HAMPSTEAD THEATRE LIMITED

England & Wales · Charity number 218506

Details

Other names	HAMPSTEAD THEATRE CLUB LTD, HAMPSTEAD THEATRE
Status	Registered
Legal form	Charitable company
Company number	00707180
Registered	1963-06-27
Register	View on the Charity Commission register

Contact

Address	Hampstead Theatre Ltd Eton Avenue London NW3 3EU
Phone	02074494200
Email	info@hampsteadtheatre.com
Website	www.hampsteadtheatre.com

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION PARTICULARLY BY THE PRODUCTION OF EDUCATIONAL PLAYS AND THE ENCOURAGEMENT OF THE ARTS, INCLUDING THE ARTS OF DRAMA, MIME, DANCE, SINGING & MUSIC.

Activities: Present, promote, maintain and advance education particularly by the production of educational plays and the encouragement of the Arts.

Classification

- **How:** Provides Buildings/facilities/open Space, Other Charitable Activities
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

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Geography

- **Area of benefit:** NATIONAL
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£6,014,917	£6,073,104	£2,380,878	83
2024-03-31	£6,111,392	£5,514,411	£2,439,065	79
2023-03-31	£4,906,967	£5,402,468	£1,842,084	78
2022-03-31	£4,627,467	£4,260,768	£2,337,585	73
2021-03-31	£2,831,769	£2,619,931	£1,970,886	89

Trustees

Name	Role	Appointed
Irene Mitchell Dorner	Chair	2021-01-01
David Mark Morrissey		2025-09-19
Gillian Budd		2017-09-29
Jess May Woodward-Jones		2022-04-29
Karen Melanie Paul		2021-04-30
Kathryn Fleming		2023-11-24
Ludivine Marie Michelle Kegne Sika		2021-07-01
Nese Guner Rosborough		2022-02-25
Paul Ian Cartwright		2025-06-17
Paul Samuel Kanareck		2021-11-26
SUSIE FLORA BOYT		2021-02-26
Simon Charles Parry-Wingfield		2021-04-30
Susan Rachel Prevezer		2021-04-30

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HAMPSTEAD THEATRE LIMITED

England & Wales - Charity number 218506

Accounts

Registered number: 00707180
Charity number: 218506

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

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HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

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

Trustees	Susie Boyt Gillian Budd Paul Cartwright (appointed 18 June 2025) Irene Dorner Kathryn Fleming Nese Guner Paul Kanareck Marie-Michelle Kegne Sika Simon Parry-Wingfield Karen Paul Susan Prevezer Jess Woodward Jones
Company registered number	00707180
Charity registered number	218506
Registered office	Eton Avenue Swiss Cottage London NW3 3EU
Company Secretary	Neil Morris
Chief Executive Officer	Greg Ripley-Duggan (Producer & Chief Executive)
Independent auditors	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

CHAIR'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

The chair presents her statement for the year.

The financial year 2024-25 was Hampstead Theatre's first since the 1960s without any support for its work on stage from either Arts Council England or the Local Authority. The year was one of consolidation in which the theatre continued its progress toward a more commercial business model, but a general softening of the market for theatre tickets in the middle of the year meant that we had to battle hard to maintain the very much-improved position achieved in 2023-24.

But the year started well. Our Main Stage production of the world premiere of a Hampstead/Next Decade commission – *The Divine Mrs S* by April de Angelis, directed by Anna Mackmin and starring Rachael Stirling - was a critical and financial success. But market conditions were deteriorating, and the Off-West End sector seemed to suffer increasingly through the Spring and early Autumn. Accordingly, despite some outstanding work on stage – excellent productions of Stephen Adly Guirgis' *Between Riverside and Crazy*, Stella Feehily's *The Lightest Element* and, Richard Bean's *Reykjavik*, which between them garnered some of the best reviews and enjoyed some of the best word-of-mouth that Hampstead had seen in years – the Box Office receipts fell short of expectations. Then, in the late spring, cast indisposition in Christopher Hampton's *Visit from an Unknown Woman* forced a series of cancelled performances, and sales for the play never quite recovered despite an excellent start. But as the Autumn came to a close, Tom Stoppard's *The Invention of Love*, with Simon Russell Beale in a Blanche McIntyre production, became the best-selling production (in terms of both tickets sold and cash taken) in Hampstead Theatre's 65 year history. In setting the record, it overhauled the previous year's production of *Rock 'n' Roll* (which had, in its turn, overhauled the theatre's 2015 production of *Hapgood*). And the year on the main stage then went on to finish handsomely, with Beau Willimon's *East is South* becoming one of the two top selling world premieres that Hampstead had produced since 2017.

The challenges experienced on the Main Stage were, to some extent, mirrored Downstairs. The three world premieres in the Spring were all well received – Richard Nelson's *An Actor Convalescing in Devon*, Richard Molloy's *The Harmony Test* and Sarah Power's *Grud* – but played to smaller houses than they deserved. Over the summer, we co-produced the world premiere of Daisy Hall's *Bellringers* at the Edinburgh Festival, bringing it into the Downstairs studio for an autumn season and following it with Alice Hamilton's outstanding UK premiere production of Rajiv Joseph's *King James*. Neither production did quite as well as it merited despite good reviews and excellent word-of-mouth. But, just as on the main stage, the year ended strongly with both Jamie Armitage's *An Interrogation* and the world premiere of Jack Bradfield's *The Habits* proving very popular with both critics and public and playing to packed houses.

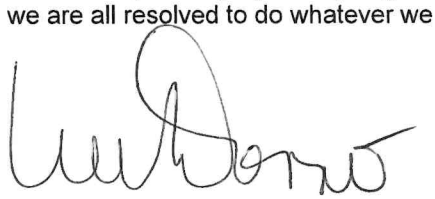
The success of any theatre's fundraising department is contingent on success on stage, and Hampstead's small Development team were brilliant at maintaining ongoing donor cultivation whilst capitalising on every opportunity that emerged in the year. Full detail can be found in the Development Report elsewhere in these accounts, but the manner in which Development Director Cathy Baker, her staff, and the Development Committee capitalised on the success of *The Invention of Love*, creating a gala event around it and using the production to leverage both memberships and sponsorship, was a textbook example of what can be achieved with skill, commitment and professionalism. It was also thanks to the work of the Development department that our INSPIRE emerging playwright's group completed yet another successful year under Roy Williams' leadership, and our Participation department continued its work with local people.

A year of mixed fortunes, then, but still an encouraging one in that, in our first year completely without ACE support, we managed to ride out the challenges of an uncertain market. We also started to formulate longer term plans to enable us to better address such challenges in the future, granted the fact that the wider economic picture seems unlikely to improve significantly in the short term. And, despite all the issues, the overall trend is clearly upwards: across the past three years' Box Office receipts have increased year on year from £1.29m in 2022-23, to £2.12m in 2023-24, and to £2.87m in 2024-25. There is still a lot to do, and we recognise we will have to flex the model and maybe even revise aspects of the core mission if we are to succeed as an unfunded not-for-profit producing theatre. But we are confident that our strategy is broadly sound and that we have the necessary flexibility and resilience to do so. The key focus therefore must remain on generating the success on the main stage that will deliver the increased Box Office and Development income that we need to support all

CHAIR'S STATEMENT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

our activity strands.

