
ARTS TRUST PRODUCTIONS

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

ARTS TRUST PRODUCTIONS

CONTENTS

| | Page |
|--|---------|
| Reference and administrative details of the charity, its Trustees and advisers | 1 |
| Trustees' report | 2 - 17 |
| Independent examiner's report | 18 |
| Statement of financial activities | 19 |
| Balance sheet | 20 |
| Notes to the financial statements | 21 - 32 |

ARTS TRUST PRODUCTIONS

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2025

| | |
|----------------------------------|---|
| Trustees | Professor Angela Pickard (PhD), Chair Martin Collins (PhD), Trustee Harry MacAuslan, Trustee (appointed 28 October 2024) Hamble Wallace, Trustee |
| Charity registered number | 1203920 |
| Principal office | 108 Dumont Avenue St. Osyth Essex CO16 8JS |
| Executive Director | Martin John Collins (PhD) |
| Accountants | Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS |

ARTS TRUST PRODUCTIONS

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their Annual Report together with the financial statements of Arts Trust Productions (the "Charity") for the year ended 31 March 2025. The Trustees confirm that the Annual Report and financial statements comply with the current statutory requirements, the requirements of the Charitable Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

ARTS TRUST PRODUCTIONS

OBJECTIVES, ACTIVITIES AND PUBLIC BENEFIT

The Trustees confirm that, in setting and reviewing the objectives and activities of the Charity, they have paid due regard to the Charity Commission's guidance on public benefit.

Arts Trust Productions' charitable purpose is to advance the arts for public benefit by improving equitable access to cultural participation and creative opportunities. Originally established in 2012 and converted to a charity in 2023, Arts Trust Productions is committed to promoting culture and the arts in the public realm through co-designed partnerships with local communities and businesses.

In this context, the term *public realm* encompasses a broad range of spaces where culture and the arts can be experienced by the community. This includes not only traditional public areas like parks and open spaces but also privately owned land accessible to the public, digital platforms that reach online audiences, and indoor venues where events are held. By using the term *public realm*, we highlight our commitment to making arts and culture accessible in diverse and inclusive settings, both physical and virtual, ensuring that our work reaches as many people as possible.

Our primary focus is on engaging low socio-economic and marginalised communities, working towards four key theories of change:

1) Reducing Loneliness and Isolation:

Through flagship initiatives such as *Summer in the Park* and *King's Cross Summer Sounds*, we create vibrant, inclusive spaces where people can gather, connect, and participate in cultural activities. Each year, our events engage over 30,000 audience members across 14 festivals, with significant participation from local residents and community groups. We strategically focus on areas where social isolation is prevalent, such as rural communities in Tendring, or low socioeconomic communities in Thamesmead, tailoring our events to promote social interaction and developing friendships. Audience feedback demonstrates the value of these interventions, in 2024, 94% of attendees reported feeling more connected to their community, and 87% said attending our events improved their wellbeing.

2) Increasing Communities' Sense of Belonging and Place-Making:

Our approach to programming is deeply community-centric. We collaborate with residents' associations and community panels (such as: West Thamesmead Residents Association and Friends of Maryon Park) to co-design events that reflect the specific needs and aspirations of local people. In 2024/25, *Summer in the Park* included 24 community-led performances and 29 participatory workshops, directly involving 136 local community members. Feedback highlighted a strong sense of ownership and pride: **"It's just what we needed in this area - somewhere the kids can come and have fun. Fun for all the family and dog."**

3) Increasing Health and Emotional Wellbeing:

The arts have a profound impact on mental health and wellbeing, and our programmes are designed to promote both physical and emotional health. Performances such as *Fire Songs* for audiences with Profound and Multiple Learning Disabilities (PMLD) offered immersive, sensory experiences that enhanced emotional wellbeing. By collaborating with specialist organisations like Frozen Light, we ensure that programming is inclusive and accessible, supporting a broad spectrum of health outcomes. As one parent reflected: **"We won't ever forget today's show... it was one of the most moving, magical and uplifting experiences we've had since my daughter was born."**

4) Supporting Individuals' Careers Through Opportunities and Skill Development:

Our commitment to supporting creative careers is evident in the employment and training opportunities we provide. In 2025, we employed 224 individuals, 62% from Black, Asian and Minority Ethnic backgrounds, reflecting our dedication to diversity and inclusion in the creative industries. Across our programmes, 307 freelancers were employed, including 245 young people under 30, all paid above London Living Wage. We work closely with emerging artists and young people, offering performance platforms at events such as *King's Cross Summer Sounds*. Our *King's Cross Community Choir*, for example, brought together 40 local residents for regular rehearsals and performances, helping participants develop confidence, vocal skills, and community spirit.

Through these initiatives, Arts Trust Productions continues to fulfil its charitable mission by promoting public benefit and ensuring equal access to cultural experiences. Our programmes not only provide artistic engagement but also address critical social issues, such as isolation, inequality, and lack of access to creative opportunities.

Our core audience and participants are primarily drawn from communities across the South East and Tendring. These two regions represent the heart of our engagement efforts, where we focus on creating accessible and inclusive cultural experiences. In the South East, we have established deep-rooted connections with local communities, fostering participation across various arts and cultural events. In Tendring, we are actively working to strengthen our presence, with a key focus on deepening our relationship in this area. Our partnership with St Osyth Priory and St Osyth Education Trust in 2024 marks an important step in this journey, allowing us to collaborate closely with local stakeholders and bring more tailored cultural initiatives to the community. Through these efforts, we aim to build long-lasting connections, ensuring our programs resonate and grow within these regions.

