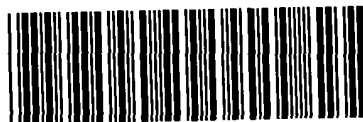


Charity number: 1145506
Company number: 05202714
(England and Wales)

Marlborough Theatre Productions Ltd
Report of the Trustees and Unaudited Financial Statements
For the year ended 31 March 2025

SATURDAY



A23 *AEHTRIYG* #140
20/12/2025
COMPANIES HOUSE

Marlborough Theatre Productions Ltd
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For the year ended 31 March 2025

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Marlborough Theatre Productions Ltd
Report of the Trustees
For the year ended 31 March 2025

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2025. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).



Marlborough Theatre Productions Ltd TRUSTEES ANNUAL REPORT

STRUCTURE, GOVERNANCE AND MANAGEMENT

Marlborough Theatre Productions Ltd was incorporated as a company limited by guarantee on 10 August 2004 (Company number 05202714) and registered as a charity on 18 January 2012 (Registered Charity Number 1145506). Its governing document is its MEMORANDUM AND ARTICLES INCORPORATED 10 August 2004 as amended on 24 June 2019.

Previously Nightingale Theatre Ltd, the charity was renamed Marlborough Theatre Productions Ltd on 24th June 2019 to reflect the new creative direction and the resuming of activity following a dormant period.

The Board

A Board of Trustees governs Marlborough Theatre Productions Ltd. These volunteers are charity trustees and company members. The minimum number of trustees is three and unless otherwise determined by a General Meeting no more than fifteen. 12 trustees served in 2024/25.

The Board meets at least four times a year, at quarterly intervals. The Annual General Meeting precedes the final board meeting.

There is a Board finance sub-committee which meets two weeks before the board meeting each quarter. Working groups of trustees and staff (and third parties where helpful) are convened to support specific projects, which are in line with Arts Council NPO investment principles. These are:

- Ambition & Quality
- Dynamism
- Environmental Responsibility
- Inclusivity & Relevance.

Individual trustees undertake tasks in support of the staff team when required, notably recruitment, meetings with partners and funders and advising on matters that fall within their area of expertise, (e.g. finance, fundraising and community development).

In 2024/25 the Trustees were:

Daniel Kok (Co-Chair) (Appointed 19th September 2022)
Thomas Emery (Co-Chair) (Appointed 23rd January 2023)
Mx N Alex Roxon (Appointed 22nd January 2024)
Beth O'Leary (Resigned July 2025)
Heather Getty (Appointed 23rd January 2023)
Prof. Kate O'Riordan (Resigned January 2025)
Kaya Stanley Money (Appointed 9th July 2020)
Mathilda Gregory (Resigned January 2024)

Dr Topher Campbell (Appointed 13th August 2023)
Ray Young (Resigned 29th July 2024)
Richard James Barnes (Appointed 7th May 2019)
Yassine Senghor (Appointed 20th July 2020)

Trustees serve for 8 years after election and can then be nominated for re-election. Those appointed by the trustees are in place only until the following AGM, when they may stand for election.

Secretary: David Sheppeard and Sofia Santos

Forward from Co-Chairs Thomas Emery & Daniel Kok

It is with pride and gratitude that we introduce this year's Annual Report for Marlborough Theatre Productions Ltd. Reflecting on 2024/25, we are struck by the extraordinary achievements of our organisation and the unwavering commitment of our team, partners, and artists.

This year, our flagship programme, New Queers on the Block, reached new heights. We commissioned vibrant new activity across Blackpool, Bradford, Hastings, and, for the first time, Portsmouth. Each were led by inspiring local Associate Producers and from Queer Amusements in Blackpool to Knees Up in Portsmouth, our work has brought bold, innovative, and joyful queer culture to communities across the UK.

We have supported 23 artists and companies with new commissions, enabling emerging and established voices to create and share their work. Our commitment to access and wellbeing has remained at the heart of everything we do, ensuring our events are welcoming and inclusive for all. We are especially proud of the ways we have championed professional development, advocated for accessibility, and fostered a culture of care within our core team.

Our impact is clear and measurable: with public events and artworks reaching over 12,000 live audience members and nearly 300,000 online for New Queers on the Block alone, with overwhelmingly positive feedback. The stories, partnerships, and creative risks taken this year have not only enriched our communities but have also set a new standard for what is possible in our sector.

I want to take a moment to acknowledge the exceptional leadership and vision of David Sheppeard and Tarik Elmoutawakil, supported by Sofia Santos and the rest of our dedicated team. The work Marlborough does is not always easy. It takes courage, grit, and perseverance, especially in the face of difficult circumstances. We are continually inspired by the resilience and passion that everyone brings to our shared mission.

None of this would have been possible without the dedication of our staff, the vision of our artists, the trust of our partners, and the generosity of our supporters. Thank you for believing in Marlborough Theatre Productions Ltd and for helping us build a more vibrant, inclusive, and creative future.

With pride and appreciation,

Daniel Kok and Tom Emery

Co-Chairs

Marlborough Theatre Productions Ltd

The composition, development and capacity of the Board are regularly reviewed. Potential trustees are recruited either by advertisement or word of mouth and are selected based on their experience of life (personal and professional), skill and capacity. At least one trustee and one of the Executive team interviews candidates before attending a Board meeting as an observer. If both parties agree to proceed, the trustee is elected at the next Board meeting they can attend. New trustees can be elected at any point in the year and are confirmed in office at the Annual General Meeting (AGM). New trustees receive an induction pack, which provides a comprehensive introduction to the organisation and sets out their responsibilities.