In conclusion, I must once again thank all the playwrights who have entrusted Hampstead with their work, as well as the freelance directors and creative artists who have collaborated to deliver that work onto our stages. We are also in debt to the many actors, stage managers, and technical staff who make the plays happen night after night and the frontline staff who make our audiences feel welcome. Once again, the Senior Management Team and the small permanent staff at the theatre have delivered an enormous amount of work across the year – over six hundred performances of fourteen different plays. Producer & Chief Executive, Greg Ripley Duggan proved himself once again to be an inspirational team leader whilst delivering an outstanding season of work. I must also thank my fellow Trustees for their support and advice, as well as for their personal generosity to the theatre. And thanks are also due to the many other individual supporters who give so generously, as well as to the companies and trusts and foundations who continue to support the work of Hampstead Theatre. Their faith in the Hampstead project is going to be critical to this new - unsubsidised - phase of the Hampstead story and we are all resolved to do whatever we must to ensure their investment is repaid.



Irene Dorner
Chair of Hampstead Theatre
Date: 19 September 2025

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report together with the audited financial statements of the company for the 1 April 2024 to 31 March 2025. The Annual Report serves the purposes of both a Trustees' report and a Directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company 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 (FRS102) (effective 1 January 2019).

Since the group and the company qualify as small under section 383 of the Companies Act 2006, the Group Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Policies and objectives

The charity has the general aim of contributing to the quality of life of the people of London and beyond by expanding their horizons through the professional presentation of bold, relevant and entertaining new plays produced to the highest possible standard. In general the charity subscribes to the following objectives: that talent and Artistic excellence are thriving and celebrated, that more people experience and are inspired by the Arts, that the Arts are sustainable, resilient and innovative, and that the diversity of the United Kingdom should be reflected in those creating and in those consuming Art.

The Trustees have had regard to the general guidance provided by the Charity Commission on public benefit when reviewing the Charity's aims and objectives and in planning its activities. In particular, they have considered how these activities will contribute to the objectives they have set. The main objectives for the year continued to be the promotion and fostering of artistic knowledge and the appreciation of the arts by the provision of facilities for the education and entertainment of the public in the field of theatre.

b. Strategies for achieving objectives

To identify, develop, produce and promote new plays by emerging, mid career, and established writers for its local audience and for a broader audience from across London and the UK, as well as for a younger more diverse audience not traditionally associated with the theatre.

To encourage diverse audiences to have a deeper understanding and appreciation of new plays.

To foster creative talent by offering opportunities to work at the highest level in the professional theatre;
To aspire to excellence, creativity and openness and in doing so to deliver work of public value by investing in Britain's many and diverse voices and talent;
By presenting world class theatre productions, to be the key focus of the cultural life of its local community.

These objectives should be manifest in Hampstead Theatre's principal activity: the presentation of a diverse range of mainly new plays across its two auditoria.

Objectives and activities (continued)

c. Activities undertaken to achieve objectives

Theatre productions
The great majority of plays are World or UK Premieres, but the programme includes occasional revivals. Almost all are produced by Hampstead Theatre acting on its own, though work may be occasionally brought in from other companies who share the charity's overall objectives. The state of the art building offers two auditoria which can be flexibly configured – these are carefully used to ensure the best possible presentation and reception of each piece of work.

Work with writers
The Literary activity carried out by the charity is aimed at developing new plays for production at Hampstead Theatre for a wide range of audiences. During the course of the year, the Downstairs programme continued its ground-breaking work. Ticket prices are highly subsidised to encourage a young and very diverse following. Less experienced writers are given the opportunity to see their work in front of an audience and plays are fast tracked into production with a normal four week rehearsal period and a six week run before a paying public. Plays are also open to formal Press review and the dramatic critics of all major media and platforms are invited. The programme remains a tool for identifying and midwifing the best new plays, for unearthing new talent, and for developing potential material for the Main Stage and beyond. By common consent the programme is now an indispensable part of the UK's New Writing ecology and has become central to the Hampstead Theatre identity.

Key to our Literary activity is the INSPIRE programme for emerging writers led by playwright Roy Williams. It is a year-long programme, which runs from September to July, and so within the financial year 2024-25 there were two cohorts – the first comprised twelve participants, and the second comprised eight. As well as regular sessions with Roy and visiting artists, the INSPIRE writers have dramaturgy sessions with Hampstead Associate Directors and have a rehearsed reading of their work by a fully professional company of actors in front of an audience.

The Participation department continued its work with Camden residents, supported by a grant from the Borough of Camden. A new theatre-based participatory programme ENGAGE was launched for adults at risk of loneliness and social isolation, as Camden research identified this as a key issue for residents. ENGAGE included artist residencies, tickets to shows, social events, tours, dramaturgy drop-ins and a course for first-time Directors. ENGAGE, in partnership with with Age UK Camden, Wac Arts and the Winch, worked directly with 220 participants, and programmed three performed readings of work created by the participants, with both community and professional acting companies, taking place at Hampstead Theatre, the Winch and Wac Arts.

Achievements and performance

a. Artistic programme

During 2024-25, Hampstead Theatre produced 13 in house productions (7 Main Stage and 6 Downstairs of which 12 were Premieres) across 47 performance weeks.

The Main Stage plays were as follows:

The Divine Mrs S by April de Angelis, directed by Anna Mackmin (World Premiere)
Between Riverside and Crazy by Stephen Adly Guirgis, directed by Michael Longhurst (UK & European Premiere)
Visit from an Unknown Woman by Christopher Hampton (adapted from Stefan Zweig), directed by Chelsea Walker (English Language Premiere)
The Lightest Element by Stella Feehily, directed by Alice Hamilton (World Premiere)
Reykjavik by Richard Bean, directed by Emily Burns (World Premiere)

Achievements and performance (continued)

The Invention of Love by Tom Stoppard, directed by Blanche McIntyre (Revival of the 1997 play)
East is South by Beau Willimon, directed by Ellen McDougall (World Premiere)

The Downstairs plays were as follows:

An Actor Convalescing in Devon by Richard Nelson, directed by Clarissa Brown (World Premiere)
The Harmony Test by Richard Molloy, directed by Alice Hamilton (World Premiere)
Grud by Sarah Power, directed by Jaz Woodcock-Stewart (World Premiere)
Bellringers by Daisy Hall, directed by Jessica Lazar (World Premiere)
King James by Rajiv Joseph, directed by Alice Hamilton (UK & European Premiere)
An Interrogation Written and directed by Jamie Armitage (Produced by Ellie Keel Productions Ltd)
The Habits by Jack Bradfield, directed by Ed Madden (World Premiere)

Key figures in 2024-25 included:

- Hampstead Theatre presented 12 productions produced entirely in house across the two auditoria, co-produced one production (which opened at the Edinburgh Festival) and welcomed one visiting production.
- Hampstead Theatre scheduled 622 performances across both its auditoria.
- Hampstead Theatre sold 101,972 tickets in total across both auditoria (a 17% increase on the 86,900 sold in the previous year).
- Total box office takings were £2,868,314 (a 18% increase on £2,429,497 in the previous year).
- Capacity achieved across both auditoria was 70% (up from 66% in the previous year).
- Per ticket yield for a Main Stage production was £36.53 (up from £32.40 in the previous year).
- Our self-financed Access for All scheme, offering £10 tickets for under 30s and students to performances in both auditoria, sold 7,076 tickets (a 36% increase on the 5,377 tickets sold in the previous year).

b. Development department report

2024-2025 was a very positive year for Hampstead's Development work, which built on the exceptional support of the Theatre's donor community and the extraordinary response to the previous year's #HampsteadAhead fundraising campaign. It was the first year for Hampstead to operate without any Arts Council England funding in some fifty years, and so voluntary giving was all the more important as an income stream.

Hampstead Theatre has been a fortunate beneficiary of The AKO Foundation since 2014, and in the year received the second tranche of its substantial grant pledged to #HampsteadAhead. The Theatre thanks the Foundation's Trustees, and particularly Philip Lawford, CEO, for his attentive interest in our work.

