

PAPATANGO THEATRE COMPANY LTD

England & Wales · Charity number 1152789

Details

Status Registered

Legal form Charitable company

Company number [07365398](#)

Registered 2013-07-09

Register [View on the Charity Commission register](#)

Contact

Address 18 Gloucester Street
Cirencester
Gloucestershire
GL7 2DG

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Activities

Objects: TO ADVANCE THE ARTS FOR THE PUBLIC BENEFIT BY THE PROMOTION IN PARTICULAR, BUT NOT EXCLUSIVELY, OF THE ART OF DRAMA.

Activities: To advance the art of drama, most especially new writing, and develop the next generation of British theatre-makers.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-12-31	£334,013	£259,424	-	-
2024-12-31	£268,928	£338,297	-	-
2023-12-31	£207,146	£173,946	-	-
2022-12-31	£225,225	£254,791	-	-
2021-12-31	£303,267	£214,201	-	-

Trustees

Name	Role	Appointed
Stephanie Bain	Chair	2023-04-18
Davina Moss		2023-04-18
Fezzan Atif Ahmed		2024-05-28
Marco Magini		2026-01-12
NICHOLAS ROGERS		2013-06-17
SAM DONOVAN		2013-06-17
Thomas Wright		2023-04-18
Zeinab Aisha Banu Ruhomaully		2026-06-01

PAPATANGO THEATRE COMPANY LTD

England & Wales - Charity number 1152789

Accounts

Company Registration Number 07365398

Registered Charity Number 1152789

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS
For the year ending 31 December 2025

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 December 2025

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 December 2025.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity Name	Papatango Theatre Company Ltd
Charity Registration Number	1152789
Company Registration Number	07365398
Registered Office	18 Gloucester Street, Cirencester, Gloucestershire GL7 2DG

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Papatango Theatre Company Ltd during the period and to the date of signing this report are as follows:

Fezzan Ahmed	
Stephanie Bain (Chair)	
Serena Basra	- Resigned 13 January 2026
Sally Cookson	- Resigned 30 September 2025
Sam Donovan	
Marco Magini	- Appointed 12 January 2026
Davina Moss	
Nicholas Rogers	
Tom Wright	

Company Secretary	Sam Donovan
Bankers	HSBC, 16 King Street, Covent Garden, London WC2E 8JF
Independent Examiner	Pete O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Papatango Theatre Company Ltd is a charitable company limited by guarantee, incorporated on 3 September 2010 and registered as a charity on 9 July 2013.

It was formed under and is governed by its Memorandum and Articles of Association, as amended on 17 October 2023. The guarantees of individual members are limited to £1.

The Directors of the company are also Trustees of the charity.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Governing Documents (Cont.)

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The Articles of Association stipulate that the number of the Board of Directors/Trustees shall never be less than three and shall not be more than 12. There are currently seven Directors/Trustees.

The Board of Directors/Trustees administers the charity and meets at least quarterly, and more frequently if required. Detailed written Board reports and an agenda are prepared by the Chair, supported by the Executive Director, and circulated in advance of meetings.

A Chair is elected by the Board for a pre-determined period.

Day-to-day management is delegated to an executive staff team, comprising an Artistic Director and an Executive Director who are also the joint CEOs, within terms of delegation approved by the Board of Directors/Trustees. The executive team manage junior staff as well as freelance contractors.

The joint CEOs (Artistic Director: George Turvey; Executive Director: Chris Foxon) remained in place throughout the year, as did the Creative Learning & Engagement Producer (Kate Ereira), continuing the charity's enviable record of staff retention and well-refined management.

Recruitment and Appointment of Board of Trustees

Whenever a new position as a Director/Trustee becomes available, candidates can apply through an open process and are appointed following interviews with the full Board of Directors/Trustees, who must unanimously approve the appointment.

Trustee Induction and Training

Once all registration paperwork is complete, new Directors/Trustees are inducted into processes and policies by the Chair and the Executive Director. They also meet with senior staff prior to their first attendance of a full Board meeting.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Reserves Policy

The Board of Directors/Trustees reviews the Reserves Policy and the level of the Reserves on an annual basis, or more often if a new risk arises, in line with Charity Commission guidance.

At the review in April 2025 it was agreed to adjust the policy to mandate a level of Unrestricted Reserves equal to all liabilities in the event of closure, plus an additional 'sinking fund' to meet either a) any unforeseen costs arising without the prospect of closure, or b) any additional liabilities arising from closure.

Recognising inflationary pressure, it was decided to increase the level of Unrestricted Reserves to £75,000 in order to realise this policy. Of this sum, £61,600 would be required for winding-up costs, liabilities and overheads, leaving £13,400 available for unforeseen expenses or to act as a buffer.

The Board of Directors/Trustees is satisfied that, if the charity were to suffer a significant loss, this level of Unrestricted Reserves would enable a review of its activities and the means either of supporting them in future or the winding up of the charity and discharge of attendant liabilities.

These Reserves are held in a bank account, designated for this purpose, which is independent of the charity's main business account.

The charity's Unrestricted Reserves at 31 December 2025 are £209,442 (2024: £160,853).

Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are therefore £209,062 (2024: £160,283), which significantly exceeds the target level.

However, of this total, a substantial sum (£132,775) is set aside for confirmed activity which has committed costs not currently offset by any other guaranteed income in 2026, thus:

- £23,375 for commissions including the Playwright-Player Commission;
- £86,900 for the tours of *Birdcatcher* and *The Silence and The Noise*;
- £22,500 to complete GoWrite 2025-26 and deliver the first term of GoWrite 2026-27 (a separate £26,000 is restricted towards the salary of the Creative Learning & Engagement Producer who oversees this project; the sum designated here is for direct activity costs).

It is essential within Papatango Theatre Company Ltd's model, as a small organisation with no core or long-term funding and very little public subsidy, that a high proportion of income be generated ahead of project delivery, in order to plan effectively and mitigate risk. The charity's financial performance in, and position at the end of, one financial year dictates delivery and impact in the next.

Once these sums are spent, the charity should retain only a small sum over and above the target level of Unrestricted Reserves (£75,000), which Trustees believe that, given inflation and other pressures, will likely support a necessary expansion of the level of Unrestricted Reserves at the next annual review.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Investment Policy

Most of the charity's funds are spent in the short term. There are no major funds for long-term investment so all funds are held in bank accounts.

Grant Making Policy

The charity does not currently engage in grant-making activity.

OBJECTIVES AND ACTIVITIES

Charitable Purpose

Papatango Theatre Company Ltd's charitable objects are to advance the arts for the public benefit through the promotion of, in particular but not exclusively, the art of drama.

Public Benefit

The Directors/Trustees have also considered the Charity Commission's Guidance in Section 4 Charities Act 2006 on public benefit.

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission.

The Trustees believe that Papatango Theatre Company Ltd meets the definition of a public benefit entity under FRS102, that its beneficiaries are appropriate to its objective and its impact clearly evidenced, and consequently that the charity meets both of the key principles, these being:

Principle 1 – There must be an identifiable benefit, or benefits

Papatango Theatre Company Ltd consistently discovers, develops and produces excellent new playwrights who progress to influential, award-winning careers and shape the future of UK theatre. Papatango also supports thousands of other emerging writers with accessible CPD, funding and mentoring, including many people who face serious barriers to the arts. This shares the proven benefits of creativity widely and diversely, and generates high-quality new plays enjoyed by audiences both at home and abroad, representing contemporary UK culture on global platforms.

Principle 2 - Benefit must be to the public, or a section of the public

Papatango Theatre Company Ltd offers a range of free, accessible playwriting opportunities open to all residents of the UK, so that the public can reap the profound social, emotional and health benefits of creative self-expression. Beneficiaries – comprising early-stage and debut artists, as well as audiences and creative learning participants – are drawn from every UK region, represent ages from 12 years up, and include many marginalised communities such as those holding lower-socio economic status, experiencing disabilities or being LGBTQIA+. More information on the charity's beneficiary cohort, evidencing this wide reach and public impact, is provided on page 9.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Risk Management

The Board of Directors/Trustees regularly reviews and manages risks – to governance, operations, finances, artistic quality and reputation – through a robust strategy comprising:

- an annual review of the risk register, which analyses potential risks and identifies mitigating actions to either resolve these in full or ameliorate them to an acceptable level;
- maintaining certain areas of risk including finances and safeguarding as standing items on the agenda at quarterly meetings, so that any emerging risks are recognised and tackled promptly;
- regularly updating cover, contingency and change management plans in the event of sudden changes to Board or staff personnel;
- consulting partners and specialists, including in finance, law, HR or other fields, whenever expert guidance is required;
- maintaining financial controls which restrict large-scale expenditure without full Board authorisation;
- annual reviews of a comprehensive set of policies including code of conduct, ethical fundraising, grievance and disciplinary procedures, data handling and protection, complaints, safeguarding, and whistleblowing, among others.

The Board of Directors/Trustees believes the current risks facing the charity are satisfactorily identified and addressed within this framework. The key risks facing the charity at this time and the mitigating actions taken are as follows:

- 1) Over-reliance on grants from trusts and foundations exposes the charity to a sudden drop in income and inability to sustain delivery or meet liabilities:
 - A highly flexible model – with no programme or project commitments of more than a maximum of three years' duration – means the charity can adjust its plans and outgoings to reflect available resources, with no long-term undertakings beyond the scope of reliable financial information/forecasts;
 - A robust reserves policy mandates a level of free reserves equal to all liabilities plus a considerable 'sinking fund';
 - The Board of Directors/Trustees are actively working with staff on a comprehensive fundraising and income diversification strategy from 2026-28 which should open new revenue channels and embed greater structural resilience.
- 2) Workload of core staff and/or freelance team becomes unmanageable, recognising the charity's high levels of output for a small team required to cover a broad range of skills:
 - Weekly team meetings identify any potential workload issues at an early stage and implement mitigating actions;
 - A custom-built business and project management system maps out project activities, staff schedules and leave rotas, identifying any potential capacity or delivery issues at the point of planning – informing time frames and budgets to mitigate these;
 - The staff team was expanded in 2024, increasing capacity by 15%;
 - Health and wellbeing is prioritised to ensure a positive, supportive work culture;
 - Regular reviews with the Board of Directors/Trustees ensure staff are adequately supported and the charity's policies and operations remain appropriate;
 - Job descriptions are reviewed annually as part of a wider skills audit, ensuring support systems, operating model and delivery plans are all up to date.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Risk Management (Cont.)

- 3) Absence of key staff due to resignation, illness or other unforeseen circumstances:
 - Comprehensive cover and contingency plans, developed with the Board of Directors/Trustees, provide a clear framework in the event staff illness or changed circumstances affects capacity (informing the annual budget and reserves policy);
 - Annual 'away day' with Board of Directors/Trustees ensures knowledge of key processes, project delivery and partners is not just held within the staff team. The Trustees – including experts within the sector – are equipped to support staff and ensure emergency cover is available if needed;
 - Company handbook and code of conduct provide guidance on managing health or personal issues to protect both staff and organisation;
 - The charity's wide cohort of freelancers means a pool of skilled personnel with strong knowledge of our programme and processes is available to cover staff if need be.
- 4) Not achieving audience and/or box office targets:
 - A greater focus on co-productions as well as building on previous audience development work should reduce financial exposure while improving engagement;
 - Pro-bono consultancy with an audience data analyst in 2026 will enhance understanding of our audiences and effective programming/communications;
 - Continued investment in specialist PR will sustain 'cut-through' to key communities;
 - Reframing production budgets will ring-fence a certain level of marketing spend, as well as orient activity to optimum sales and communication strategies;
 - Continue to project cautious sales, and budget on confirmed income.
- 5) Failing to deliver the high artistic quality the charity is known for:
 - Continue to review annual and project budgets to ensure investment in artists and production values is not compromised, making programming and touring decisions which enable optimum scale and process;
 - Continue to build dramaturgy, R&D sessions and workshops/readings into project budgets, so that rigorous development precedes public sharings;
 - Benchmark fees for artists against industry best practice, empowering them to deliver to the best of their ability;
 - Maintain supportive working practices e.g. 5-day rehearsal weeks to avoid burn-out;
 - Recognise staff's superlative track record identifying and developing new work, and appointing exceptional artists, and ensure they are supported by the Board of Directors/Trustees to sustain this through regular check-ins;
 - Continue to partner with industry-leaders who work to the highest standards, sharing learning and holding one another to best practice;
 - Ensure the Board of Directors/Trustees continues to include sectoral experts able to interrogate the charity's output and measure its performance against peers;
 - Monitor feedback and reviews at every stage of development and delivery, making improvements wherever necessary, as well as undertaking a comprehensive review for all stakeholders upon completion in order to inform future projects.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Risk Management (Cont.)

- 6) Ongoing financial pressures including inflation affect company operations or viability:
- Factor annual review of salaries and fees into future plans, accounting for likely rises in good time to avoid sudden shocks, as well as encourage staff retention;
 - Commit to projects only when a majority of funding is confirmed, and ensure all liabilities are adequately covered by reserves;
 - Continue to build healthy contingencies into operating and project budgets;
 - Maintain a review of the management accounts as a standing item on the agenda of each quarterly meeting of the Board of Directors/Trustees;
 - Actively pursue new fundraising and income-generation opportunities within the 2026-28 strategy.

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Artistic Values, Track Record & Impact

"Remarkable unearthers of new talent." The Evening Standard

Papatango opens new pathways for artists and audiences otherwise without access to theatre.

Our free, accessible opportunities include: the UK's biggest playwriting award (by average annual submissions); touring productions with community partnerships; digital CPD platforms offering courses, funding, mentoring and representation; and a creative writing programme in state schools, PRUs, SEN centres and refugee, disability or care charities.

Through these we develop and produce exceptional new playwrights, sharing plays from diverse, often under-represented communities which inspire new audiences. Our discoveries have won BAFTAs, Olivier, Critics' Circle, OffWestEnd, Alfred Fagon, Sky Arts and RNT Foundation awards, premiering in 33 countries and the West End.

Such impact is especially significant because the people we reach face profound barriers to the arts:

- 45 debut writers produced/commissioned represent every UK region and are: 51% male, 45% female, 4% non-binary; 44% under-30, 7% over-50; 22% BME; 33% LGBTQIA+; 23% disabled;
- 156 directors, designers, actors and coaches employed reflect this diversity, being: 43% male, 54% female and 3% non-binary; 47% under-30 and 15% over-50; 27% BME; 24% LGBTQIA+;
- Over 40,000 audience members include over 50% who are first-time visitors to our theatres;
- Over 15,000 adult training/CPD participants are: 37% male, 57% female, 6% non-binary; 22% BME; 34% LGBTQIA+; 26% disabled;
- Over 6,500 young creative learning participants are: 44% BME; 30% on free school meals (for low household incomes); 27% SEND; 26% with English as an additional language.

The success of our artistic discoveries coupled with the transformative impact of our CPD/creative learning programmes ensure theatre, especially playwriting, is accessible to all, empowering people at risk of cultural exclusion.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

We have been awarded the Genesis Foundation Prize for championing talent and a place in *The Stage* 25 list of industry leaders.

"Amid concerns about lack of support for up-and-coming talent, Papatango are more important than ever." The Daily Telegraph

Achievements in 2025

2025 was by a long stretch the most impactful year in Papatango's history. We:

- opened professional careers to 10 debut writers, by: producing and publishing 1 stage play; releasing 1 short film; and premiering 8 young people's monologues on major platforms;
- shared 36 public performances, including 1 captioned, 1 relaxed and 1 free;
- reached 5,501 audience members including 443 schoolchildren or students and 365 disabled visitors;
- empowered 2,523 playwrights with a free CPD programme of training, funding and representation;
- employed 54 freelance writers, designers, actors, facilitators and producers;
- ran 102 free workshops for 34 groups at state schools, pupil referral units, SEN centres or refugee or mental health charities, transforming 646 young people into produced and published playwrights;
- provided 35 free creative workshops or mentoring sessions for 914 adults;
- earned 1 OffWestEnd Assessor's Choice Award, and are finalists in a further 3 categories – Best Production, Best Performance, and Best Design – with winners to be announced soon;
- are shortlisted for both the Music and Drama Education Awards and the Susan Smith Blackburn Prize – with the winners of each to be announced soon;
- lobbied 43 MPs to protect theatre, being cited in Baroness Hodge's review of Arts Council England.

We thus empowered 8,898 individuals – many from marginalised communities – to make or take part in new theatre. This set a record reach for the second year in a row, growing our beneficiaries by 30% since 2024 – itself a record-breaking year. Projects delivered in 2025 include:

The Meats Kings! (Inc.) Of Brooklyn Heights by Hannah Doran

Chosen from a record 1,589 entries to the 2024 Papatango New Writing Prize, Hannah Doran's debut play was co-produced by Papatango and Park Theatre in a 5-week run at the latter's 230-seat main stage in London, published by Nick Hern Books. It was critically acclaimed.

★★★★ 'These Brooklyn rough diamonds really sparkle. I loved it.' Daily Mail

★★★★ 'A compelling blue-collar American nightmare.' The Standard

★★★★ 'Accomplished, richly drawn debut.' The Stage

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

The Meat Kings!... has since:

- been selected as just one of two UK finalists for the Susan Smith Blackburn Prize (winner to be announced in 2026);
- been named OffWestEnd Award Assessor's Choice, and a finalist for Best Production, Best Performance and Best Design (winners to be announced in 2026);
- won Hannah representation with Casarotto Ramsay;
- helped Hannah secure a commission with West End producer Empire Street Productions;
- been slated for a new production in Sweden, with interest in further international transfers.

"Winning the Prize completely changed my life. It launched my career as a writer and gave me the opportunity I had been seeking for years - to have a full professional production. The development with Papatango was also a rare gift. The whole experience was extraordinary. I firmly believe that Papatango are one of the most important theatre companies in Britain." Hannah Doran

Directed by Papatango's artistic director George Turvey, it starred Jackie Clune (*Grenfell*, National Theatre), Mithra Malek (*Romeo + Juliet*, Broadway), Marcello Cruz (*Sweat*, Royal Exchange), Ash Hunter (*Wuthering Heights*, National Theatre) and Eugene McCoy (*Groundhog Day*, Old Vic).

Our full cast and production team reflected the play's diversity and pluralism, being:

- 53% female, 36% male and 11% non-binary;
- 5% Asian, 16% Black, 16% Latinx, 5% Mixed Heritage and 58% White;
- 16% over-50 and 47% under-30.

The story they told attracted an equally diverse audience. We drew a Papatango record 5,335 people, 77% of capacity – unusually high turnout for an unknown play by an unknown writer. 332 were schoolchildren or students, 365 used accessibility resources/performances, 535 were under-25, and 2,081 were first-time visitors to the venue.

We also ran 4 free writing workshops or platform events, with speakers from UCL, War on Want and the creative team, to foster debate and share learning. 232 people participated.

Heathen Land by Josh Barrow

We released our first short film, made in partnership with Birdie Pictures. It was a commission for debut writer Josh Barrow, who comes from Blyth (a town with high deprivation in Northumberland).

A social satire about a homeless young musician facing eviction from his shanty sanctuary in a churchyard to make way for a coronation party, the cast included Sean Gilder (*Dear England*, National Theatre) and Bryony Corrigan (*I, Daniel Blake*, Northern Stage).

