting policies continued**

##### **Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. The costs of contributions are recognised in the year they are payable.

##### **Fund accounting**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

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

##### **Leases**

Rents under operating leases are charged on a straight line basis over the lease term or to an earlier date if the lease can be determined without financial penalty.

**Red Ladder Theatre Company Limited (The)**  
**Notes to the accounts continued**  
**for the year ended 31 March 2025**

2 Grants and donations	2025	2025	2025	2024
	Unrestricted funds	Restricted funds	Total funds	Total funds
	£	£	£	£
Arts Council England (ACE)	189,386	-	189,386	189,386
Albion Electrics re. vacant spaces	7,026	-	7,026	7,209
Land Securities Ltd re. vacant spaces	-	-	-	26,929
Leeds City Council (LCC)	-	13,500	13,500	5,000
LCC Leeds inspired	-	-	-	8,500
West Yorkshire Combined Authority (WYCA)	-	-	-	7,886
Other donations	3,360	-	3,360	3,453
	<u>199,772</u>	<u>13,500</u>	<u>213,272</u>	<u>248,363</u>

3 Staff costs and numbers	2025	2024
	£	£
Gross salaries	111,615	97,400
Social security costs	11,753	9,704
Employment allowance	(5,000)	(5,000)
Pensions	5,581	3,932
	<u>123,949</u>	<u>106,036</u>

The average number of employees during the year was 3, being an average of 2.6 full time equivalent (2024: 3, 2.6 FTE). There were no employees with emoluments above £60,000.

Defined contribution pension scheme	2025	2024
	£	£
Costs of the scheme to the charity for the year	5,581	3,932
Amount of any contributions outstanding at the year end	-	1,487

4 Restricted funds	Balance b/f	Incoming	Outgoing	Transfers	Balance c/f
	£	£	£	£	£
WYCA	6,166	-	6,166	-	-
LCC	-	13,500	13,500	-	-
	<u>6,166</u>	<u>13,500</u>	<u>19,666</u>	<u>-</u>	<u>-</u>

Fund name	Purpose of restriction
WYCA	To support the involvement of CAPA students in the Sanctuary musical production and the social impact of the show across West Yorkshire to combat race-related hate crime.
LCC	Towards the charity's 2024-2026 programme.

**Red Ladder Theatre Company Limited (The)**  
**Notes to the accounts continued**  
**for the year ended 31 March 2025**

<b>5 Tangible assets</b>	Computer equipment	Office equipment	Lighting and sound	Total
<b>Cost</b>	£	£	£	£
At 1 April 2024	10,055	3,344	24,010	37,409
Additions	1,929	-	-	1,929
At 31 March 2025	<u>11,984</u>	<u>3,344</u>	<u>24,010</u>	<u>39,338</u>
<b>Depreciation</b>				
At 1 April 2024	10,055	3,121	22,924	36,100
Charge for year	1,929	55	270	2,254
At 31 March 2025	<u>11,984</u>	<u>3,176</u>	<u>23,194</u>	<u>38,354</u>
<b>Net book value</b>				
At 31 March 2025	<u>-</u>	<u>168</u>	<u>816</u>	<u>984</u>
At 31 March 2024	<u>-</u>	<u>223</u>	<u>1,086</u>	<u>1,309</u>
<b>6 Debtors and prepayments</b>			2025	2024
			£	£
Debtors			583	21,951
Prepayments			1,775	16,943
Accrued income			93,024	39,419
Other debtors			-	360
			<u>95,382</u>	<u>78,673</u>
<b>7 Current asset investments</b>			2025	2024
			£	£
Cash equivalents on deposit			11,059	10,355
			<u>11,059</u>	<u>10,355</u>
<b>8 Cash at bank and in hand</b>			2025	2024
			£	£
Cash at bank			21,355	102,313
Cash in hand			336	889
			<u>21,691</u>	<u>103,202</u>
<b>9 Creditors and accruals</b>			2025	2024
			£	£
Creditors			2,651	18,136
Accruals			2,459	4,604
Income received in advance			750	750
Taxation and social security			2,986	2,505
			<u>8,846</u>	<u>25,995</u>

**Red Ladder Theatre Company Limited (The)**  
**Notes to the accounts continued**  
**for the year ended 31 March 2025**

**10 Related party transactions**

**Trustee expenses**

No trustee received any expenses during this year or the previous year.