ARTS TRUST PRODUCTIONS

ACHIEVEMENTS AND PERFORMANCES FESTIVAL PROGRAMMES

1) King's Cross Summer Sounds



King's Cross Summer Sounds (KCSS), a partnership between **Arts Trust Productions** and **King's Cross**, is dedicated to presenting world-class music and art in the heart of Camden. In 2024, the festival once again transformed the public spaces around Coal Drops Yard and Granary Square into an open celebration of creativity, showcasing a rich and diverse line-up that included **Unicorn Frequency, Queer Tango, London Show Choir, Queer Sounds, Eliane Correa, The Green Room Collective, English National Opera (ENO),** and **YolanDa Brown**. This free series of performances brought professional artists and local audiences together in an inclusive, intergenerational environment, reaffirming the festival's reputation as a cultural highlight of the London summer calendar.

Audiences described the atmosphere as *“joyful,” “uplifting,” “relaxed,” and “inspiring,”* with many remarking on the unique quality of the performances and the generosity of a free event of such high calibre. *“It felt like being part of something bigger,”* one audience member said, while another commented, *“I came by for five minutes and stayed for hours... it was just so good.”* Evaluation data captured measurable wellbeing impacts, with over 60% of respondents reporting a positive mood shift during the event. KCSS continues to attract a broad cross-section of the public, particularly families and first-time visitors, who described the programme as *“welcoming,” “open to everyone,”* and *“a reason to come together.”*

Programming at KCSS is carefully curated to balance established names with emerging talent, and 2024's edition expanded its educational reach through a landmark collaboration with the **National Youth Jazz Orchestra (NYJO)**. Together, Arts Trust Productions and NYJO delivered a comprehensive learning programme for young people from Camden and Islington, designed to spread the creative opportunities of King's Cross more widely across surrounding neighbourhoods.

The initiative began with a *First Time Jazz* schools tour, visiting five local secondary schools and reaching around 600 students, 71% of whom had never heard live jazz before. Led by **Shantéh from Steam Down Collective** and featuring a quartet of NYJO musicians, the tour inspired new confidence and curiosity in music-

ARTS TRUST PRODUCTIONS

making. Teachers described it as ***“an inspirational morning for our students,”*** and students themselves called the performances ***“amazing,” “unique,”*** and ***“fun.”*** Many expressed a newfound desire to learn an instrument or explore music beyond the classroom.

From this tour, eleven young people were recruited for a five-day summer school held at Scene & Heard in Somers Town, co-led by **Shantéh** and **spoken word artist Milli-Rose Rubin**. Over the week, participants explored themes of identity, creativity, and self-expression, writing original songs and spoken-word pieces that became the foundation for a new collaborative performance. Supported by NYJO musicians, the young people composed and performed their own material live at **King’s Cross Summer Sounds**, marking the first time many had appeared on a professional festival stage.

The results were transformative. Average self-confidence in creativity among participants rose from **4.6 to 7.7**, and confidence in songwriting increased from **4.6 to 6.4**. One participant, initially nervous about performing, said afterwards: ***“I liked singing in front of people, it made me feel more confident.”*** Another reflected: ***“I can try other stuff and not just singing. All I need is to believe in myself.”*** Their original lyrics captured the power of self-belief and the emotional depth of their experience: ***“It’s a leap of faith to figure out who I am for my future’s sake,”*** and ***“I’m lucky to be alive—give me a chance to hope and strive for a future that’s bright.”***

This partnership demonstrated the strength of combining professional artistry with social purpose. The festival not only entertained but also created progression routes for young people, many from low-income backgrounds, who might otherwise have had no access to such opportunities. As one of the project leaders observed, ***“They discovered a new level of self-confidence through this process... they surpassed my expectations in ways I’m still trying to get over.”***

King’s Cross Summer Sounds continues to embody Arts Trust’s charitable mission to advance the arts for public benefit. It reduces isolation, builds belonging, and provides equitable access to world-class performances in the public realm while offering tangible creative opportunities for emerging artists and young people. As one festivalgoer summed it up: ***“It’s rare to find something this good that’s free, this is what London should feel like in summer.”***

2) Summer in The Park



Summer in the Park (SITP), the flagship community arts programme produced by Arts Trust Productions, entered an exciting new phase in 2024, expanding significantly to deliver fifteen festivals across Greenwich, Bexley, and Tending. With generous support from our **principal funder, The National Lottery Community Fund**, alongside **The Royal Parks, Peabody, and Arts Council England**, the programme has established itself as one of our largest and most inclusive community arts initiatives in the South East. These valued partnerships have enabled us to deliver ambitious, high-quality cultural events that bring people together, strengthen communities, and ensure equitable access to the arts for all.

Across fifteen events, SITP reached 17,361 audience members and engaged 12,643 participants, representing an extraordinary increase of 138% and 177% respectively in the previous year. The programme created employment for 307 people, a 92% rise from 2023, and supported 211 local businesses and market traders, who reported a 75–80% boost in sales thanks to the influx of visitors. In total, the festivals presented 75 professional performances, 17 community shows featuring 189 local performers, and 111 participatory workshops, offering residents of all ages meaningful opportunities to connect, create, and celebrate together. One community member said, ***“I met people I’d never spoken to before, even though we live in the same neighbourhood. We all came together to enjoy the performances and share conversations, it really felt like we were part of something special.”***

These sentiments were echoed across boroughs, as parks and town squares came alive with live music, dance, and laughter. Co-designed with local community panels such as Friends of Maryon Park, Friends of Queenscroft Park, and the West Thamesmead Residents Association, each event reflected the spirit and priorities of its local area, ensuring that residents felt genuinely represented in the programming.

ARTS TRUST PRODUCTIONS

The introduction of the Silent Disco SkateJam, in partnership with Vibes-on-Vibes captured the imagination of local residents, removing barriers to participation by providing free skates and protective equipment. The result was a truly intergenerational event that encouraged movement, fun, and community pride. ***“It’s just what we needed in this area, somewhere the kids can come and have fun in a safe and lively environment,”*** one Thamesmead resident said. ***“The fact that it’s free and open to everyone is fantastic.”*** Across all sites, residents praised the festivals for creating spaces where families could come together and where neighbours who might never have met before could share in collective joy.

