

# **CAMDEN PEOPLE'S THEATRE**

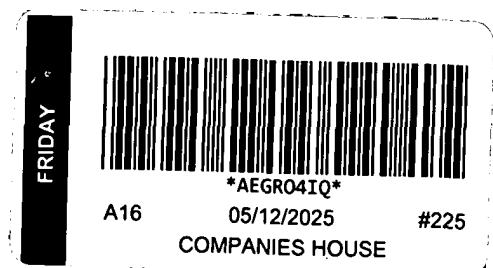
## **REPORT AND FINANCIAL STATEMENTS**

**31st March 2025**

**COMPANY REGISTRATION NUMBER: 3256616**

**CHARITY REGISTRATION NUMBER 1058723**

**Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE**



**YEAR ENDED 31ST MARCH 2025**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**DIRECTORS & TRUSTEES:**

Isobel Colchester (Chair)  
Conrad Murray (Resigned 15th May 2025)  
Agatha Yerbury  
Kate Levine  
Tim Crocker-Buque  
Leanne Cosby  
Rupert Jessop  
Fezzan Ahmed  
Paul Cohen (Resigned 15th May 2025)  
David Njoroge (Appointed 24 February 2025)  
Liza Vallance (Appointed 6 November 2025)

**SECRETARY:**

Julianne Rodriquez  
Kaya Stanley-Money

**REGISTERED OFFICE:**

58-60 Hampstead Road  
London  
NW1 2PY

**REGISTERED ACCOUNTANTS:**

Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex  
HA8 8JE

**CHARITY REGISTRATION NUMBER**

1058723

**COMPANY REGISTRATION NUMBER**

3256616

## **Directors Report 2024/2025**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then 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 financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The directors/trustees who served for the year unless indicated were:

### **Directors & Trustees**

Isobel Colchester (Chair)  
Conrad Murray  
Agatha Yerbury  
Leanne Cosby  
Kate Levine

Rupert Jessop  
Tim Crocker-Buque  
Fezzan Ahmed  
Paul Cohen  
David Njoroge

### **Secretary**

Julianne Rodriguez  
Kaya Christina Stanley-Money

### **Registered Office**

58-60 Hampstead Road  
London NW1 2PY

### **Registered Accountants**

Frank S Lachman  
31 Fairview Way  
Edgware  
Middlesex HA8 8JE

**Charity Registration Number: 1058723**

**Company Registration Number: 3256616**

## **CAMDEN PEOPLE'S THEATRE**

### **Artistic and Executive Directors' and Trustees' report**

The Artistic and Executive Directors, and the Trustees, present their report and their financial statements for the year ended 31 March 2025.

#### **Directors' Responsibilities**

#### **Appointment of trustees**

As set out in the Memorandum and Articles of Association, and amended by special resolution, the Trustees may from time to time appoint new trustees who shall serve for a maximum term of two terms of three years unless the Trustees determine it to be in the best interests of the Company for an individual to serve a further term, in which case appointments may be made and positions held as per the provisions of the Memorandum and Articles of Association.

#### **Trustee induction and training**

New Trustees are invited to a welcome briefing by the Chair of Trustees and key members of staff including the executive director. An information pack is sent to all new Trustees, including the Charity's Memorandum & Articles of Association, recent Reports and accounts, the Business Plan, minutes of recent Board meetings, a full list of the members of the Board, and the Charity Commission's guidance for new Trustees (CC3 –The Essential Trustee: What you need to know).

Trustees keep up to date with regulatory requirements and good practice. The Board undertakes a regular skills audit and reviews roles and responsibilities to maximise its effectiveness.

#### **Principal activity and charitable objective**

The main objectives of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the arts of drama.

#### **Organisation and Constitution**

The company was incorporated on 30th September 1996, and is governed by its Memorandum and Articles of Association.

A Board of Trustees, who meet quarterly, administers the charity. Artistic and Executive Directors are appointed by the Trustees to manage the day to day operations of the Charity.

The existing trustees are entitled to appoint further trustees in accordance with the Memorandum and Articles of Association.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

#### **Executive Summary**

Throughout 2024/25 Camden People's Theatre's celebrated its 30th anniversary with an extraordinary programme of work, featuring 273 performances from 122 artists. Across the year we presented three major co-productions that ran for three weeks, a festival celebrating Camden that was programmed by our Local Steering Group and we welcomed the return of CPT's Associate Artists, Sh!t Theatre to present a sell out Christmas double-bill. This bumper year celebrated political, new and alternative shows, reaching an audience of 15,693.