A number of loyal and new Major Donors offered generous gifts towards core funding and to support the productions of *The Invention of Love* and *Reykjavik*. We would like to thank Nigel Moore, Ken & Lin Craig; Melanie J Johnson; Frances Lynn and David & Carole Warren for this vital help.

A Gala fundraising performance of *The Invention of Love* raised over £130,000, this success was driven by the invaluable work of the Board Gala Committee: our sincere thanks to Susie Boyt, Nese Guner, Paul Kanareck, Karen Paul and Sue Prevezer.

Achievements and performance (continued)

The Theatre's Patrons' Scheme continued to thrive. There were 200 Patrons in the year, many of whom frequently joined the popular Patrons' Evenings and attended Main Stage Press Nights. This loyal group generated over £385,000 for the theatre, the highest fee income to date. As ever, the Theatre is immensely grateful to our Patrons for their Philanthropy, their wonderful engagement in the artistic programme and their commitment to Hampstead's success.

Hampstead's close relationship with the T.S. Eliot Foundation continued, and a major grant was given for the sixth consecutive year. We greatly appreciate both this strong financial support and the Trustees' engagement and encouragement.

Further Trusts and Foundation grants were received from the Andor Charitable Trust; the Veronica & Lars Bane Foundation; the Maria Bjornson Memorial Fund; the Dorset Foundation; the Boris Karloff Charitable Foundation; the Klein Family Foundation; Andrew & Jennifer Morris and the Wellside Trust; the Royal Victoria Hall Foundation and an anonymous Trust.

The work of Hampstead Downstairs was once again underpinned by philanthropic donations. We are very grateful to Celia Atkin for her sustained and considerable annual giving, and we also thank Andrew & Marina Newington for their very generous commitment to Hampstead Downstairs. David & Carole Warren kindly gave a major gift to support the production of *The Habits*, and we thank Mary Ellen & Thomas Wanty for their donation to Hampstead Downstairs. The John S Cohen Foundation and The Vandervell Foundation, which both have longstanding relationships with Hampstead Theatre, gave grants to Downstairs in the year.

INSPIRE was once again wholly supported by Philanthropy, which is essential to the programme's continued success. Our thanks to the Klein Family Foundation; Rodney & Zmira Hornstein; the Fenton Arts Trust and Anatol Orient for their gifts.

Lastly, the Theatre would like to thank all Trustees for their own continued generosity, for championing Hampstead to their contacts and making introductions, and for kindly assisting and encouraging the Development team.

Statement of best fundraising practice

Hampstead Theatre is registered with the Fundraising Regulator and has committed to adhere to its Code of Fundraising Practice and Fundraising Promise. In the year, Hampstead did not engage any external parties or agencies to undertake its fundraising activities, nor did Hampstead engage in fundraising activities that would place vulnerable people at risk.

Hampstead Theatre Limited did not receive any complaints with regards to its fundraising activities during the year. Hampstead has an ethical fundraising policy which sets out guidelines for the Development team and Hampstead's entire staff.

The Theatre's fundraising approach is predominantly to individuals who are already interested in Hampstead's work. We are rigorous in our compliance with GDPR and methodically check for appropriate permissions when fundraising approaches are made. Donations of a reasonable scale are solicited through one to one meetings and communications, through events such as evenings around performances, or through appeals. In all cases, the approaches are conducted with transparency and full disclosure.

We are diligent in monitoring and recording all voluntary income and, where donation or grant reports are required, these are carefully compiled and delivered on time.

Financial review

a. Statement of financial activities and financial position

The SOFA (Statement of Financial Activities) shows the extent of and movement in all charitable funds differentiating between restricted funds (monies provided for specific purposes) and unrestricted funds (monies which can be applied to any charitable objectives within the organisation's objectives). During 2024-2025, Hampstead generated net outgoing resources of £38,892 (2023-24: net incoming resources of £419,204) on its unrestricted funds which reflected the decrease in money received from Arts Council England. At the end of the year, Hampstead had net unrestricted funds of £1,450,633 compared with £1,489,525 in 2023-24.

As of 31 March 2025, Hampstead Theatre held tangible fixed assets of £115,232, stock of £11,244 and cash of £2,074,134. Debtors totalled £1,491,196 and creditors were £1,310,928, resulting in net assets of £2,380,878.

b. Reserves policy

On 31 March 2025, the charity had positive "free" reserves, defined as unrestricted funds less fixed assets, of £1,335,401. The trustees have been reviewing ways to boost reserves to a level that they can provide some cushion against downturns in income or unexpected expenditure. They have encouraged the development of a revised business model by the executive team at the theatre, which has financial stability and success at its centre.

c. Investment powers and policy

Under Hampstead's Articles of Association, the charitable company has the power to invest in any way the trustees feel appropriate. Surplus funds at any time are placed on High Interest Deposit.

Structure, governance and management

a. Constitution and structure

Hampstead Theatre Limited is both a registered charity and a company limited by guarantee having no share capital; it is governed by its charitable objectives and Memorandum and Articles of Association and is non-profit distributing. The members, who are the Trustees, are liable to contribute the sum of £1 in the event that the charity is wound up.

b. Organisation

The Board meets a minimum of five times a year and members of the Board are the only members of the company. The Directors of the company have certain legal, financial and fiduciary duties under company law and, as Trustees, must also comply with charity law. There is also a Finance committee, a Nominations committee and a Development committee which all report to the main Board. The Producer and Chief Executive, who is appointed by the Board, manages the day to day running of Hampstead Theatre.

Structure, governance and management (continued)

c. Appointment of directors/trustees

As set out in the Articles of Association, the Chair is appointed by the other Directors. All members are circulated with invitations to nominate new members to the nominations committee. The number of Trustees shall be not less than two nor more than sixteen. Trustees are appointed by resolution of the Trustees. The usual term of office for a Director is three years, at the end of which they shall retire but may offer themself for re-appointment by the Directors. No Director shall serve for more than nine consecutive years unless the Board resolves that it would be in the best interests of the Company to continue to serve beyond that period.

d. Trustee induction and training

New Trustees receive the latest annual report, latest accounts and information on current and past productions, as well as a full job description. They are also provided with detailed information on the theatre, including a tour around the building and an opportunity to see productions. They are kept informed about developments in the theatre and the wider charity sector as appropriate.

e. Connected parties

The charity has three wholly owned subsidiaries: Hampstead Theatre Productions Limited which is responsible for producing productions other than at Hampstead Theatre and subsequently; Hampstead Theatre Enterprises Limited which is responsible for operating the Theatre's bar/café and running non production events at the Theatre; and Hampstead Theatre Ventures Limited which is used by the parent charity (Hampstead Theatre Limited) to be the theatre production company and produce the theatrical productions so that the subsidiary is able to claim a payable tax credit relief pursuant to part 15c of the Corporation Tax Act 2009.

The charity also has a close relationship with Hampstead Theatre Foundation, an incorporated charity, which leases the theatre building from the London Borough of Camden and sub leases it to the charity at a commercial market rent.

Structure, governance and management (continued)

f. Risk management

The Trustees have a risk management strategy where they:

Review the monthly management accounts at all Board meetings and have a Finance committee (of at least three Directors) which views the accounts in detail and reports to the Board;

Approve the charity's budgets for each year, ensuring that it is in accordance with the Business Plan, and monitor progress against the budget;

Agree Key Performance Indicators for productions and monitor performance against these at each Board meeting;

Monitor income from main stakeholders and individual givers against a target at every Board meeting;

Review the Health and Safety policies, Employment, Cultural Diversity and other policies on a regular basis;

Review incidents reported under the Health and Safety policy on a regular basis.