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Released in autumn 2025, *Heathen Land* has already been part of the official selection at the North East International Film Festival and the Festival of Short Film in Salford, and selected as a semi-finalist for The Bay International Film Festival.

"George has been unbelievably helpful, insightful and encouraging. Not having much experience writing for screen, he acted as a guide in the technicalities and brought a wonderful creative perspective. He understood what I was trying to achieve and I am so grateful for all of his effort, time and dedication. I will treasure what I learned throughout my whole career." Josh Barrow

GoWrite & Young Playwrights' Award

Our twin creative learning programmes earned a place on the Music and Drama Education Awards 2026 shortlist (the winners will be announced in February 2026).

"My confidence grew. I feel like a star!" Mencap Young Writer

This prestigious award recognises that in 2025 we:

- delivered 102 free playwriting workshops across southern England, with award-winning writers guiding young people to make their own plays with complete creative freedom;
- reached 34 specialist groups including 20 at state schools, 3 at pupil referral units, 3 at SEN centres and 8 at disability, refugee or care groups;
- transformed 646 young people into produced and published playwrights, of whom 36% are on Pupil Premium, 38% have EAL, 43% are of a minority ethnic background and 38% have SEN;
- earned rave feedback: in every category, the average rating was 'Excellent' or 5/5;
- expanded our Young Playwrights' Award to include a full professional showcase, with 8 young writers staged on the 230-seat Park Theatre – giving them the same experience as Prize-winner Hannah Doran – with awards presented by Mathew Baynton (*Horrible Histories; Ghosts*);
- welcomed 111 young people and 55 industry guests, including from Almeida Theatre, Pentabus and National Theatre, to a celebration of plays by this new generation of writers.

"We love GoWrite. It is extremely beneficial for young people with SEN. The screening session with parents, carers, and friends was an amazing recognition." Mencap

"Excellent. My students really enjoyed the freedom the workshops gave them and loved their books. I would do this every year - I think all schools should! The number of students wanting to do GCSE Drama has increased!" Eden Girls School (Muslim faith school)

"The performances were absolutely outstanding and it was a real joy to be part of such a wonderful celebration of young people's writing. All our students loved the entire event. There was a real buzz on the tube home!" Friern Barnet School

"That was such an almighty confidence boost to a very quiet, unassuming girl. Thank you for helping to fight the battle that the arts are incredibly important. A lifeline to many and a way of showing young people that their dreams are in reach." Frome College

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Papatango Playwrights' Studio

We launched a new digital platform of CPD and representation, which 2,523 writers joined in just the first year. This constitutes the UK's largest playwriting cohort.

Completely free, so far the Studio has delivered:

- 13 workshops for 589 participants; speakers have come from the BBC, the Writers' Guild, Casarotto Ramsay agency and Nick Hern Books;
- 1-2-1 mentoring sessions for 93 writers;
- £2,000 in funding to tackle barriers like lack of IT equipment or expensive dramaturgy, supporting writers in the East Midlands, London, Yorkshire, Essex, Edinburgh and Somerset;
- listings of profiles/plays on our searchable database. Already plays have been picked up for new productions in London, Ireland and Romania.

This joined-up strategy combines workshops, mentoring, funding and representation. It is a complete package of provision for early-stage playwrights.

The Studio has reached writers facing profound barriers:

- 29% under-30 and 32% over-50;
- 1% Arab, 7% Asian, 5% Black, 1% Latinx, 8% Mixed Heritage, 4% Other, 74% White;
- 55% female, 5% non-binary, 36% male, 1% other (3% did not disclose);
- 6% transgender;
- 27% disabled;
- 34% LGBTQIA+;
- 36% have household income below £25K and a further 8% are below £30K.

"How amazingly incredible to have these free, online resources. To be able to upload my play, allowing it to be read by producers, is a gift. The added bonus is that we're able to talk with Papatango to get advice directly. That would be more than enough, but we get to connect with other playwrights too. It's difficult to explain how connected it makes me feel in an age where that seems hard to do and in an industry where it's difficult to get a foot in the door." Studio Member

"The best advice I have had anywhere. Free and able to access from my desk!" Studio Member

"Papatango are so good. So much in a free resource. Nobody else provides such a service." Studio Member

"Without funding, I never would've been able to see my work read, which was a real joy." Studio Member

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Advocacy

Finally, recognising that Papatango is one small part of an ecosystem, we advocated for better sectoral and statutory provision. We:

- lobbied 43 MPs whose constituencies benefit directly from Papatango activity, with personal letters spelling out the case for arts support and investment;
- travelled to Westminster to meet with cabinet ministers to discuss culture strategies;
- wrote a briefing for Baroness Hodge, which was appended as evidence to her report on Arts Council England.

We thus hope, in some small way, to have helped strengthen arts provision for everyone.

Financial Review

The out-turn for the year is an unrestricted surplus of £48,589 (2024: Deficit £69,369).

The surplus will leave a balance on Unrestricted Funds at 31 December 2025 of £209,442 (2024: £160,853). As previously noted, £132,775 of this is designated for project activity in 2026 which is not supported by any other confirmed income but which is integral to the charity's mission. This leaves £76,667 of Free Reserves, slightly more than the target level of £75,000 set by the Trustees in the Reserves Policy.

In addition, the charity holds Restricted Funds at 31 December 2025 of £26,000 (2024: £Nil).

Income rose by 24% on the previous financial year, which was welcome in a generally challenging time for the sector (and, indeed, the economy as a whole).

The charity's main income channel – project grants – held remarkably steady; a drop in Arts Council England support (reflecting a wider sectoral trend) was compensated for by a small rise in success with trusts and foundations, itself an encouraging sign.

An apparent downturn in earned income is misleading; the charity actually enjoyed a successful year at the box office, with *The Meat Kings! (Inc.) Of Brooklyn Heights* selling nicely, but the settlement won't be received until 2026. There is thus no cause for concern regarding sales.

The rise in income is mainly attributable to a Theatre Tax Relief (TTR) claim for 2024 projects. This is not a replicable or guaranteed source of income, as it will vary with individual projects and is also vulnerable to any changes in HMRC regulations, so the Trustees will not extrapolate future budgets from this. Instead, the solid performance of both fundraising and earned income (deferred though most of the latter has been) will be the salient points of reference for future budgeting.

Expenditure fell by 23% from the previous financial year, a result of staging only one production rather than the two we helmed in 2024. Other areas of outlay held very steady, with no shocks. The charity is able to look ahead to the new financial year confident in its projected expenditure.

The Trustees therefore consider the financial performance of the charity to be satisfactory.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 December 2025

PLANS FOR FUTURE PERIODS

The charity has set ambitious plans for 2026, the new calendar and financial year. These include:

- Launching a new, expanded model of the Papatango New Writing Prize, which will double the number of commissions and production pathways available to playwrights, introduce cash awards and a year-long programme of CPD for the shortlist, and continue to offer feedback for all entrants – which, given we attract around 1,600+ submissions, is an unmatched offer in UK playwriting;
- Touring *The Silence and The Noise* by Tom Powell to at least three major venues in the autumn, sharing an acclaimed new play (“A modest masterpiece”, *The Stage*) with audiences nationwide;
- Partnering with Pentabus to act as associate producers on a world premiere tour of *Birdcatcher* by Laura Waldren in autumn 2026 through to spring 2027, further investing in Laura’s talent after our award-nominated production in 2024 of her debut play *Some Demon*;
- Completing the Playwright-Player Commission awarded to Samuel Bailey with a reading of his new play at Bristol Old Vic in summer 2026;
- Maintaining delivery of GoWrite and the Young Playwrights’ Award, helping hundreds more disadvantaged young people become produced and published playwrights;
- Consolidating the successful first year of Papatango Playwrights’ Studio with more free workshops and additional mentoring opportunities, continuing to nurture the UK’s largest and most active playwriting community.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 December 2025

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Papatango Theatre Company Ltd for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments 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 charitable company will continue in operation.

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

Signed on behalf of the Trustees



Stephanie Bain
Trustee
Company Registration Number 07365398

27 April 2026

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF PAPATANGO THEATRE COMPANY LTD FOR THE YEAR ENDED 31 DECEMBER 2025

I hereby report to the Trustees of Papatango Theatre Company Ltd (Charity Registration Number 7365398) on my examination of the accounts for the year ended 31 December 2025 set out on pages 17 to 28.

Responsibilities and Basis of Report

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

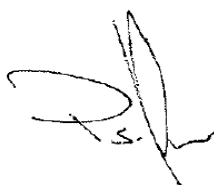
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). 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 Examiner's Statement

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:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales
26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

27 April 2026

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2025

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Income					
Income from Investments	3	8,605	-	8,605	10,305
Income from Donations & Legacies	4	3,350	-	3,350	206
Income from Charitable Activities	5	149,479	97,043	246,522	258,417
Other Income	6	75,536	-	75,536	-
Total Income		236,970	97,043	334,013	268,928
Expenditure					
Expenditure on Charitable Activities	7	188,381	71,043	259,424	338,297
Total Expenditure		188,381	71,043	259,424	338,297
Net Income/(Expenditure)		48,589	26,000	74,589	(69,369)
Balance brought forward at 1 January		160,853	-	160,853	230,222
Balance carried forward at 31 December	15	£209,442	£26,000	£235,442	£160,853

The notes on pages 19 to 28 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 DECEMBER 2025

	Notes	2025 £	2024 £
Fixed Assets			
Tangible Fixed Assets	9	380	570
Current Assets			
Debtors	10	2,073	-
Cash At Bank & In Hand		239,344	198,962
		<u>241,417</u>	<u>198,962</u>
Creditors – Amounts Falling Due Within 1 Year	11	(6,355)	(38,679)
Net Current Assets/(Liabilities)		<u>235,062</u>	<u>160,283</u>
Total Net Assets	12	<u>£235,442</u>	<u>£160,853</u>
Represented by:			
Unrestricted Reserves	13	209,442	160,853
Restricted Reserves	13	26,000	-
		<u>£235,442</u>	<u>£160,853</u>

The notes on pages 19 to 28 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 December 2025 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 27 April 2026.



Stephanie Bain
Trustee
Company Registration Number 07365398

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

The financial statements are prepared in sterling, which is the functional currency of the charity.

Taxation Status

Papatango Theatre Company Ltd is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

The charity is dependent on the continued support of grant aiding bodies. The Trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

There are no other material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

1. Accounting Policies (Continued)

Operating Leases

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation

Individual assets costing £100 or more are capitalised at cost.

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT Equipment	- 33% per annum straight line
Technical Equipment	- 25% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting

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

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Papatango Theatre Company Ltd contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Interest on Cash Deposits	8,605	-	8,605	10,305
	£8,605	£-	£8,605	£10,305

The 2024 total of £10,305 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Donations - General	3,350	-	3,350	206
	£3,350	£-	£3,350	£206

The 2024 total of £206 related wholly to Unrestricted Funds.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2025

5. Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Grant Income				
Amazon Literary Partnership	6,500	-	6,500	6,500
Arts Council England - GoWrite	-	2,497	2,497	-
Arts Council England – The Watch House Tour	-	1,486	1,486	35,852
Ashley Family Foundation	-	-	-	10,017
ATG Productions/Ian McKellen	-	-	-	25,000
Backstage Trust	90,000	-	90,000	80,000
Boris Karloff Charitable Foundation	4,000	-	4,000	3,750
Catherine Cookson Trust	-	-	-	1,000
Cockayne Foundation	-	-	-	15,000
D'Oyly Carte Charitable Trust	-	4,500	4,500	-
Fenton Arts Trust – Meat Kings	-	5,000	5,000	-
Foyle Foundation	15,000	-	15,000	15,000
Garfield Weston Foundation	25,000	-	25,000	-
Genesis Foundation	-	-	-	15,000
Golsoncott Foundation	2,200	-	2,200	2,000
Harold Hyam Wingate Foundation	-	5,000	5,000	-
John Lyons Charity – GoWrite 2024/25	-	26,000	26,000	13,000
John Lyons Charity – GoWrite 2025/26	-	39,000	39,000	-
Katie Bradford Arts Trust	3,000	-	3,000	2,000
Maria Bjornson Memorial Fund	-	5,000	5,000	-
National Lottery Community Fund	-	8,560	8,560	4,280
Orange Tree Trust	-	-	-	3,000
Royal Victoria Hall Foundation	-	-	-	1,500
Young Barnet Foundation	-	-	-	250
	145,700	97,043	242,743	233,149
Earned Income				
Performance Income	2,565	-	2,565	23,907
Merchandise Sales	815	-	815	67
Education Income	399	-	399	1,294
	3,779	-	3,779	25,268
	£149,479	£97,043	£246,522	£258,417

Of the 2024 total of £258,417, £136,018 related to Unrestricted Funds and £122,399 to Restricted Funds.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2025

6. Other Income

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Theatre Tax Relief	75,536	-	75,536	-
	£75,536	£-	£75,536	£-

7. Expenditure on Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Theatre Production/Project Costs				
Audience Development, Marketing & Website	2,479	-	2,479	11,358
Filming Costs	256	-	256	14,500
Other Production Costs	71,481	16,486	87,967	26,889
Outreach & Engagement	6,266	15,557	21,823	24,878
Papatango New Writing Prize	-	-	-	122,921
Performer Fees	-	-	-	11,613
Storage Costs	2,131	-	2,131	-
Travel, Accommodation & Subsistence	2,503	-	2,503	11,577
	85,116	32,043	117,159	223,736
Support Costs				
Salaries & On Costs	93,367	39,000	132,367	109,031
Depreciation	190	-	190	-
Insurance	551	-	551	1,841
Other Administration & Running Costs	3,877	-	3,877	2,156
	97,985		136,985	113,028
Governance Costs				
Accountancy Fees	4,452	-	4,452	1,230
Legal & Professional Costs	217	-	217	34
Board/Governance Costs	611	-	611	269
	5,280	-	5,280	1,533
	£188,381	£71,043	£259,424	£338,297

Of the 2024 total of £338,297, £215,898 related to Unrestricted Funds and £122,399 to Restricted Funds.

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

8. Net Income/(Expenditure)

	2025	2024
	£	£
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees	1,440	1,230
Depreciation of owned Fixed Assets	190	-
	<u>1,630</u>	<u>-</u>

9. Staff Costs & Trustees' Remuneration

	2025	2024
	£	£
Gross Salary Costs	121,273	98,111
Employer's National Insurance	4,698	5,610
Employer's Pension Contributions	6,396	5,310
	<u>£132,367</u>	<u>£109,031</u>

No employee received remuneration of more than £60,000 during the year (2024 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2025	2024
	No	No
Artistic Production and Support	3	3

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £94,269 (2024: £92,935).

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 December 2025 Papatango Theatre Company Ltd offered an employer's contribution of up to 6% of pensionable pay, provided that the employee makes a matching (or greater, if above 6%) contribution.

These amounts are paid over to the scheme on a monthly basis. Contributions of £1,288 were outstanding at 31 December 2025 (2024: £1,046).

No remuneration has been paid to any Trustees/Directors in the year (2024: £Nil).

Reimbursement of Travel and Subsistence expenses of £106 was made to 1 Trustee in respect of their attendance at meetings of the charity in the year (2024: £Nil).

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

10. Tangible Fixed Assets

	IT & Stage Equipment £	Total £
Cost		
At 1 January 2025	570	570
Additions in year	-	-
Disposals	-	-
At 31 December 2025	570	570
Accumulated Depreciation		
At 1 January 2025	-	-
Charge for year	190	190
Disposals	-	-
At 31 December 2025	190	190
Net Book Value		
At 31 December 2025	£380	£380
At 1 January 2025	£570	£570

11. Debtors

	2025 £	2024 £
Trade Debtors	-	-
Accrued Income	92	-
Prepayments	1,981	-
	£2,073	£-

12. Creditors – Amounts Falling Due Within 1 Year

	2025 £	2024 £
Other Taxes & Social Security Costs – PAYE/Ni	3,288	3,073
Trade Creditors	-	-
Deferred Grant Income	-	34,560
Accruals	1,779	-
Other Creditors	1,288	1,046
	£6,355	£38,679

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2025

13. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Fixed Assets	380	-	380	570
Debtors	2,073	-	2,073	-
Cash at Bank and In Hand	213,344	26,000	239,344	198,962
Creditors – Amounts Due Within 1 Year	(6,355)	-	(6,355)	(38,679)
	£209,442	£26,000	£235,442	£160,853

14. Analysis of Charitable Funds

	Fund at 1 January 2025 £	Incoming Resources in Year £	Resources Expended in Year £	Fund at 31 December 2025 £
Unrestricted Funds				
Charity General Fund	160,853	236,970	(188,381)	209,442
Restricted Funds				
Arts Council England – The Watch House Tour	-	1,486	(1,486)	-
Arts Council England - GoWrite	-	2,497	(2,497)	-
D'Oyly Carte Charitable Trust - GoWrite	-	4,500	(4,500)	-
Fenton Arts Trust – Meat Kings	-	5,000	(5,000)	-
Harold Hyam Wingate Foundation – Meat Kings	-	5,000	(5,000)	-
John Lyons Charity – GoWrite 2024/25	-	26,000	(26,000)	-
John Lyons Charity – GoWrite 2025/26	-	39,000	(13,000)	26,000
Maria Bjornson Memorial Fund – New Writing Prize / Meat Kings	-	5,000	(5,000)	-
National Lottery Community Fund – GoWrite Outreach & Engagement	-	8,560	(8,560)	-
Total Restricted Funds	-	97,043	(71,043)	26,000
Total Funds	£160,853	£334,013	£(259,424)	£235,442

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

14. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Arts Council England – The Watch House Tour	Towards the cost of touring The Watch House
Arts Council England - GoWrite	Towards the cost of GoWrite 2024/25
D'Oyly Carte Charitable Trust - GoWrite	Towards the cost of GoWrite 2025/26
Fenton Arts Trust – Meat Kings	Towards the cost of The Meat Kings
Harold Hyam Wingate Foundation – Meat Kings	Towards the cost of The Meat Kings
John Lyons Charity – GoWrite 2024/25	Towards the cost of GoWrite 2024/25
John Lyons Charity – GoWrite 2025/26	Towards the cost of GoWrite 2025/26
Maria Bjornson Memorial Fund – New Writing Prize / Meat Kings	Towards the cost of The Meat Kings
National Lottery Community Fund – GoWrite Outreach & Engagement	Towards the cost of GoWrite Outreach & Engagement

PAPATANGO THEATRE COMPANY LTD
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2025

15. Related Party Transactions

There are no legally related charities. Papatango Theatre Company Ltd regularly works with different funding bodies and cultural organisations, all concerned with advancing the arts. Decisions taken by the charity are autonomous of these organisations.

Whilst the charity has no formal relationship with 'related parties', it values collaboration with fellow arts and community organisations and exchanges mutual support and assistance wherever possible. This includes partnerships within projects.

None of the Directors/Trustees receives remuneration or other benefit from work with the charity, unless – as stipulated in the Memorandum and Articles of Association – they can clearly prove to be the leading and/or only suitable candidate to provide a relevant service or product, which circumstance must be reviewed and ratified by the other members of the Board of Directors/Trustees, with the Director/Trustee in question recusing themselves from this process.