Risk Management and safeguarding

Marlborough Theatre Productions Ltd has a risk management policy and practice which helps to anticipate risks to the organisation, assess likely impact and plan how to reduce and manage risks. The Executive Team reviews the risk register monthly and by the Trustees in the Quarterly board meetings.

Marlborough Theatre Productions Ltd has a Safeguarding Policy which is reviewed on a yearly basis (last reviewed April 2025).

Staffing

Creative Directors Tarik Elmoutawakil and David Sheppeard, and Executive Director, Sofia Santos leads Marlborough Theatre Productions Ltd. All are full time salaried staff members. Tarik and David are jointly responsible for artistic programme, project development, participation and audience development. Sofia takes a lead on operations and HR. Collectively are responsible for finance and fundraising.

We have a committed and robust team, which has allowed us more capacity to be able to achieve the mission of the charity.

In addition to the Executive Team, the staff team is made up of:

General Manager (full time)

Marketing Officer (full time)

Senior Heritage Producer (full time)

Senior Producer (part time 0.6 until March 2026)

Programme Producer (part time 0.8 permanent)

Programme Producer (part time 0.6 until March 2026)

Programme Producer (part time 0.6 until March 2026)

The team expands with freelance subcontractors covering producing, fundraising, admin support, technical support, Front of House duties and repairs and maintenance tasks when required and is reviewed on a regular basis

Our regular freelancers for 2024/25 are as follows:

Producer Gathering Producer (part time until April 2026)

Radical Rhizomes Programme & Development Associate (part-time, ongoing funding dependent)

Fundraiser (part time until December 2025)

Volunteers

Beyond the Trustees, Marlborough Productions Ltd, works with volunteers to gain valuable insights and to help it deliver projects. While this was limited in 2024/2025, we aim to leverage the role and value of volunteers in our events, projects and activities in the future, and have developed a robust volunteer policy with our board of trustees to support this.

Partnership

Marlborough Theatre Productions Ltd is committed to building meaningful, funded partnerships at both local and national levels to deliver our projects and fulfil the aims of the charity.

Local Partnerships

At a local level, we have retained and strengthened partnerships with key cultural and academic institutions, including the University of Sussex, New Writing South, South East Dance, Brighton Dome and Festival, Brighton & Hove Council, Charleston, University College London, and Brighton Museum & Art Gallery.

We also support DSPRNBW, a network established to share best practice among QTPOC community leaders across the UK and Ireland. Supported by Marlborough Productions, the group will hold its second retreat in September 2025. Network partners include Kiki, Glitter Cymru, BLKOUT, BlackExperienceUK, Rainbow Noir, House of Spice, African Rainbow Family, BlackBoyJoy Club, and our Radical Rhizomes programme.

National Partnerships

On a national scale, Marlborough Theatre Productions Ltd collaborates with a broad range of partners to deliver major projects and programmes such as *New Queers on the Block*, *Brownston Abbey*, and *Producer Gathering*. Partners include University College London, University of Roehampton, Southbank Centre, Royal Ballet and Opera, Glastonbury Festival, Brighton Dome, Belgrade Theatre, Edinburgh Fringe Festival, Bradford Producing Hub, China Plate, Creative Crawley, Theatre in the Mill, LeftCoast (Blackpool), Home Live Art and Unlimited.

Through these partnerships, we successfully commissioned five LGBTQIA+ artists across four partner locations — Bradford, Blackpool, Hastings, and Portsmouth. This work has provided crucial developmental support for the artists involved and has significantly enriched the cultural landscape of these regions.

We collaborated with five local associate producers who secured additional funding from Arts Council England Project Grants upwards of £120k+ at time of writing. This collaboration enhanced their skills through training in fundraising and marketing, contributing to a sustainable arts infrastructure by helping them develop festival programmes.

Public Benefit

The objects outlined in our governing document are expressed and delivered as set out below in our objectives and activities. In shaping our objectives and planning our activities for the year, the Trustees have given consideration to the duties set out in section 17 (5) of the Charities Act 2011 to have due regard to public benefit. The Trustees have considered how the planned activities will contribute to the overall aims and objectives that they have set.

The following paragraphs, 'Objectives and Activities' and 'Achievements and Performance', detail the benefits that Marlborough Theatre Productions Ltd provides to the public.

Objectives and Activities

The Charity's objectives are to advance education for the public benefit by the promotion of the arts, but not exclusively the art of drama.

Marlborough Theatre Productions Ltd:

- develops and presents theatre and performance art
- encourages dialogues between artists and communities
- produces a programme of audience development activity, with venue partners across the UK that seeks to remove barriers to access, engagement and understanding
- employs other cultural forms like heritage and literature to build audience engagement.

Marlborough Theatre Productions Ltd Programme comprises interlinked strands of activity. These are:

- Community development projects that engage people in creative activities e.g. Radical Rhizomes is our social network for Queer, Trans, Intersex, Black, People of Colour (QTIBPoC).
- Programming key moments in Brighton and Hove's cultural calendar we present a programme of events in partnership with other organisations e.g. Brighton Festival, LGBT History Month and Brighton Pride.

Ongoing cultural programmes:

- Brighton LGBTIQIA+ History Club and Coast is Queer Festival of LGBTIQIA+ Writing
- Touring projects: New Queers on the Block, developing artists and audiences for LGBTIQIA+ led performance across the UK.
- Touring: Marlborough Theatre Productions Ltd produced projects like Brownton Abbey, Mr Blackpool, No Apologies and Prancer the Dancer nationally and internationally.
- Artist development including advocacy and advice for local artists and companies. We have developed longer term producing relationships with leading UK performance makers and Associate Artists, Harry Clayton-Wright. Emma Frankland, Subira Joy and Ebony Rose Dark that enhance their career sustainability.
- This year we introduced *Marly Meets: Artist Support*, a new bi-monthly initiative offering emerging and established artists the opportunity to discuss ideas, challenges, and projects directly with our Creative Directors, Tarik Elmoutawakil and David Sheppard
- These 30-minute one-to-one sessions are held in person at the Marlborough Productions office in the Old Courthouse, Brighton.