This is all minuted and used as a way of managing the financial and social risks of Hampstead Theatre.

Each year the Trustees review their aims and activities to ensure they continue to reflect their objectives. In carrying out this review the Trustees have considered the Charity Commission's guidance on public benefit.

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and the company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the company's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Group and the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

Auditors

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office.

Approved by order of the members of the board of Trustees on 19 September 2025 and signed on their behalf by:



Irene Dorner
(Chair of Trustees)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED

Opinion

We have audited the financial statements of Hampstead Theatre Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Company Balance Sheet, the Consolidated Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2025 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:
We identify and assess the risks of material misstatement of the financial statements., whether due to fraud or error, and then design and perform audit procedures responsive to those risk, including obtaining audit evidence that is sufficient and appropriate to provide as basis for our opinion.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and noncompliance with laws and regulations, we have:

- considered the nature of the industry and sectors, control environment and business performance;
- made enquiries of management about their own identification and assessment of the risk and irregularities;
- performed audit work over the risk of management override on controls, involving testing of journal entries and other adjustments for appropriateness and reviewing accounting estimates for bias;
- undertaken appropriate sample- based testing of bank transactions
- identified and evaluated compliance with relevant laws and regulations and made enquiries of any instances of non-compliance
- discussed matters among the audit engagement team regarding how and where fraud might occur in the financial statements and potential indictors of fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Nyman Libson Paul LLP

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

Date: 29/09/2025

Nyman Libson Paul LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted funds 2025 £	Restricted funds 2025 £	Designated funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:						
Donations and legacies	3	1,165,759	244,788	-	1,410,547	2,144,112
Charitable activities	4	3,507,409	-	-	3,507,409	3,051,559
Investments	5	25,724	-	-	25,724	13,362
Other income	6	1,071,237	-	-	1,071,237	902,359
Total income		5,770,129	244,788	-	6,014,917	6,111,392
Expenditure on:						
Charitable activities	7	5,809,021	264,083	-	6,073,104	5,514,411
Total expenditure		5,809,021	264,083	-	6,073,104	5,514,411
Net movement in funds		(38,892)	(19,295)	-	(58,187)	596,981
Reconciliation of funds:						
Total funds brought forward		1,489,525	219,447	730,093	2,439,065	1,842,084
Net movement in funds		(38,892)	(19,295)	-	(58,187)	596,981
Total funds carried forward		1,450,633	200,152	730,093	2,380,878	2,439,065

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 22 to 37 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2025

	Note		2025 £		2024 £
Fixed assets					
Tangible assets	13		115,232		131,586
			115,232		131,586
Current assets					
Stocks	15	11,244		10,413	
Debtors	16	1,491,196		1,160,154	
Cash at bank and in hand		2,074,134		2,300,341	
		3,576,574		3,470,908	
Creditors: amounts falling due within one year	17	(1,310,928)		(1,163,429)	
Net current assets			2,265,646		2,307,479
Total net assets			2,380,878		2,439,065
Charity funds					
Designated funds	18		730,093		730,093
Restricted funds	18		200,152		219,447
Unrestricted funds	18		1,450,633		1,489,525
Total funds			2,380,878		2,439,065

CONSOLIDATED BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2025

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

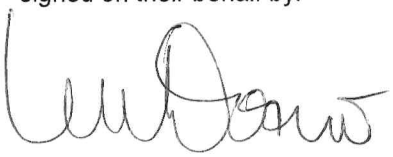
The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 19 September 2025 and signed on their behalf by:



Irene Dorner
(Chair of Trustees)

The notes on pages 22 to 37 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

COMPANY BALANCE SHEET
AS AT 31 MARCH 2025

	Note		2025 £		2024 £
Fixed assets					
Tangible assets	13		115,232		131,586
Investments	14		201		201
			115,433		131,787
Current assets					
Debtors	16	988,602		713,884	
Cash at bank and in hand		2,017,591		2,184,518	
		3,006,193		2,898,402	
Creditors due within one year	17	(1,252,978)		(1,106,655)	
Net current assets			1,753,215		1,791,747
Total net assets			1,868,648		1,923,534
Charity funds					
Designated funds	18		730,093		730,093
Restricted funds	18		200,152		219,447
Unrestricted funds	18		938,403		973,994
Total funds			1,868,648		1,923,534

COMPANY BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2025

The company's net movement in funds for the year was £(54,886) (2024 - £596,982).

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 19 September 2025 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 22 to 37 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
Cash flows from operating activities		
Net cash used in operating activities	(239,331)	59,485
Cash flows from investing activities		
Purchase of tangible fixed assets	(12,600)	(22,314)
Net cash used in investing activities	(12,600)	(22,314)
Cash flows from financing activities		
Interest receivable	25,724	13,362
Net cash provided by financing activities	25,724	13,362
Change in cash and cash equivalents in the year	(226,207)	50,533
Cash and cash equivalents at the beginning of the year	2,300,341	2,249,808
Cash and cash equivalents at the end of the year	2,074,134	2,300,341

The notes on pages 22 to 37 form part of these financial statements

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

1. General information

Hampstead Theatre Limited is a charitable company limited by guarantee and incorporated in England. The address of the registered office is Eton Avenue, Swiss Cottage, London, NW3 3EU.

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 Companies Act 2006.

Hampstead Theatre Limited 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 Basis of consolidation

The financial statements consolidate the accounts of Hampstead Theatre Limited and all of its subsidiary undertaking ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own income and expenditure account.

2.3 Going concern

The statement of financial position shows that the company had net assets at the balance sheet date of £2,380,878 (2024: £2,439,065).

After reviewing the company's forecasts and projections, at the time of approving these financial statements, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for a period of at least 12 months.

2. Accounting policies (continued)

2.4 Incoming resources

Theatrical income from box office, performance fees and sundry other income is included in incoming resources for the period in which the relevant events take place. Income is deferred if the event takes place in the next accounting period.

Grants and donations receivable are recognised in incoming resources in the year in which they are received, except as follows:
- When donors specify that grants or donations given to the charity must be used in a future accounting period the income is deferred until that period.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions are met.
- When donors specify that grants or donations, including capital grants, are for particular restricted purposes which do not amount to pre-conditions regarding entitlement, this income is in incoming resources of restricted funds when receivable.

Interest receivable is included when receivable by the charity.

Income from fundraising and from the subsidiary trading companies is recognised as earned.

2.5 Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. The majority of costs are directly attributable to specific activities. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with use of the resources and estimated amounts attributable to that activity in the year.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.

2.7 Taxation

The company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. Accounting policies (continued)

2.8 Irrecoverable VAT

The company's income from box office takings is exempt. All VAT on overhead and administration costs that is irrecoverable on a partially exempt basis is charged to the statement of financial activities.

2.9 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures, fittings & equipment	-	20% on original cost
Computer and office equipment	-	33% on original cost
Stage and lighting equipment	-	10% on original cost

2.10 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.11 Stocks

Stock consists of bar stock which is held by a subsidiary company and is valued at the lower of cost and net realiseable value.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered.

2.13 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. Accounting policies (continued)

2.14 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 company 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. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

Liabilities are recognised at the amount that the company 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.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

2.15 Financial instruments

The Group 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.

2.16 Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

2.17 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 company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside at the discretion of the trustees, for a specific, but not legally binding purpose.

Where funds are received to be applied for specific purposes imposed by the donor or implied by the terms of any appeal under which they were raised, other than endowments, these are shown as restricted income in the statement of financial activities (SOFA). Subsequent expenditure for the purposes specified is charged to restricted funds in the SOFA. Unexpended balances at the year end are shown in the balance sheet as restricted funds.