As experts in artist development, CPT is the space that champions bold, inventive theatre that embraces the world's complexities. **We take the risks that other organisations can't and our support is in higher demand than ever.** Through open calls we received 639 applications for 60 commissioning and programming opportunities - 53% higher than the previous financial year. We awarded 33 commissions to artists across our Starting Blocks and Seed Commission residencies, and the major commissions for the productions that we co-produced.

## CAMDEN PEOPLE'S THEATRE

Through our free community initiatives, including community take-over days and Camden Youth Theatre, we reached 775 local residents. Throughout the spring, our Local Steering Group was mentored to programme our 30th anniversary festival, The Camden Roar, that celebrated the rich culture in our borough.

Our Income recovery plan has continued to perform well with earned income increasing by 18% and contributing 47% of our total income. We ended the year with a surplus of £6,352 which has been allocated to our reserves and brings us to 92% of our reserves target. Our new co-producing model unlocked additional income for CPT and the companies we support, marking the start of an ambition for CPT to hold more risk for artists and the major projects we commission.

The CPT team and trustees are very proud of how the organisation has performed this year. The changes in executive leadership were very carefully managed and it's a testament to the wider CPT team and trustees that the year was so successful, for the artists and audiences we work with and from a financial point of view.

### 2024/25 impact headlines

- **Of the 122 artists programmed**, 65% were in the first 5 years of their careers (against a target of 60%), 73% were LGBT (against 30%), 18% were deaf or disabled (against 15%), 31% were working class (against 25%).
- **The diversity of the programme was reflected in the diversity of our audiences** - 49% of whom identified as LGBT+, 23% as global majority, 25% as working class, 19% as deaf or disabled, and 58% new bookers to CPT.
- **We commissioned new projects from 33 artists**. The selected artists/companies identified as 63% LGBTQ+, 27% deaf and disabled, 22% Black, 9% Asian, 7% mixed race and 28% working class.
- **Our community engagement projects and Camden Youth Theatre reached 750 participants** across a series of free events including family takeover days, Tolmer's Square Festival and skills development workshops

### Artistic Programme

In 2024/5, CPT presented shows made by three commissioned artists underrepresented in the wider theatre industry. Each artist was given a £5,000 cash commission, free rehearsal space and artistic and producing support to realise a three-week run of a full production at CPT.

**English Kings Killing Foreigners** (June 2024)- a comedy written and performed by Nina Bowers and Philip Arditti. The show centres on two actors from migrant backgrounds who are rehearsing a contemporary production of Henry V. The actors explore the decolonisation of Shakespeare, the bureaucracy of applying for citizenship and their own histories alongside England's colonial past. 64% of audience members told us that they also work in the theatre industry and that the theme of being an actor from a migrant background and often typecast or restricted in roles strongly resonated with them:

***"It spoke to my experience as a Global Majority actor- who gets to play who, particularly when it comes to trad plays like Shakespeare- and how that fits with the bigger thing of being British."***

The show has since gone on to be programmed for a five week run at Soho in Autumn 2025, demonstrating CPT's importance and impact on the wider theatre ecology. Reviews can be found here from the Guardian, London Theatre Reviews and On In London.

**GRILLS** (June 2024) - Four self-proclaimed queer nerds are on a mission to unearth a forgotten gem in Camden's LGBTQ+ history. A textured show, weaving the past & the present, the analogue & the digital, and the joys and frustrations of queer community. The show featured a LGBTQ+ cast and creative team. 99% of audience members felt that the themes explored in the show were relevant to them, with 79% strongly agreeing and 20% agreeing. Whilst the show attracted a lot of new audience members, returning bookers told us that they had previously enjoyed seeing other performances centering queer identity at CPT: ***"I've been coming to CPT for years; it's one of the few theatres that regularly makes shows for queer audiences- it's not tokenistic. I'll always keep coming back."*** Many had travelled from other parts of London to see the show. One person had come from Cambridge as they told us that they were not able to see similar work there: ***"As a black queer woman, you don't normally get to see yourself on stage. There's nothing like this on where I live so I have to go further afield."***