In summary, Marlborough Theatre Productions Ltd is working to:

- Build new cultural audiences

- Enable people of different ages, backgrounds and abilities to develop and realise their own creative ideas
- Create opportunities for active engagement with culture, particularly for LGBTIQIA+ people and others for whom there are economic, cultural or other barriers to mainstream arts provision
- Raise the level of debate about culture, in particular contemporary theatre and performance practice and develop an awareness of the creative process
- Commission artists to create new work that fulfils their creative ambitions
- Develop other areas of cultural practice e.g. heritage and film to address issues of representation and increase audience reach of our work
- Contribute to the economic and cultural life of Brighton & Hove and the wider region
- Support the professional development of artists in the Southeast through the provision of advice and advocacy
- Develop partnerships with other organisations, locally and further afield, to enhance what Marlborough Theatre Productions Ltd has to offer

Key programme achievements

In 2024/2025 Marlborough Productions achieved:

New Queers on the Block

We commissioned new activity across three existing locations (Blackpool, Bradford, Hastings) and one new location (Portsmouth) under four new, Local Associate Producer-led programmes:

1. Queer Amusements in Blackpool
2. Castles in the Sky Presents in Bradford
3. Giddy Up in Hastings
4. Knees up in Portsmouth.

- We further held a Producer Gathering symposium for emerging producers and self-producing artists in Crawley.
- Two Local Associate Producers successfully raised additional funding for their programmes through Arts Council England Project Grants and all locations secured further match funding through local partner organisations.
- Our work in Crawley and Folkestone concluded this year, following constructive conversations with our partners and Local Associate Producers in each location. While each partnership presented its own challenges, the process gave us valuable learning and insights that will inform our future projects. We are exploring the potential to continue activity in Crawley beyond New Queers on the Block, though we do not anticipate further work in Folkestone at this time.

We supported 23 artists/companies with new commissions including:

- 10 emerging cabaret artists to develop and present new performance works as part of the *Fancy A Turn* course and showcase as part of *Queer Amusements* at The Old Electric in Blackpool
- Craft Artist The Bearded Sewist to develop and present a zine workshop at Aunty Social as part of *Queer Amusements* in Blackpool - sadly cancelled on the day due to far right riots in the town
- Drag artist Oliver Gregory to deliver a drag workshop *Titty Kaka's Workshop Weekender* at Aunty Social in Blackpool and release their own publication *Delusions From A Decade In Drag* with

book signings at Auntie Social in Blackpool and The Coast is Queer LGBTQ+ Literary Festival in Brighton all as part of *Queer Amusements*

- Poet Jane Claire Bradley to be *Queer Amusements*' Writer in Residence and host their own spoken word evening *The Dead, The Divine and The Diabolical* at Bootleg Social and streamed online as part of *Queer Amusements* in Blackpool
- Filmmaker James Barnett to make a short film about the Queer Amusements programme *Queers in Blackpool*, premiere it at Blackpool Film Festival and release it online as part of *Queer Amusements* in Blackpool
- Downtown Pompey to create two new *Knees Up* cabaret shows featuring new work from 4 artists at New Theatre Royal Portsmouth.
- Photographer Emma Bentley Fox to create and deliver 2 analogue photography workshops as part of Castles in the Sky Presents at Common Space in Bradford
- Spoken word artist and comedian Zee Y to create spoken word night Out & Brown for QTIBIPOC performers as part of Castles in the Sky Presents at Common Space in Bradford
- OUT OUT to present a new drag king night *Kings of The Castle* as part of Castles in the Sky Presents at Common Space in Bradford
- 2 dance artists Nikhita Devi and Bollyqueer to create and deliver new workshops and performance under *A Day & Night of Dance* as part of Castles in the Sky Presents at Mind the Gap and Kala Sangam in Bradford.

We provided further support for six artists/companies previously commissioned by Marlborough Productions including:

- Performance artist Scottee to host the emerging cabaret course and showcase *Fancy A Turn* at The Old Electric in Blackpool and a new dinner party performance work *Chippy Tea* at Auntie Social as part of *Queer Amusements* in Blackpool
- Theatre and live artist Emma Frankland to spend a week in residency at The Old Electric in Blackpool to develop her new commissioned work *No Apologies* which has since been presented at and won multiple awards at the Edinburgh Fringe Festival
- Theatremakers Theatre with Legs to spend a week in residency with Castles in the Sky at Common Space in Bradford to develop their new work *Neuroqueer* which will premiere as part of Bradford 2025's City of Culture programme
- Performance and cabaret artist Symoné to spend a week in residency at Theatre in the Mill in Bradford developing their new mixed reality works *Nullspace Motel* and *Highway to Infinity* that will premiere and tour later this year
- Artist and writer Jamal Gerald to support his Thinker in Residence Residency at Theatre in the Mill in Bradford and fundraising to develop his first piece of outdoor theatre *Baba Osain*.
- Visual artist Garth Gratrix created and exhibited a new public artwork *Mummy's Boy* at The Grundy Art Gallery as part of *Queer Amusements* in Blackpool. The work has since been acquired into their permanent collection.