2. Accounting policies (continued)

2.18 Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

The company makes an estimate of accruals at the year end based on a comparison between actual costs incurred to date and budgeted costs for each production, work undertaken which has not been invoiced based on quotations or estimates of amounts that maybe due for payment.

3. Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Other grants and donations	1,165,759	244,788	1,410,547	1,697,008
Grants from Public Funding Bodies	-	-	-	447,104
	1,165,759	244,788	1,410,547	2,144,112
Total 2024	1,822,043	322,069	2,144,112	

4. Income from charitable activities

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Box office income	2,868,314	2,868,314	2,122,230
Other income	56,685	56,685	394,059
Programmes	63,650	63,650	57,410
Bar income	518,760	518,760	477,860
	3,507,409	3,507,409	3,051,559
Total 2024	3,051,559	3,051,559	

5. Investment income

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Bank interest	25,724	25,724	13,362
Total 2024	13,362	13,362	

6. Other incoming resources

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Theatre tax relief receivable	1,071,237	1,071,237	902,359
Total 2024	902,359	902,359	

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	As restated Total 2024 £
Box office expenses	5,317,753	264,083	5,581,836	5,101,334
Governance costs	38,000	-	38,000	31,265
Bar expenditure	453,268	-	453,268	381,812
	5,809,021	264,083	6,073,104	5,514,411
Total 2024 as restated	4,692,922	821,489	5,514,411	

8. Analysis of expenditure by activities

	Activities undertaken directly 2025 £	Support costs 2025 £	Total funds 2025 £	As restated Total funds 2024 £
Box office expenses	4,682,880	898,956	5,581,836	5,101,334
Governance costs	38,000	-	38,000	31,265
Bar expenditure	453,268	-	453,268	381,812
	5,174,148	898,956	6,073,104	5,514,411
Total 2024 as restated	4,570,831	943,580	5,514,411	

9. Governance costs

	2025 £	2024 £
Auditors' remuneration	29,500	27,000
Legal & professional	4,750	4,750

10. Staff costs

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Wages and salaries	1,306,253	1,266,493	1,085,983	1,088,249
Social security costs	116,098	107,313	98,188	92,816
Other pension costs	31,562	26,978	30,486	25,938
	1,453,913	1,400,784	1,214,657	1,207,003

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

	Group 2025 No.	Group 2024 No.
Theatre production	7	6
Theatre operation	13	12
Development & marketing	7	7
Education and access	2	2
Administration & finance	4	4
Front of house	50	48
	83	79

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

	Group 2025 No.	Group 2024 No.
In the band £60,001 - £70,000	2	3
In the band £70,001 - £80,000	1	-

During the year key management personnel received remuneration of £395,867 (£2024:362,361).

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

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

12. Taxation

Value Added Tax
Hampstead Theatre Limited qualifies as an eligible body for the purpose of VAT Act 1994, Schedule 9 Group 13, Item 2. That is that Hampstead Theatre Limited is a body that is precluded from distribution of profit it makes, applies any profit made to the continuance or improvement of the facilities and is managed and administered on a voluntary basis by persons who have no direct or indirect financial interest in its activities. As a consequence, the supply of a right of admission to a theatrical, musical or choreographical performance of a cultural nature that is provided exclusively by Hampstead Theatre Limited is exempt from VAT.

There are no factors considered likely to affect future tax charges.

13. Tangible fixed assets

Group and Company

	Fixtures and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2024	343,161	173,101	470,950	987,212
Additions	-	-	12,600	12,600
At 31 March 2025	343,161	173,101	483,550	999,812
Depreciation				
At 1 April 2024	343,161	169,934	342,531	855,626
Charge for the year	-	3,167	25,787	28,954
At 31 March 2025	343,161	173,101	368,318	884,580
Net book value				
At 31 March 2025	-	-	115,232	115,232
At 31 March 2024	-	3,167	128,419	131,586

14. Fixed asset investments

company	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2024	201
At 31 March 2025	201
Net book value	
At 31 March 2025	201
At 31 March 2024	201

14. Fixed asset investments (continued)

Principal subsidiaries

The following were subsidiary undertakings of the company:

Names	Country	Principal activity	Holding
Hampstead Theatre Enterprises Limited	England	Bar facilities and commercial lettings of theatre	100%
Hampstead Theatre Productions Limited	England	Production of theatrical productions	100%
Hampstead Theatre Ventures Limited	England	Production of theatrical productions	100%

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Net assets £
Hampstead Theatre Enterprises Limited	518,760	(463,768)	(9,220)
Hampstead Theatre Productions Limited	2,500	(5,798)	(13,157)
Hampstead Theatre Ventures Limited	3,289,362	(4,360,599)	100

15. Stocks

	Group 2025 £	Group 2024 £
Stocks	11,244	10,413

16. Debtors

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Due within one year				
Trade debtors	43,169	1,200	43,169	1,200
Amounts owed by group undertakings	-	-	579,103	456,581
Other debtors	1,142,657	943,891	60,960	41,303
Prepayments and accrued income	305,370	214,800	305,370	214,800
Tax recoverable	-	263	-	-
	1,491,196	1,160,154	988,602	713,884

17. Creditors: Amounts falling due within one year

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Trade creditors	311,178	181,727	291,085	155,344
Amounts owed to group undertakings	-	-	31,148	25,048
Other taxation and social security	47,901	44,219	47,097	44,219
Other creditors	487,126	578,790	431,328	533,456
Accruals and deferred income	464,723	358,693	452,320	348,588
	1,310,928	1,163,429	1,252,978	1,106,655

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
Unrestricted funds				
General Funds - all funds	1,489,525	5,770,129	(5,809,021)	1,450,633
Designated funds				
Hampstead Ahead Fund	730,093	-	-	730,093
Restricted funds				
The Next Decade Fund	219,447	244,788	(264,083)	200,152
Total of funds	2,439,065	6,014,917	(6,073,104)	2,380,878

Restricted funds
The vast majority of restricted funds are sought to support the work of the Hampstead Downstairs programme, which offers opportunities to younger playwrights to see their work performed for the first time, and to more mature playwrights to develop their work in a creatively "safe" environment. The programme is also committed to encouraging the young and disadvantaged to attend the theatre, with tickets priced as affordably as possible.

The Next Decade Fund seeks to build on the theatres current momentum and reputation to fund the writing of the coming decade's best plays.

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
General Funds - all funds	1,070,321	4,682,126	(4,692,922)	430,000	1,489,525
Designated funds					
Hampstead Ahead Fund	-	660,093	-	70,000	730,093
Restricted funds					
The Next Decade Fund	771,763	322,069	(374,385)	(500,000)	219,447
Arts Council Transition Fund	-	447,104	(447,104)	-	-
	771,763	769,173	(821,489)	(500,000)	219,447
Total of funds	1,842,084	6,111,392	(5,514,411)	-	2,439,065

19. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2025 £	Restricted funds 2025 £	Designated funds 2025 £	Total funds 2025 £
Tangible fixed assets	115,232	-	-	115,232
Current assets	2,646,329	200,152	730,093	3,576,574
Creditors due within one year	(1,310,928)	-	-	(1,310,928)
Total	1,450,633	200,152	730,093	2,380,878

19. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2024 £	Restricted funds 2024 £	Endowment funds 2024 £	Total funds 2024 £
Tangible fixed assets	131,586	-	-	131,586
Current assets	2,521,368	219,447	730,093	3,470,908
Creditors due within one year	(1,163,429)	-	-	(1,163,429)
Total	1,489,525	219,447	730,093	2,439,065

20. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2025 £	Group 2024 £
Net income/expenditure for the year (as per Statement of Financial Activities)	(58,187)	596,981
Adjustments for:		
Depreciation charges	28,953	26,294
Dividends, interests and rents from investments	(25,724)	(13,362)
Increase in stocks	(831)	(2,062)
Increase in debtors	(331,041)	(106,453)
Increase/(decrease) in creditors	147,499	(441,913)
Net cash provided by/(used in) operating activities	(239,331)	59,485

21. Analysis of cash and cash equivalents

	Group 2025 £	Group 2024 £
Cash in hand	2,074,134	2,300,341
Total cash and cash equivalents	2,074,134	2,300,341

22. Analysis of changes in net debt

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
Cash at bank and in hand	2,300,341	(226,207)	2,074,134
	2,300,341	(226,207)	2,074,134

23. Pension commitments

The company makes contributions to the personal pension schemes of certain employees. The assets of the schemes are held separately from those of the company in independently administered funds.