Beyond entertainment, SITP played an increasingly important role in linking people to local health and wellbeing opportunities. Through partnerships with organisations including the NHS, Peabody, Greenwich Get Active, and Charlton Athletic, festivalgoers were introduced to sports activities, social groups, and wellbeing classes that extended the impact beyond the event itself. ***“I had no idea there were so many local services available,”*** one attendee reflected. ***“The festival made it easy to learn about them in a fun, approachable way. I even signed up for a weekly Tai Chi class that I wouldn’t have known about otherwise, it’s been such a positive addition to my life.”***

The 2024 season also reinforced the festival’s role in place-making, transforming underused public spaces into vibrant cultural hubs. Parks like Maryon and Gallions Park, and new locations such as St Osyth Priory, became animated centres of creativity, attracting diverse audiences who often rediscovered their own neighbourhoods through art. ***“We never really came to this park before,”*** one family commented, ***“but the festival changed that. It’s such a beautiful space, and now we plan to visit regularly.”***

Looking ahead to 2025, Arts Trust will continue to expand the reach and ambition of Summer in the Park. Plans include deeper collaboration with The Royal Parks for large-scale events in Greenwich Park, extended partnerships in Tondring and St Osyth establishing St Osyth Summer Sounds, and a renewed focus on health, creativity, and environmental sustainability. The 2024 season proved that when art is brought into the heart of the community, it not only entertains but transforms, strengthening the social fabric and ensuring that everyone has the chance to belong.

3) Winter in the Park



Winter in the Park delivered four free, family-friendly events across the South East and Tendring, created in partnership with The Royal Parks and supported by a National Lottery Awards for All grant. Designed to bring light and connection to public spaces during the darker months, each event combined winter markets showcasing local traders with street performances by Spark, whose illuminated music and movement became a joyful focal point for crowds.

The programme kept our core values at the centre: welcoming, open-air culture that reduces barriers to participation. We focused on simple, high-impact choices—clear wayfinding, friendly stewards, relaxed viewing areas, and step-free routes—so families, older residents, and first-time attendees could take part comfortably. Where possible we added accessible information in advance and on-site (QR “what’s on now/next”), and provided warm social spaces so people could linger, meet neighbours, and make a night of it.

Winter in the Park also supported local resilience: markets drove footfall to nearby high streets, while our partnerships signposted audiences to year-round community offers (health, wellbeing, creative groups). Environmentally, we prioritised mains power and low-energy lighting and repurposed Summer in the Park infrastructure to minimise waste.

Across all four dates the atmosphere was consistently friendly and intergenerational, reaffirming that small, well-curated moments, good music, good food, and a sense of shared celebration, can make public spaces feel safe, welcoming, and alive in winter. Insights gathered on-site will now feed directly into next year’s planning, with an emphasis on earlier promotion, additional comfort infrastructure, and expanded trader capacity where demand was strongest.

4) Fractured: A Multisensory Musical Experience Bridging Communities



Fractured Cast Images

In 2024, Arts Trust Productions proudly produced *Fractured*, an innovative new work by composer **Jill Jarman** (Arts Trust Associate Artists), developed in partnership with **Dame Evelyn Glennie**, **Catrin Finch**, **Hugo Ticciati**, and **O/Modernt**. The project was supported by **Arts Council England** and co-created with **Frank Barnes School for Deaf Children**, and **City Lit**.

Fractured explores the relationship between people, communities, and the environment through sound, vibration, and visual music. The work uses the science of **Cymatics**, making sound visible, to create a multisensory experience that bridges the gap between hearing, hard of hearing, and D/deaf audiences. Workshops with thirty pupils at Frank Barnes School enabled children to “see sound” and compose using vibration and light, supported by tools such as bone-conducting speakers and resonating cello plates. Teachers described the process as “**adding a new dimension to learning by connecting science and music.**”

The project culminated in a sharing event at City Lit, attended by both D/deaf and hearing audiences. Feedback was exceptional, with 100% of attendees stating the event exceeded expectations. One audience member said, “**The way the musicians showed sound visually was incredible,**” while another reflected, “**The tonal range challenged my hearing aids in the best possible way.**”

The event also marked the start of a pioneering collaboration with Sean Chandler to develop a new British Sign Language (BSL) music syntax, enabling music to be interpreted through gesture, rhythm, and intention. This next phase will be integrated into future performances as *Fractured* tours in 2025, expanding access and redefining how audiences experience sound.

By uniting art, science, and accessibility, *Fractured* has demonstrated how inclusive innovation can reshape the boundaries of performance—creating space for every audience to listen, feel, and connect in new ways.

ARTS TRUST PRODUCTIONS

EQUALITY, DIVERSITY AND INCLUSION PROGRAMME

Our restricted EDI fund underpinned several of the key productions and community projects outlined in this report, ensuring that access, equity, and representation remained at the core of our work. Through this fund, Arts Trust Productions was able to deliver inclusive, high-quality programmes that reached marginalised communities and removed barriers to participation.

This included our partnership with the National Youth Jazz Orchestra (NYJO), which gave young people from Camden and Islington the chance to explore identity and creativity through music and spoken word, culminating in a live performance at *King's Cross Summer Sounds*. The King's Cross Community Choir, also supported through this fund, brought together forty local residents for eight weeks of rehearsals and social sessions, performing as part of *Fire Songs*—our collaboration with Frozen Light designed specifically for audiences with Profound and Multiple Learning Disabilities (PMLD). Both projects strengthened social connection and demonstrated how inclusive arts practice can support wellbeing and belonging.