**Trustee expenses**

During the year 5 trustees were paid a total of £304 in respect of travel (previous year: £nil).

**Details of remuneration and benefits**

		2025	2024
		£	£
Rebecca Owen	Payment for acting services	3,139	4,394
Emma McDowell	Honorarium	-	500
Fiona Gell	Honorarium	-	500
		<u>3,139</u>	<u>5,394</u>

**Legal authority for the payments**

The legal authority for the payment is via a provision within the charity's governing document.

**Remuneration and benefits received by key management personnel**

The total employee benefits received by key management personnel were £105,749 (previous year: £88,340).

**Red Ladder Theatre Company Limited (The)**  
**Statement of Financial Activities including comparatives for all funds**  
**(including summary income and expenditure account)**  
**for the year ended 31 March 2025**

	2025 Unrestricted funds £	2024 Unrestricted funds £	2025 Restricted funds £	2024 Restricted funds £	2025 Total funds £	2024 Total funds £
<b>Income</b>						
Grants and donations	199,772	231,977	13,500	16,386	213,272	248,363
Theatre tax relief	38,593	54,419	-	-	38,593	54,419
Income from theatrical performances	55,469	50,827	-	-	55,469	50,827
Other earned income	7,089	11,565	-	-	7,089	11,565
Bank interest	327	800	-	-	327	800
<b>Total income</b>	<b>301,250</b>	<b>349,588</b>	<b>13,500</b>	<b>16,386</b>	<b>314,750</b>	<b>365,974</b>
<b>Expenditure</b>						
<b>Production costs</b>						
Performing and stage management fees	87,518	75,279	18,616	1,300	106,134	76,579
Sets props and costumes	4,738	4,416	-	8,500	4,738	12,916
Venue and rehearsal room hire	1,453	5,975	-	-	1,453	5,975
Creative fees	19,708	26,693	-	-	19,708	26,693
Technical equip. hires and consumables	2,318	1,200	-	-	2,318	1,200
Writers' fees, royalties and commissions	6,941	8,720	-	-	6,941	8,720
Accommodation, allowances and travel	30,169	11,428	1,050	420	31,219	11,848
Evaluation and monitoring	-	-	-	-	-	-
Production miscellaneous	2,249	3,588	-	-	2,249	3,588
Recruitment	382	11,167	-	-	382	11,167
<b>Marketing and publicity</b>	<b>37,333</b>	<b>33,741</b>	<b>-</b>	<b>-</b>	<b>37,333</b>	<b>33,741</b>
<b>Overheads</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
Salaries, NI and pensions	123,949	106,036	-	-	123,949	106,036
Rent and rates	7,783	20,999	-	-	7,783	20,999
Insurance	1,997	1,881	-	-	1,997	1,881
Repairs and maintenance	204	89	-	-	204	89
Phone and internet	1,665	1,772	-	-	1,665	1,772
Computer software and maintenance	4,026	4,347	-	-	4,026	4,347
Printing, postage and stationery	209	127	-	-	209	127
Trade subscriptions	1,128	1,082	-	-	1,128	1,082
Sundry expenses	1,579	623	-	-	1,579	623
Motor expenses	-	-	-	-	-	-
Travel and subsistence	1,149	775	-	-	1,149	775
Consultancy fees	1,662	8,543	-	-	1,662	8,543
Training and conferences	1,049	262	-	-	1,049	262
Bank charges	24	24	-	-	24	24
Independent examination	1,575	1,575	-	-	1,575	1,575
Depreciation	2,254	436	-	-	2,254	436
<b>Total expenditure</b>	<b>343,062</b>	<b>330,778</b>	<b>19,666</b>	<b>10,220</b>	<b>362,728</b>	<b>340,998</b>
Net gains/(losses) on investments	704	443	-	-	704	443
<b>Net income / (expenditure)</b>	<b>(41,108)</b>	<b>19,253</b>	<b>(6,166)</b>	<b>6,166</b>	<b>(47,274)</b>	<b>25,419</b>
<b>Fund balances brought forward</b>	<b>161,378</b>	<b>142,125</b>	<b>6,166</b>	<b>-</b>	<b>167,544</b>	<b>142,125</b>
<b>Fund balances carried forward</b>	<b>120,270</b>	<b>161,378</b>	<b>-</b>	<b>6,166</b>	<b>120,270</b>	<b>167,544</b>