24. Operating lease commitments

At 31 March 2025 the Group and the company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2025 £	Group 2024 £
Not later than 1 year	56,000	56,000
Later than 1 year and not later than 5 years	102,667	158,667
	158,667	214,667

25. Members' liability

The charity does not have a share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount each trustee is liable to contribute is £1.

26. Related party transactions

Hampstead Theatre Foundation has on its board of directors during the year the Producer and Chief Executive of Hampstead Theatre Limited. Rent was payable to Hampstead Theatre Foundation during the year of £56,000 (2024: £56,000) for the use of the theatre. At the reporting date, £Nil (2024: £Nil) was due to Hampstead Theatre Foundation.

HAMPSTEAD THEATRE LIMITED

England & Wales - Charity number 218506

Accounts

Registered number: 00707180
Charity number: 218506

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

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HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2024

Trustees	Zeinab Badawi-Malik (resigned 29 September 2023) Susie Boyt Gillian Budd Irene Dorner Kathryn Fleming (appointed 24 November 2023) Nese Guner Adam Jones (resigned 26 April 2024) Paul Kanareck Marie-Michelle Kegne Sika Simon Parry-Wingfield Karen Paul Susan Prevezer Jess Woodward Jones
Company registered number	00707180
Charity registered number	218506
Registered office	Eton Avenue Swiss Cottage London NW3 3EU
Company Secretary	Neil Morris
Chief Executive Officer	Greg Ripley-Duggan (Executive Producer & Chief Executive)
Independent auditors	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

CHAIR'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024

The chair presents her statement for the year.

The financial year 2023-24 was a year of rapid reorientation. The question was whether, granted the withdrawal of Arts Council England support, it was possible for Hampstead to keep faith with donors and ticket buyers and continue in its long-established role as a producer of new plays. The previous year had been one of significant losses, and the most urgent priority was rebuilding audience trust. To make this more challenging, the first part of the year (April – July) had to be programmed very late, as the theatre grappled with the situation in which it had been placed by ACE's decision and the departure of its Artistic Director. But the theatre was at least in receipt of 'Transition Funding' from ACE – a sum equivalent to seven twelfths of its normal grant – money to be used to support our move to a more commercial business model.

In the event, the early part of the year was encouraging. A Main Stage transfer of our Olivier nominated Downstairs production of Joe White's *Blackout Songs* was a critical success and proved very popular with audiences. It was followed by two visiting productions: Dickie Beau's *Re-Member Me* and a transfer of Simon Stephens' *Song From Far Away*, starring Will Young, from HOME Manchester, both of which met with success. Hampstead Downstairs, meanwhile, had existing commitments to produce two plays – *Sea Creatures* and *Biscuits for Breakfast* which it followed with an outside production: Shomit Dutta's cricket play *Stumped* which was a sell-out and happily coincided with an Ashes Test Match at Lord's.

As all this was unfolding, on May 18th Greg Ripley-Duggan announced the autumn and early spring programme that would take the theatre to the end of the financial year: 8 house-produced productions, 4 on the Main Stage and 4 Downstairs. The season was built around a Christmas return of Tom Stoppard to Hampstead with a revival of his *Rock n' Roll*, which had not been seen since its first production in 2006. Of the other 7 plays, 6 were World Premieres and the seventh a UK Premiere. This repertoire may have looked like a gamble, but it was carefully calibrated with the aim of rebuilding audiences, returning attendances and Box Office revenue to pre-pandemic levels, and to giving the Development department a platform that supported fundraising.

And in the event the gamble paid off: Lauren Gunderson's *anthropology* was a hit, becoming only the second Hampstead World Premiere since the pandemic to play to 11,000 people. Richard Bean's *To Have and To Hold* quickly went one better, and then the revival of the Stoppard over Christmas became the best-selling play in Hampstead Theatre history, playing to 20,000 people and grossing over £0.75m. John Logan's Double Feature rounded off the year very satisfactorily by once again hitting the 11,000 ticket mark. Whilst there is clearly a lot of work still to do – and we need to increase those numbers in the future - we had at least demonstrated that it was possible, in a very challenging climate, for a season of ambitious Main Stage plays to consistently return surpluses to support other activity. Downstairs had a similarly successful season: Marek Horn's *Octopolis* was a critical hit and briefly the most successful play in Downstairs history – 'briefly' because it was soon overhauled by the success of Jonathan Spector's *This Much I Know* which ran under the Stoppard over Christmas. And alongside these, Magda Miecznicka's *Nineteen Gardens* and Neil D'Souza's *Out of Season* – both brilliantly delivered by our Associate Director Alice Hamilton - were critical and financial successes.

As the season was unfolding, the Development department unveiled the #HampsteadAhead appeal, using success on stage to drive a fundraising initiative aimed at rebuilding the theatre's reserve and protecting its creative freedom into the future. Full detail on that can be found in the Development Report elsewhere in these accounts, but I am delighted to report here that this year was yet another successful one for our Development Director Cathy Baker, her staff, and her management of the Development Committee. The team showed immense skill and professionalism in capitalising on every opportunity the season offered. It was also thanks to the work of the Development department that, defying all the odds, our INSPIRE emerging playwright's group completed yet another successful year under Roy Williams' outstanding leadership and our Participation department continued its work with local people via its 'Community Creates' programme - albeit in a reduced form due to the withdrawal of ACE support.

CHAIR'S STATEMENT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

A satisfying outcome for the year, then, and a particularly encouraging one granted all that had gone before. We learned a lot about what can be achieved which will prepare us to address the challenges that lie ahead. Of course, we will have to replicate and improve on this success year after year, and we will have to do so without the ACE Transition Funding that smoothed our passage in 2023-24. But we have a carefully thought through plan that we have now started to bench-test, and the early signs are that we can make the new model work.

In conclusion, I would like to thank all the playwrights who have entrusted Hampstead with their work, as well as the freelance directors and creative artists who have collaborated to deliver that work onto our stages. We are also in debt to the many actors, stage managers, and technical staff who make the plays live night after night and the frontline staff who make our audiences feel so welcome. And congratulations are due to the Senior Management Team and the small permanent staff at the theatre who showed immense skill in producing an outstanding season of plays from a standing start. Producer & Chief Executive, Greg Ripley-Duggan showed real creative vision tempered with shrewd calculation, delivering a season of Premieres that not only fulfilled the creative brief we have set for the theatre, but also delivered the artistic, critical and commercial success that the new business plan requires. Finally, I must thank my fellow Trustees for their support and advice: as well as their wisdom, the theatre has once again benefited considerably from their personal largesse. Thanks are also due to the many other individual supporters who give so generously, as well as to the companies and trusts and foundations who continue to support the work of Hampstead Theatre. We will all work tirelessly to ensure that their investment in the Hampstead project continues to reap creative dividends over the coming years.