The EDI fund also supported *Fractured*, our new commission by Jill Jarman featuring Dame Evelyn Glennie, which pioneers the development of a British Sign Language (BSL) music syntax to enhance access for D/deaf and hard of hearing audiences. Alongside this artistic innovation, the fund enabled the continued delivery of our Silent Disco Skate Jam events, which provided free skates and protective equipment to over 2,000 participants, creating safe, joyful spaces for young people and families in areas affected by isolation and inequality.

Together, these initiatives illustrate how the EDI fund empowers us to embed accessibility and inclusion across every strand of our work—ensuring that creativity remains open, representative, and transformative for all.

ENVIRONMENTAL AND SUSTAINABILITY COMMITMENT

Arts Trust remains firmly committed to minimising the environmental impact of our events while building community connection and inclusion. In 2024/25, we continued to embed sustainability across all areas of our work, ensuring that creativity and environmental responsibility go hand in hand.

At the heart of our sustainability strategy is the use of renewable energy, waste reduction, and sustainable transport. We regularly utilise solar-powered generators and energy-efficient hard power to minimise emissions, while our waste management plan prioritises recycling and re-use at every event. Where possible, we repurpose staging, signage, and infrastructure from our Summer in the Park and Winter in the Park programmes to reduce material consumption and costs.

Our partnership with King's Cross, one of the UK's most sustainable developments, continues to set a benchmark for best practice. The area is carbon-neutral, powered entirely by green gas and renewable electricity, preventing over 19,700 tonnes of CO₂ emissions annually. By hosting King's Cross Summer Sounds and other events within this eco-conscious setting, we contribute to and benefit from a shared vision of urban sustainability.

Across our South East and Tendring programmes, we also encourage sustainable transport for both artists and audiences. Attendees are invited to walk, cycle, or use public transport to reach our events, while artists and crew participate in a ride-sharing scheme to cut down on vehicle journeys and reduce overall emissions.

Social sustainability remains integral to our approach. Through our ongoing partnership with Connection Crew, we created over 100 hours of paid work for people experiencing homelessness this year while offsetting more than 200 kilos of carbon through their verified carbon reduction programme. This partnership demonstrates that environmental care and social impact can reinforce one another, creating a positive legacy for both people and the planet.

ARTS TRUST PRODUCTIONS

Looking ahead, we will continue to strengthen our commitment to sustainability by expanding partnerships with local environmental groups, piloting on-site water refill stations, and enhancing waste monitoring across our festivals. Our goal is to lead by example, showing that inclusive, community-led cultural events can be both joyful and environmentally responsible.

FINANCIAL REVIEW

Our financial operations are underpinned by systems and procedures designed to maintain internal control and secure optimum value for money. A working Cash Flow, and individual project budgets are produced at the start of each financial year. Throughout the year the working budget is revised on a regular basis by the Director, for Board of Trustee meeting, management process and funder requirements.

Restrictions placed on donated income are identified and observed. All expenditure is authorised by the relevant staff member before commitment is made. Such commitment is made in the context of the budgeting process. All invoices are approved by the appropriate staff member and passed to the Director for final signing off and payment. Documentation is held electronically on Quickbook for all payments made.

Going Concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

Principal Funding Sources and Reserves.

Arts Trust is proud to be the recipient of long term funding from the National Lottery Community Fund of £141,501 for 2024/25 and 2025/26. This funding covers the cost of Summer in the Park and a contribution towards our core costs. Further support from major partners such as Kings Cross, Arts Council England and Peabody enable the organisation to deliver additional programmes such as King's Cross Summer Sounds and Fire Songs. The organisation also benefits from our commissions such as the filming and broadcast work, to extend reach and access to cultural activity and discourse.

As at 31st March 2025 the total reserves were £151,789 (2024: £210,271), of which £72,958 (2024: £177,758) are restricted reserves to Equality, Diversity and Inclusion activities. The National Lottery Community Fund restricted reserves of £141,501 (2024: £nil) have been fully spent in the accounting year.

Income for the period totalled £457,969 (2024: £493,990) and charitable expenditure was £516,451 (2024: £330,717). At the year end the charity held fixed assets of £23,793 (2024: £31,725), cash of £178,539 (2024: £296,390) and amounts included in creditors were £28,320 (2024: £101,845).

Unrestricted funds total £78,834 (2024: £32,513) of which free reserves are £78,834 (2024: £788). The Board of Trustees have set a wind down reserves target of £50,000, which is equivalent to 3 months expenditure, any additional free reserves are used to manage cash flow fluctuations during the intense summer periods.

PLANS FOR THE FUTURE

Looking ahead, Arts Trust will continue to strengthen its role as a catalyst for cultural connection and community empowerment across the South East and coastal Essex. Our focus for 2025 and beyond is on deepening relationships with the communities of Tendring, developing long-term programmes that build local ownership and celebrate the area's unique cultural identity.

ARTS TRUST PRODUCTIONS

At the heart of this work is the establishment of St Osyth Summer Sounds, set to become the largest music and food festival in Essex. This new flagship event will bring world-class artists and chefs together with grassroots performers and local food producers, creating a platform that celebrates both creativity and community. The festival will act as a focal point for Tendring's cultural calendar while generating lasting social and economic impact for residents, visitors, and small businesses alike.

Alongside this, Arts Trust is developing research-based community ownership programmes, empowering local people to shape the future of their cultural spaces and events. These initiatives are rooted in evidence gathered from our university partnerships and ongoing evaluation frameworks, ensuring that local voices genuinely guide design, delivery, and decision-making.

Our work in coastal communities will continue to focus on intangible cultural heritage, capturing and amplifying the lived experiences, traditions, and stories that define places like St Osyth, Clacton, and Jaywick. By giving local people a voice and creating opportunities for intergenerational exchange, we aim to build pride, belonging, and resilience in areas often overlooked by national cultural investment.