## CAMDEN PEOPLE'S THEATRE

**Why A Black Woman Will Never Be Prime Minister** (October 2024)- Set over nine months, the piece delved into intersectionality, British politics, and Black women's maternal health. Fusing satire, spoken word, and narrative, Zakiyyah Deen's debut play directly addressed the real reasons: Why A Black Woman Never Be Prime Minister. The show was directed by actor and influencer, Kelechi Okafor. Most audience members who we interviewed at CPT were Black women and had booked to see the show because it explored a Black female narrative: *'I wanted to see a show about a Black female experience and politics. There's not much out there like this.'*

CPT's work continued to be critical in terms of working to remove barriers to artists marginalised across the sector, and this was another area in which annual targets were largely exceeded. Of the artists programmed, 65% were in the first 5 years of their careers (against a target of 60%), 73% were LGBT (against 30%), 18% were deaf or disabled (against 15%), 31% were working class (against 25%). The one area for continued development here is for global majority artists, of those who supplied evaluation data, 26% identified as global majority against a target of 30%. CPT also monitors sustainability across its programme, with a target of no more than 10% of programmed artists using significant consumables or needing to dispose of set after a run, and actuals of just 6%. Our 'soft' data also continues to be exemplary, with 86% of artists offering positive feedback around their experience of making or presenting work at CPT. The free artist development workshops and training offered to our Q4 artists was well received, and this is another area we intend to expand in 2025/6.

As for the last few years, our programme was vulnerable to late cancellations when artists failed to secure funding, or due to poor artist wellbeing in a continually difficult professional climate. This impact was particularly felt in Q1, a situation which may have been further impacted by the interim period without an Artistic Director to support on funding applications and pastoral support. Several of the Q1 show did cancel on an already reduced programme, but the team rallied together to fill these gaps, with the season finishing on 60% of its financial target.

A particular success in the Artistic Programme was the 2025 SPRINT, three weeks of densely packed programming on a festival model. The festival reached 117% of its financial target, with 50 performances and 1476 audience members. Beyond this, we reworked the selection criteria to provide further training and guidance to the selection panel, the success of which can be seen in the amount of SPRINT shows which have gone on to success - the long list includes *The City for Incurable Women*, *Pat Rascal: Space Gravy* and *Were you in terror?* Which all went on to great success at the Edinburgh Fringe festival, and multiple shows including *Dolmus Minibus* and *Just the Two of Us* going on to be programmed for further shows at CPT. Due to the artistic and financial success of the festival, we will be expanding it to 4 weeks in 2026. Applications for the 2026 festival more than doubled to 352 from the 2025 application figure, demonstrating the vital urgency of opportunities like this, and their sad decline across the sector.

Finally, we continued our flagship residency Starting Blocks programme to great success this year, with artists Nomakhwezi Bekker, Matthew Schwarz and Cecilia, Sam Rees, Martin Moriarty and Tim Norwood selected from over 200 applicants. Matthew and Cecilia will be presenting their developed show, *Court of Paper*, at CPT in Autumn 2025. *Court of Paper* is a formally experimental show exploring their family history, complicity with and the fight against the Nazis, and the contemporary resurgence of fascism. Sam Rees has since been programmed at Jermyn Street Theatre, the Pleasance, and the Barbican, and we are exploring the possibility of co-producing his developed piece *Gameplay* in 2026. Conversations continue with Nomakhwezi, Martin and Tim about the future of their shows, all of which we hope to programme at CPT.

### Community Engagement

In partnership with New Diorama Theatre we continued to run Camden Youth Theatre, the only free youth theatre in the borough. Across the year we delivered 44 sessions to 52 young people, including two sharings of new work and visiting artists delivering guest workshops. In December 2024, we launched an in depth evaluation of the programme in collaboration with our participants. This led to a restructure of the programme which was launched in summer 2025 and brings our CYT Director onto payroll and the sessions into CPT's rehearsal space to better connect the young people with our space.

This year's evaluation report demonstrates the powerful impact of CYT as a safe and affirming space - one where young people can build self-esteem, form positive relationships, and develop coping strategies for challenges they may be facing in other areas of their lives.