Any such transactions are disclosed in Note 9.

Any connection between a Director/Trustee or a senior employee of the charity with any potential business or artistic partner must be disclosed to the full Board of Directors/Trustees in the same way as any other contractual relationship with a related party.

16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter. There are currently 7 members of the company (2024 – 8 members).

PAPATANGO THEATRE COMPANY LTD

England & Wales - Charity number 1152789

Accounts

PAPATANGO THEATRE COMPANY LTD

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDING 31 DECEMBER 2024

LEGAL AND ADMINISTRATIVE INFORMATION

On 16 April 2025:

TRUSTEES

Fezzan Ahmed, Stephanie Bain, Serena Basra, Sally Cookson, Sam Donovan, Davina Moss, Nicholas Rogers, Tom Wright

CHAIR

Stephanie Bain

SECRETARY

Sam Donovan

REGISTERED OFFICE

18 Gloucester Street, Cirencester, GL7 2DG

BANKERS

HSBC, 16 King Street, Covent Garden, London, WC2E 8JF

CHARITY REGISTRATION NUMBER: 1152789

COMPANY REGISTRATION NUMBER: 7365398

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31 December 2024.

The financial statements comply with the Charities Act 2011 and the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS102), effective 1 January 2019.

DIRECTORS' RESPONSIBILITIES

Company law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees, 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

Papatango Theatre Company Ltd's principal activity and charitable object is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

PUBLIC BENEFIT

In shaping the Charity, the trustees have considered the Charity Commission's Guidance in Section 4 Charities Act 2006 on public benefit. Papatango Theatre Company Ltd meets the definition of a public benefit entity under FRS102.

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

Artistic Values & Impact

“Amid concerns about lack of support for up-and-coming writing talent, Papatango are more important than ever.” *The Telegraph*

Papatango creates pathways for artists and audiences otherwise without access to theatre. Our completely free, anonymously assessed and fully accessible opportunities include: the UK's leading annual playwriting award; touring productions with accessible performances and community partnerships; a digital theatre-making hub with courses, training and CPD; and a nationwide creative learning programme, working with vulnerable young people in state schools, PRUs, SEND centres and refugee, mental health or carer charities. Our motto is simple: all you need is a story.

Through these opportunities, we discover, develop and produce remarkable new writers, sharing plays from diverse, often under-represented communities in high-profile productions, publications and tours, inspiring diverse new audiences. Our discoveries have won BAFTAs, Olivier, Critics' Circle, OffWestEnd, Alfred Fagon, Sky Arts and RNT Foundation awards, premiering in 32 countries and the West End. Without Papatango, their talent might never have been recognised, their voices unheard.

Such impact is all the more remarkable because the people we reach and the stories we tell are predominantly drawn from communities facing profound barriers to the arts:

- 28 debut writers given their breakthrough by Papatango are: 27% BME; 18% LGBTQIA+; 91% from lower socio-economic backgrounds;
- Over 25,000 audience members since 2016 include 53% first-time visitors to theatre – attracted by the under-represented stories we amplify on stage;
- Over 12,000 individual writers participating in our free opportunities have been: 21% BME; 36% LGBTQIA+; 16% disabled; 79% from lower socio-economic backgrounds;
- Over 6,000 creative learning participants have been: 40% BME; 29% on Pupil Premium (school participants only); 25% SEND; 14% disabled. Many have been excluded from mainstream education and culture due to complex social, emotional or mental health needs.

The success of our artistic discoveries and world premieres, coupled with the transformative impact of our creative learning programme, proves that theatre is for all, empowering people at risk of cultural exclusion. This industry-leading impact is widely recognised. We have been awarded the Genesis Foundation Prize for championing talent and a place in *The Stage* 25.

Achievements and Performance in 2024

This was, by all measures, the most impactful year in Papatango's distinguished history. We:

- produced & published 2 world premiere stage plays, touring to 14 venues over 8 counties;
- gave 44 performances, including 1 BSL-interpreted, 2 relaxed & 4 pay-what-you-decide;
- reached 4,020 audience members including 160 schoolchildren;
- commissioned & made 1 short film;
- empowered 1,589 writers with personal, free dramaturgy;
- employed 90 freelance writers, designers, actors, facilitators & readers;
- ran 63 free playwriting workshops for 24 state schools, pupil referral units, SEND centres or refugee or mental health charities;
- provided 6 free creative workshops for adults in Tyneside, Yorkshire, Devon & Gloucestershire & 1 free mentoring session for blind theatre-makers;
- elevated 3 winners of our Young Playwrights' Award;
- ran 1 Young Playwrights' digital intensive course;
- offered 1 digital creative resources hub, available to anyone, anywhere;
- transformed 360 young people into produced & published playwrights;

- supported 195 emerging creatives with CPD;
- received 5/5 ratings from every creative learning partner;
- earned 4 OffWestEnd Award nominations.

In total, we empowered a record **6,254** people to make, take part in or watch brilliant new plays, many from communities otherwise excluded from such work and its profound social, wellbeing and health benefits. Such ambition comes at a crucial time. New work, talent development and creative learning are vanishing from theatre's programme in response to huge cuts and spiralling costs. As others shrink their offer, we remain determined to open accessible pathways for all.

Specific projects delivered in 2024 include:

The World Premiere Of Some Demon by Laura Waldren in London & Bristol

Hull writer Laura Waldren's debut play, a powerful yet humane and funny story drawing on her lived experience of eating disorder units, was chosen from 1,468 scripts entered into the 2023 Papatango New Writing Prize, our industry-leading competition for new plays. It was developed over several months of dramaturgy and workshops, to ensure the script and Laura were both equipped to flourish on the big stages the Prize brings, then was produced by Papatango at the 200-seat Arcola Theatre, London, and the prestigious Bristol Old Vic, published by Nick Hern Books.

Our artistic director George Turvey staged a powerhouse cast: Amy Beth Hayes (*Jerusalem*, West End); Leah Brotherhead (*Wolf Hall*, RSC); Joshua James (*Wife*, Kiln Theatre); Sirine Saba (*Phaedra*, National Theatre); Hannah Saxby (in her professional debut); and Witney White (*A Monster Calls*, Old Vic). With OffWestEnd Award nominations for Best Director, Best Lead Performance, Best Supporting Performance and Best Newcomer, it was a stand-out debut.

★★★★★ "A major talent, one of my plays of the year." *WhatsOnStage*

★★★★★ "Astonishing debut, utterly gripping, hugely entertaining." *The Telegraph*

★★★★★ "Powerfully affecting, strong and empathetic." *The Stage*

Laura has since obtained representation with Independent Talent, a leading agency. She is poised for a new career as a writer, her life transformed.

The impact was equally profound for the 2,073 people who saw it in London or Bristol.

"I think it's extraordinary, it affected me really greatly. I had an eating disorder for over a decade before I got treatment. I have never until Laura's play seen something that captured so much of the truth of how it felt... because these illnesses are still so taboo. I hadn't realised how much I needed that." Audience Member

The National Tour Of The Watch House By Chris Foxon

Our second production of 2024 saw us embark on our biggest-ever tour. *The Watch House* was adapted by our executive director, Chris Foxon, from the classic Geordie ghost story by double Carnegie Medal-winner Robert Westall. Originally created by Chris in 2023 for Laurels Theatre in his native North Tyneside, in conversation with the local communities the story represents, we revived it in a tour to 12 venues, focusing on remote places often passed over – all new to Papatango.

Working with a North-East cast and creative team, we showed a story can be rooted in place without being parochial. From rural Northumberland to urban Devon, from post-industrial Teesside to the Jurassic coast, we packed venue after venue. We played to 1,947 people – more than doubling our forecast – and achieved the four biggest individual houses in Papatango's history, in Lyme Regis, Exeter and two shows in Hexham.

The programme included BSL and pay-what-you-decide shows as well as a community fundraiser at a heritage centre and a school performance. As an accessible, funny, spooky story for young people, it brought different audiences – surprising and enriching our venues.

“Lovely feedback from the school. The play was a great opportunity for the pupils to see live theatre in their local arts centre.” Queen’s Hall Arts Centre, Hexham

“Our audience loved it!” Marine Theatre, Lyme Regis

“Our wholehearted thanks go to Chris and his company of wonderful actors, raising a magnificent £800 for the watch house renovation in a spellbinding performance.” Cullercoats Watch House

If *Some Demon* championed a brilliant new playwright, *The Watch House* celebrated a culture seldom seen outside the North-East, gave a national platform to regional creatives, and reached people new not just to Papatango but often to theatre. It successfully piloted a new production model focused on audiences and communities, opening meaningful new ways of working and touring in future.

Filming Heathen Land By Josh Barrow

Completing our artistic programme was our first short film, made in partnership with Birdie Pictures. We awarded this to debut writer Josh Barrow from Blyth – a town with high deprivation in Northumberland – for his script *Heathen Land*. A powerful social satire, about a homeless young musician facing eviction from his shanty sanctuary in a churchyard to make way for a coronation party, we filmed it with an all-star cast including Sean Gilder (*Slow Horses*) and Bryony Corrigan (*I, Daniel Blake*). It will now premiere at leading film festivals in 2025 – promoting Josh worldwide.

“George has been unbelievably helpful, insightful and encouraging. Not having much experience writing for screen, he acted as a guide in the technicalities and brought a wonderful creative perspective. He understood what I was trying to achieve and I am so grateful for all of his effort, time and dedication. I will treasure what I learned throughout my whole career.” Josh Barrow

2024 Papatango New Writing Prize

We also looked ahead through the latest iteration of our flagship playwriting opportunity. This year’s Prize offered feedback for all, with the winner earning a 5-week production at Park Theatre (London) in 2025, publication with Nick Hern Books, and £7,500 commission. It received a record 1,589 entries. This means we continue to support more playwrights than any other scheme. They were:

- 20% disabled;
- 93% educated at state schools or through means-tested bursaries;
- 32% under-30;
- 19% BME;
- 33% LGBTQ+.

We thus nurture a truly diverse cohort of writers often neglected in theatre.

“Thank you for all that you make possible for artists.” Prize Entrant

“I’m blown away that you take the time to give feedback on every single script; I can’t imagine what a massive undertaking that is. You’re doing an amazing job.” Prize Entrant

The winner was Hannah Doran for her debut play *The Meat Kings! (Inc.) Of Brooklyn Heights*. A queer British-Irish writer, her play was inspired by her own experience as a vegetarian butcher. It explores a modern American workplace reliant on immigrant labour, and is a timely reflection on how western democracies navigate multi-culturalism – or exploit it for divisive gains.

“I can’t believe I’ve won. I’ve been writing plays (and getting rejections) for over a decade. I’m thrilled to debut with a company who really champion emerging playwrights and take risks on new work.” Hannah Doran

Creative Learning

We continued to offer the biggest playwriting programme from any unsubsidised new writing company in the UK. Our free Artsmark and Arts Award-accredited GoWrite programme:

- delivered 63 workshops at 13 state schools, 1 SEND school, 3 Pupil Referral Units and 7 youth groups for refugees, carers or those with special needs or mental health conditions;
- collaborated with 360 young people to create scripts, which were performed by professional actors and published, with copies for each writer;
- ran our third Young Playwrights' Award. 3 winners were selected by a panel of industry professionals to receive mentoring, digital production and theatre books, and joined an intensive course online, created by leading theatre-makers, to develop their professional futures;
- launched our Creative Resources Hub in earnest, after its development in 2023. An accessible, captioned digital platform, offering a creative writing course, exercises and downloadable resources, with tips from leading artists, it is available 24/7 to anyone, anywhere;
- provided 7 workshops for community and disabled groups;
- gave 195 individual adults with no professional experience access to personal CPD.

"It was lovely to watch the pupils' faces when their monologues were acted out. They were so proud. Please come back!!! Best project we have been part of!" Three Ways School

Beneficiaries were:

- 50% female;
- 26% qualified for free school meals;
- 35% had English as an additional language;
- 22% had special educational needs.

"They clapped when the facilitators came. They asked to do more viewings of the monologues. They asked to read their new book. The facilitators were excellent in guiding the students and managing very tricky behaviour. Absolutely brilliant. Made all students proud - and me." Laurel Park School

Partners rated the programme as:

- Impact on creative thinking: 5/5
- Impact on writing techniques: 5/5
- Impact on confidence: 5/5

"An extremely valuable opportunity. All of our young people possess SEND and SEMH, and their low literacy levels can be a barrier to learning. As a result of participation our young people have felt their work is valued, they have engaged enthusiastically, their confidence has improved and they have demonstrated better outcomes in their behaviour. The workshops have become essential in our curriculum." Pavilion Pupil Referral Unit, Whetstone

"It was an absolute joy to collaborate with Papatango. We are so thrilled that the young people's work has been platformed and can't thank you enough. It unlocked their creativity and helped them realise something from the blank page right the way to performance and publication. It was a fantastic experience from beginning to end." Compass Collective

Overall, therefore, 2024 has been a landmark year. It saw Papatango deliver more productions on stage and screen in more places for more people than ever before, expand our range of free, accessible creative learning opportunities for many in-need communities, and continue to directly support more emerging playwrights than any other company. Such output, for an organisation without core funding and which only gained its third full-time staff member in September, is remarkable for both its quantity and its quality.

FINANCIAL REVIEW

We accrued a considerable surplus in 2023 by fundraising in advance for what we knew would be the most ambitious programme in our history in 2024; over the course of this year, we spent down these funds in a controlled deficit budget. While the charity therefore reports an operating loss of £69,369.17, this is no cause for concern. We maintain a healthy financial position, as indicated in the balance sheet, with minimal exposure in terms of resources, cashflow or reserves.

Income rose considerably to £268,927.99, an increase of 30% on 2023. This was a natural consequence of the surge in production and creative learning activity; the record output brought a corresponding leap in both fundraising (which as usual comprises the majority of our revenue) and earned income (which saw a welcome return to growth after sales were dormant in 2023).

This was more than offset, however, by an even more significant increase in expenditure, which rose by 94% to £338,297.16. This is chiefly attributable to a massive jump in production, touring and creative learning costs of 197%, reflecting the scale and ambition of our 2024 programme (heightened by sustained inflationary pressures in recent years). The phenomenal impact we achieved inevitably came with far greater direct delivery costs. The fact that support costs – staffing, governance – rose by a far more modest 16%, despite the expansion of the staff team, reflects our continued ability to direct resources where they will have the greatest benefit; our multi-skilled in-house team are not just accomplished theatre-makers and cultural strategists, but provide a range of tertiary services including IT and coding, project management, fundraising etc, enabling this dramatic expansion in output with minimal overheads. The huge increase in direct delivery costs but comparatively minor increase in support costs reflect the charity's focus on channelling resources straight to our beneficiaries. We thus continue to offer remarkable value for money.

The charity ends the year with a balance of £160,852.88, of which £68,000 is held as restricted reserves, leaving unrestricted funds of £92,852.88. These are entirely designated for direct activity costs in 2025, including our next world premiere production, commissions and creative learning, which will comprise another record budget. We are able to continue to show such ambition because of our careful financial planning; as usual, reflecting our project-by-project model which relies on advance fundraising, we are also carrying a modest sum forward as grants restricted to 2025 activity (shown in the balance sheet). We thus possess a solid base for our 2025 programme, though the majority of our income inevitably remains to be raised in the coming year.

The charity's financial position at the end of the period is shown in the attached statements.

RESERVES POLICY

The Board of Trustees reviews the reserves policy and the level of the reserves on an annual basis, or more often if a new risk arises. The last review was in April 2024, at which it was agreed to maintain reserves equal to six months' core running costs. If the charity were to suffer a significant loss, these reserves would enable a review of its activities and the means either of supporting them in future or the winding up of the charity and discharge of attendant liabilities. These reserves are held in a bank account, designated for this purpose, which is independent of the charity's main business account. Having raised the level of reserves in October 2022, in light of spiralling inflation, the Board felt no further adjustment was required at this time, therefore authorising that reserves remain at £68,000. It is anticipated that, following the expansion of the staff team in autumn 2024, this level might be increased at the next review in April 2025.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Papatango Theatre Company Ltd was incorporated on 3 September 2010 and is governed by its Memorandum and Articles of Association.

Papatango Theatre Company Ltd is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

Papatango Theatre Company Ltd is a registered charity, number 1152789.

Management and Governance

The Board of Trustees administers the charity and meets quarterly.

The number of the Board of Trustees shall never be less than 3 and shall not be more than 12 (a special resolution was passed in October 2023 raising the maximum number of the Board from 7).

New trustees are recruited through an open application process and appointed following interviews with the Board of Trustees, who must unanimously approve the appointment. They are inducted into the charity's processes by the secretary of the Board of Trustees, and complete individual meetings with the executive team prior to their first attendance of a formal board meeting.

Day-to-day management is delegated to an executive team, comprising an artistic director and an executive director, within terms of delegation approved by the Board. The executive team manage junior staff as well as freelance contractors.

Directors/Trustees

The directors/trustees set out below have held office during the whole year of this report unless stated otherwise:

Fezzan Ahmed (appointed on 28 May 2024)

Stephanie Bain

Serena Basra

Sally Cookson

Sam Donovan

Davina Moss

Nicholas Rogers

Tom Wright

Staff

The joint CEOs (Artistic Director: George Turvey; Executive Director: Chris Foxon) remained in place, continuing the charity's enviable record of staff retention and well-refined management. Drawing on this strong foundation, the charity grew with the appointment of a third full-time staff member. The expanded role of Creative Learning & Engagement Producer, which was previously part-time only, has increased staff capacity by 15%. From a large field of competitive applicants Kate Ereira was appointed, commencing on 16 September 2024.

INVESTMENT POWERS AND POLICY

Investments

Most of the charity's funds are spent in the short term. There are no major funds for long-term investment so all funds are held in bank accounts.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Whilst the charity has no formal relationship with 'related parties', it values collaboration with fellow arts and community organisations and exchanges mutual support and assistance wherever possible. This includes partnerships within projects.

None of the trustees receives remuneration or other benefit from work with the charity, unless – as stipulated in the Memorandum and Articles of Association – they can clearly prove to be the leading and/or only suitable candidate to provide a relevant service or product, which circumstance must be reviewed and ratified by the other members of the Board of Trustees, with the trustee in question recusing themselves from this process. Any connection between a trustee or senior manager of the charity with any potential business or artistic partner must be disclosed to the full Board of Trustees in the same way as any other contractual relationship with a related party.

Risk Management

The charity undertakes periodic reviews for different areas of risk including insurance cover, health and safety in the workplace and whilst performing, safeguarding, financial affairs, ethical fundraising, data protection, complaints and grievance procedures, personnel practices, IT and reputation. These are recorded in a risk register.

This report was approved by the Board of Trustees on 16 April 2025.

Signed on behalf of the Board of Trustees by

A handwritten signature in black ink, appearing to read 'Sam Donovan', is written over a horizontal dotted line.

Sam Donovan

Secretary

INDEPENDENT ASSESSMENT

The regulations under SORP (Statement of Recommended Practice for Charities) require an independent assessment of the charity's affairs when the turnover is more than £250,000 and less than £500,000 per annum. I have therefore conducted an independent assessment. I hold a Diploma in Accounting from the Association of Accounting Technicians, a qualification which is regarded by the Charities Commission as a recognised one for carrying out independent assessments.

