

**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
<b>Total Incoming Resources</b>	<b>40500</b>	<b>262766.73</b>	<b>303266.73</b>	<b>110889.41</b>
<b>EXPENDITURE</b>				
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
<b>Total Expenditure</b>	<b>40500</b>	<b>173700.96</b>	<b>214200.96</b>	<b>106610.74</b>
<b>Net income/ expenditure for the year and net movement in funds for the year</b>	<b>0</b>	<b>89065.77</b>	<b>89065.77</b>	<b>4278.67</b>
<b>Reconciliation of funds</b>				
Total funds brought forward			137522.16	133243.49
<b>Total funds carried forward</b>			<b>226587.93</b>	<b>137522.16</b>

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
<b>Support from Grants and Sponsorship</b>				
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	
	<b>40500</b>	<b>188624.66</b>	<b>229124.66</b>	<b>90899.01</b>
<b>Income from Operation of Touring Company</b>				
	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
		<b>71417.71</b>	<b>71417.71</b>	<b>2008.99</b>
<b>3. OTHER INCOME</b>				
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
		<b>2019.2</b>	<b>2019.2</b>	<b>17218.15</b>
<b>4. NET (OUTGOING)/INCOMING RESOURCES</b>				
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
<b>Production and Touring</b>	<b>Restricted</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>Unrestricted</b>	<b>2021</b>	<b>2020</b>
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
<b>Total production and touring costs</b>	<b>0</b>	<b>0</b>	<b>39728.07</b>	<b>109795.85</b>
			<b>149523.92</b>	<b>56958.11</b>

## 6. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

### Governance Costs

Companies House				13
Accountancy			1391.25	1391.25
Board expenses				0
			<b>1391.25</b>	<b>1391.25</b>
				<b>1318.14</b>

### 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
<b>Total support costs</b>	<b>771.93</b>	<b>0</b>	<b>0</b>	<b>62513.86</b>	<b>63285.79</b>
<b>Total Expenditure in 2021</b>	<b>771.93</b>	<b>0</b>	<b>39728.07</b>	<b>173700.96</b>	<b>214200.96</b>
					<b>106610.74</b>

## 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
	<b>23583.33</b>	<b>66707.89</b>

## 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.