- 88% of CYT members reported improved well-being and day-to-day enjoyment of life
- 95% reported that increased personal confidence
- 55% were able to identify which skills were most valuable, such as communication, teamwork and problem-solving

## CAMDEN PEOPLE'S THEATRE

- 85% of CYT members reported that they had developed new creative skills (e.g. devising, beatboxing, physical theatre, acting for camera) 68% found these skills helpful in wider life and school
- 65% of members had attended or planned to attend cultural events beyond CYT
- 70% are actively pursuing further training or opportunities in the creative sector

***"I'm more confident in being myself - feeling less anxious"***

- CYT Participant, aged 19

***"CYT helped with seeing what I am good at and what I need to improve"***

- CYT Participant, aged 17

***"I love the people and working as team"*** - CYT Participant, aged 15

***"I've been accepted into a performing arts college and I am starting a film programme"*** – CYT Participant, aged 16

CYT's impact extends beyond the duration of the programme. In the past year, we have supported two alumni to secure paid placements or trainee roles in the cultural sector: one is now working as a trainee facilitator with CYT; one is undertaking a paid placement at CPT. These opportunities reflect our commitment to creating progression routes for the young people we work with - routes grounded in the shared ethos of our partner organisations, and our belief in the potential of every young person we engage.

As part of CPT's aim to democratise programming and decision-making processes, in 2024 the theatre expanded the remit of their Local Steering Group's. In Spring 2024 the group was given a budget of £2,000 and support from staff to design and produce elements of The Camden Roar Festival. This included curating parts of the festival's programme through shortlisting and interviewing artists, and helping to promote shows to the wider community. The Camden Roar festival culminated with an outdoor free family festival held in Tolmer's Square, a residential square next to CPT. The event engaged 250 people, many of whom are local residents from the square and the wider Somers Town area, as well as visitors from all over London. Performances and activities included: community dance groups, beatboxing, circus, face painting and craft.

Feedback from the Local Steering Group included:

***'Being involved in the programming has helped me to use skills that are different from my day job. I love seeing the relationship between my area and the arts. Seeing the artists who are at home in Camden and making work here in my home...and that CPT is a place that artists trust and relate to.'*** - Georgia, steering group member

***'I studied theatre at uni but never understood before how to apply for funding, briefs, the whole artistic process.'*** - Kara, steering group member

***'Making the decisions and then seeing it come to life, having the chance to meet the artists and understand what it means to them- that for me is really special.'*** - Marie, Steering Group member

Following the success of the Steering Group's involvement in the Camden Roar Festival, the group curated and helped to deliver a Halloween event for local families with primary school aged children on 2nd November. The day featured a sharing of films and scenes from Camden Youth Theatre, beatboxing workshops, craft activities, biscuit decorating and mask making. 120 people attended. The Steering Group went on to deliver another community day on 9th March, this time for adults, giving them an opportunity to play through improvisation, music, crafting and making workshops, which 60 members of the public attending.

The Steering Group members also played a crucial part in CPT's interview panels for new staff members. In summer 2024 two group members, Georgia and Ali, were part of the Q&A session and collaborative discussion with candidates for CPT's Artistic Director role, helping to decide who would go on to take over the leadership of CPT.

## **CAMDEN PEOPLE'S THEATRE**

### **Funding**

Camden People's Theatre is incredibly grateful for the support of our funders in 2024/25. We entered the financial year with 92% of our fundraising target secured. Grants from The Foyle Foundation, Garfield Weston Foundation, Camden Council, HS2 Community Funds and Backstage Trust were fundamental to enabling the delivery of our year long programme of performance and community activity centred around our 30th birthday.

2024/5 marked the final year of our three-year grant from the Paul Hamlyn Foundation, which supported our artists development schemes and saw 33 commissions and residencies being offered to artists from backgrounds that often find themselves marginalised in the arts. This year also saw us complete a significant evaluation of our community activity, specifically our Local Steering Group and Camden Youth Theatre to evaluate our impact on our participants and outline our ambition for their future activity. We completed the second year of our funding from the City Bridge Foundation to transform the way we work with and support disabled artists and audiences.

As part of our Income recovery strategy, CPT built on the momentum of our 30th anniversary to launch a new campaign to raise funds for our artist development work. This, alongside a successful fundraising event, led to individual donations increasing by 28% on 23/24, representing 5% of our fundraising target. It is our ambition to increase this contribution to 20% over the next two years, supported by a new individual giving strategy and a repurposing of staff resource away from Trusts and Foundations income given the competition for funds we are now seeing in that sector.

### **Financial Review**

In 2024/25 our turnover increased to £714,419, up 25% on the previous year. This is largely due to the new co-producing projects and strong progress being made on our income recovery strategy. Since 2022 income from ticket sales have increased by 27%, bar sales by 24% and hires by 52%. Alongside income from other sources, such as Birkbeck, earned income now represents 53% of our income, projected to increase to 59% in 26/27.

We ended the year with a surplus of £6,352 which has been allocated to our reserves and brings us to 92% of our reserves target.