I have examined the accounts of the charity and in my opinion the financial statements give a true and fair view of the charitable company's affairs at 31 December 2024 and of its incoming resources and application of resources including its income and expenditure for the year then ended.

In my opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements. I have examined the Statement of Financial Activities, the Summary Income and Expenditure Accounts, the Balance Sheet and the related notes. I have also examined the recording of financial information on the accounts package MYOB and checked the payroll records.

I have nothing to report in respect of the following matters where the Companies Act 2006 and the SORP Regulations 2019 require me to report if in my opinion:

- The charitable company has not kept proper and adequate accounting records; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- I have not received all the information and explanations I would require or the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors' report.

Penelope Easton AAT

PAPATANGO THEATRE COMPANY LTD

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)
For the year ending 31 December 2024

The notes to the accounts form part of the accounts

INCOME

		Restricted	Unrestricted	Total 2024	Total 2023
Donations and legacies			206.47	206.47	1078.18
Incoming resources from					
Charitable activities:					
Support from grants and sponsorship	2	122399	110750	233149	155313
Operation of touring theatre company	2	0	25267.93	25267.93	400
Other income	3	0	10304.59	10304.59	50355.64
Total Incoming Resources		122399	146528.99	268927.99	207146.82

EXPENDITURE

Cost of generating funds				0	
Expenditure on charitable activities	5				
Production and touring		91601	132135.63	223736.63	75329.56
Support costs	6	30798	82229.85	113027.85	96182.39
Governance costs	6		1532.68	1532.68	2434.83
Total Expenditure		122399	215898.16	338297.16	173946.78

Net income/ expenditure for the year and net movement in funds for the year		0	0	-69369.17	0.00	-69369.17	33200.04
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Reconciliation of funds

Total funds brought forward						230222.05	197022.01
Total funds carried forward						160852.88	230222.05

PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
for the Year Ended 31 December 2024

2. INCOME FROM CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Total 2024	Total 2023
Support from Grants and Sponsorship				
Arts Council Grants	35852		35852	2316
Boris Karloff Charitable Foundation		3750	3750	3500
Backstage Trust		80000	80000	101000
John Lyons Charity	13000		13000	16667
Golsconcott Foundation		2000	2000	1750
Foyle Foundation		15000	15000	5000
Ashley Family Foundation	10017		10017	6080
Amazon Literary Partnership	6500		6500	7500
Harold Hyam Wingate Foundation			0	5000
Christina Smith Foundation			0	2000
Orange Tree Trust	3000		3000	3000
Edgar E Lawley Foundation			0	1500
Genesis Foundation	5000	10000	15000	0
Cockayne Foundation	15000		15000	0
Royal Victoria Hall Foundation	1500		1500	0
Katie Bradford Arts Trust	2000		2000	0
Catherine Cookson Trust	1000		1000	0
Young Barnet Foundation	250		250	0
ATG Productions/Ian McKellen	25000		25000	0
National Lottery Community Fund	4280		4280	0
	122399	0	110750	0
			233149	155313

Income from Operation of Touring Company

			0	
			0	
	Restricted Funds	Unrestricted Funds	Total 2024	Total 2023
Performance Income		23906.6	23906.6	0
Merchandise (playtexts)		67.4	67.4	0
Education Income		1293.93	1293.93	400
		25267.93	25267.93	400

3. OTHER INCOME

Theatre Tax Relief				45472.89
Bank interest		10304.59	10304.59	4882.75
		10304.59	0	10304.59
				50355.64

4. NET (OUTGOING)/INCOMING RESOURCES

Net (outgoing)/incoming resources are stated after charging
Audit and accountancy fees

EXPENDITURE

5.ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Cost of Generating Funds	Cost of Generating Funds	Charitable Activity Cost	Charitable Activity Costs	Total	Total
	<u>Unrestricted</u>	<u>Restricted</u>	<u>Restricted</u>	<u>Unrestricted</u>	<u>2024</u>	<u>2023</u>
Production and Touring						
Director			0	691.25	691.25	0
Commissions			1000	0	1000	4794
Writers' fees and royalties			7000	1603.2	8603.2	0
Lighting Designer			1374	3900	5274	0
Composer			100	0	100	0
Set & Costume Designer				0	0	0
Sound Designer				0	0	0
Movement & Intimacy Directors				0	0	0
Cultural Advisor, Dialect Coach, chaperones etc				0	0	0
Rehearsal space hire			500	1084	1584	0
Set			500	626	1126	0
Lighting hires			400	600	1000	0
Sound hires & purchases			0	392.4	392.4	0
Costumes			0	269.49	269.49	61
Props, hair and makeup			0	108.43	108.43	34.27
Performers' fees			6000	5612.94	11612.94	0
Stage Manager			500	3500.09	4000.09	545
Production Manager					0	2600
Technical crew			0	280	280	30
Venue hire					0	0
Tour travel transport & accommodation			5000	6576.66	11576.66	138.24
Contras					0	0
Playtexts/Scripts			0	329.7	329.7	0
Papatango New Writing Prize 2023 and 24			42000	80941.41	122941.41	28999.25
Outreach & engagement			22227	2651.23	24878.23	33163.32
Storage			0	2111.16	2111.16	981.83
Audience development, marketing & website			0	11357.67	11357.67	3982.65
Film Capture			5000	9500	14500	0
Total production and touring costs		0	91601	132135.63	223736.63	75329.56

6. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

Governance Costs

Companies House				34	34	13
Accountancy				1230	1230	1341.5
Board expenses				268.68	268.68	1080.33
				1532.68	1532.68	2434.83

Support Costs

Staff fees & salaries	7		30798	67313.03	98111.03	82775.01
Employer's NI				5610.4	5610.4	4977.8
Employer's pensions				5309.96	5309.96	5204.12
Travel				473.27	473.27	590.41
Stationery & postage				332.4	332.4	72.59
Telephone & computer				1125.35	1125.35	95.88
Bank charges and interest				62.9	62.9	61.6
Insurance				1840.66	1840.66	1873.54
Hospitality				0	0	465.44
Subscriptions				161.88	161.88	66
Training				0	0	0
Total support costs			30798	82229.85	113027.85	96182.39
Total Expenditure			122399	215898.16	338297.16	173946.78

7. STAFF COSTS

	<u>2024</u>	<u>2023</u>
Director 1 salary from May 2024	3740.83	3208.33
Director 2 salary from May 2024	3740.83	3208.33
Employer's NI (net of allowance)		
The company received £5000 in employment allowance in 2024 against £10610.40 owing in	5610.4	4320.02
Employer's NI		
Employer's pension contribution	5204.12	5177.255
No employee received remuneration in excess of £50,000 in the year		

8. TANGIBLE FIXED ASSETS

3.9.2024 IT equipment to run sound and lighting cost	569.99.
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9. DEBTORS

	<u>Total</u> <u>2024</u>	<u>Total</u> <u>2023</u>
Other grants c/f		
John Lyons Charity for salaries (to deliver outreach and engagement)	26000	
National Lottery Community Fund for outreach and engagement	8560	
Ashley Family Foundation for outreach and engagement		3880
Genesis Foundation for commissions		5000
Foyle Foundation		15000
	<u>34560</u>	<u>23880</u>

11. LEGAL STATUS

The charity is limited by guarantee and therefore has no share capital. In the event of the company being wound up every member undertakes to contribute to the assets of the company during the time he is a member or one year afterwards, such amounts as may be required not exceeding £1.

The company does not pay corporation tax on account of its charitable status.

12.TRUSTEES/DIRECTORS

The board of trustees do not receive any remuneration from the company other than reimbursement of their expenses incurred during the business of the company.

The two executives receive a salary from the company in their capacities as Artistic Director and Executive Director. They are reimbursed for expenses incurred during the business of the company.

PAPATANGO THEATRE COMPANY LTD
Balance Sheet at 31 December 2024

	<u>2024</u>		<u>2023</u>	
Fixed Assets	569.99	569.99		
<u>Current Assets</u>				
Cash at bank	198962.06		257669.14	
Prepayments		198962.06		257669.14
<u>Current Liabilities</u>				
Accruals				
Prepayments				
PAYE due	3072.93		2702.95	
Pension fund due	1046.24		864.14	
Grants carried forward	34560	38679.17	23880	27447.09
Current Assets less Current Liabilities		160282.89		230222.05
Total Assets less Current Liabilities		<u>160852.88</u>		<u>230222.05</u>
<u>Financed by:</u>				
Reserves brought forward	230222.05		197022.01	
Profit and Loss for the year	-69369.17	<u>160852.88</u>	33200.04	<u>230222.05</u>

(a) For the year ended 31 December 2024 the company was entitled to exemption from audit under section 477(2) of the Companies Act 2006

(b) 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

(c) 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 in accordance with section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company

(d) The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Section 419(2) of the Companies Act 2006.

The accounts are prepared in accordance with the Charities Act 2011 and SORP 2016

The notes to these accounts form part of the accounts

Approved by the directors on 16 April 2025

And signed on their behalf by
Christopher Foxon



George Turvey



PAPATANGO THEATRE COMPANY LTD

Notes to the Financial Statements For the Year Ended 31 December 2024

Note 1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout this and the preceding year. The charity is a going concern.

Basis of accounting

The final statements have been prepared under the historical cost convention and in accordance with United Kingdom Financial Reporting Standard, Accounting and Reporting for Charities: the Statement of Recommended Practice effective 1 January 2019 (SORP) and the Companies Act 2006.

Cash Flow Statement

The trustees have taken advantage of the exemption in Financial Reporting Standard No. 1 (revised) from including a cash flow statement on the grounds that the charity is small.

Project Income

Project income consists of amounts invoiced in the year for various projects and events held. Income which is invoiced in advance of events not yet held at the year end is included as deferred income.

Gifts/Intangible Income

Gifts in kind and intangible income are included in the accounts where they are capable of financial measurement.

Grants

Revenue grants are treated as income and included in the Statement of Financial Activities in the year to which they relate. Grants received for general purposes are treated as unrestricted funds; grants received that are specified by the donor are treated as restricted funds. Project grants received but not spent at the year end are included in income and carried forward as part of the restricted funds.

Fund accounting

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

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

Income

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.

Expenditure

All expenditure is accounted for on an accruals basis as a liability has been incurred. Expenditure includes any VAT that cannot be fully recovered and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in deliverance of its activities and services for its beneficiaries. It includes both costs than can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory management of the charity.

Designated Funds

Designated funds are set up by decision of the trustees when income, which has been received but not spent, is carried forward to cover costs in future years.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows: equipment – 25% straight line; computers – 33.33% straight line.

Fixed Assets

Tangible fixed assets are stated at cost, or if donated, at their estimated value at the date of donation, less depreciation.

Operating Lease Agreements

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight-line basis over the period of the lease.

PAPATANGO THEATRE COMPANY LTD

England & Wales - Charity number 1152789

Accounts

PAPATANGO THEATRE COMPANY LTD

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDING 31 DECEMBER 2023

LEGAL AND ADMINISTRATIVE INFORMATION

On 16 April 2024:

TRUSTEES

Stephanie Bain, Serena Basra, Sally Cookson, Sam Donovan, Davina Moss, Nicholas Rogers, Tom Wright

CHAIR

Stephanie Bain

SECRETARY

Sam Donovan

REGISTERED OFFICE

18 Gloucester Street, Cirencester, GL7 2DG

BANKERS

HSBC, 16 King Street, Covent Garden, London, WC2E 8JF

CHARITY REGISTRATION NUMBER: 1152789

COMPANY REGISTRATION NUMBER: 7365398

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31 December 2023.

The financial statements comply with the Charities Act 2011 and the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS102), effective 1 January 2015.

DIRECTORS' RESPONSIBILITIES

Company law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees, 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

Papatango Theatre Company Ltd's principal activity and charitable object is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

PUBLIC BENEFIT

In shaping the Charity, the trustees have considered the Charity Commission's Guidance in Section 4 Charities Act 2006 on public benefit. Papatango Theatre Company Ltd meets the definition of a public benefit entity under FRS102.

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

Artistic Values & Impact

“Remarkable unearthers of new talent.” *The Evening Standard*

Papatango create pathways for artists and audiences otherwise without access to professional theatre. Our completely free, anonymously assessed and fully accessible opportunities include: the UK's leading annual playwriting award; a digital theatre-making hub with courses and training; and a nationwide creative writing programme, working with vulnerable young people in state schools, PRUs, SEND centres and refugee or carer charities. Our motto is simple: all you need is a story.

Through these opportunities, we discover, develop and produce remarkable new writers, sharing plays from diverse, often under-represented communities in high-profile productions, publications and tours. Our discoveries have won BAFTAs, Olivier, Critics' Circle, OffWestEnd, Alfred Fagon, Sky Arts and RNT Foundation awards, premiering in over thirty countries as well as the West End.

Such impact is all the more significant because the people we reach and the stories we tell are predominantly drawn from communities facing barriers to the arts. Of the 22 debut writers we have produced in full world premieres: 27% are BME; 18% are LGBTQ+; 91% are state-educated; 64% are based regionally. Over 22,000 audiences since 2016 have been equally diverse, with 53% being first-time visitors to theatre – attracted by the under-represented communities we amplify.

The success of our discoveries and the transformative impact of our creative learning programme prove that theatre is for all, empowering people at risk of cultural exclusion. This industry-leading impact is widely recognised. We have inspired important new initiatives, and our staff have been awarded the Genesis Foundation Prize for championing talent and a place in *The Stage* 25.

Achievements and Performance in 2023

This year Papatango consolidated our position as one of the UK's foremost new writing companies. We expanded our talent development pathways to commission and produce more early-stage writers than ever before, refined our free and accessible creative learning programme to empower young people in more specialised or in-need contexts, and piloted new models including our first adaptation and a digital playwriting hub. A total of 2,562 individuals representing every region of the UK took part in at least one or more of these projects, including:

- *2023 Papatango New Writing Prize*

The Prize has always been unique in its commitment to give an outstanding new writer a breakthrough stage production, publication, royalties and commission, as well as personal dramaturgy to all entrants and showcase readings for the shortlist. It thereby supports more playwrights than any other UK company. We marked its 15th anniversary with a new award: a short film commission and production. The Prize thus offered even more opportunities for writers.

1,468 writers entered. They were: 18% disabled; 93.4% educated at state schools or through means-tested bursaries; 13% without higher education; 34% under-30; 26% BME; 35% LGBTQ+. We thus reached writers from communities facing barriers to theatre. This makes our commitment to give tailored dramaturgical feedback truly vital, ensuring that professional development is open to all.

“Thank you so much for this INCREDIBLE feedback. It has really shone a light.” Entrant

“Insights like this are hard to come by and all the more valuable for it.” Entrant

The winner was Laura Waldren, a debut playwright from Hull. Her play *Some Demon* explores life in an eating disorder unit, informed by Laura's own experience. It will be published by Nick Hern Books and premiere in a month-long run at Arcola Theatre in summer 2024 before transferring to Bristol Old Vic – launching Laura's career. She will receive a £7,000 commission and royalties.

“I entered the Prize to get feedback, and never expected in a million years this would happen. Eating disorders are deeply misunderstood illnesses, and this has been a very difficult, personal but important play to write — I’m honoured that Papatango have chosen to share it, especially given how hard it is for debut writers to get their work read, let alone produced.” Laura Waldren

The four shortlisted writers all received £500 and filmed readings of their plays, now available on The Playwright’s Laboratory for a global network of theatres. They were:

Piers Black, *My Dad Hunts Bears*

Piers Black is based in Manchester. His play is a beautiful, imaginative exploration of terminal illness through the eyes of a child, theatrical and tender without being sentimental.

Georgia Green, *Private Adult Things*

Georgia Green is from London. Her play is a comic horror exploring Jewish identity and antisemitism.

Yolanda Mercy, *Handsworth Boys*

Yolanda Mercy is a BAFTA-nominated British Nigerian writer and performer, based in East Anglia. Her play is about young Black men growing up in Birmingham, balancing aspiration with belonging.

Hannah Shury-Smith, *Go Back Home!*

Hannah Shury-Smith is from London. Her first full-length play *Go Back Home!* explores dementia and migration, asking how memories of home shape who we are.

We also partnered with Birdie Pictures to mark the Prize’s 15th anniversary with a special award for another outstanding writer, commissioning a short film. This went to Josh Barrow, a debut writer from Northumberland. We awarded him £2,500 and will produce his film *Heathen Land* in 2024.

That the Prize has found a way to expand and showcase more new voices, despite being denied Arts Council England project funding after more than a decade of extraordinary subsidised success, is testament to its pivotal role opening pathways into scriptwriting. It is more essential than ever in a context of massive cuts to programming and development.

- *The Watch House, adapted from the novel by Robert Westall*

The Watch House is a Tyneside ghost story written in 1977 by double Carnegie Medal-winner Robert Westall. Adapted by Papatango’s Executive Director Chris Foxon, in his playwriting debut, it was co-produced with Laurels Theatre on the North-East coast for 17 performances over Christmas. It was published by Methuen Drama, an imprint of Bloomsbury.

Our first world premiere in the North-East celebrated the region. It starred a local cast - Catherine Dryden (*The Play That Goes Wrong*, West End), Aoife Kennan (*The 4th Country*, Park Theatre) and Donald McBride (*The Pitmen Painters*, UK tour) - and was made by regional creatives including The Set Guise, Simon Cole and Beccy Owen, directed by George Turvey, Papatango’s Artistic Director.

This new producing model – our first adaptation, first family show, and first world premiere in the North-East – was a great success, with excellent reviews and building to a sold-out final week.

“A smart and spooky festive treat.” *The Stage*

“Expertly adapted, brilliant actors, proper goosebumps, hilarity.” *The Reviews Hub*

“One of the best performed ghost stories I’ve seen for years.” *NE Theatre*

Laurels is a start-up fringe theatre, in a borough with no other non-commercial provision; we brought a box office success and granted them all the takings, to secure their future. A space for new work and local artists is vital if the North-East is to nurture its talent; we have helped make that sustainable and demonstrated what can be made in this space.

655 Tyneside audience members experienced our work for the first time. Another 45 participants accessed free sharings across libraries, museums and youth theatres, taking the story into the community.

- *Playwright-Player Commission*

We continued our innovative commissioning model, enabled by the award of the Genesis Foundation Prize in 2022. Samuel Bailey delivered the first full draft of his play, developed in collaboration with Bristol Old Vic and the Olivier Award-winning director Sally Cookson to enable him to step up to write for main stages and leading theatres. We continue to work with Sam on this play and hope to programme it in the near future.

- *GoWrite*

We continue to offer the largest free playwriting programme in the country by a company without regular subsidy. Our focus this year was on moving beyond mainstream education into specialist settings, to empower young people excluded from schools and/or with complex social, behavioural or mental health challenges to tell their stories. We:

- Partnered with 11 state schools, 2 SEND schools, 1 Pupil Referral Unit and 4 youth groups for refugees, carers or people with special needs in London and the South-West;
- Collaborated with 337 young people to create 235 new scripts, which were performed by professional actors and published, with copies for each writer;
- Expanded our commitment to young people with acute social, learning or mental health needs via new partnerships with SEND centre The St Marylebone CE Bridge School, mental health charity OTR North Somerset, and disability charity Mencap;
- Developed materials to meet bespoke needs, including commissioning disabled visual artist Graham Johnson to illustrate scripts by young people at a SEND Development & Research Centre, making GoWrite more accessible for autistic learners;
- Ran our second Young Playwrights' Award. 3 winners were selected by a panel of industry professionals to receive mentoring, digital production and theatre books;
- Took our Young Playwrights' Summer School in-house for the first time, rather than partnering with others, so that 6 promising young writers received small group tuition and mentoring via online workshops with our team and leading theatre-makers.