Aside from the activity we commissioned, we also supported the presentation of:

- Three theatre performances; Lucy McCormick's *Lucy & Friends*, Stacy Makishi's *Walking Each Other Home*, and Wet Mess's *TESTO* as part of Giddy Up at the White Rock Theatre and The Stables in Hastings

- A film screening of *Teaches of Peaches* and an accompanying performance party as part of Castles in the Sky Presents and Bradford Queer Film Festival at Common Space in Bradford.
- A Producer Gathering in Crawley

Heritage Programmes

- Secured £214,968 from The National Lottery Heritage Fund for the Development Phase of 'Queer Heritage South: Live Archive' project.
- Secured £25,000 from Historic England to deliver Revealing St James Street, a community led exploration of Brighton & Hove's iconic gay village. Public outputs will be launched at Brighton Festival in May 2025.
- Successfully delivered large scale community consultation on LGBTQIA+ heritage in Brighton & Hove engaging target communities through targeted activity
- Built on successful LGBTQIA+ History Club sessions and collecting workshops with Brighton Museums, Charleston and The Coast is Queer Festival achieving high levels of attendance - most sessions sellout
- Developed our digital community archive hosting new collections and creating new outputs (blog posts, podcasts and mini docs) to increase access
- Engaged citywide heritage partners to consult on a strategic plan for LGBTQIA+ heritage in Brighton & Hove
- Brought together regional and national LGBTQIA+ heritage and community colleagues for a Peer Support event in Brighton, which received excellent feedback and a desire for more events in future

Wellbeing

We continue to centre wellbeing and access in the programme with provisions in place for artists including access budgets, support with access riders, check ins and surveys; and audiences, with all events being wheelchair accessible or livestreamed, and 50% of events also offered other access provisions such as relaxed performances, quiet spaces, BSL and/or captioning. This is a figure we'd like to improve on by continuing to advocate for accessibility provisions, supporting fundraising for accessibility, and providing Local Associate Producers and Partner Organisations with Disability Awareness Training in autumn 2025.

We encourage all staff to develop their skills to enhance their roles, providing a dedicated budget and time for professional development, while acknowledging the dynamic nature, best practices, and regulatory requirements of the non-profit sector.

We also implemented new quarterly staff wellbeing check ins with our Executive Director who reports back to the board of Trustees.

Our 24 public events/artworks for NQOTB reached 12,288 live audiences, 217 live participants, and 291,332 online audiences and out of those who filled in our surveys, we engaged the following audience demographics (with each question being optional or providing a prefer not to say option):

- 77% described their gender as female, 13% as male, and 10% as other
- 24% described their gender identity as different to the sex they were assigned at birth
- 71% described their sexuality as LGBTQ+ or other
- 57% described themselves as Neurodivergent
- 30% described themselves as Deaf or Disabled

- 15% described themselves as of the Global Majority or other

Audiences who filled out our survey and opted to share their postcodes travelled to our locations from:

- Bexhill on Sea, Eastbourne, Hastings, St Leonards and surrounding areas
- Blackpool, Lytham St Anne's, Poulton-Le-Flyde, Cleveleys and surrounding areas
- Bradford, Leeds and surrounding areas
- London
- Manchester
- Reading

Out of the audiences that filled in our surveys:

1. 90% rated their overall experience very good and 5% good
2. 73% strongly agreed and 22% agreed that the event they attended made them feel proud of their local area
3. 39% strongly agreed and 46% agreed that the event they attended represented them and their life

IMPACT REPORT AND QUOTES

We assess the impact of our work through a robust evaluation framework that combines regular internal reviews with external expertise. Our team meets monthly to assess each project and refine our evaluation processes. With additional support from the Paul Hamlyn Foundation, we partnered with external evaluator Dr. Roz Hall to develop this framework, which we continue to review on a monthly basis. This collaborative approach strengthens our annual evaluations and ensures we capture the true effectiveness of our programmes and their value to the communities we serve.

ARTISTS

Marlborough Theatre Productions Ltd works closely with artists to build professional networks, create bold new artistic work, and engage new audiences — supporting sustainable careers and enriching the cultural landscape. We are responsive and committed to refining our working practices; we regularly debrief with our artists when productions conclude to assess and measure our impact. We have received the following feedback:

"Being an Associate Artist with Marlborough Productions has been the most integral part of my creative growth and producing skills. Leading on Queer Amusements in Blackpool as a Local Associate Producer, which was co-commissioned by Marlborough Productions as part of New Queers on the Block and Blackpool based community arts organisation Aunty Social, has been one of the most important pieces of work I've ever had the pleasure of delivering on and I'm so proud of what we accomplished together.

Being given the opportunity to help radically transform and shift the landscape of LGBTQ+ art and culture in my hometown with creating a brand new multi-artform festival with Queer Amusements, meant that not only did I see my skills grow, we also received national coverage and have started exciting conversations around new creative, collaborative and commissioning partnerships - all of whom are seeing the value in this work differently.

We are in the process of making my new show, Mr Blackpool's Seaside Spectacular, which works with artists from the Queer Amusements programme and tours the work to Northern Stage in Newcastle, the Southbank Centre in London and Unity Theatre in Liverpool in November 2025 and has continued touring plans in 2026. We are showing that nationally significant touring work about an often underrepresented area can, should be and is being made in Blackpool.

With the team's belief in my abilities, I've been able to show local and national cultural partners what I am capable of. I can't wait to keep growing these skills and building on the success of our pilot year of Queer Amusements. This funding is paramount in shifting and challenging perceptions of artists from Blackpool. None of which would have been achieved without this continued belief and investment."

- Harry Clayton-Wright.