### **Reserves Policy**

Reserves are provided to ensure the financial stability of the charity and the ability for it to meet its charitable objectives. CPT aims to maintain reserves at a level that is at least equivalent to three months' operational expenditure. In 2023/24 this was reviewed and set at £70,000. Total general funds stand at £64,655 at 31 March 2025, not including fixed assets. We aim to meet our minimum reserves by 2026/27 financial year.

The trustees review the amount of reserves that are required to ensure that they are adequate to fulfil the charity's continuing obligations on an annual basis at their board meeting.

### **Going Concern**

The Trustees have considered the charity's financial position and future plans in assessing the charity's ability to continue as a going concern. Having successfully secured 92% of the income from Trusts & Foundations before the start of 24/25 financial year, CPT entered 25/26 with just 25% of this income confirmed. This is a result of a series of unsuccessful applications, and a growing trend of Trusts and Foundations making individual changes to their grant giving processes, or priority areas, which, when considered as a whole, has significantly reduced our Trusts & Foundation pipeline.

Given this situation, the charity has prepared and launched an emergency fundraising campaign in 2025/26 to address the expected shortfall in this area and to secure funds to maintain its core services. The campaign has been conceived to create a strong foundation of individual donors who will support the organisation going forward.

At the time of writing, the campaign has received a very positive response from supporters and, as of the date of approval of these financial statements, is on track to generate pledges and donations sufficient to cover the charity's immediate operational commitments for the next 6-12 months.

The Trustees have prepared forecasts and cash flow projections for a period of at least twelve months from the date of signing the financial statements. These projections take into account expected income from the emergency appeal, ongoing grant funding, and cost management plans.



## CANDEN PEOPLE'S THEATRE

Based on these forecasts, and after considering the principal risks and uncertainties facing the charity, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence. Accordingly, the financial statements have been prepared on a going concern basis.

Should the emergency campaign not reach its anticipated targets, the Trustees have identified contingency measures, including further cost savings and the deferral of non-essential projects, to ensure the ongoing viability of the charity.

### Future Activity

2025/26 is seeing the exciting implementation of our new Artistic Vision, with a renewed focus on supporting artists to take risks, dramaturgical rigour, and clear communication with audiences. Our particular aims for this year include developing a returning deaf and disabled audience base, a radically different programming model,

Thus far, we have realised the *Everybody Festival*, two weeks of deaf, disabled and accessible theatre co-curated by FUSE (a deaf led company). The festival saw a huge range of sharings, workshops, training and performances, with artists travelling from across the UK to participate. We've also worked closely with the companies programmed across our Autumn season to ensure every show has access inbuilt, whether that's BSL, audio description, captioning or a relaxed performance. This has seen a marked uplift in the diversity of both artists and audiences, and has also benefitted our hires income, as our reputation as an accessible space

We've also designed and implemented a radical new programming model, where companies and artists are paid a guaranteed fee instead of a box office split. This praxis received national press attention, with great feedback from the sector for how this relieves emerging and marginalised artists from financial pressure. Knowing how much we're paying out ahead of time also benefits us as an organisation, with increased ability to forecast and us as a programmer holding the benefit from shows which do overshoot their financial target.

The programme has also been given a new structure, to more clearly communicate with both artists and audiences. The programme now consists of Work in Progress on Tuesdays, plays at 7pm, comedy/alternative work at 9pm, and a weekly 'takeover' slot programmed by strategically selected voices. This managing of expectations has both driven more returning audiences, and manifested as a kind of quality control, where audiences understand what kind of event they're attending. This has also allowed us to price tickets more dynamically, raising the income on higher value shows whilst keeping some events accessibly priced.

Beyond this, we've increased our free training workshops for artists to 12 a year, introduced our first ever family programming for school holidays, restructured our Youth Theatre team, and transformed our co-producing model to enhance our TTR claims for both the organisation itself, and our visiting companies.

### Public Benefit

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on

and signed on its behalf by Isobel Colchester



Isobel Colchester

## **CAMDEN PEOPLE'S THEATRE**

### **Independent Examiner's Report on the Accounts**

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2025 which are set out on pages 10 to 16 .

#### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

#### **Basis of independent examiner's statement**

My examination was carried out in accordance with General Directions given by the Charity Commission.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records.