Irene Dorner
Chair of Hampstead Theatre
Date:

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report together with the audited financial statements of the company for the 1 April 2023 to 31 March 2024. The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company 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 (FRS102) (effective 1 January 2019).

Since the group and the company qualify as small under section 383 of the Companies Act 2006, the Group Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Policies and objectives

The charity has the general aim of contributing to the quality of life of the people of London and beyond by expanding their horizons through the professional presentation of bold, relevant and entertaining new plays produced to the highest possible standard. In general the charity subscribes to the following objectives: that talent and Artistic excellence are thriving and celebrated, that more people experience and are inspired by the Arts, that the Arts are sustainable, resilient and innovative, and that the diversity of the United Kingdom should be reflected in those creating and in those consuming Art.

The Trustees have had regard to the general guidance provided by the Charity Commission on public benefit when reviewing the Charity's aims and objectives and in planning its activities. In particular, they have considered how these activities will contribute to the objectives they have set. The main objectives for the year continued to be the promotion and fostering of artistic knowledge and the appreciation of the arts by the provision of facilities for the education and entertainment of the public in the field of theatre.

b. Strategies for achieving objectives

To identify, develop, produce and promote new plays by emerging, mid-career, and established writers for its local audience and for a broader audience from across London and the UK, as well as for a younger more diverse audience not traditionally associated with the theatre.

To encourage diverse audiences to have a deeper understanding and appreciation of new plays.

To foster creative talent by offering opportunities to work at the highest level in the professional theatre; To aspire to excellence, creativity and openness and in doing so to deliver work of public value by investing in Britain's many and diverse voices and talent; By presenting world class theatre productions, to be the key focus of the cultural life of its local community.

These objectives should be manifest in Hampstead Theatre's principal activity: the presentation of a diverse range of mainly new plays across its two auditoria.

Objectives and activities (continued)

c. Activities undertaken to achieve objectives

Theatre productions
The great majority of plays are World or UK Premieres but the programme includes occasional revivals. Almost all are produced by Hampstead Theatre acting on its own, though work may be occasionally brought in from other companies who share the charity's overall objectives. In the early part of the current year, as a result of ACE cutting the theatre's grant, there were two pieces of received work on the Main Stage and one Downstairs. The State of the Art building offers two auditoria which can be flexibly configured – these are carefully used to ensure the best possible presentation and reception of each piece of work.

Work with writers
The Literary activity carried out by the charity is aimed at developing new plays for production at Hampstead Theatre for a wide range of audiences. During the course of the year, the Downstairs programme continued its ground-breaking work whilst its audience base continued to grow. Ticket prices are highly subsidised to encourage a young and very diverse following. Less experienced writers are given the opportunity to see their work in front of an audience and plays are fast tracked into production with a normal four-week rehearsal period and a six-week run before a paying public. Plays are also open to formal Press review and the dramatic critics of all major media and platforms are invited. The programme remains a tool for identifying and midwifing the best new plays, for unearthing new talent, and for developing potential material for the Main Stage and beyond. By common consent the programme is now an indispensable part of the UK's New Writing ecology and has become central to the Hampstead Theatre identity.

In 2023-24 Literary activity also embraced the seventh year of the INSPIRE programme for emerging writers led by Playwright Roy Williams. The group had ten delegates, each of whom received a rehearsed reading of their work by a fully professional company of actors.

In addition, thanks to support from the London Borough of Camden, the Participation department continued its work with Camden residents. 'Community Creates' has seen 145 residents take part in 6 projects over 3 years, predominantly developing writing and storytelling skills. The programme will culminate with a sharing of participant's work on the Main Stage of the theatre during July 2024.

Achievements and performance

a. Artistic programme

During 2023-24, Hampstead Theatre produced 11 in-house productions (5 Main Stage and 6 Downstairs of which 10 were Premieres) across 42 performance weeks.

The Main Stage plays were as follows:

Blackout Songs by Joe White, Directed by Guy Jones
- a Hampstead transfer of our Olivier nominated World Premiere Downstairs production

Re-Member Me by Dickie Beau, Directed by Jan Willem van den Bosch
- produced by Dickie Beau & Co

Song From Far Away by Simon Stephens and Mark Eitzel, Directed by Kirk Jameson
- produced by Thomas Hopkins, Guy Chapman and HOME Manchester

anthropology by Lauren Gunderson, Directed by Anna Ledwich (World Premiere)
To Have and To Hold by Richard Bean, Directed by Richard Wilson & Terry Johnson (World Premiere)
Rock n' Roll by Tom Stoppard, Directed by Nina Raine (Revival of the 2006 play)
Double Feature by John Logan, Directed by Jonathan Kent (World Premiere)

Achievements and performance (continued)

The Downstairs plays were as follows:

Sea Creatures by Cordelia Lynn, Directed by James Macdonald (World Premiere)
Biscuits for Breakfast by Gareth Farr, Directed by Tessa Walker (World Premiere)
Stumped by Shomit Dutta, Directed by Guy Unsworth (World Premiere Production)
- produced by Original Theatre Co
Octopolis by Marek Horn, Directed by Ed Madden (World Premiere)
Nineteen Gardens by Magdalena Miecznicka, Directed by Alice Hamilton (World Premiere)
This Much I Know by Jonathan Spector, Directed by Chelsea Walker (UK & European Premiere)
Out of Season by Neil D'Souza, Directed by Alice Hamilton (World Premiere)

Key figures in 2023-24 included:

- Hampstead Theatre presented 11 productions produced entirely in-house across the two auditoria and welcomed a further 3 visiting productions.

- Hampstead Theatre scheduled 587 performances across both its auditoria.

- Hampstead Theatre sold 86,900 tickets in total across both auditoria (a 82% increase on 47,811 in the previous year).

- Total box office takings were £2,492,036 (a 132% increase on £1,072,667 in the previous year).

- Capacity achieved across both auditoria was 66% (up from 37% in the previous year).

- Per ticket yield for a Main Stage production was £32.40 (up from £22.40 in the previous year).

- Our self-financed Access for All scheme, offering £10 tickets for under 30s and students to performances in both auditoria, sold 5,377 tickets.

b. Development department report

2023-24 was a year of exceptional Philanthropic support and a testament to the outstanding loyalty and engagement of Hampstead's donor community.

In 2022-23 (and as reported in the Accounts for that year) the Executive and Development Director considered the merits of an emergency fundraising appeal, as a response to the 100% cut to the ACE grant. We agreed that such a measure, with its implicit alarmist, short-term messaging, would not only fail to provide a route into the sustained support required for the Theatre's survival, it would also likely jeopardise the credibility of future campaigning. Instead, at the beginning of 2023-24, a new fundraising plan was developed in tandem with the new, more commercial, programming model in place. This strategy was informed by the need to generate donor confidence in Hampstead's independence, ambition and artistic programme to drive Philanthropic giving and to meet and exceed the Development income target. Therefore, the campaign #HampsteadAhead was launched, to operate both in addition and complementary to the standard income channels of memberships, production sponsorship, grants from Trusts and events. The objectives of #HampsteadAhead were to:

- strongly underpin the 2023-24 Development income target
- boost working capital and support Cash Flow
- protect the Theatre from the unavoidable unpredictability of response to the productions (i.e. fluctuations in Box Office income) and
- contribute to unrestricted reserves, giving the Theatre better means to plan for the future.