PARTNERSHIPS

We work in collaboration on our productions across the cultural sector nationally and have built new and developed existing meaningful partnerships this year. As part of our evaluation process, we debrief with our partners at the end of each project. Some feedback that we received:

"...I also want to extend my gratitude for the helpfulness and positive energy that made collaborating such a joy. Thank you as well for the solid support in managing the stage elements so professionally—it's always a pleasure to work alongside such steady hands. I'm also grateful for the ongoing support of the work and for creating opportunities for beautiful queer joy. And finally, thank you for showing up with creativity and authenticity. Some shows remind me why I chose this career, and this was one of those moments".

- Partner feedback on Mr Blackpool 2025.

"The New Queers on the Block touring project has been a welcome addition to the blossoming queer scene in Hastings and has been a fantastic opportunity for Home Live Art to support and develop new audiences for these urgent, political and radical performance works from LGBTQ+ artists."

- Katy Baird, Home Live Art, Artistic Director

"We are delighted to be working with Marlborough Productions' New Queers on the Block programme on artists' development and look forward to this new phase in our adventure, where we share resources for equitable commissioning. This will be a beautiful bringing together of North and South through which we will stun audiences nationally with gorgeous new queer work."

- Dr. Shabina Aslam, Theatre in the Mill, Artistic Director

"The support from Marlborough Productions' New Queers on the Block programme had such an incredible impact on Knee's Up. Their mentorship and belief in developing new queer work gave our team the confidence and space to nurture emerging artists and bring fresh, authentic voices to the stage."

- Local Associate Producer, Portsmouth

COMMUNITIES

Radical Rhizomes

We engage deeply with communities through our Radical Rhizomes Programme, which includes regular meet-ups, workshops, and the annual Rhize Up festival. We also conduct dream sessions to gather feedback from our community members.

"Joining Radical Rhizomes really helped me to embrace my identity... Radical Rhizomes really was the catalyst and I 100% know I would not be where I am today without it. I am so grateful as I feel so much more like a whole person and so much more myself than I did 5 years ago."

- Radical Rhizomes community member

Queer Heritage South (QHS): Live Archive

As part of our QHS: Live Archive we have worked with*target communities who have been historically underrepresented in archives, and still missing from our digital archive.

The aim of these sessions was to literally call in participation from members of these communities, build trust, get them to know and understand the project, and to understand their place in queer heritage.

Building trust and understanding is the first step to make people comfortable with sharing their stories and giving their objects and ephemera to a community archive.

From these sessions we also learnt a lot as a team about the specific needs of these target communities, and as a result have adjusted and reflected upon the project design, as well as our collecting policies.

"I think people got a lot of enthusiasm for archiving disability related history in a city that is brimming with passion for disability rights activism and history. A lot of people brought their own artefacts to contribute. Oral histories were taken from Suchi Chatterjee and a director from Oscar Bright, a disability arts company who work with filmmakers who have learning disabilities. People were really enthusiastic and excited about it, and keen to do more. It was absolutely beautiful."

- Participant in Disability Community Sessions

"I think people really enjoyed telling stories and connecting to those people they know from before as well as meeting new people. There was a nice intergenerational feel to the session...Many people gave me feedback about how much they enjoyed reconnecting with others...There was lots of laughter and knowing smiles. Mapping memories physically was a great success..."

- Participant in Older Lesbians Community Sessions for Queer Heritage South

"As a younger queer person, this event brought to light an individualistic level / perspective on my community's history that is much needed."

- Participant in History Club Community Sessions

"It was really interesting to both hear about the context and history of the women and also the process of exhibiting and researching the archive."

- Participant in History Club Community Sessions

Marlborough Productions staff:

Working at Marlborough Productions has allowed me to grow professionally. The organisation really champions good practice when it comes to meeting employees where they are at, supporting them where they might encounter difficulties, and most importantly offering opportunities for development and growth. Being in an environment that is both nurturing and stimulating has allowed me to think about my work and ambitions in an expansive way.

- Roni Guetta, Senior Heritage Producer

Investing in Local Artists and Creative Development

In 2024/25 Marlborough Theatre Productions Ltd increased by 24.10% of the artists and companies, supporting the development of new work from 2023/24 to 2024/25.

	2023/24	2024/25	% increase from previous year
Artists supported	54	55	1.82% increase
Partner Companies	11	26	136.36% increase
Touring Locations	18	22	22.22 increase

Marlborough Theatre Productions Ltd continued to champion the value of culture in Brighton & Hove. The organisation regularly contributes to local and national strategy, policy and provision of services through involvement with What Next?, Sussex Fundraisers, Brighton Venues Access Forum and Brighton Fringe.

AUDIENCES:

We continuously assess our progress and impact by collecting data, including feedback from our audience, participants, and partners, as well as engagement metrics and evaluations from external parties. This process helps us refine our strategies and make more informed decisions regarding programming, community involvement, and overall cultural influence.

In 2024/2025 we reached 473,000 audiences across live and digital media and engaged with 120 participants across our programme of work.