It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met;

or 2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached

Frank S Lachman  
Chartered Accountant  
Independent Examiner



31 Fairview Way  
Edgware  
Middlesex HA8 8JE

# CAMDEN PEOPLE'S THEATRE

## Statement of Financial Activities For the Year Ended 31st March 2025

	Notes	Restricted Funds Income	Restricted Funds Capital	Unrestricted Funds Designated	Unrestricted Funds General	Total Funds 2025	Restricted Funds Income	Restricted Funds Capital	Unrestricted Funds Designated	Unrestricted Funds General	Total Funds 2024
<b>Income</b>											
Legacies and donations	2	220,928	-	150,668	-	371,596	182,590	-	-	98,857	281,447
Bank interest		-	-	-	2,058	2,058	-	-	-	1,734	1,734
Charitable activities	3	-	-	341,765	-	341,765	-	-	-	289,192	289,192
<b>Total income</b>		<b>220,928</b>	<b>-</b>	<b>492,433</b>	<b>2,058</b>	<b>715,419</b>	<b>182,590</b>	<b>-</b>	<b>-</b>	<b>389,783</b>	<b>572,373</b>
<b>Expenditure</b>											
Charitable Activity Costs	5	220,928	55,038	486,081	-	762,047	182,590	55,038	-	400,973	638,601
<b>Total expenditure</b>		<b>220,928</b>	<b>55,038</b>	<b>486,081</b>	<b>-</b>	<b>762,047</b>	<b>182,590</b>	<b>55,038</b>	<b>-</b>	<b>400,973</b>	<b>638,601</b>
<b>Reconciliation of Funds</b>											
Net Income/(Expenditure)		-	(55,038)	6,352	2,058	(46,628)	-	(55,038)	-	(11,190)	(66,228)
Funds brought forward		-	463,024	-	56,245	519,269	-	518,062	-	67,435	585,497
Transfers between funds	9	-	-	(6,352.00)	6,352	-	-	-	-	-	-
<b>Funds carried forward</b>	<b>9</b>	<b>-</b>	<b>407,986</b>	<b>-</b>	<b>64,655</b>	<b>472,641</b>	<b>-</b>	<b>463,024</b>	<b>-</b>	<b>56,245</b>	<b>519,269</b>

The statement of Financial Activities reflects the results of continuing activities for the year.

There were no recognised gains or losses other than the net outgoing resources for the year.

The net outgoing resources for the year have been calculated on the historical cost basis.

The notes on pages 12 to 16 form part of these accounts.

# CAMDEN PEOPLE'S THEATRE

## Balance Sheet at 31st March 2025

	Notes	2025	2024
		£	£
<b>Fixed assets</b>			
Tangible assets	6	407,986	463,024
<b>Current assets</b>			
Debtors	7	58,586	43,226
Cash at bank and in hand		<u>114,000</u>	<u>198,825</u>
<b>Total current assets</b>		172,586	242,051
<b>Creditors due within one year</b>	8	<u>107,931</u>	<u>185,716</u>
<b>Net current assets</b>		64,655	56,335
<b>Net assets</b>		<u><u>472,641</u></u>	<u><u>519,359</u></u>
<b>The Funds of the Charity</b>			
Restricted Funds		407,986	463,024
Unrestricted Funds		64,655	56,245
<b>Total Charity Funds</b>	9	<u><u>472,641</u></u>	<u><u>519,269</u></u>

For the year ended 31 March 2025 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

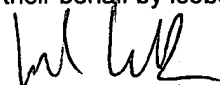
The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on

, and signed on their behalf by Isobel Colchester



Isobel Colchester

# **CAMDEN PEOPLE'S THEATRE**

## **Notes to the Financial Statements For the Year Ended 31st March 2025**

### **1 Accounting Policies**

(a) The financial statements have been prepared in accordance with 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 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Camden People's Theatre meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

#### **(b) Tangible Fixed Assets**

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
Leasehold improvements	Over the life of the lease

#### **(c) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

#### **(d) Expenditure**

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

#### **(e) Taxation**

The company as a registered charity ( number 1058723 ) is exempt from taxation on most investment income insofar income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