Through these initiatives, Arts Trust will continue to lead the way in community-led arts practice, building sustainable models of cultural engagement that not only entertain but empower, ensuring that creativity remains a shared resource for everyone.

PRINCIPAL RISKS AND UNCERTAINTIES

Arts Trust operates in a dynamic and evolving cultural landscape, which presents both opportunities and challenges. As we continue to expand our programming and extend our reach, particularly through initiatives like *Summer in the Park* and *King's Cross Summer Sounds*, the following risks and uncertainties are critical to our strategic planning:

Funding Stability: While funding for Summer in the Park is secured for 2025/26, maintaining long-term financial sustainability remains a key priority. The expansion of our programmes, particularly into Tendring and St Osyth, and the development of new large-scale events such as St Osyth Summer Sounds increase both opportunity and financial exposure. Rising production and staffing costs, alongside our commitment to keeping events free or low-cost, create ongoing pressure on resources. To mitigate this, Arts Trust Productions is diversifying its income base through new partnerships, private philanthropy, and corporate sponsorships, while strengthening relationships with key funders such as The National Lottery Community Fund, Arts Council England, The Royal Parks, and Peabody.

Capacity and Resource Constraints: As our portfolio of work grows, so too does the demand on our core team. Managing multiple festivals across London and the South East, including Summer in the Park, Winter in the Park, and St Osyth Summer Sounds, places increasing pressure on staffing, logistics, and delivery capacity. To address this, we have a Production Manager, fundraising support from Charity Fundraising and a new Producer for 2025 to strengthen delivery in Greenwich and Tendring and are enhancing our project management systems to better coordinate freelance teams via testing Crescat GO (Festival management software).

Economic Pressures and Cost of Living Crisis: The continuing cost of living crisis presents a significant challenge for both Arts Trust and the communities we serve. Many of our audiences are drawn from low-income or rural areas where disposable income is limited, making free cultural provision essential but financially demanding to sustain. Economic pressures may also affect freelance costs and supply chains. To mitigate these risks, we are streamlining delivery models, seeking in-kind support from partners, and strengthening our data-led evaluation to demonstrate impact and value to funders.

ARTS TRUST PRODUCTIONS

Community Engagement and Social Impact: As we deepen our work across Tendring's coastal communities, maintaining meaningful engagement and genuine community ownership is central to our mission but not without risk. Expanding into new areas requires time to build trust, understand local needs, and ensure our programmes align with community priorities. To mitigate this, we are embedding research-based community ownership frameworks that give residents a direct role in shaping festival design and decision-making. Continued collaboration with partners such as St Osyth Priory and local education and civic groups ensures that programming reflects authentic local voices and delivers tangible social impact, particularly in tackling isolation and promoting cultural participation.

Partnership Dependencies: Our success depends on strong, reliable partnerships with funders, councils, community organisations, and venue partners such as King's Cross, The Royal Parks, and St Osyth Priory. Changes in leadership, funding priorities, or organisational stability among partners could impact project delivery. To mitigate this, we prioritise transparent communication, shared evaluation processes, and clear partnership agreements. Building long-term trust and mutual benefit remains central to our collaborative approach, ensuring that each relationship contributes to sustainable cultural impact for the communities we serve.

Despite these risks, Arts Trust Productions remains resilient and adaptive. Our commitment to inclusivity, community engagement, and the transformative power of the arts will guide our efforts to navigate these uncertainties. We are confident that with careful planning and continued community collaboration, we can mitigate these risks and continue to deliver impactful cultural programmes.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Arts Trust Productions is registered as a Charitable Incorporated Organisation (CIO), on the 10th July 2023, operating under the foundation model, where the only voting members are the charity trustees. This governance structure ensures that decision-making remains within the board of trustees, who are responsible for overseeing the strategic direction, operations, and financial management of the organisation. The CIO's principal office is located in England, and its objects are to promote the arts, with a particular focus on drama, music, opera, and dance.

Previously operating as Artstrust Productions (2012–2023) as a Community Interest Company (CIC), the organisation transitioned to a Charitable Incorporated Organisation (CIO) under the name Arts Trust Productions on 10 July 2023. While these are our first charitable accounts, the organisation has been active since 2012.

The charity trustees manage the day-to-day affairs of Arts Trust and are required to act in the best interests of the organisation, ensuring that all activities further the charity's objects. Trustees are appointed based on their skills, knowledge, and experience, with a minimum of three trustees required to serve at any given time. In addition to attending regular meetings, trustees review operational and financial reports, ensuring compliance with the Charities Act 2011 and other legal obligations.

Additionally, Arts Trust is committed to maintaining strong financial governance, with trustees responsible for overseeing the preparation of annual accounts, financial reporting, and compliance with statutory requirements. The board also maintains a clear delegation of authority, empowering staff to manage the charity's operations while retaining overall accountability.

ARTS TRUST PRODUCTIONS

The Trustees of the Company (the Members) are the members of the Board of Trustees who are the Directors for the purposes of Company Law. In the event of the company being wound up, the Members are required to contribute an amount not exceeding £1.

To support the continued growth and development of Arts Trust Productions, we are actively seeking to expand our board of trustees. As our organisation continues to grow, it is essential that our governance structure reflects this expansion. We aim to increase the number of trustees proportionately to ensure we have the capacity, skills, and perspectives needed to guide our strategic direction effectively. Additionally, we are committed to reflecting the diverse communities we serve across the Royal Borough of Greenwich and Tending. We will prioritise the recruitment of trustees from various backgrounds, experiences, and skill sets to enhance our ability to address the needs of marginalised communities and ensure our programs remain inclusive, relevant, and impactful.

Recruitment and Appointment of the Board

The eligibility criteria for becoming a trustee of Arts Trust Productions are outlined in the charity's constitution. Only natural persons who are over 18 years of age and not disqualified under sections 178–180 of the Charities Act 2011 are eligible to serve as trustees. Before taking up their role, trustees must formally acknowledge their acceptance of the position.