GoWrite was thus refined, its impact increasingly meaningful. Our beneficiaries were: 51% female; 39% qualified for free school meals; 30% had English as an additional language; and 27% had special educational needs. We collaborated with this diverse group of young people in a transformative creative process. 100% reported their confidence increased, with a positive impact on writing skills.

"This really is what we needed to fuel the fire in the rest of the youth in our community to see that there is an endless opportunity in life beyond their current circumstances." Founder, Center of Excellence – Somali community group

"Thank you so much for the workshops. The students were so proud of their books and really enjoyed the screening! These sorts of occasions are so memorable!" Teacher, Swiss Cottage School – SEND Development & Research Centre

"What a wonderful process! The young people all said that the experience made them excited to keep writing. It was the first time they had the freedom to create something that didn't feel wholly academic but instead truly about them and their artistic voice." Creative Producer, Barnet & Culture for Youth

"Some of our young people who are NEET haven't left the house in months as they battle with mental health problems. It was great to see them enjoy the workshop and beam at the result! We loved and appreciate how inclusive Papatango were in delivering the workshops. Excellent communication and delivery – would love to work with Papatango again!" Senior Young Person's Transition Practitioner, Mencap

- *Creative Resources Hub*

We built a digital creative learning platform, hosting a detailed playwriting course led by Papatango's team and featuring in-depth interviews with leading writers, directors, producers and actors. Offering hours of filmed and captioned masterclasses, supplemented with downloadable handouts and creative exercises, the Hub makes top-class creative learning accessible to all. At just £25 for a year's subscription, well below cost-price, we also guarantee free access to anyone who needs it.

We piloted the Hub this year to a small group of writers. Their feedback was very positive, enabling us to refine the final version, which will go live early in 2024.

Through these projects, we achieved the following impact:

- 1 world premiere co-production
- 17 performances for 655 audience members
- 3 free community sharings for 45 participants
- 1,468 writers supported with personal dramaturgy
- 6 emerging writers awarded commissions or funding
- 1 emerging writer supported through an ongoing main-stage commission
- 56 freelance directors, designers, actors, facilitators and readers employed
- 55 free playwriting workshops for 18 state schools, pupil referral units, SEND centres or mental health charities
- 3 winners of our Young Playwrights' Award given professional theatre credits
- 1 Young Playwrights' Summer School to develop talented new writers
- 337 young people transformed into produced and published playwrights
- 236 new plays published
- 100% of creative learning beneficiaries reporting increased confidence and skills

We also laid the groundwork for 2024 to be the most ambitious programme in our history: *Some Demon* will premiere at Arcola Theatre and Bristol Old Vic, *The Watch House* will return in a tour to 12 venues in underserved coastal communities (all first-time partners, helping us reach new audiences), *Heathen Land* will be filmed and distributed to international film festivals, and GoWrite and the Creative Resources Hub will expand further. Over the course of 2023, therefore, we have completed our strategy to build back from the devastating impact of Covid-19, and secured a position from which we can deliver even more opportunities nationwide.

FINANCIAL REVIEW

Following last year's controlled deficit budget, 2023 saw the company return to more normal operations, reporting a small surplus. We maintain a healthy financial position, with no concerns about resources, cashflow or reserves.

Income dropped slightly to £207,146.82, a decrease of 8% on 2022. This was forecast, reflecting slightly less production activity (with several major projects scheduled for next year) and a corresponding reduction in fundraising and earned income. We are confident these revenue strands will bounce back in 2024 in proportion to our increased output. Indeed, we carry a healthy sum forward as grants restricted to 2024 activity (shown in the balance sheet).

Expenditure also fell, more significantly, by 32% to £173,946.78. This similarly reflects a reduced outlay on production costs. Other departmental costs – creative learning, staffing, overheads, governance – remained at a fairly consistent level, testament to our sustainable financial management. We are budgeting for expenditure to rise considerably in 2024, as we deliver our most ambitious programme to date; again, the grants carried forward underpin this.

The charity ends the year with reserves of £68,000 and unrestricted funds of £162,222.05, of which £132,231.97 (82%) is designated for staffing or activity costs in 2024. This leaves a modest undesignated surplus of £29,990.08, which acts as a small but useful contingency ahead of a record budget next year. We are able to look ahead so ambitiously because of our careful financial planning and successful delivery this year.

The charity's financial position at the end of the period is shown in the attached statements.

Reserves Policy

In April 2023 the Board of Trustees reviewed its reserves policy, which is to maintain a level of reserves equal to six months' core running costs. If the charity were to suffer a significant loss, the reserves would enable a review of its activities and the means of supporting them in future – or, if need be, the winding up of the charity and discharge of attendant liabilities. Having raised the level of reserves in October 2022, in light of spiralling inflation, the Board felt no further adjustment was required at this time, therefore authorising that reserves remain at £68,000.

These reserves are held in a bank account, designated for this purpose, which is independent of the charity's main business account.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Papatango Theatre Company Ltd was incorporated on 3 September 2010 and is governed by its Memorandum and Articles of Association.

Papatango Theatre Company Ltd is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

Papatango Theatre Company Ltd is a registered charity, number 1152789.

Management and Governance

The Board of Trustees administers the charity and meets quarterly.

The number of the Board of Trustees shall never be less than 3 and shall not be more than 12 (a special resolution was passed in October 2023 raising the maximum number of the Board from 7).

New trustees are recruited through an open application process and appointed following interviews with the Board of Trustees, who must unanimously approve the appointment. They are inducted into the charity's processes by the secretary of the Board of Trustees, and complete individual meetings with the executive team prior to their first attendance of a formal board meeting.

Day-to-day management is delegated to an executive team, comprising an artistic director and an executive director, within terms of delegation approved by the Board. The executive team manage junior staff as well as freelance contractors.

Directors/Trustees

The directors/trustees set out below have held office during the whole year of this report unless stated otherwise:

Stephanie Bain (appointed on 18 April 2023)

Serena Basra

David Bond (resigned on 21 March 2023)

Sally Cookson

Rachel De-Lahay (resigned on 21 March 2023)

Sam Donovan

Davina Moss (appointed on 18 April 2023)

Nicholas Rogers

Tom Wright (appointed on 18 April 2023)

Staff

There were no changes to the staff team or structure in this year, although the Creative Learning Producer gave notice of her resignation which will take effect in January 2024. A handover process and recruitment planning are in motion.

INVESTMENT POWERS AND POLICY

Investments

Most of the charity's funds are spent in the short term. There are no major funds for long-term investment so all funds are held in bank accounts.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Whilst the charity has no formal relationship with 'related parties', it values collaboration with fellow arts and community organisations and exchanges mutual support and assistance wherever possible. This includes partnerships within projects.

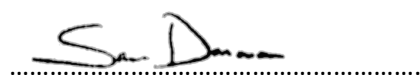
None of the trustees receives remuneration or other benefit from work with the charity, unless – as stipulated in the Memorandum and Articles of Association – they can clearly prove to be the leading and/or only suitable candidate to provide a relevant service or product, which circumstance must be reviewed and ratified by the other members of the Board of Trustees, with the trustee in question recusing themselves from this process. Any connection between a trustee or senior manager of the charity with any potential business or artistic partner must be disclosed to the full Board of Trustees in the same way as any other contractual relationship with a related party.

Risk Management

The charity undertakes periodic reviews for different areas of risk including insurance cover, health and safety in the workplace and whilst performing, safeguarding, financial affairs, ethical fundraising, data protection, complaints and grievance procedures, personnel practices, IT and reputation. These are recorded in a risk register.

This report was approved by the Board of Trustees on 16 April 2024.

Signed on behalf of the Board of Trustees by

A handwritten signature in black ink, appearing to read 'Sam Donovan', is written over a horizontal dotted line.

Sam Donovan

Secretary

INDEPENDENT ASSESSMENT

The regulations under SORP (Statement of Recommended Practice for Charities) require an independent assessment of the charity's affairs when the turnover is more than £250,000 and less than £500,000 per annum. Although in 2023 the charity's income did not cross the minimum threshold, I have nonetheless conducted an independent assessment as the Board believes this is good practice. I hold a Diploma in Accounting from the Association of Accounting Technicians, a qualification which is regarded by the Charities Commission as a recognised one for carrying out independent assessments.

I have examined the accounts of the charity and in my opinion the financial statements give a true and fair view of the charitable company's affairs at 31 December 2023 and of its incoming resources and application of resources including its income and expenditure for the year then ended.

In my opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements. I have examined the Statement of Financial Activities, the Summary Income and Expenditure Accounts, the Balance Sheet and the related notes. I have also examined the recording of financial information on the accounts package MYOB and checked the payroll records.

I have nothing to report in respect of the following matters where the Companies Act 2006 and the SORP Regulations 2015 require me to report if in my opinion:

- The charitable company has not kept proper and adequate accounting records; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- I have not received all the information and explanations I would require or the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors' report.

Penelope Easton AAT

PAPATANGO THEATRE COMPANY LTD

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an Income and Expenditure Account)
For the year ending 31 December 2023
The notes to the accounts form part of the accounts

INCOME		Restricted	Unrestricted	Total	Total
				2023	2022
Donations and legacies			1078.18	1078.18	2098.97
Incoming resources from					
Charitable activities:					
Support from grants and sponsorship	2	44063	111250	155313	199760.33
Operation of touring theatre company	2	0	400	400	11491.72
Other income	3	0	50355.64	50355.64	11873.65
Total Incoming Resources		44063	163083.82	207146.82	225224.67
EXPENDITURE					
Cost of generating funds				0	
Expenditure on charitable activities	5				
Production and touring		44063	31266.56	75329.56	158645.47
Support costs	6		96182.39	96182.39	94826.99
Governance costs	6		2434.83	2434.83	1318.13
Total Expenditure		44063	129883.78	173946.78	254790.59
Net income/ expenditure for the year and net movement in funds for the year		0	33200.04	33200.04	-29565.92
Reconciliation of funds					
Total funds brought forward				197022.01	226587.93
Total funds carried forward				230222.05	197022.01

PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
for the Year Ended 31st December 2023

2. INCOME FROM CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Total	Total
			2023	2022
Support from Grants and Sponsorship			2316	34344
Arts Council Grants	2316		2316	3000
Boris Karloff Charitable Foundation		3500	3500	85000
Backstage Trust		101000	101000	25416.33
John Lyons Charity	16667		16667	1500
Golsconcott Foundation		1750	1750	15000
Garfield Weston Foundation			0	0
Foyle Foundation		5000	5000	0
Ashley Family Foundation	6080		6080	0
Amazon Literary Partnership	7500		7500	9000
Harold Hyam Wingate Foundation	5000		5000	7000
Christina Smith Foundation	2000		2000	0
Orange Tree Trust	3000		3000	0
Edgar E Lawley Foundation	1500		1500	0
Genesis Foundation			0	10000
Austin and Hope Pilkington Trust			0	1000
Garrick Charitable Trust			0	4000
Unity Theatre Trust			0	500
The Fenton Arts Trust			0	4000

Income from Operation of Touring Company	44063	111250	155313	199760.33
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	Restricted Funds	Unrestricted Funds	Total	Total
			2023	2022
Performance income				11491.72
Merchandise (playtexts)				0
Commissions received				0
Education income		400	400	0
			400	11491.72

3. OTHER INCOME

Theatre Tax Relief	45472.89	45472.89	10224.44
Bank interest	4882.75	4882.75	1649.21
	50355.64	50355.64	11873.65

4. NET (OUTGOING)/INCOMING RESOURCES

Net (outgoing)/incoming resources are stated after charging
Audit and accountancy fees 1341.5

EXPENDITURE

5. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Cost of Generating Funds	Cost of Generating Funds	Charitable Activity Cost	Charitable Activity Costs	Total	Total
	Unrestricted	Restricted	Restricted	Unrestricted	2023	2022
Production and Touring						
Director					0	0
Commissions				4794	4794	10248.63

Writers' fees and royalties			0	13041.3
Lighting Designer			0	6960
Set & Costume Designer			0	4358.07
Sound Designer			0	4376.77
Movement & Intimacy Directors			0	0
Cultural Advisor, Dialect Coach, chaperones etc			0	0
Rehearsal space hire			0	0
Set			0	8820.97
Lighting hires			0	0
Sound hires & purchases			0	170.82
Costumes	61	61		490.46
Props, hair and makeup	34.27	34.27		551.37
Performers' fees		0		17380.91
Stage Manager	545	545		4844.93
Per diems on tour		0		0
Production Manager	2600	2600		3600
DBS		0		0
Technical crew	30	30		2780.92
Venue hire		0		5250
Tour travel transport & accommodation	138.24	138.24		0
Contras		0		0
Playtexts/Scripts		0		1190
Papatango New Writing Prize readers & access/travel	12500	16499.25	28999.25	32151.41
Outreach & engagement	31563	1600.32	33163.32	35563.65
Isolated But Open		0		0
Storage		981.83	981.83	1000.8
Audience development, marketing & website		3982.65	3982.65	5864.46
Total production and touring costs	0	44063	31266.56	75329.56
				158645.47

6. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

Governance Costs				
Companies House		13	13	13
Accountancy		1341.5	1341.5	1305.13
Board expenses		1080.33	1080.33	0
		2434.83	2434.83	1318.13
Support Costs				
Staff fees & salaries	7	82775.01	82775.01	75749.94
Employer's NI		4977.8	4977.8	4320.02
Employer's pensions		5204.12	5204.12	5051.85
Funding Development Manager			0	5271.27
Travel		590.41	590.41	966.61
Stationery & Postage		72.59	72.59	95.92
Telephone & computer		95.88	95.88	1403.36
Bank charges and interest		61.6	61.6	61.6
Insurance		1873.54	1873.54	1891.43
Hospitality		465.44	465.44	0
Subscriptions		66	66	0
Training			0	14.99
Total support costs		96182.39	96182.39	94826.99
Total Expenditure		44063	129883.78	173946.78
				254790.59

7. STAFF COSTS	2023	2022
Director 1 salary from January 2023	3208.33	3785
Director 2 salary from January 2023	3208.33	3785
Employer's NI (net of allowance)		
The company received £5000 in employment allowance in 2023 against £9977.80 owing in	4977.5	4320.02
Employer's NI		
Employer's pension contribution	5204.12	5177.255
No employee received remuneration in excess of £42,000 in the year		

8. TANGIBLE FIXED ASSETS

All assets fully depreciated in 2020

9. DEBTORS

	Total	Total
	2023	2022
Other grants c/f		
John Lyons Charity for outreach and engagement		16667
Ashley Family Foundation for outreach and engagement	3880	4139
Genesis Foundation for commissions	5000	5000
Foyle Foundation unrestricted	15000	
	23880	25806

11. LEGAL STATUS

The charity is limited by guarantee and therefore has no share capital. In the event of the company being wound up every member undertakes to contribute to the assets of the company during the time he is a member or one year afterwards, such amounts as may be required not exceeding £1.

The company does not pay corporation tax on account of its charitable status.

12. TRUSTEES/DIRECTORS

The board of trustees do not receive any remuneration from the company other than reimbursement of their expenses incurred during the business of the company.

The two executives receive a salary from the company in their capacities as Artistic Director and Executive Director. They are reimbursed for expenses incurred during the business of the company.

PAPATANGO THEATRE COMPANY LTD

Balance Sheet at 31 December 2023

	<u>2023</u>	<u>2022</u>
Fixed Assets		
<u>Current Assets</u>		
Cash at bank	257669.14	226029.8
Prepayments	257669.14	226029.8
<u>Current Liabilities</u>		
Accruals		
Prepayments		
PAYE due	2702.95	2298.15
Pension fund due	864.14	903.64
Grants carried forward	23880	25806
Current Assets less Current Liabilities	230222.05	190722.01
Total Assets less Current Liabilities	<u>230222.05</u>	<u>190722.01</u>
<u>Financed by:</u>		
Reserves brought forward	197022.01	226587.93
Profit and Loss for the year	33200.04	-29565.92
	<u>230222.05</u>	<u>197022.01</u>

(a) For the year ended 31 December 2023 the company was entitled to exemption from audit under section 477(2) of the Companies Act 2006

(b) 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

(c) 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 in accordance with section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company

(d) The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Section 419(2) of the Companies Act 2006.

The accounts are prepared in accordance with the Charities Act 2011 and SORP 2016

The notes to these accounts form part of the accounts

Approved by the directors on 16/04/2024



And signed on their behalf by
Christopher Foxon



George Turvey

PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
For the Year Ended 31 December 2023

Note 1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout this and the preceding year. The charity is a going concern.

Basis of accounting

The final statements have been prepared under the historical cost convention and in accordance with United Kingdom Financial Reporting Standard, Accounting and Reporting for Charities: the Statement of Recommended Practice effective 1 January 2015 (SORP) and the Companies Act 2006.

Cash Flow Statement

The trustees have taken advantage of the exemption in Financial Reporting Standard No. 1 (revised) from including a cash flow statement on the grounds that the charity is small.

Project Income

Project income consists of amounts invoiced in the year for various projects and events held. Income which is invoiced in advance of events not yet held at the year end is included as deferred income.

Gifts/Intangible Income

Gifts in kind and intangible income are included in the accounts where they are capable of financial measurement.

Grants

Revenue grants are treated as income and included in the Statement of Financial Activities in the year to which they relate. Grants received for general purposes are treated as unrestricted funds; grants received that are specified by the donor are treated as restricted funds. Project grants received but not spent at the year end are included in income and carried forward as part of the restricted funds.

Fund accounting

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

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

Income

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.

Expenditure

All expenditure is accounted for on an accruals basis as a liability has been incurred. Expenditure includes any VAT that cannot be fully recovered and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in deliverance of its activities and services for its beneficiaries. It includes both costs than can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory management of the charity.

Designated Funds

Designated funds are set up by decision of the trustees when income, which has been received but not spent, is carried forward to cover costs in future years.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows: equipment – 25% straight line; computers – 33.33% straight line.

Fixed Assets

Tangible fixed assets are stated at cost, or if donated, at their estimated value at the date of donation, less depreciation.

Operating Lease Agreements

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight-line basis over the period of the lease.

PAPATANGO THEATRE COMPANY LTD

England & Wales - Charity number 1152789

Accounts

PAPATANGO THEATRE COMPANY LTD

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDING 31 DECEMBER 2022

LEGAL AND ADMINISTRATIVE INFORMATION

On 18 April 2023:

TRUSTEES

Stephanie Bain, Serena Basra, Sally Cookson, Sam Donovan, Davina Moss, Nicholas Rogers, Tom Wright

CHAIR

Stephanie Bain

SECRETARY

Sam Donovan

REGISTERED OFFICE

18 Gloucester Street, Cirencester, GL7 2DG

BANKERS

HSBC, 16 King Street, Covent Garden, London, WC2E 8JF

CHARITY REGISTRATION NUMBER: 1152789

COMPANY REGISTRATION NUMBER: 7365398

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31 December 2022.