Online Visitors and Social Media

Marlborough Theatre Productions Ltd increased its online content and visitors:

	2022/23	2023/24	2024/25	% increase from previous year
MP Website Visitors	13,557	9,113	10,300	13.02% increase
MP Web Page Views	26,557	19,145	17,000	11.21% decrease
PG Website Views	2,900	9,300	7,900	16.28% increase
PG Web Page Views	7,088	35,439	27,185	26.46% decrease
QHS Website Views	-	-	9,700	
QHS Web Page Views	-	-	31,000	

Marlborough Theatre Productions Ltd added social media followers across platform, with current figures standing at:

Social Media Channel	2022/23	2023/24	2024/25	% increase from previous
MP Facebook	6,635	6,559	6,400	2.42% decrease
Queer Heritage South Facebook	-	-	1,800	
MP Instagram	4,321	4,634	5,518	19.08% increase
Radical Rhizomes Instagram	-	N/A - per	158	
Producer Gathering Instagram	-	N/A - per	2,083	
Queer Heritage South Instagram	-	-	2,049	
MP Mailchimp Mailing List	2,200	2,714	3,027	11.53% increase
Queer Heritage South Mailing List	-	-	949	
Producer Gathering Mailing List	-	-	936	
MP LinkedIn	-	-	669	
Producer Gathering LinkedIn	-	-	1,650	
Queer Heritage South LinkedIn	-	-	179	

Over the past few years, Marlborough Productions has been taking a reflective and intentional approach to comms in regards to use of social media with our desire of wanting to safeguard our artists and projects. We have created a positive community around our work on Instagram, with the numbers of followers organically increasing on that platform and an increase in subscribers on our mailing lists, who receive information about our projects directly with far less risk.

Working closely with our partners to make sure our projects are reaching communities we want to engage with entails deliberate support and protection of the work. Where possible, we expand outside of that to have conversations that feel correct within those environments and create marketing material to work within those arenas. Marketing and comms continues to be something we are reactive and sensitive with as the political climate changes as we strive to find new ways to work and reach people.

Income Generation

Marlborough Theatre Productions Ltd received grant funding from Arts Council England as part of their National Portfolio Organisation, Arts Council England Project Grants, National Lottery Heritage Fund as part of a four year grant, Chalk Cliff Trust, Esmée Fairbairn Foundation, Paul Hamlyn Foundation, Rainbow Fund, UK Black Pride, LGBTX Consortium, The Spire Arts and Historic England. Our total fundraised income in 2024/25 was £986,765.

Priorities and Policies

We have begun work to diversify our income streams. Our income is predominantly from Trust and Foundations and major grant givers, but we have invested in fundraising support to develop our Individual Giving campaign and Consultancy offer to diversify our income streams and make us more resilient.

Financial review/ Reserves

The free reserves position as of 31st March 2025 was £135,212 which equates to roughly three months of running costs. As part of our financial resilience strategy, we continue to monitor this as our quarterly Trustee meetings.

The charity uses Metro Bank, Cooperative Bank, Paypal and Pleo Pocket, for its banking purposes. The charity no longer banks with Santander. Banking relationships are in accordance with our Ethical Fundraising Policy.

The accounting year is 31st March.

Future plans

We have adopted a new five year business plan as of 2025 which has a revised fundraising strategy. We review the fundraising strategy annually. This plan articulates fundraising strategy, programming plans and the principles behind our approach to audience development. The plan reflects our continued ambition to increase access to, and understanding and enjoyment of culture. Designed to increase the quality of experience at Marlborough Theatre Productions Ltd for artists, audiences, participants, partners and staff it outlines the strategic partnerships and fundraising strategy required to deliver on the plan. We can confidently plan our ambitious programme of activity for the five years due to achieving NPO status.

Major confirmed projects for 25/26 include:

- New Queers on the Block festival touring
- Brownston Abbey touring and partnership
- Nous Nous - new work from Tarik Elmoutawkil
- Collaborations with Brighton Festival
- Mr Blackpool Seaside Spectacular at the Southbank Centre and touring
- No Apologies Edinburgh Fringe and touring
- Queer Heritage South Delivery Phase

- Revealing St James St at Brighton Festival
- History Club and collaborations with Charleston (Queer Bloomsbury)
- Artist Associate Programme
- Coast is Queer Festival
- Radical Rhizomes
- Rhize Up Fest
- Producer Gathering Symposium
- New Family work

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Marlborough Theatre Productions Ltd
Charity registration number	1145506
Company Charity number	05202714
Principal address	118 Church St, Brighton and Hove, Brighton BN1 1UD

TRUSTEES

The Trustees and officers serving during the year and since the year end were as follows:

In 2024/25 the Trustees were:

Daniel Kok (Co-Chair) (Appointed 19th September 2022)
Thomas Emery (Co-Chair) (Appointed 23rd January 2023)
Mx N Alex Roxon (Appointed 22nd January 2024)
Beth O'Leary (Resigned July 2025)
Heather Getty (Appointed 23rd January 2023)
Prof. Kate O'Riordan (Resigned January 2025)
Kaya Stanley Money (Appointed 9th July 2020)
Mathilda Gregory (Resigned January 2024)
Dr Topher Campbell (Appointed 13th August 2023)
Ray Young (Resigned 29th July 2024)
Richard James Barnes (Appointed 7th May 2019)
Yassine Senghor (Appointed 20th July 2020)

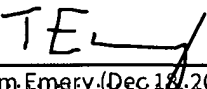
Secretary David Sheppeard & Sofia Santos

Independent examiner

Caroline Clarke ACA
66 High Street
Lewes
East Sussex
BN7 1XG

Approved by the Board of Trustees and signed on its behalf by

Tom Emery


Tom Emery (Dec 18, 2025, 11:48:32 GMT).....
CO-CHAIR
18/12/2025

Marlborough Theatre Productions Ltd
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, 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 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 carried out under section 145 of the Charities Act 2011 ('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.

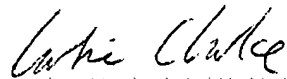
Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the 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 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.