The selection process for new trustees is guided by the board's assessment of the skills, knowledge, and experience required for the effective governance of the charity. This ensures that new trustees complement the existing board and bring relevant expertise to support the charity's strategic objectives. Trustees are appointed through a resolution passed at a properly convened board meeting, with each trustee serving a standard term of four years. Prior to their appointment, new trustees receive key documents, including the charity's constitution, the latest Trustees' Annual Report, and the accounts, ensuring they are well-informed about the organisation's operations and governance framework.

Arts Trust Productions provides an onboarding process for new trustees, which includes training and access to important documents such as the constitution, strategic plans, and operational procedures. Ongoing training is also offered to ensure that trustees are kept informed of any changes in charity law, governance, or the charity's operating environment.

At the end of their term, trustees may be reappointed following approval by the board. Trustees also have the option to resign at any time by notifying the board in writing, provided that a sufficient number of trustees remain in office to maintain a quorum for board meetings.

ARTS TRUST PRODUCTIONS

Risk Management

The Board of Trustees has conducted a review of the major risks to which the charity is exposed; this review is presented to the Board. A risk register has been established and is updated annually. Where appropriate, systems or procedures have been established to mitigate the risks.

Organisational Structure

The Board meets at least four times per year and is responsible for the organisation's policies including the company's Equality, Diversity and Inclusion Action Plan. Board members have a high degree of relevant knowledge and experience across a wide range of areas of expertise.

The Board delegates responsibility for the implementation of its strategy and policy to the Executive Director. He is responsible for ensuring that the organisation delivers the programmes and activities agreed by the Board, and for ensuring that key performance indicators are met.

The Executive Director is supported by a small core freelance staff, supplemented by temporary staff where appropriate.

ARTS TRUST PRODUCTIONS

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Statement of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure for that period. In preparing these financial statements, the Trustees are required to:

- method and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departure disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the Trust deed. 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.

Approved by order of the members of the board of Trustees on
and signed on their behalf by:

Martin Collins 17 / 11 / 2025

Martin Collins (PhD)
(Trustee)

ARTS TRUST PRODUCTIONS

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2025

Independent examiner's report to the Trustees of Arts Trust Productions ('the charity')

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 31 March 2025.

Responsibilities and basis of report

As the Trustees of the charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared the accounts in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

I understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2019.

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

1. accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:



Dated: 19 November 2025

Andrew Thomas (ACA)

Nyman Libson Paul LLP
Chartered Accountants
124 Finchley Road
London
NW3 5JS

ARTS TRUST PRODUCTIONS

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025**

| | Note | Restricted funds 2025 £ | Unrestricted funds 2025 £ | Total funds 2025 £ | Total funds 2024 £ |
|--|------|----------------------------------|------------------------------------|-----------------------------|-----------------------------|
| Income from: | | | | | |
| Donations and legacies | 3 | 141,501 | 259,576 | 401,077 | 200,000 |
| Charitable activities | 4 | - | 54,733 | 54,733 | 292,475 |
| Investments | 5 | - | 2,159 | 2,159 | 1,515 |
| Total income | | <u>141,501</u> | <u>316,468</u> | <u>457,969</u> | <u>493,990</u> |
| Expenditure on: | | | | | |
| Raising funds | | - | 2,768 | 2,768 | 539 |
| Charitable activities | 6 | 246,304 | 267,379 | 513,683 | 330,178 |
| Total expenditure | | <u>246,304</u> | <u>270,147</u> | <u>516,451</u> | <u>330,717</u> |
| Net income / (expenditure) for the year | | <u>(104,803)</u> | <u>46,321</u> | <u>(58,482)</u> | <u>163,273</u> |
| Reconciliation of funds: | | | | | |
| Total funds brought forward | | 177,758 | 32,513 | 210,271 | 46,998 |
| Net movement in funds | | (104,803) | 46,321 | (58,482) | 163,273 |
| Total funds carried forward | | <u>72,955</u> | <u>78,834</u> | <u>151,789</u> | <u>210,271</u> |

The notes on pages 21 to 32 form part of these financial statements.

ARTS TRUST PRODUCTIONS

BALANCE SHEET AS AT 31 MARCH 2025

| | Note | 2025 £ | As restated 2024 £ |
|---|------|-----------------------|--------------------------|
| Fixed assets | | | |
| Tangible assets | 10 | 23,793 | 31,725 |
| | | <u>23,793</u> | <u>31,725</u> |
| Current assets | | | |
| Debtors | 11 | 10,523 | 2,004 |
| Cash at bank and in hand | | 168,016 | 294,386 |
| | | <u>178,539</u> | <u>296,390</u> |
| Creditors: amounts falling due within one year | 12 | (28,320) | (90,807) |
| Net current assets | | <u>150,219</u> | <u>205,583</u> |
| Total assets less current liabilities | | <u>174,012</u> | <u>237,308</u> |
| Creditors: amounts falling due after more than one year | 13 | (22,223) | (27,037) |
| Total net assets | | <u><u>151,789</u></u> | <u><u>210,271</u></u> |
| Charity funds | | | |
| Restricted funds | 14 | 72,955 | 177,758 |
| Unrestricted funds | 14 | 78,834 | 32,513 |
| Total funds | | <u><u>151,789</u></u> | <u><u>210,271</u></u> |

The financial statements were approved and authorised for issue by the Trustees on and signed on their behalf by:



17 / 11 / 2025

Professor Angela Pickard (PhD)
(Chair of Trustees)

The notes on pages 21 to 32 form part of these financial statements.