The financial statements comply with the Charities Act 2011 and the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS102) effective 1 January 2015.

DIRECTORS' RESPONSIBILITIES

Company law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees, 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

Papatango Theatre Company Ltd's principal activity and charitable object is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

PUBLIC BENEFIT

In shaping the Charity, the trustees have considered the Charity Commission's Guidance Section 4 Charities Act 2006 on public benefit. Papatango Theatre Company Ltd meets the definition of a public benefit entity under FRS102.

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

Artistic Values

“Remarkable unearthers of new talent.” *The Evening Standard*

Papatango’s mission is to forge pathways into theatre, especially playwriting, for people otherwise without access to professional resources. We discover, develop and produce remarkable new writers, sharing plays from diverse, often under-represented communities. We aim to prove that theatre is for all, inspiring creativity nationwide. Our motto is simple: all you need is a story.

Our completely free, anonymously assessed and fully accessible opportunities include: the UK’s biggest annual playwriting award; open-application schemes for commissions; and a nationwide creative writing programme working with vulnerable young people and adults in state schools, community centres and specialist charities. Through these, we help thousands of people to write plays and reap the wellbeing, social and health benefits of creative expression.

We showcase our discoveries in high-profile productions, thereby launching careers and reaching diverse audiences, participants and places. These run alongside free and accessible creative learning projects, so that anyone, anywhere can share in playwriting, enjoy new shows and tell their stories.

The success of our discoveries and the transformative impact of our education programme inspire others that they too can break into theatre, empowering people at risk of exclusion from the arts.

Achievements and Performance

“Great spotters of talent... With early-career playwrights squeezed of opportunities, [Papatango is] providing an alternative pathway for writers to get their talent recognised and the boost they need to kick-start careers.” *The Stage*, in their 2022 list of 25 theatre-makers shaping the industry’s future.

2022 saw Papatango celebrated with a record number of awards, including Olivier, Critics’ Circle and two OffWestEnd awards as well as the Genesis Foundation Prize and a place in *The Stage* 25. Never before has our industry-leading impact, and importance for new writing, been so clearly recognised.

Yet this reflected challenges to our sector: new Arts Council England priorities led to steep cuts, affecting new writing particularly severely; audience numbers remained low across live events; the cost-of-living crisis disproportionately affected emerging artists, whom it is our mission to support. It is in this context that our success must be measured; our significance has grown in correlation to the need for our work. Rather than rest on our laurels, therefore, we expanded our offer, to include:

- **Investing in artists and audiences through the UK’s leading playwriting award**

The 2022 Papatango New Writing Prize drew a record number of entries from early-stage playwrights: 1,553. This increased demand testified to the dwindling opportunities available to new writers, and saw us continue to average more annual script submissions than any other company.

The Prize is a competition for new plays by emerging writers. Free to enter, open to anyone in the UK/Ireland and anonymously assessed, it is the UK’s only annual opportunity to guarantee its winner a breakthrough production, publication, commission and royalties, and to champion its shortlist with cash awards and filmed readings, showcased worldwide to top theatres. Not just a springboard for exceptional writers, the Prize is the UK’s biggest stimulus and support package for ALL playwrights. Despite its exceptional volume of entries, it offers personal dramaturgical feedback to every entrant.

This year the Prize:

- produced the world premiere of debut playwright Clive Judd’s *Here* to critical acclaim, empowering Clive to sustain his writing career with a £7000 commission, royalties and publication deal with Nick Hern Books;

- moved to its biggest-ever stage, The Large at Southwark Playhouse, proving that putting new plays by debut writers on main stages is not just viable but vital if new talent is to flourish;
- showcased four shortlisted writers – Georgia Bruce, a non-binary debut writer in London; Jennifer Lunn, an emerging writer in Cardiff working in BSL; Esme Mahoney, a debut writer in Buckinghamshire; Dilan Raithatha, a debut writer in Leicestershire – with £500 each and filmed readings, streamed to a global network of theatres and producers;
- invested in 1,553 entries with personal feedback, supporting new writers and new plays from a diverse cohort: 37% under-30; 13% over-60; 19% from the global majority; 14% without higher education; 4% non-binary; 4% trans; 15% disabled; 29% LGBTQ+;
- was nominated for OffWestEnd Awards for Most Promising Playwright, Lead Performance and Best Newcomer;
- developed audiences with free tickets and accessible performances. 1,687 were: 18% under-30; 15% from the global majority; 3% non-binary; 3% trans; 44% LGBTQ+.

★★★★★ “A truly exciting discovery... Quietly radical, genre-defying theatre.” *The Guardian*

“Hauntingly beautiful.” *The Stage*

“Beautiful, engaging, empathetic.” *Evening Standard*

“Papatango has taken my writing to a place I wasn’t even aware I had the ability to go. Their care for the development of my work, and me as a writer, is invaluable.” Clive Judd, Prize winner

“These notes are considered, truly concise and absolutely spot on. I swear, it was like I was shortlisted.” Prize Entrant

“It’s amazing that you go to such lengths to assess everyone’s work. Thank you for taking it seriously. It was my first play.” Prize Entrant

- **Completing our biggest national tour**

In January and February we continued to tour the three 2021 Prize-winning audio plays (by Nkenna Akunna, Tom Powell and Tajinder Singh Hayer), visiting another 7 venues, in Belfast, Bristol, London, Norwich, Oldham, Plymouth and Tunbridge Wells. This brought the total number of venues reached in 2021-22 to 15, completing our first tour to every UK region. We thereby shared brilliant, free new plays with a total of 776 audience members.

★★★★★ “A modest masterpiece.” *The Stage*

- **Piloting a new commissioning model**

With the support of the Genesis Foundation Prize, we launched the Playwright-Player Commissions. This trials a new way of supporting emerging playwrights, by pairing them from the first with a leading director and acclaimed actor to create a new script. Benefitting both from expert guidance and from having ‘box office’ names of proven appeal attached, our ambition is that it will help early-stage writers land main stage productions.

The first commission was awarded to Samuel Bailey, supported by Olivier Award-winning director Sally Cookson and West End actor and TV comedian Jackie Clune, with the backing of Bristol Old Vic.

- **Building new international partnerships**

Our Olivier Award-winning production of *Old Bridge* by Igor Memic was due to transfer to Amsterdam until a resurgence of Covid cancelled it. We adapted, however, forging a new partnership with The Playwrights Laboratory to stream work and champion UK talent worldwide.

- **Launching new creative learning projects**

Our GoWrite programme gave free, personal training, performances and publication to **382** individuals, with strong representation of marginalised or under-represented communities.

Adults

We expanded our programme to North-East England – our first impact in this region. We delivered:

- a playwriting course at Darlington Hippodrome for 16 local writers in partnership with Creative Darlington, culminating in a live showcase of their plays.
- a producing course for 12 aspiring theatre-makers in Yorkshire and the North-East, providing guidance on producing new work and fostering relationships with Leeds Playhouse, Stephen Joseph Theatre, Slung Low and other local resources. Two producers were awarded grants of £2,000 to support their own projects and progress their careers.

These courses redressed serious gaps in new writing provision in the region, growing capacity and strengthening local infrastructure. The impact met or exceeded all our hopes:

- Participants were: 62% female; 19% non-binary or 'other' gender identity; 12% disabled; 62% under-30 or over-50.
- 100% of the writers reported a notable increase in their confidence and that they would be extremely likely to submit work for production or awards following the course.
- 100% of the producers indicated that they would be extremely likely to produce a piece of writing in the region, as well as set up their own theatre company.

"Can I just take a moment to say how great the course was... especially when such open opportunities in this part of the country are so scarce! It was a thoroughly rewarding few months, and your support in helping to establish a new network of emerging writers has been fantastic."
Playwriting course participant

"Two of my plays have been selected for talent development programmes, performances and rehearsed readings... I would never be in this position without the Papatango GoWrite course. After Covid broke up all of my theatre networks, I never thought that I would get a piece performed again, and I wouldn't have returned to playwriting without the course." Playwriting course participant

"An intensive but brilliant course about theatre producing. It has given me confidence moving forward and I have learnt so much. As an older creative I felt totally included and taken seriously and this has not always been the case." Producing course participant

Schools & Young People

Our completely free playwriting course trains young people in creative writing and sees their own work professionally performed and published, transforming them into playwrights. It ran in a record 16 schools or groups in Greater London, the South West and the North West. Even more crucially, we partnered with specialist consultants and trainers to adapt the course for bespoke settings including SEND (special educational needs and disabilities) schools and PRUs (pupil referral units), and young refugee and young carer networks. We thereby empowered some of society's most marginalised or vulnerable young people to voice their stories.

This is vital; a 2020 Parliamentary Accounts Committee reported young people with SEND are failed by the arts education system. In this context, our impact stands out:

- 42 playwriting workshops for 354 young people at 10 state schools, 1 SEND school, 2 PRUs, and 3 specialist youth groups.
- Of participants, 65% were from the global majority; 52% were female; 41% qualified for free school meals; 27% had English as an additional language; 25% had special educational needs.
- 100% of teachers reported a notable impact on writing and confidence.

We further helped this diverse cohort of young people bridge the gap between creative learning and professional opportunities through our Young Playwrights' Award. Three winners and three runners-up were chosen by a panel of leading theatre artists to receive mentoring, digital productions, theatre book tokens, and a free place on a two-week summer school, to collaborate with peers from partner organisation Fighting Words and create their own audio plays for professional production.

With playwriting absent from the under-18 curriculum – and creative subjects disappearing from the state sector, with the 2022 DCMS Participation Survey showing the take-up gap between those in the most and least deprived areas has widened – we are proud that our expanded programme and pioneering Young Playwrights' Award supported communities otherwise without provision.

"The resources were excellent and enabled our learners to access the sessions. They were able to speak about their personal and shared experiences as young people through playwriting." Teacher

"The students loved seeing their writing come to life on screen via the talents of professional actors. So much so, a few students wanted the opportunity to write another script after seeing how well their writing was performed. A few standout performances were shown to the whole school as part of our end of year assembly too. The facilitator was excellent as she was able to encourage every student to be creative." PRU Headteacher

"This is our second year in this very special project. I could have filled the places twice over. Pupils develop confidence, team writing & creative thinking. This amazing project has real & visible impact." Teacher

"It was a super experience [especially] in this time when arts budgets in schools are so limited." Teacher

- **Winning multiple awards**

Testifying to the remarkable impact of our work were accolades including:

Olivier Award for Outstanding Achievement in Affiliate Theatre;

Critics' Circle Award for Most Promising Playwright (Igor Memic);

Genesis Foundation Prize;

OffWestEnd Awards for Most Promising Playwright (Igor Memic) and Best Sound Design (Max Pappenheim);

A place in *The Stage* 25 for Chris Foxon and George Turvey. Our joint CEOs were named in the 25 most promising theatre-makers in the country, most likely to lead theatre in the future.

As such, 2022 was another outstanding year for Papatango, despite the increasingly challenging context. We delivered all our projects in full, adapting delivery to better serve thousands of artists, audiences and communities threatened by cuts to provision.

FINANCIAL REVIEW

We ran a (controlled) deficit budget. This is because, with several projects straddling the 2021 – 2022 financial years, we fundraised in advance in 2021 for several 2022 projects, while some costs anticipated in 2021 were slightly delayed and had to be discharged in 2022. We had therefore already ring-fenced a significant sum from last year's income for this year's delivery. The year's loss of £29,565.92 was thus forecast and built into the operating budget; it never represented any concern. The charity indeed ended the year with a healthy balance, its reserves not merely intact but increased in response to rising inflation. We continue to enjoy a robust financial position.

Income dropped to £225,224.67, a decrease of 26% on 2021. We always envisaged a fall from last year's record income, to reflect the fact that we were targeting fewer grants from trusts and foundations in light of the advance fundraising successfully undertaken in 2021; less remained to be raised this year. Nonetheless, the drop in income was still a little steeper than forecast. This was chiefly due to a weaker performance than expected at the box office; with concerns over public health coinciding with the burgeoning financial crisis, audience numbers across the sector were much reduced, and we too felt the impact despite strong critical acclaim and award nominations. Our earned income was approximately 35% less than we had expected – a blow, but one we were able to absorb by cutting costs and by drawing on contingency funds. With our next production not scheduled until April 2024, we will monitor sales trends across the sector in the run-up and budget accordingly, to ensure that the increased risk now associated with earned income is managed safely.

Expenditure increased significantly from 2021, rising by 19% to £254,790.59. This was partly anticipated – as previously noted, we planned to allocate monies received in 2021 to extra activity falling this year – and partly a result of spiralling inflation, which saw many of our project costs increase, including materials, freelancer fees and travel and transport. Despite the challenging economic landscape, expenditure never escaped our control; the overall loss remained within the scope of our original deficit budget. The vast majority of spending (62%) went directly on artistic and education projects and associated labour or audience development, with staffing costs accounting for most of the remainder (35%). The latter represents an increase on 2021, but this is due to the cessation of the Job Retention Scheme (furlough) rather than any significant change in pay structure; it was an inevitable increase and known in advance. Overheads remained minimal at just 3% of expenditure, a slight drop from 2021; the charity continues to offer excellent value for money.

The charity ends the year with reserves of £68,000 and unrestricted funds of £129,022.01, of which £113,440.46 (88%) is designated for staffing or activity costs in 2023. This leaves a modest surplus of £15,581.55, testament to our commitment to achieving maximum impact with every resource. The charity's financial position at the end of the period is shown in the attached statements.

Reserves Policy

In April 2021 the Board of Trustees amended its reserves policy, in light of the risks posed by the Covid-19 pandemic, to state that the charity's reserves should cover a minimum of six months' core running costs. In October 2022, following this policy, the Board authorised an increase to the level of reserves in response to rising inflation. The new level of the reserves is £68,000.

If the charity were to suffer a significant loss, these reserves would enable a review of its activities and the means of supporting them in future. These reserves are held in a bank account, designated for this purpose, which is independent of the charity's main business account.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Papatango Theatre Company Ltd was incorporated on 3 September 2010 and is governed by its Memorandum and Articles of Association.

Papatango Theatre Company Ltd is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

Papatango Theatre Company Ltd is a registered charity, number 1152789.

Management and Governance

The Board of Trustees administers the charity and meets quarterly.

The number of the Board of Trustees shall never be less than 3 and shall not be more than 7.

New trustees are recruited through an open application process and appointed following interviews with the Board of Trustees, who must unanimously approve the appointment. They are inducted into the charity's processes by the secretary of the Board of Trustees, and complete individual meetings with the executive team prior to their first attendance of a formal board meeting.

Day-to-day management is delegated to an executive team comprising an artistic director and an executive director, within terms of delegation approved by the trustees. The executive team manage junior staff including a part-time education officer as well as freelance contractors.

Directors/Trustees

The directors/trustees set out below have held office during the whole year of this report unless stated otherwise:

Serena Basra (joined the Board of Trustees on 26 January 2022)

David Bond

Sally Cookson

Rachel De-Lahay

Sam Donovan

Nicholas Rogers

Staff

There were no changes to the staff team or structure.

INVESTMENT POWERS AND POLICY

Investments

Most of the charity's funds are spent in the short term. There are no major funds for long-term investment so all funds are held in bank accounts.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Whilst the charity has no formal relationship with 'related parties', it values collaboration with fellow arts and community organisations and exchanges mutual support and assistance wherever possible. This includes partnerships within projects.

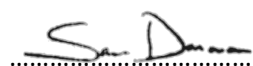
None of the trustees receives remuneration or other benefit from work with the charity, unless – as stipulated in the Memorandum and Articles of Association – they can clearly prove to be the leading and/or only suitable candidate to provide a relevant service or product, which circumstance must be reviewed and ratified by the other members of the Board of Trustees, with the trustee in question recusing themselves from this process. Any connection between a trustee or senior manager of the charity with any potential business or artistic partner must be disclosed to the full Board of Trustees in the same way as any other contractual relationship with a related party.

Risk Management

The charity undertakes periodic reviews for different areas of risk including insurance cover, health and safety in the workplace and whilst performing, safeguarding, financial affairs, ethical fundraising, data protection, complaints and grievance procedures, personnel practices, IT and reputation. These are recorded in a risk register.

This report was approved by the Board of Trustees on 18 April 2023.

Signed on behalf of the Board of Trustees by


.....

Sam Donovan

Secretary

INDEPENDENT ASSESSMENT

The regulations under SORP (Statement of Recommended Practice for Charities) require an independent assessment of the charity's affairs when the turnover is more than £250,000 and less than £500,000 per annum. I hold a Diploma in Accounting from the Association of Accounting Technicians, a qualification which is regarded by the Charities Commission as a recognised one for carrying out independent assessments.

I have examined the accounts of the charity and in my opinion the financial statements give a true and fair view of the charitable company's affairs at 31 December 2022 and of its incoming resources and application of resources including its income and expenditure for the year then ended.

In my opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements. I have examined the Statement of Financial Activities, the Summary Income and Expenditure Accounts, the Balance Sheet and the related notes. I have also examined the recording of financial information on the accounts package MYOB and checked the payroll records.

I have nothing to report in respect of the following matters where the Companies Act 2006 and the SORP Regulations 2015 require me to report if in my opinion:

- The charitable company has not kept proper and adequate accounting records; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- I have not received all the information and explanations I would require or the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors' report.

Penelope Easton AAT

PAPATANGO THEATRE COMPANY LTD.