Caroline Clarke ACA

18/12/2025

66 High Street

Lewes

East Sussex

BN7 1XG

Marlborough Theatre Productions Ltd
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 £	2024 £
Income and endowments from:					
Donations and legacies	2	369,585	347,483	717,068	792,853
Charitable activities	3	268,966	-	268,966	156,509
Investments	4	731	-	731	355
Total		639,282	347,483	986,765	949,717
Expenditure on:					
Charitable activities	5/6	(500,013)	(394,968)	(894,981)	(934,400)
Total		(500,013)	(394,968)	(894,981)	(934,400)
Net income/expenditure		139,269	(47,485)	91,784	15,317
Reconciliation of funds					
Total funds brought forward		147,516	111,335	258,851	243,534
Total funds carried forward		286,785	63,850	350,635	258,851

Marlborough Theatre Productions Ltd
Statement of Financial Position
As at 31 March 2025

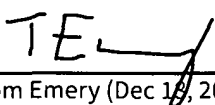
	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	12	2,096	4,877
		2,096	4,877
Current assets			
Debtors	13	206,827	22,822
Cash at bank and in hand		167,281	339,666
		374,108	362,488
Creditors: amounts falling due within one year	14	(25,569)	(108,514)
Net current assets		348,539	253,974
Total assets less current liabilities		350,635	258,851
Net assets		350,635	258,851
The funds of the charity			
Restricted income funds	15	63,850	111,335
Unrestricted income funds	15	286,785	147,516
Total funds		350,635	258,851

For the year ended 31 March 2025 the 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 company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees 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.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Tom Emery



Tom Emery (Dec 18, 2025 11:49:32 GMT)

CO-CHAIR

18/12/2025

Marlborough Theatre Productions Ltd

**Cashflow Statement
For the period ended 31 March 2025**

	2025	2024
Cash flow from operating activities		
Cash generated from operations	(172,385)	(100,642)
Dividends, interest and rent from investments	-	-
Purchase of tangible assets	<u>-</u>	<u>(6,277)</u>
	<u>-</u>	<u>(6,277)</u>
	(172,385)	(106,919)
Cash and cash equivalents at beginning of year	<u>339,666</u>	<u>446,585</u>
Cash and cash equivalents at end of year	<u>167,281</u>	<u>339,666</u>
 Cash generated from operations		
Net movement in funds	91,784	15,317
Adjustments for:		
Depreciation and amortisation of fixed assets	2,781	2,511
Dividends, interest and rent from investments	-	-
Movement in working capital		
(Increase)/decrease in debtors	(184,005)	(16,058)
Increase/(Decrease) in creditors	<u>(82,945)</u>	<u>(102,412)</u>
 Cash generated from operations	<u>(172,385)</u>	<u>(100,642)</u>

Marlborough Theatre Productions Ltd
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Marlborough Theatre Productions Ltd 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).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Grants are treated as deferred where they are given to specifically cover production costs arising in a future period.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer equipment

25% Straight line

Irrecoverable VAT

Irrecoverable VAT is included in the Statement of Financial Activities, and is reported as part of the expenditure to which it relates.

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Donations received	4,634	-	4,634	443
Grants received	358,251	347,483	705,734	789,778
Sponsorships received	6,700	-	6,700	2,632
	369,585	347,483	717,068	792,853

Analysis of grants received

	2025	2024
	£	£
Arts Council England NPO	281,250	168,750
Arts Council England Project Grants	52,886	139,730
Brighton LGBTQ+ Switchboard - Community Health Inequalities Prog	-	5,000
Chalk Cliff Trust	5,000	5,000
Clore Leadership	-	1,000
Community Action Fund	5,720	-
Creative Crawley	-	6,700
Creative Folkestone	-	5,000
Esmée Fairbairn Foundation	5,000	67,600
Garfield Weston Foundation	15,000	-
Heritage England	-	12,750
Historic England	7,750	-
LGBTX Consortium	7,000	-
National Lotteries Communities Fund	20,000	-
National Survivor User Network	5,000	-
National Trust	-	4,876
Other Grants	-	3,135
Paul Hamlyn Foundation	77,000	-
Rainbow Fund	7,960	9,954
Sussex Community Foundation	-	3,000
The National Lottery Heritage Fund	214,968	-
The Spire Arts	1,200	-
University of Roehampton	-	357,283
	705,734	789,778

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
<i>Theatrical productions</i>		
Income from charitable activities	268,966	156,509

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	731	355
	<u>731</u>	<u>355</u>

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Theatrical productions	384,770	394,968	779,738	829,285
Support costs	115,243	-	115,243	105,115
	<u>500,013</u>	<u>394,968</u>	<u>894,981</u>	<u>934,400</u>

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Theatrical productions	779,738	115,243	894,981	934,400

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

7. Analysis of support costs

	2025	2024
	£	£
Theatrical productions		
Management	101,081	92,837
Finance	331	496
IT	9,349	7,571
Office costs	2,782	2,511
Governance costs	1,700	1,700
	<u>115,243</u>	<u>105,115</u>

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation of owned fixed assets	2,782	2,511
Accountancy fees	1,700	1,700
Staff pension contributions	5,209	3,941
	<u>9,691</u>	<u>8,152</u>

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	262,034	125,120
Social security costs	21,130	7,239
Pension costs	5,209	2,693
	<u>288,373</u>	<u>135,052</u>

The total employee benefits including pension contributions of the key management personnel were £101,592 (2024:£74,900).

Our staffing levels have increased significantly from 2023/24 due project staff for the Queer Heritage South programme, where posts are fully funded from National Lottery Heritage Fund, on a full cost recovery basis. We have also restructured the senior leadership team with the addition of a full time Executive Director and General Manager funded by Arts Council National Portfolio settlement.

No employees received remuneration in excess of £60,000 in the year (2024: £nil).