#### **(f) Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

# CAMDEN PEOPLE'S THEATRE

## Notes to the Financial Statements For the Year Ended 31st March 2025

### (g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2 Grants and donations	Unrestricted Funds	Restricted Funds Income	Restricted Funds Capital	2025	Unrestricted Funds	Restricted Funds Income	Restricted Funds Capital	2024
<b>Grants for Specific Purposes</b>								
Arts Council England	71,288	-	-	71,288	71,288	-	-	71,288
Arts Council England - GRILLS	-	-	-	-	-	26,998	-	26,998
Arts Council England - WABW	-	20,700	-	20,700	-	-	-	-
Philip Arditti	-	3,040	-	3,040	-	26,360	-	26,360
Paul Hamlyn Foundation	-	-	-	-	-	95,700	-	95,700
Backstage Trust	-	-	-	-	-	14,400	-	14,400
Camden Events	-	-	-	-	-	850	-	850
City of London	-	40,500	-	40,500	-	30,375	-	30,375
London Borough of Camden	12,812	44,400	-	57,212	-	29,200	-	29,200
LabTech London	1,000	-	-	1,000	-	-	-	-
Euston Tower	-	-	-	-	-	4,500	-	4,500
Garfield Weston	-	-	-	-	15,000	-	-	15,000
Groundwork - HS2 Funds	-	13,541	-	13,541	-	-	-	-
The Foyle Foundation	40,000	-	-	40,000	-	-	-	-
Tolmers' Square Festival Fund	-	800	-	800	-	2,000	-	2,000
Robert Gavron	-	-	-	-	-	5,000	-	5,000
Individual donation	18,722	-	-	18,722	14,569	-	-	14,569
Access to Work (DWP)	4,846	-	-	4,846	-	-	-	-
Deferred Grants brought forward	2,000	132,398	-	134,398	-	79,605	-	79,605
Deferred Grants carried forward	-	(34,451)	-	(34,451)	(2,000)	(132,398)	-	(134,398)
	150,668	220,928	-	371,596	98,857	182,590	-	281,447

### 3 Charitable activities

	Unrestricted Funds	Restricted Funds Income	Restricted Funds Capital	2025	Unrestricted Funds	Restricted Funds Income	Restricted Funds Capital	2024
Box Office	156,522	-	-	156,522	131,655	-	-	131,655
Cafe and Bars	46,680	-	-	46,680	44,774	-	-	44,774
Hires and fees	57,707	-	-	57,707	54,119	-	-	54,119
Theatre Tax Relief	35,599	-	-	35,599	10,695	-	-	10,695
Sundries and reimbursements	45,257	-	-	45,257	47,949	-	-	47,949
	341,765	-	-	341,765	289,192	-	-	289,192

### 4 Net Income/(Expenditure)

	2025	2024
Net Income/(Expenditure) is stated after charging:		
Independent Examiner's fee	2,500	2,200
Depreciation of tangible assets	55,038	55,038

**CAMDEN PEOPLE'S THEATRE**  
**Notes to the Financial Statements**  
**For the Year Ended 31st March 2025**

**5 Charitable activity costs**

	Support Costs Unrestricted	Charitable Activity Costs Restricted	Charitable Capital Activity Costs Restricted	Charitable Activity Costs Unrestricted	Governance Costs	Total 2025
<b>Direct costs</b>						
Staff fees and salaries (see below)	28,115	19,210	-	223,968	-	271,293
Recruitment, volunteer costs, training, travel and hospitality	-	-	-	10,588	-	10,588
Artistic expenditure, freelance fees and production costs	-	201,718	-	49,908	-	251,626
Ticketing and merchant Services	-	-	-	15,600	-	15,600
Box Office Remittance	-	-	-	76,688	-	76,688
Publicity and marketing	-	-	-	13,184	-	13,184
PRS and licensing fees	-	-	-	883	-	883
Café costs	-	-	-	16,230	-	16,230
Telephone and IT costs	2,979	-	-	-	-	2,979
Maintenance, repairs and utilities	-	-	-	11,715	-	11,715
<b>Support costs</b>						
Independent Examiner's fee and accountancy	-	-	-	-	4,436	4,436
Depreciation	-	-	55,038	-	-	55,038
Bank charges	-	-	-	-	96	96
Insurance	6,699	-	-	-	-	6,699
Health and Safety	587	-	-	-	-	587
Legal, professional and consultancy fees	69	-	-	-	-	69
Premises and office costs	24,336	-	-	-	-	24,336
<b>Total 2025</b>	<b>62,785</b>	<b>220,928</b>	<b>55,038</b>	<b>418,764</b>	<b>4,532</b>	<b>762,047</b>
<b>2024 Comparatives</b>						
<b>Direct costs</b>						
Staff fees and salaries (see below)	25,500	66,678	-	162,194	-	254,372
Recruitment, volunteer costs, training, travel and hospitality	-	-	-	11,134	-	11,134
Artistic expenditure, freelance fees and production costs	-	100,297	-	76,049	-	176,346
Ticketing and merchant Services	-	-	-	13,119	-	13,119
Box Office Remittance	-	-	-	47,920	-	47,920
Publicity and marketing	-	4,115	-	6,459	-	10,574
PRS and licensing fees	201	-	-	830	-	1,031
Café costs	-	-	-	15,932	-	15,932
Telephone and IT costs	2,899	-	-	-	-	2,899
Maintenance, repairs and utilities	-	-	-	10,303	-	10,303
<b>Support costs</b>						
Independent Examiner's fee and accountancy	-	-	-	-	4,060	4,060
Depreciation	-	-	55,038	-	-	55,038
Bank charges	-	-	-	-	95	95
Insurance	4,671	-	-	-	-	4,671
Health and Safety	2,568	-	-	-	-	2,568
Legal, professional and consultancy fees	48	-	-	-	-	48
Premises and office costs	16,901	11,500	-	-	-	28,401
<b>Total 2024</b>	<b>52,788</b>	<b>182,590</b>	<b>55,038</b>	<b>343,940</b>	<b>4,155</b>	<b>638,511</b>