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)
For the year ending 31 December 2022

The notes to the accounts form part of the accounts

INCOME

	Restricted	Unrestricted	Total 2022	Total 2021
Donations and legacies		2098.97	2098.97	705.16
Incoming resources from				
Charitable activities:				
Support from grants and sponsorship	2 94260.33	105500	199760.33	229124.66
Operation of touring theatre company	2	11491.72	11491.72	71417.71
Other income	3	11873.65	11873.65	2019.2
Total Incoming Resources	94260.33	130964.34	225224.67	303266.73
EXPENDITURE				
Cost of generating funds			0	
Expenditure on charitable activities	5			
Production and touring	94260.33	64385.14	158645.47	149523.92
Support costs	6	94826.99	94826.99	63285.79
Governance costs	6	1318.13	1318.13	1391.25
Total Expenditure	94260.33	160530.26	254790.59	214200.96
Net income/ expenditure for the year and net movement in funds for the year		-29565.92	-29565.92	89065.77
Reconciliation of funds				
Total funds brought forward			226587.93	137522.16
Total funds carried forward			197022.01	226587.93

PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
for the Year Ended 31st December 2022

2. INCOME FROM CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Total 2022	Total 2021
Support from Grants and Sponsorship				
Arts Council Grants	32844	1500	34344	31500
Boris Karloff Charitable Foundation	3000		3000	3500
Backstage Trust		85000	85000	109166.66
John Lyons Charity	25416.33		25416.33	25000
Golsconcott Foundation	1500		1500	2000
Cockayne Grants for the Arts			0	11000
The Harold Hyam Wingate Foundation	7000		7000	1500
Garfield Weston		15000	15000	15000
Foyle Foundation			0	11000
Ashley Family Foundation			0	7958
Royal Victoria Hall Foundation			0	1500
Genesis Foundation	10000		10000	
Amazon Literary Partnership	9000		9000	10000
Austin and Hope Pilkington Trust	1000		1000	
Garrick Charitable Trust	4000		4000	
Unity Theatre Trust	500		500	
The Fenton Arts Trust		4000	4000	
	94260.33	0	199760.33	229124.66

Income from Operation of Touring Company

	Restricted Funds	Unrestricted Funds	Total 2022	Total 2021
Performance income		11491.72	11491.72	46046.31
Commissions Received		0	0	24873.4
Merchandise (playtexts)		0	0	98
Education income		0	0	400
		11491.72	11491.72	71417.71

3. OTHER INCOME

Theatre Tax Relief		10224.44	10224.44	1288.8
Bank interest		1649.21	1649.21	730.4
		11873.65	11873.65	2019.2

4. NET (OUTGOING)/INCOMING RESOURCES

Net (outgoing)/incoming resources are stated after charging	
Audit and accountancy fees	1305.13

EXPENDITURE

5. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Cost of Generating Funds	Cost of Generating Funds	Charitable Activity Cost	Charitable Activity Costs	Total	Total
	Unrestricted	Restricted	Restricted	Unrestricted	2022	2021
Production and Touring						
Director						11372
Assistant Producer						4674.1
Commissions			10000	248.63	10248.63	5750
Writers' fees and royalties			8000	5041.3	13041.3	1152.84
Casting					0	474
Lighting Designer				6960	6960	4630.67

Set & Costume Designer			4358.07	4358.07	4781
Sound Designer			4376.77	4376.77	5373.2
Movement & Intimacy Directors				0	2295.1
Cultural Advisor, Dialect Coach, chaperones etc				0	102.9
Rehearsal space hire				0	610
Set			8820.97	8820.97	2633.26
Lighting hires				0	0
Sound hires & purchases			170.82	170.82	0
Costumes			490.46	490.46	1250
Props, hair and makeup			551.37	551.37	2478.82
Performers' fees	9000		8380.91	17380.91	31114.64
Stage Manager			4844.93	4844.93	5204.16
Per diems on tour				0	0
Production Manager			3600	3600	3650
DBS				0	0
Technical crew			2780.92	2780.92	1230
Venue hire			5250	5250	0
Tour travel transport & accommodation				0	0
Contras				0	0
Playtexts/Scripts			1190	1190	1380
Papatango New Writing Prize Readers & Access/travel	31696.68		454.73	32151.41	12717.42
Outreach & engagement	35563.65			35563.65	26650.97
Isolated but Open				0	0
Storage			1000.8	1000.8	912
Audience Development, Marketing & website			5864.46	5864.46	8174.57
Film Capture				0	10912.27
Total production and touring costs	0	0	94260.33	64385.14	158645.47
					149523.92

6. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

Governance Costs

Companies House			13	13	0
Accountancy			1305.13	1305.13	1391.25
Board expenses					0
			1318.13	1318.13	1391.25

Support Costs

7

Staff fees & salaries			75749.94	75749.94	70999.98
Employer's NI			4320.02	4320.02	4172.51
Employer's pensions			5051.85	5051.85	5177.25
Less Job Retention Scheme				0	-25030.72
Funding Development Manager			5271.27	5271.27	771.93
Travel			966.61	966.61	1480.75
Stationery & Postage			95.92	95.92	373.6
Telephone & computer			1403.36	1403.36	1687.18
Bank charges and interest			61.6	61.6	84
Insurance			1891.43	1891.43	2935.62
Hospitality				0	633.69
Training			14.99	14.99	0
Total support costs	0	0	0	94826.99	94826.99
Total Expenditure	0	0	94260.33	160530.26	254790.59
					214200.96

2022

2021

7. STAFF COSTS

Director 1 salary from January 2022	37874.97	35500
Director 2 salary from January 2022	37874.97	35500
Employer's NI (net of allowance)	4320.02	4172.51
The company received £5000 in employment allowance in 2022 against £9320.02 owing in Employer's NI		
The company received Job Retention Scheme	0	25030.74
Employer's pension contribution	5051.85	5177.255
No employee received remuneration in excess of £60000 in the year		

8. TANGIBLE FIXED ASSETS

All assets fully depreciated in 2020

9. DEBTORS

	<u>Total</u> <u>2022</u>	<u>Total</u> <u>2021</u>
Arts Council Grant carried forward (Outreach)		9000
Other grants c/f		
John Lyons Charity for outreach and engagement	16667	14583.33
Ashley Family Foundation for outreach and engagement	4139	
Genesis Foundation for commissions	5000	
	<u>25806</u>	<u>23583.33</u>

11. LEGAL STATUS

The charity is limited by guarantee and therefore has no share capital. In the event of the company being wound up every member undertakes to contribute to the assets of the company during the time he is a member or one year afterwards, such amounts as may be required not exceeding £1.
The company does not pay corporation tax on account of its charitable status.

12. TRUSTEES/DIRECTORS

The board of trustees do not receive any remuneration from the company other than reimbursement of their expenses incurred during the business of the company, excepting - as permitted in the Memorandum and Articles of Association - when a trustee is the leading or only suitable candidate to provide a particular service or product, in which case the other trustees must review and approve this circumstance while the trustee concerned recuses themselves. In 2022 one trustee, Sally Cookson, received payment for her services as an Olivier Award-winning director and associate artist at Bristol Old Vic, which the board of trustees agreed made her uniquely qualified for the role; the payment approved was in line with competitive industry rates.

PAPATANGO THEATRE COMPANY LTD

Balance Sheet at 31 December 2022

	<u>2022</u>		<u>2021</u>	
Fixed Assets				
<u>Current Assets</u>				
Cash at bank	226029.8		258479.66	
Prepayments		226029.8		258479.66
<u>Current Liabilities</u>				
Accruals				
Prepayments				
PAYE due	2298.15		2151.49	
Pension fund due	903.64		874.97	
Wages due			5281.94	
Other grants carried forward	25806	29007.79	23583.33	31891.73
Current Assets less				
Current Liabilities		197022.01		226587.93
Total Assets less Current				
Liabilities		<u>197022.01</u>		<u>226587.93</u>
<u>Financed by:</u>				
Reserves brought forward	226587.93		137522.16	
Profit and Loss for the year	-29565.92	<u>197022.01</u>	89065.77	<u>226587.93</u>

(a) For the year ended 31 December 2022 the company was entitled to exemption from audit under section 477(2) of the Companies Act 2006

(b) 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

(c) the directors acknowledge their responsibility for:

- Ensuring the company keeps accounting records which comply with section 386; and
 - 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 in accordance with section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company
- (d) The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Section 419(2) of the Companies Act 2006.

The accounts are prepared in accordance with the Charities Act 2011 and SORP 2016

The notes to these accounts form part of the accounts

Approved by the directors on 18 April 2023

And signed on their behalf by
Christopher Foxon



George Turvey



PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
For the Year Ended 31 December 2022

Note 1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout this and the preceding year. The charity is a going concern.

Basis of accounting

The final statements have been prepared under the historical cost convention and in accordance with United Kingdom Financial Reporting Standard, Accounting and Reporting for Charities: the Statement of Recommended Practice effective 1 January 2015 (SORP) and the Companies Act 2006.

Cash Flow Statement

The trustees have taken advantage of the exemption in Financial Reporting Standard No. 1 (revised) from including a cash flow statement on the grounds that the charity is small.

Project Income

Project income consists of amounts invoiced in the year for various projects and events held. Income which is invoiced in advance of events not yet held at the year end is included as deferred income.

Gifts/Intangible Income

Gifts in kind and intangible income are included in the accounts where they are capable of financial measurement.

Grants

Revenue grants are treated as income and included in the Statement of Financial Activities in the year to which they relate. Grants received for general purposes are treated as unrestricted funds; grants received that are specified by the donor are treated as restricted funds. Project grants received but not spent at the year end are included in income and carried forward as part of the restricted funds.

Fund accounting

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

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

Income

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.

Expenditure

All expenditure is accounted for on an accruals basis as a liability has been incurred. Expenditure includes any VAT that cannot be fully recovered and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in deliverance of its activities and services for its beneficiaries. It includes both costs than can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory management of the charity.

Designated Funds

Designated funds are set up by decision of the trustees when income, which has been received but not spent, is carried forward to cover costs in future years.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows: equipment – 25% straight line; computers – 33.33% straight line.

Fixed Assets

Tangible fixed assets are stated at cost, or if donated, at their estimated value at the date of donation, less depreciation.

Operating Lease Agreements

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight-line basis over the period of the lease.

PAPATANGO THEATRE COMPANY LTD

England & Wales - Charity number 1152789

Accounts

PAPATANGO THEATRE COMPANY LTD

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDING 31 DECEMBER 2021

LEGAL AND ADMINISTRATIVE INFORMATION

On 19 January 2022:

TRUSTEES

David Bond, Sally Cookson, Rachel De-Lahay, Sam Donovan, Nicholas Rogers

CHAIR

David Bond

SECRETARY

Sam Donovan

REGISTERED OFFICE

18 Gloucester Street, Cirencester, GL7 2DG

BANKERS

HSBC, 16 King Street, Covent Garden, London, WC2E 8JF

CHARITY REGISTRATION NUMBER: 1152789

COMPANY REGISTRATION NUMBER: 7365398

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31 December 2021.

The financial statements comply with the Charities Act 2011 and the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS102) effective 1 January 2015.

DIRECTORS' RESPONSIBILITIES

Company law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees, 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;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

Papatango Theatre Company Ltd's principal activity and charitable object is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

PUBLIC BENEFIT

In shaping the Charity, the trustees have considered the Charity Commission's Guidance Section 4 Charities Act 2006 on public benefit. Papatango Theatre Company Ltd meets the definition of a public benefit entity under FRS102.

REVIEW OF DEVELOPMENTS, ACTIVITIES AND ACHIEVEMENTS

Artistic Values

“Remarkable unearthers of new talent.” *The Evening Standard*

Papatango champion extraordinary playwrights who would otherwise have no pathway into professional theatre. Through accessible touring productions and creative learning projects, we inspire grassroots writers and communities nationwide. Our motto is simple: All You Need Is A Story.

Our completely free, open access, anonymously assessed opportunities help thousands of people to write plays and reap the benefits of creative expression. We showcase our discoveries in high-profile productions, thereby launching careers and reaching diverse audiences, participants and places. These run in tandem with free and accessible creative learning projects, so that anyone, anywhere can share in playwriting, enjoy new shows and tell their stories.

The success of our discoveries and the transformative impact of our education programme inspire others that they too can break into theatre, empowering people at risk of exclusion from the arts.

Achievements and Performance

This year has seen Papatango rebound from the exceptional challenges of the coronavirus pandemic (which in 2020 forced many projects to be cancelled and led to a devastating 61% drop in income). Despite the ongoing public health emergency, we have rebuilt and expanded our programme, managing to champion new playwrights on more and bigger platforms, reach a record number of audiences, and provide free and accessible opportunities to more people than ever before. We:

- **Continued to support artists through the UK’s leading playwriting award**

The 2021 Papatango New Writing Prize was a specially reimagined iteration of the UK’s biggest playwriting award. The inevitable postponement of the production of the 2020 winner (Igor Memic’s *Old Bridge*) made presenting the Prize in its usual format (a stage production and print publication) impossible. Determined not to lose this vital opportunity, we adopted a new model. Blending digital platforms with live, communal experience in a unique hybrid, it supported thousands of grassroots writers and reached communities in every UK region.

Remaining true to its core values (open to everyone in the UK/Ireland, free to enter with feedback for all, and anonymously assessed), the 2021 Prize expanded to support three winners, awarding each an audio production, digital publication and £2000 commission. It thus supported thrice as many creatives and casts, recruiting directors, sound designers and actors from open-application processes, giving a platform to those who would benefit most from the opportunity.

The Prize:

- produced three world premieres from early-stage writers (Nkenna Akunna, Tajinder Singh Hayer and Tom Powell) to critical acclaim;
- attracted 1410 entries, meaning it continues to average more submissions than any other playwriting scheme; as significantly, writers are a diverse cohort, being: 37% under-30 and 23% over-60; 26% people of colour; 15% without higher education; 12% non-binary and 3% trans; 14% disabled; 28% LGBTQ+, all receiving feedback;
- drew applications from 81 creatives, with feedback for all;
- employed 19 artists: 47% under-30; 68% people of colour; 11% non-binary; 16% disabled; 37% LGBTQ+.

★★★★★ "A modest masterpiece." *The Stage* on *The Silence and The Noise* by Tom Powell

★★★★★ "A deep and moving exploration of brotherhood." *The Stage* on *Ghost Stories From An Old Country* by Tajinder Singh Hayer

★★★★★ "Emotionally rewarding, refreshing and relevant all at once." *West End Best Friend* on *Some Of Us Exist In The Future* by Nkenna Akunna

The 2021 Prize thus launched the careers of three brilliant new writers, at a time when getting work produced was nigh on impossible for unknown artists, and nurtured hundreds of new plays from a truly diverse cohort of writers across the country.

"I have had some theatrical feedback from established London fringe theatres, but your report beats them all. I really am very grateful." Prize Entrant

"Thank you for such valuable feedback - very supportive and helpful. We all totally love Papatango and your whole ethos and approach - seriously - nobody does what you do!" Prize Entrant

"May I thank the person who gave the very constructive feedback. I will revisit it. Thanks again for giving the opportunity to have my work looked at. If it doesn't sound contradictory, winning would have been great, but to have been given the opportunity was even better." Prize Entrant

- **Embarked on our biggest ever tour, sharing free work with audiences in every region**

The 2021 Prize-winning audio plays were presented in a completely free tour spanning every region of the UK. Available via in-person 'listening stations' (tablets with headsets) or remotely through QR codes, the tour is a unique hybrid, offering audiences an experience that is communal or private, according to their needs. Captioned and with braille scripts, the audio plays are truly accessible.

The tour is in co-production with English Touring Theatre (ETT), and our venue partners are:

Bush Theatre (London)

Liverpool Everyman & Playhouse

Theatr Clwyd (Mold)

Leeds Playhouse

Laurels (Newcastle upon Tyne)

Stephen Joseph Theatre (Scarborough)

Chichester Festival Theatre

An Tobar and Mull Theatre

Plymouth Theatre Royal

Bristol Old Vic

Southwark Playhouse

Oldham Coliseum

Norwich Theatre Royal

Trinity Theatre, Tunbridge Wells

Lyric Theatre Belfast

Collaborating with so many leading organisations reflects the growing stature of Papatango and our place at the forefront of the new writing industry.

The tour runs to 28 February 2022, but having visited London, Liverpool, Mold, Leeds, Newcastle upon Tyne, Scarborough, Chichester and Mull so far, 374 people have listened to the audio plays.

- **Produced a world premiere on our first main stage**

The postponed production of the winner of the 2020 Papatango New Writing Prize, *Old Bridge* by debut playwright and refugee Igor Memic, was staged at the Bush Theatre for 5 weeks in November. This was Papatango's longest run, and our first on a main stage, marking a significant step up.

The production earned enormous critical acclaim, being named in both the Evening Standard and WhatsOnStage 'best of year' lists. It is currently nominated for OffWestEnd Awards for Most Promising Playwright, Best Ensemble and Best Sound as well as the WhatsOnStage Award for Best OffWestEnd Production.

Multiple international transfers or revivals are already in the pipeline and Igor is poised for a career as a professional playwright, his life transformed.

★★★★ "A remarkably assured debut, shot through with ardour." *Evening Standard*

★★★★ "Turns recent history into startling truth... made all the more remarkable by the fact that *Old Bridge* is Memic's debut." *WhatsOnStage*

★★★★ "A cracking production... a profound piece of writing — I loved it." *The Arts Desk*

"A promising debut... Memic can really write." *The Times*

"Affecting and vivid... crackling with youthful charm, wit and sexual energy." *The Guardian*

Old Bridge employed 22 artists who were: 61% female; 56% under-30; 22% people of colour; and 28% LGBTQ+. It thus gave a platform to diverse young artists at a critical time.

3,364 people saw the show live, a record for Papatango – and especially impressive given the general trend to low audience numbers in the pandemic.

- **Expanded into digital, screen and audio production**

With theatres continuing to endure forced closures and restricted capacities, we embraced the opportunity to explore new ways of making work and reaching audiences.

First, we made a film capture of our acclaimed 2019 production of *Shook* by Samuel Bailey and presented this digitally in over 20 countries. After enormous critical success, it was broadcast on Sky Arts – our debut television production – with Samuel Bailey profiled on the South Bank Show. The digital and TV distribution reached 7,954 people – a record for a single Papatango show.

"Samuel Bailey's knockout professional debut rings with fresh truth." *New York Times (Critic's Pick)*

★★★★ "A voice to be reckoned with." *Evening Standard*

★★★★ "Compelling viewing with astute performances." *The Times*

★★★★ "Bailey has a great gift for characters whom we come to love." *Daily Mail*

★★★★ "Pacy, darkly funny and harrowing, with fleeting instants of startling sweetness." *The I*

★★★★ "The last few moments may well crack you open." *The Stage*

★★★★ "Startlingly funny...raw and profoundly touching. It's available for just £10, a small price to pay for so thought-provoking and compassionate a piece." *WhatsOnStage*

Capitalising on this success, we followed up by digitally streaming the world premiere of *Old Bridge* by Igor Memic. This proved equally worthwhile, attracting audiences in Bosnia, Croatia and Serbia (as well as other countries), who would not otherwise have been able to see this acclaimed new play by a Bosnian refugee set in the former Yugoslavia. 165 people watched online.

These complemented our branch into audio production via the remodelled 2021 Papatango New Writing Prize. Our work has been made significantly more accessible through such digital distribution – with streams priced at just £10 per household and audio recordings free – and we have been able to support artists and freelancers, overcoming theatre closures and lockdowns.

- **Announced our first international transfer**

Marking its huge success, our production of *Old Bridge* is due to transfer to Amsterdam's 600-seat DeLaMar Theatre in 2022. Equally, theatres in Turkey, Greece and Canada have applied to mount the play in new productions.

These will showcase homegrown new writing on major international stages, forging new opportunities for Papatango and UK artists and plays as a whole.

- **Expanded our education projects**

Our GoWrite programme gave free, personal training, performances and publication to **706** individuals, with strong representation of marginalised or under-represented communities.

Adults

- Delivered an online playwriting course – a crucial offering during lockdown – for **16** participants based in Dorset or Wiltshire. Participants were 79% female-identifying; 21% disabled; 71% under-30. Over 33% had not previously had work produced.
- Delivered **10** mentoring sessions for **22** participants, providing guidance on all aspects of theatre and new writing. The service engaged some of our key target groups: participants were 46% female-identifying, 14% people of colour, 27% unemployed and 64% under-30.
- Established new partnerships with Leeds Playhouse and Creative Darlington to deliver our playwriting and producing courses to emerging creatives in the region in 2022.
- Ran **8** free masterclasses in playwriting in London, Liverpool, Leeds, Chichester and Scarborough for **292** aspiring writers.