ARTS TRUST PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. General information

Arts Trust Productions is a charitable organisation, limited by shares, incorporated in England & Wales. The registered office is 108 Dumont Avenue, St. Osyth, Clacton-On-Sea, Essex, CO16 8JS.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) published in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

Arts Trust Productions meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

2.3 Income

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the Statement of financial activities in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

ARTS TRUST PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

2. Accounting policies (continued)

2.4 Expenditure (continued)

Expenditure on raising funds includes all expenditure incurred by the charity to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets under the cost model are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost includes expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, on a reducing balance basis.

Depreciation is provided on the following basis:

| | | |
|-----------------------|---|----------------------|
| Motor vehicles | - | 25% reducing balance |
| Fixtures and fittings | - | 25% reducing balance |
| Office equipment | - | 25% reducing balance |

The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted prospectively if appropriate, or if there is an indication of a significant change since the last reporting date.

2.6 Debtors

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

2.7 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

ARTS TRUST PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

2. Accounting policies (continued)

2.9 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.11 Conversion to CIO

Arts Trust Productions was converted from a CIC (previous name Arts Trust Community Interest Company) to a CIO on 27 April 2023 using the existing legal entity.

2.12 Restatement of comparative information

The financial statements for the year ended 31 March 2025 include a restatement of the comparative information for the year ended 31 March 2024. This restatement was necessary to correct a prior period error related to the classification of the Bounce Back Loan between long term and short term creditors.

The restatement resulted in an increase of £11,555 to the value of long term creditors and a respective decrease to the value of short term creditors. The restatement had no impact on the Statement of Financial Activities nor the net surplus achieved in the prior reporting period. The restatement thus had no impact on the value of opening reserves in the current reporting period.

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

3. Income from donations and legacies

| | Restricted funds 2025 £ | Unrestricted funds 2025 £ | Total funds 2025 £ | Total funds 2024 £ |
|-------------------|----------------------------------|------------------------------------|-----------------------------|-----------------------------|
| Donations | - | 1,535 | 1,535 | - |
| Grants | 141,501 | 258,041 | 399,542 | 200,000 |
| Total 2025 | 141,501 | 259,576 | 401,077 | 200,000 |
| Total 2024 | 200,000 | - | 200,000 | |

4. Income from charitable activities

| | Unrestricted funds 2025 £ | Total funds 2025 £ | Total funds 2024 £ |
|-------------------|------------------------------------|-----------------------------|-----------------------------|
| Production income | 54,733 | 54,733 | 292,475 |
| Total 2024 | 292,475 | 292,475 | |

5. Investment income

| | Unrestricted funds 2025 £ | Total funds 2025 £ | Total funds 2024 £ |
|-------------------|------------------------------------|-----------------------------|-----------------------------|
| Investment income | 2,159 | 2,159 | 1,515 |
| Total 2024 | 1,515 | 1,515 | |

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

6. Analysis of expenditure by activities

| | Activities undertaken directly 2025 £ | Support costs 2025 £ | Total funds 2025 £ | Total funds 2024 £ |
|-----------------------|---|-------------------------------|-----------------------------|-----------------------------|
| Charitable activities | 391,011 | 122,672 | 513,683 | 330,178 |
| | <u>391,011</u> | <u>122,672</u> | <u>513,683</u> | <u>330,178</u> |
| Total 2024 | <u>209,319</u> | <u>120,859</u> | <u>330,178</u> | |

Analysis of direct costs

| | Total funds 2025 £ | Total funds 2024 £ |
|-----------------|-----------------------------|-----------------------------|
| Artistic fees | 88,884 | 66,962 |
| Filming costs | 21,252 | 26,668 |
| Technical costs | 52,864 | 79,994 |
| Touring costs | 32,791 | 25,791 |
| Event costs | 195,220 | 9,904 |
| | <u>391,011</u> | <u>209,319</u> |

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

6. Analysis of expenditure by activities (continued)

Analysis of support costs

| | Total funds 2025 £ | Total funds 2024 £ |
|-------------------------|-----------------------------|-----------------------------|
| Staff costs | 87,465 | 72,805 |
| Legal and Professional | - | 1,480 |
| Interest | 789 | 776 |
| Vehicle costs | 4,694 | 3,277 |
| Office and admin | 5,130 | 7,759 |
| Marketing and promotion | 5,292 | 10,493 |
| Accountancy | 4,295 | 4,179 |
| Bank charges | 149 | 280 |
| Depreciation | 7,932 | 10,627 |
| Insurance and telephone | 4,120 | 6,339 |
| Computer costs | 2,806 | 2,844 |
| | <u>122,672</u> | <u>120,859</u> |

7. Independent examiner's remuneration

| | 2025 £ | 2024 £ |
|---|-----------|-----------|
| Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts | 4,250 | 4,250 |

8. Staff costs

| | 2025 £ | 2024 £ |
|--|---------------|---------------|
| Wages and salaries | 79,147 | 65,000 |
| Social security costs | 7,766 | 7,606 |
| Contribution to defined contribution pension schemes | 552 | 199 |
| | <u>87,465</u> | <u>72,805</u> |

ARTS TRUST PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

8. Staff costs (continued)

The average number of persons employed by the charity during the year was as follows:

| | 2025 No. | 2024 No. |
|---------------------------|-------------|-------------|
| Office and administration | 2 | 1 |

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

| | 2025 No. | 2024 No. |
|-------------------------------|-------------|-------------|
| In the band £60,001 - £70,000 | 1 | 1 |

Remuneration paid to key management personnel totalled £76,255 (2024: £72,497).

9. Trustees' remuneration and expenses

During the year, one or more Trustees has been paid remuneration or has received other benefits from an employment with the charity. The value of Trustees' remuneration and other benefits was as follows:

| | | 2025 £ | 2024 £ |
|---------------------|--------------|-----------|-----------|
| Martin John Collins | Remuneration | 66,950 | 65,000 |

During the year ended 31 March 2025, no Trustee expenses have been incurred (2024 - £NIL).