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

	2025	2024
Management	7	5
	<u>7</u>	<u>5</u>

10. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2024:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2024:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2024:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2024:£nil). There are no related party transactions to disclose for 2025 (2024:none).

11. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2024 £
Income and endowments from:			
Donations and legacies	718,359	74,494	792,853
Charitable activities	156,509	-	156,509
Investments	355	-	355
Total	875,223	74,494	949,717
Expenditure on:			
Charitable activities	(772,092)	(162,308)	(934,400)
Total	(772,092)	(162,308)	(934,400)
Transfers between funds	(1,000)	1,000	-
Net movement in funds	102,131	(86,814)	15,317
Reconciliation of funds			
Total funds brought forward	45,385	198,149	243,534
Total funds carried forward	147,516	111,335	258,851

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

12. Tangible fixed assets

Cost or valuation	Plant and machinery £	Computer equipment £	Total £
At 01 April 2024	2,223	6,277	8,500
At 31 March 2025	<u>2,223</u>	<u>6,277</u>	<u>8,500</u>
Depreciation			
At 01 April 2024	1,531	2,092	3,623
Charge for year	314	2,467	2,781
At 31 March 2025	<u>1,845</u>	<u>4,559</u>	<u>6,404</u>
Net book values			
At 31 March 2025	<u>378</u>	<u>1,718</u>	<u>2,096</u>
At 31 March 2024	<u>692</u>	<u>4,185</u>	<u>4,877</u>

13. Debtors

	2025 £	2024 £
Amounts due within one year:		
Trade debtors	9,097	16,071
Prepayments and accrued income	195,018	3,748
Other debtors	2,712	3,003
	<u>206,827</u>	<u>22,822</u>

Accrued income includes £145,752 for Theatre Tax Relief.

14. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	16,779	26,421
Other creditors	7,090	2,313
Accruals and deferred income	1,700	79,780
	<u>25,569</u>	<u>108,514</u>

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2025 £
<i>Designated</i>					
Designated Project Spend	78,754	-	-	68,921	147,675
Designated Reserve Allocation	98,000	-	-	39,308	137,308
<i>General</i>					
General	(29,238)	639,282	(500,013)	(108,229)	1,802
	147,516	639,282	(500,013)	-	286,785

Unrestricted Funds - Previous year

	Balance at 01/04/2023 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2024 £
<i>Designated</i>					
Designated Project Spend	-	-	-	78,754	78,754
Designated Reserve Allocation	1,111	-	-	96,889	98,000
<i>General</i>					
General	44,274	875,223	(772,092)	(176,643)	(29,238)
	45,385	875,223	(772,092)	(1,000)	147,516

Purpose of unrestricted Funds

Designated Project Spend

Designated to creative projects as agreed with the trustees.

Designated Reserve Allocation

Designated to Reserves as agreed with the trustees

General

Maintained for the general running of the charity.

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2025
	£	£	£	£	£
ACE	57,117	52,886	(93,644)	-	16,359
Baring Foundation	3,977	-	(3,977)	-	-
British Council	6,000	-	(6,000)	-	-
Chalk Cliff	-	5,000	-	-	5,000
Equity Fund	-	7,000	-	-	7,000
Garfield Weston	-	15,000	(15,000)	-	-
Heritage Fund	7,750	5,000	-	(7,750)	5,000
Historic England	-	7,750	(5,679)	7,750	9,821
National Lottery for All	-	234,968	(220,964)	-	14,004
Postcode Lottery	3,184	-	(3,184)	-	-
Small Grants Rhizomes	30,307	13,679	(41,813)	-	2,173
Spire Arts Artist Commission	-	1,200	(200)	-	1,000
Sussex Community Fund	3,000	-	(3,000)	-	-
Synergi	-	5,000	(1,507)	-	3,493
	111,335	347,483	(394,968)	-	63,850

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
ACE	79,018	33,437	(55,338)	-	57,117
Baring Foundation	22,810	-	(18,833)	-	3,977
British Council	-	-	-	6,000	6,000
Esmee Fairbairn Foundation	25,260	-	(25,260)	-	-
Heritage Fund	-	12,750	(5,000)	-	7,750
Paul Hamlyn Foundation	41,816	-	(41,816)	-	-
Postcode Lottery	19,245	-	(16,061)	-	3,184
Small Grants Rhizomes	10,000	25,307	-	(5,000)	30,307
Sussex Community Fund	-	3,000	-	-	3,000
	198,149	74,494	(162,308)	1,000	111,335

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	1,802	1,802
<i>Designated</i>			
Designated Project Spend	-	147,675	147,675
Designated Reserve Allocation	2,096	135,212	137,308
Restricted funds			
ACE	-	16,359	16,359
Chalk Cliff	-	5,000	5,000
Equity Fund	-	7,000	7,000
Heritage Fund	-	5,000	5,000
Historic England	-	9,821	9,821
National Lottery for All	-	14,004	14,004
Small Grants Rhizomes	-	2,173	2,173
Spire Arts Artist Commission	-	1,000	1,000
Synergi	-	3,493	3,493
	2,096	348,539	350,635

Marlborough Theatre Productions Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	(29,238)	(29,238)
<i>Designated</i>			
Designated Project Spend	-	78,754	78,754
Designated Reserve Allocation	4,877	93,123	98,000
Restricted funds			
ACE	-	57,117	57,117
Baring Foundation	-	3,977	3,977
British Council	-	6,000	6,000
Heritage Fund	-	7,750	7,750
Postcode Lottery	-	3,184	3,184
Small Grants Rhizomes	-	30,307	30,307
Sussex Community Fund	-	3,000	3,000
	4,877	253,974	258,851