# **CAMDEN PEOPLE'S THEATRE**

## **Notes to the Financial Statements For the Year Ended 31st March 2025**

### **Staff fees and salaries**

	<b>2025</b>	<b>2024</b>
Salaries	254,208	238,303
Pensions	3,792	3,721
Social Security cosrts	13,293	12,348
	<u>271,293</u>	<u>254,372</u>
Number of Staff	<b>28</b>	<b>32</b>

No employees received remuneration in excess of £60,000 in the year. (2024 none)

### **6 Tangible Fixed assets**

	<b>Leasehold Improvements</b>	<b>Fixtures fittings &amp; equipment</b>	<b>Total</b>
<b>Cost</b>			
At 1st April 2024	543,097	108,528	651,625
Disposals	-	-	-
Additions	-	-	-
At 31st March 2025	<u>543,097</u>	<u>108,528</u>	<u>651,625</u>
<b>Depreciation</b>			
At 1st April 2024	104,893	83,708	188,601
Disposals	-	-	-
Charge for the year	30,218	24,820	55,038
At 31st March 2025	<u>135,111</u>	<u>108,528</u>	<u>243,639</u>
<b>Net Book values</b>			
At 31st March 2025	<u><u>407,986</u></u>	<u>-</u>	<u><u>407,986</u></u>
At 31st March 2024	<u><u>438,204</u></u>	<u><u>24,820</u></u>	<u><u>463,024</u></u>

### **7 Debtors**

	<b>2025</b>	<b>2024</b>
Trade debtors	11,364	16,344
Other debtors	63	262
Prepayments and accrued income	47,159	26,620
	<u>58,586</u>	<u>43,226</u>



# CAMDEN PEOPLE'S THEATRE

## Notes to the Financial Statements For the Year Ended 31st March 2025

8 Creditors due within one year	2025	2024
Trade creditors	25,608	18,139
Deferred Grants	34,451	134,398
Deferred income	35,070	25,568
Other Taxation	4,530	5,026
Accruals	8,272	2,585
	<u>107,931</u>	<u>185,716</u>

## 9 Reconciliation of movements in Funds

		Balance at 1 April 2024	Income	Expenditure	Transfers	Balance at 31 March 2025
Restricted Funds	- General	-	220,928	(220,928)	-	-
	- Capital	463,024	-	(55,038)	-	407,986
Unrestricted Funds	- General	56,245	2,058	-	6,352	64,655
	- Designated	-	492,433	(486,081)	(6,352)	-
		<u>519,269</u>	<u>715,419</u>	<u>(762,047)</u>	<u>-</u>	<u>472,641</u>

The above funds comprise:

**Restricted Funds:** are monies held for use in specific activities.

**General Fund:** are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously. These reflect three months running costs.

**Transfers between Funds:** transfers between unrestricted and restricted funds represent the company's contribution to restricted projects.

## 10 Analysis of net assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2025	Total 2024
Restricted Funds	407,986	-	407,986	463,024
Unrestricted Funds:				
- General	-	64,655	64,655	56,335
- Designated	-	-	-	-
	<u>407,986</u>	<u>64,655</u>	<u>472,641</u>	<u>519,359</u>

## 11 Trustees

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them.