

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	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	2024	2023
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.

9. DEBTORS

	Total 2024	Total 2023
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
	34560	23880

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.