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

10. Tangible fixed assets

| | Motor vehicles £ | Fixtures and fittings £ | Office equipment £ | Total £ |
|--------------------------|------------------------|-------------------------------|--------------------------|---------------|
| Cost or valuation | | | | |
| At 1 April 2024 | 62,287 | 217 | 8,582 | 71,086 |
| At 31 March 2025 | <u>62,287</u> | <u>217</u> | <u>8,582</u> | <u>71,086</u> |
| Depreciation | | | | |
| At 1 April 2024 | 32,564 | 217 | 6,580 | 39,361 |
| Charge for the year | 7,431 | - | 501 | 7,932 |
| At 31 March 2025 | <u>39,995</u> | <u>217</u> | <u>7,081</u> | <u>47,293</u> |
| Net book value | | | | |
| At 31 March 2025 | <u>22,292</u> | <u>-</u> | <u>1,501</u> | <u>23,793</u> |
| At 31 March 2024 | <u>29,723</u> | <u>-</u> | <u>2,002</u> | <u>31,725</u> |

11. Debtors

| | 2025 £ | As restated 2024 £ |
|----------------------------|---------------|--------------------------|
| Due within one year | | |
| Trade debtors | 1,083 | 2,004 |
| Other debtors | 9,440 | - |
| | <u>10,523</u> | <u>2,004</u> |

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

12. Creditors: Amounts falling due within one year

| | 2025 £ | As restated 2024 £ |
|------------------------------------|---------------|--------------------------|
| Bounce Back Loan | 4,444 | 4,444 |
| Trade creditors | 2,177 | - |
| Other taxation and social security | 2,102 | 2,782 |
| Other creditors | 11,347 | 4,549 |
| Accruals and deferred income | 8,250 | 79,032 |
| | <u>28,320</u> | <u>90,807</u> |

13. Creditors: Amounts falling due after more than one year

| | 2025 £ | As restated 2024 £ |
|------------------|---------------|--------------------------|
| Bounce Back Loan | <u>22,223</u> | <u>27,037</u> |

The bank loan is secured by the UK Government in accordance with the terms of the Coronavirus Bounce Back Loan Scheme. The loan is repayable by 120 monthly installments of £370.37 which began in April 2022. Interest is charged on a daily basis at 2.5% and is payable monthly.

Included within the above are amounts falling due as follows:

| | 2025 £ | As restated 2024 £ |
|-----------------------------------|---------------|--------------------------|
| Between one and two years | | |
| Bounce Bank Loan | <u>4,445</u> | <u>4,444</u> |
| Between two and five years | | |
| Bounce Back Loan | <u>17,778</u> | <u>22,593</u> |

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14. Statement of funds

Statement of funds - current year

| | Balance at 1 April 2024 £ | Income £ | Expenditure £ | Balance at 31 March 2025 £ |
|--|---------------------------------|-------------|------------------|-------------------------------------|
| Unrestricted funds | | | | |
| Reserves | 32,513 | 316,468 | (270,147) | 78,834 |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| Restricted funds | | | | |
| EDI Restricted Funds | 177,758 | - | (104,803) | 72,955 |
| National Lottery Community Fund (SITP) | - | 141,501 | (141,501) | - |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| | 177,758 | 141,501 | (246,304) | 72,955 |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| Total of funds | 210,271 | 457,969 | (516,451) | 151,789 |
| | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> |

The EDI fund relates to Equality, Diversity and Inclusion activities.

The National Lottery Community Fund (SITP) relates to costs towards 'Summer in the Park', an event held by the charity.

ARTS TRUST PRODUCTIONS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14. Statement of funds (continued)

Statement of funds - prior year

| | Balance at 1 April 2023 £ | As restated Income £ | As restated Expenditure £ | Balance at 31 March 2024 £ |
|---------------------------|---------------------------------|----------------------------|---------------------------------|-------------------------------------|
| Unrestricted funds | | | | |
| General funds | 46,998 | 293,990 | (308,475) | 32,513 |
| | <u>46,998</u> | <u>293,990</u> | <u>(308,475)</u> | <u>32,513</u> |
| Restricted funds | | | | |
| EDI Restricted Funds | - | 200,000 | (22,242) | 177,758 |
| | <u>-</u> | <u>200,000</u> | <u>(22,242)</u> | <u>177,758</u> |
| Total of funds | <u>46,998</u> | <u>493,990</u> | <u>(330,717)</u> | <u>210,271</u> |

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

| | Restricted funds 2025 £ | Unrestricted funds 2025 £ | Total funds 2025 £ |
|-------------------------------------|----------------------------------|------------------------------------|-----------------------------|
| Tangible fixed assets | - | 23,793 | 23,793 |
| Current assets | 72,955 | 105,584 | 178,539 |
| Creditors due within one year | - | (28,320) | (28,320) |
| Creditors due in more than one year | - | (22,223) | (22,223) |
| Total | <u>72,955</u> | <u>78,834</u> | <u>151,789</u> |

ARTS TRUST PRODUCTIONS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

15. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

| | As restated Restricted funds 2024 £ | As restated Unrestricted funds 2024 £ | As restated Total funds 2024 £ |
|-------------------------------------|---|---|--|
| Tangible fixed assets | - | 31,725 | 31,725 |
| Current assets | 177,758 | 118,632 | 296,390 |
| Creditors due within one year | - | (90,807) | (90,807) |
| Creditors due in more than one year | - | (27,037) | (27,037) |
| Total | 177,758 | 32,513 | 210,271 |

16. Related party transactions

During the year the charity received donations of £Nil (2024: £200,000) from Russell Maliphant Dance Company (RMDC). One of the Trustees of Arts Trust Productions was also a Trustee of RMDC during the period.