Impact

- 100% of playwriting course participants reported a notable increase in their confidence across the key elements of playwriting – constructing a play, writing scenes, developing characters, redrafting and editing work – on completion of the course.
- 100% of playwriting course participants indicated that they would be likely to write a full-length play and submit work for production or awards following participation in the course.

“Thanks for a wonderful, transformative experience! My notes from the course are going to become my writing Bible...!” (Playwriting course participant)

“I have really loved having these sessions every week! I have learned a lot. It has been so nice to have something to look forward to, despite being in lockdown.” (Playwriting course participant)

Schools & Young People

- Delivered playwriting workshops to **349** young people at **14** state schools and youth groups across London, the South West and the North West of England, resulting in **166** new scripts which were performed and published.

- Adapted our schools programme to work with some of the most vulnerable young people, including a Pupil Referral Unit for 11-18 year olds facing severe mental health challenges and a support group for young carers.
- Engaged some of our key target groups: 70% of participating students were female; 46% were people of colour; 20% had English as an additional language; 27% of students qualified for free school meals; 13% had special educational needs.
- Launched a Young Playwright's Award to identify and celebrate some of the UK's most promising young writers, supporting them on their playwriting journey through a showcase of their work, mentoring from industry professionals and theatre book tokens.
- Provided free tickets to **27** young people from **2** colleges to attend *Old Bridge*.

Impact

- 100% of teachers reported a notable increase in their students' confidence.
- 88% of teachers reported a significant positive impact on their students' writing skills.
- 88% of teachers reported that students expressed an interest in continuing to write plays or take part in other drama activities. One class is writing a play for entry into a competition while two students from another school developed their own plays for performance.

"The students really enjoyed watching their plays. They were not completely confident in their writing but having the actors take their plays so seriously gave them a real boost." (Teacher)

"The session was fab, simply fab! The facilitator was great, in balancing both the areas to cover and then giving the students time to develop ideas and write responses accordingly." (Teacher)

"The recordings are great, and we all look forward to seeing the books. Thanks again for organising these great sessions for our young carers." (Carers Activities and Projects Manager)

• **Won or were nominated for multiple awards**

Testifying to the remarkable impact of our work were accolades including:

Winning a place in *The Stage* 25 for Chris Foxon and George Turvey. Our joint CEOs were named in the 25 most promising theatre-makers in the country, most likely to lead theatre in the future;

Winning *The Times* Breakthrough Award for Samuel Bailey (*Shook*), presented at the South Bank Sky Arts Awards. This award named Samuel as the UK's most promising emerging artist in any discipline;

A nomination for Samuel Bailey for Writers' Guild of Great Britain Award for Best New Play (*Shook*)

A nomination for the *WhatsOnStage* Award for Best OffWestEnd Production (*Old Bridge*);

Nominations for OffWestEnd Awards for Most Promising Playwright, Best Ensemble and Best Sound Design (*Old Bridge*).

In total, during 2021 Papatango:

- Produced and published **5** world premieres in stage, screen and audio formats to huge acclaim
- Reached **11,857** audience members, many via free and accessible schemes, in **27** countries
- Nurtured **2,116** aspiring, diverse writers with free feedback and tailored playwriting training
- Won or were nominated for **8** awards

FINANCIAL REVIEW

This was a very encouraging and constructive year, with the charity rebounding from the steep decline in income inflicted by the pandemic in 2020 to record the best financial performance in its history. This reflects impressive fiscal management on behalf of the executive team, all the more so as it has been achieved without a penny of Culture Recovery Funding. It demonstrates that the charity has adapted to the changed cultural landscape and is securely positioned for the future.

Income rose to the charity's highest ever level of £303,266.73 – an increase of 173% on 2020. This is chiefly due to the welcome return of earned income from box office and other sales (including co-productions and commissions), which disappeared entirely in 2020 with the closure of theatres. Both the digital stream of *Shook* and the stage production of *Old Bridge* exceeded sales projections, testament to their critical and popular success and no mean feat under public health restrictions. This suggests audience appetite for Papatango's work remains undimmed, and validates the expansion to producing on bigger stages with greater financial capacity, which should further increase the charity's long-term resilience and sustainability. The return to production activity correlated with a strong increase in fundraising; our new projects proved very attractive to funders.

Expenditure naturally also increased significantly, rising by 101% to £214,200.96, with the charity both able to realise several projects postponed from 2020 and to invest in new projects. The vast majority of spending (70%) went directly on artistic and education projects and associated labour or audience development, with staffing costs accounting for most of the remainder (26%). Overheads were minimal at just 4% of expenditure; the charity continues to offer excellent value for money. Expenditure was reduced by reclaiming a portion of staffing costs through the Job Retention Scheme, with both executives on part-time furlough. This gradually decreased as we built back towards full-time operations, and ceased entirely in September. Consequently, staffing costs will increase next year. The charity is more than adequately prepared to absorb this.

There was no unforeseen outlay and the charity thus ends the year with a notional surplus of £89,065.77. This is, however, slightly misleading: because some projects (e.g. 2021 Papatango New Writing Prize; 2021-22 GoWrite) straddle the old and new financial years, some expenditure we anticipated falling in 2021 has been slightly delayed and will now be discharged in early 2022. The actual surplus after accounting for these imminent costs is relatively modest, at £52,291.19. This will help to cover the increase in staffing costs, and the forecast rise in inflation, due to fall in 2022.

Taking all this into consideration, the charity has recorded an excellent financial performance, recovering from the severe setbacks of the pandemic with aplomb and indeed emerging with a more sustainable operating model and its long-term future greatly strengthened.

The charity's financial position at the end of the period is shown in the attached statements.

Reserves Policy

In April 2021 the Board of Trustees revised its reserves policy, deciding that the charity's unrestricted funds should cover a minimum of six months' core running costs (£54,000). This increase from the previous term of three months reflects the continuing uncertainty posed by the coronavirus pandemic. If the charity were to suffer a significant loss, this reserve would enable a review of its activities and the means of supporting them in future. These reserves are held in a bank account, designated for this purpose, which is independent of the charity's main business account.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Papatango Theatre Company Ltd was incorporated on 3 September 2010 and is governed by its Memorandum and Articles of Association.

Papatango Theatre Company Ltd is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

Papatango Theatre Company Ltd is a registered charity, number 1152789.

Management and Governance

The Board of Trustees administers the charity and meets quarterly.

The number of the Board of Trustees shall never be less than 3 and shall not be more than 7.

Trustees are recruited through an open application process and appointed following interviews with the Board of Trustees, who must unanimously approve the appointment. New trustees are inducted into the charity's processes by the secretary of the Board of Trustees, and complete individual meetings with the executive team prior to their first attendance of a formal board meeting.

Day-to-day management is delegated to an executive team comprising an artistic director and an executive director, within terms of delegation approved by the trustees. The executive team manage junior staff including a part-time education officer as well as freelance contractors.

Directors/Trustees

The directors/trustees set out below have held office during the whole year of this report unless stated otherwise:

David Bond

Sally Cookson

Rachel De-Lahay

Sam Donovan

Nicholas Rogers

Staff

There were no changes to the staff team or structure.

INVESTMENT POWERS AND POLICY

Investments

Most of the charity's funds are spent in the short term. There are no major funds for long-term investment so all funds are held in bank accounts.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Whilst the charity has no formal relationship with 'related parties', it values collaboration with fellow arts and community organisations and exchanges mutual support and assistance wherever possible. This includes partnerships within projects.

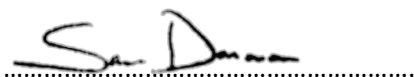
None of the trustees receives remuneration or other benefit from work with the charity. Any connection between a trustee or senior manager of the charity with any potential business or artistic partner must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party.

Risk Management

The charity undertakes periodic reviews for different areas of risk including insurance cover, health and safety in the workplace and whilst performing, safeguarding, financial affairs, ethical fundraising, data protection, complaints and grievance procedures, personnel practices, IT and reputation. These are recorded in a risk register.

This report was approved by the Board of Trustees on 19 January 2022.

Signed on behalf of the Board of Trustees by

A handwritten signature in black ink, appearing to read 'Sam Donovan', is written over a horizontal dotted line.

Sam Donovan

Secretary

INDEPENDENT ASSESSMENT

The regulations under SORP (Statement of Recommended Practice for Charities) require an independent assessment of the charity's affairs when the turnover is more than £25,000 and less than £1,000,000 per annum. I hold a Diploma in Accounting from the Association of Accounting Technicians, a qualification which is regarded by the Charities Commission as a recognised one for carrying out independent assessments.

I have examined the accounts of the charity and in my opinion the financial statements give a true and fair view of the charitable company's affairs at 31 December 2021 and of its incoming resources and application of resources including its income and expenditure for the year then ended.

In my opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements. I have examined the Statement of Financial Activities, the Summary Income and Expenditure Accounts, the Balance Sheet and the related notes. I have also examined the recording of financial information on the accounts package MYOB and checked the payroll records.

I have nothing to report in respect of the following matters where the Companies Act 2006 and the SORP Regulations 2015 require me to report if in my opinion:

- The charitable company has not kept proper and adequate accounting records; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- I have not received all the information and explanations I would require or the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors' report.

Penelope Easton AAT

PAPATANGO THEATRE COMPANY LTD.

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an Income and Expenditure Account)
For the year ending 31 December 2021

The notes to the accounts form part of the accounts

INCOME

	Restricted	Unrestricted	Total 2021	Total 2020
Donations and legacies		705.16	705.16	763.26
Incoming resources from Charitable activities:				
Support from grants and sponsorship	2 40500	188624.66	229124.66	90899.01
Operation of touring theatre company	2	71417.71	71417.71	2008.99
Other income	3	2019.2	2019.2	17218.15
Total Incoming Resources	40500	262766.73	303266.73	110889.41
EXPENDITURE				
Cost of generating funds				
Expenditure on charitable activities	5			
Production and touring	39728.07	109795.85	149523.92	56958.11
Support costs	6 771.93	62513.86	63285.79	48334.49
Governance costs	6	1391.25	1391.25	1318.14
Total Expenditure	40500	173700.96	214200.96	106610.74
Net income/ expenditure for the year and net movement in funds for the year	0	89065.77	89065.77	4278.67
Reconciliation of funds				
Total funds brought forward			137522.16	133243.49
Total funds carried forward			226587.93	137522.16

PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
for the Year Ended 31st December 2021

2. INCOME FROM CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Total 2021	Total 2020
Support from Grants and Sponsorship				
Arts Council Grants		31500	31500	7649
Coronavirus Grant			0	10000
Boris Karloff Charitable Foundation	3500	0	3500	0
Backstage Trust		109166.66	109166.66	58333.34
John Lyons Charity		25000	25000	10416.67
Golsconcott Foundation	2000	0	2000	0
Cockayne Grants for the Arts	11000	0	11000	0
The Harold Hyam Wingate Foundation	1500	0	1500	4500
Garfield Weston		15000	15000	0
Foyle Foundation	11000	0	11000	0
Ashley Family Foundation		7958	7958	0
Royal Victoria Hall Foundation	1500	0	1500	
Amazon Literary Partnership	10000		10000	
	40500	188624.66	229124.66	90899.01
Income from Operation of Touring Company				
	Restricted Funds	Unrestricted Funds	Total 2021	Total 2020
Performance income		46046.31	46046.31	1834.6
Commissions Received		24873.4	24873.4	
Merchandise (playtexts)		98	98	174.39
Education income		400	400	0
		71417.71	71417.71	2008.99
3. OTHER INCOME				
Theatre Tax Relief		1288.8	1288.8	16470.9
Interest on rent deposit & rent received			0	11.71
Bank interest		730.4	730.4	735.54
		2019.2	2019.2	17218.15
4. NET (OUTGOING)/INCOMING RESOURCES				
Net (outgoing)/incoming resources are stated after charging				
Audit and accountancy fees	1391.25			

EXPENDITURE

5. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Cost of Generating Funds	Cost of Generating Funds	Charitable Activity Cost	Charitable Activity Costs	Total	Total
Production and Touring	Restricted	Unrestricted	Restricted	Unrestricted	2021	2020
Director			2910.67	8461.33	11372	
Assistant Producer			0	4674.1	4674.1	0
Commissions				5750	5750	0
Writers' fees and royalties			0	1152.84	1152.84	5210
Casting			0	474	474	
Lighting Designer			4630.67	0	4630.67	600
Set & Costume Designer			4781	0	4781	400
Sound Designer			2373.2	3000	5373.2	650
Movement & Intimacy Directors			2295.1	0	2295.1	0
Cultural Advisor, Dialect Coach, chaperones etc			0	102.9	102.9	0
Rehearsal space hire			0	610	610	0

Set	0	2633.26	2633.26	88.22
Lighting hires			0	1613.85
Sound hires & purchases			0	635.8
Costumes	0	1250	1250	0
Props, hair and makeup	0	2478.82	2478.82	54.93
Performers' fees	15115.36	15999.28	31114.64	3335.2
Stage Manager	0	5204.16	5204.16	0
Per diems on tour			0	155.76
Production Manager	0	3650	3650	1281.76
DBS			0	-87
Technical crew	0	1230	1230	0
Writewest Project			0	20021.75
Venue hire			0	0
Tour travel transport & accommodation			0	0
Contras			0	0
Playtexts/Scripts		1380	1380	0
Papatango New Writing Prize	7622.07	5095.35	12717.42	5821.61
Outreach & engagement		26650.97	26650.97	8228.09
Isolated but Open			0	2539.94
Storage		912	912	390.47
Audience Development, Marketing & website		8174.57	8174.57	969.82
Film Capture		10912.27	10912.27	
Cancelled co-production costs of Shook			0	5047.91
Total production and touring costs	0	0	39728.07	109795.85
			149523.92	56958.11

6. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

Governance Costs

Companies House				13
Accountancy			1391.25	1391.25
Board expenses				0
			1391.25	1391.25
				1318.14

Support Costs

Staff fees & salaries	7		70999.98	70999.98	65255.84
Employer's NI			4172.51	4172.51	2879.6
Employer's pensions			5177.25	5177.25	2798.61
Less Job Retention Scheme			-25030.72	-25030.72	-29896.98
Funding Development Manager	771.93			771.93	0
Rent				0	4559.28
Heat Light and Power				0	129.83
Travel			1480.75	1480.75	323.87
Stationery & Postage			373.6	373.6	1.64
Telephone & computer			1687.18	1687.18	466.44
Bank charges and interest			84	84	84.37
Insurance			2935.62	2935.62	1402.73
Depreciation	8			0	329.26
Hospitality			633.69	633.69	0
Total support costs	771.93	0	0	62513.86	63285.79
Total Expenditure in 2021	771.93	0	39728.07	173700.96	214200.96
					106610.74

7. STAFF COSTS

Director 1 salary from January 2021	35499.99	32483.32
Director 2 salary from January 2021	35499.99	32483.32
Employer's NI (net of allowance)	4172.51	2879.6
The company received £4000 in employment allowance in 2021 against £8172.51 owing in Employer's NI		
The company received Job Retention Scheme	25030.72	29896.98
Employer's pension contribution	5177.25	2472
No employee received remuneration in excess of £60000 in the year		
The salaries were reduced in 2020 as the JRS calculated gross salaries on an earlier salary		

8. TANGIBLE FIXED ASSETS

All assets fully depreciated in 2020

9. DEBTORS

	Total 2021	Total 2020
Arts Council Grant carried forward (Outreach)	9000	13500
Other grants c/f		
Ashley Family Foundation		7958
John Lyons Charity (O & R)	14583.33	14583.33
Backstage Trust		29166.56
Harold Hyam Wingate		1500
	23583.33	66707.89

11. LEGAL STATUS

The charity is limited by guarantee and therefore has no share capital. In the event of the company being wound up every member undertakes to contribute to the assets of the company during the time he is a member or one year afterwards, such amounts as may be required not exceeding £1.

The company does not pay corporation tax on account of its charitable status.

12. TRUSTEES/DIRECTORS

The board of trustees do not receive any remuneration from the company other than reimbursement of their expenses incurred during the business of the company.

The two executives receive a salary from the company in their capacities as Artistic Director and Executive Director. They are reimbursed for expenses incurred during the business of the company.

PAPATANGO THEATRE COMPANY LTD
Balance Sheet at 31 December 2021

	<u>2021</u>		<u>2020</u>	
Fixed Assets				
<u>Current Assets</u>				
Cash at bank	258479.66		207043.1	
Prepayments		258479.66		207043.1
<u>Current Liabilities</u>				
Accruals				
Prepayments				
PAYE due	2151.49		2053.3	
Pension fund due	874.97		759.65	
Wages due	5281.94			
Other grants carried forward	23583.33	31891.73	66707.99	69520.94
Current Assets less				
Current Liabilities		226587.93	0	137522.16
Total Assets less Current				
Liabilities		<u>226587.93</u>	<u>0</u>	<u>137522.16</u>
<u>Financed by:</u>				
Reserves brought forward	137522.16		133243.49	
Profit and Loss for the year	89065.77	<u>226587.93</u>	4278.67	<u>137522.16</u>

(a) For the year ended 31 December 2021 the company was entitled to exemption from audit under section 477(2) of the Companies Act 2006

(b) 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

(c) 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 in accordance with section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company

(d) The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Section 419(2) of the Companies Act 2006.

The accounts are prepared in accordance with the Charities Act 2011 and SORP 2016

The notes to these accounts form part of the accounts

Approved by the directors on 19-Jan-22



And signed on their behalf by
Christopher Foxon



George Turvey

PAPATANGO THEATRE COMPANY LTD
Notes to the Financial Statements
For the Year Ended 31 December 2021

Note 1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout this and the preceding year. The charity is a going concern.

Basis of accounting

The final statements have been prepared under the historical cost convention and in accordance with United Kingdom Financial Reporting Standard, Accounting and Reporting for Charities: the Statement of Recommended Practice effective 1 January 2015 (SORP) and the Companies Act 2006.

Cash Flow Statement

The trustees have taken advantage of the exemption in Financial Reporting Standard No. 1 (revised) from including a cash flow statement on the grounds that the charity is small.

Project Income

Project income consists of amounts invoiced in the year for various projects and events held. Income which is invoiced in advance of events not yet held at the year end is included as deferred income.

Gifts/Intangible Income

Gifts in kind and intangible income are included in the accounts where they are capable of financial measurement.

Grants

Revenue grants are treated as income and included in the Statement of Financial Activities in the year to which they relate. Grants received for general purposes are treated as unrestricted funds; grants received that are specified by the donor are treated as restricted funds. Project grants received but not spent at the year end are included in income and carried forward as part of the restricted funds.

Fund accounting

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

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

Income

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.

Expenditure

All expenditure is accounted for on an accruals basis as a liability has been incurred. Expenditure includes any VAT that cannot be fully recovered and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in deliverance of its activities and services for its beneficiaries. It includes both costs than can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory management of the charity.

Designated Funds

Designated funds are set up by decision of the trustees when income, which has been received but not spent, is carried forward to cover costs in future years.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows: equipment – 25% straight line; computers – 33.33% straight line.

Fixed Assets

Tangible fixed assets are stated at cost, or if donated, at their estimated value at the date of donation, less depreciation.

Operating Lease Agreements

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight-line basis over the period of the lease.