Achievements and performance (continued)

#HampsteadAhead was launched first to Major Donors in July, then rolled out to Patrons in October, followed by a public Appeal alongside the announcement of the 2024-25 Summer Season. The #HampsteadAhead Appeal film consisted of a series of compelling endorsements from leading Hampstead Theatre artists including Tom Stoppard, Lauren Gunderson, Roy Williams, Tamsin Greig, and Robert Lindsay.

The response to #HampsteadAhead was remarkable. The Theatre is grateful to the AKO Foundation, and to Simon and Claire Godwin, whose considerable lead gifts to the campaign ensured its ensuing success. Further stand-alone Major Gifts, from first-time and repeat donors; a production Giving Circle; Patronage increases and thousands of donations from members and ticket-bookers, generated a fund of well over £1.1m in the year, contributing to received and pledged Philanthropic income of over £2m in the year.

The Theatre received substantial support from Lin and Ken Craig; Carole and David Warren; and Melanie Johnson, who together formed the *Rock n' Roll* Giving Circle, and from Peter Williams and Heather Acton, who sponsored the production of *Double Feature*.

Generous donations were made by Jules and Cheryl Burns and Veronica and Lars Bane, to whom we are most grateful.

The INSPIRE programme was kindly supported by Rodney and Zmira Hornstein; the Klein Family Foundation; the Harold Hyam Wingate Foundation; the Garrick Charitable Trust; Golsoncott Foundation; Thistle Trust and Jon and NoraLee Sedmak.

The T.S. Eliot Foundation remained closely involved with Hampstead Theatre and pledged to continue giving an annual grant for a further three years. The Dorset Foundation, a longstanding Hampstead Theatre funder, gave the second grant within its large, three-year pledge; we appreciated a second grant from the David & Elaine Potter Foundation, as well as grants from the Foyle Foundation; the Gerald & Gail Ronson Family Foundation; Andor Charitable Trust; Maria Bjornson Memorial Fund; Boris Karloff Charitable Foundation and one Anonymous trust.

The work of Hampstead Downstairs, our much-loved studio space, continued to be sustained by Philanthropy. We remain immensely grateful to Celia Atkin, who continued her substantial support, introduced in 2016; and to Andrew and Marina Newington for their generous donation. Downstairs was also helped by grants from the Vandervell Foundation and the John S Cohen Foundation, and individual supporters, Aaron Loeb and Kathy Roberts and Mary Ellen and Tom Wanty.

We would like to offer heartfelt thanks to Hampstead's family of Patrons, of whom many have been engaged for over a decade. We appreciate their enthusiasm for the artistic programme and genuine commitment to the Theatre's success. At the end of 2023-24, there were 200 Patrons, whose memberships together generated over £375,000, with a record number giving at the two highest levels. In an exceptionally difficult year, we were greatly supported and encouraged by these loyal people.

Development work continued to be supported by the Development Committee, chaired by Paul Kanareck and comprising Trustees Irene Dorner, Nese Guner, Karen Paul and Sue Prevezer.

The Board supported the Theatre with their own annual Patronages, as well as several Major Gifts to #HampsteadAhead. The Theatre would like to acknowledge the Board's exceptional energy and commitment to driving Philanthropic income in this year in particular, and would like to thank all Trustees for their own generosity, their numerous introductions and endorsements to prospective donors and their presence alongside us at performances and events.

Statement of best fundraising practice
Hampstead Theatre is registered with the Fundraising Regulator and has committed to adhere to its Code of

Achievements and performance (continued)

Fundraising Practice and Fundraising Promise. In the year, Hampstead did not engage any external parties or agencies to undertake its fundraising activities, nor did Hampstead engage in fundraising activities that would place vulnerable people at risk.

Hampstead Theatre Limited did not receive any complaints with regards to its fundraising activities during the year. Hampstead has an ethical fundraising policy which sets out guidelines for the Development team and Hampstead's entire staff.

The Theatre's fundraising approach is predominantly to individuals who are already interested in Hampstead's work. We are rigorous in our compliance with GDPR and methodically check for appropriate permissions when fundraising approaches are made. Donations of a reasonable scale are solicited through one-to-one meetings and communications, through events such as evenings around performances, or through appeals. In all cases, the approaches are conducted with transparency and full disclosure.

We are diligent in monitoring and recording all voluntary income and, where donation or grant reports are required, these are carefully compiled and delivered on time.

Financial review

a. Statement of financial activities and financial position

The SOFA (Statement of Financial Activities) shows the extent of and movement in all charitable funds differentiating between restricted funds (monies provided for specific purposes) and unrestricted funds (monies which can be applied to any charitable objectives within the organisation's objectives). During 2023-2024, Hampstead generated net incoming resources of £419,204 on its unrestricted funds which reflected the decrease in money received from Arts Council England as well as a decrease in box office returns. At the end of the year, Hampstead had net unrestricted funds of £1,489,525 compared with £1,070,321 in 2023.

As at 31 March 2024, the charitable company held tangible fixed assets of £131,586, stock of £10,413 and cash of £2,300,341. Debtors totalled £1,160,154 and creditors were £1,163,429, resulting in net assets of £2,439,065.

b. Reserves policy

At 31 March 2024, the charity had positive "free" reserves, defined as unrestricted funds less fixed assets, of £1,357,939. The trustees have been reviewing ways to boost reserves to a level that they can provide some cushion against downturns in income or unexpected expenditure. They have encouraged the development of a revised business model by the executive team at the theatre, which has financial stability and success at its centre.

c. Investment powers and policy

Under the Memorandum and Articles, the charitable company has the power to invest in any way the trustees feel appropriate. Surplus funds at any time are placed on High Interest Deposit.

Structure, governance and management

a. Constitution and structure

Hampstead Theatre Limited is both a registered charity and a company limited by guarantee having no share capital; it is governed by its charitable objectives and Memorandum and Articles of Association and is non profit distributing. The members, who are the trustees, are liable to contribute the sum of £1 in the event that the charity is wound up.

b. Organisation

The board meets a minimum of five times a year and members of the board are the only members of the company. The directors of the company have certain legal, financial and fiduciary duties under company law and, as trustees, must also comply with charity law. There is also a finance committee, a nominations committee and a development committee which all report to the main board. The Executive Producer, who is appointed by the board, manages the day to day running of Hampstead Theatre.

c. Appointment of directors/trustees

As set out in the Articles of Association, the Chair is appointed by the other directors. All members are circulated with invitations to nominate new members to the nominations committee. The number of trustees shall be not less than two nor more than sixteen. Trustees are appointed by resolution of the trustees and shall serve for a maximum continuous period of sixteen years. A trustee who has served a continuous period of two terms of three years shall remain out of office for at least one year before being eligible for re-election.

d. Trustee induction and training

New trustees receive the latest annual report, latest accounts and information on current and past productions, as well as a full job description. They are also provided with detailed information on the theatre, including a tour around the building and an opportunity to see productions. They are kept informed about developments in the theatre and the wider charity sector as appropriate.

e. Connected parties

The charity has three wholly owned subsidiaries: Hampstead Theatre Productions Limited which is responsible for producing productions other than at Hampstead Theatre and subsequently; Hampstead Theatre Enterprises Limited which is responsible for operating the Theatre's bar/café and running non production events at the Theatre; and Hampstead Theatre Ventures Limited which is used by the parent charity (Hampstead Theatre Limited) to be the theatre production company and produce the theatrical productions so that the subsidiary is able to claim a payable tax credit (the relief) pursuant to part 15c of the Corporation Tax Act 2009.

The charity also has a close relationship with Hampstead Theatre Foundation, an incorporated charity, which leases the theatre building from the London Borough of Camden and sub leases it to the company at a commercial market rent.

Structure, governance and management (continued)

f. Risk management

The trustees have a risk management strategy where they:

Review the monthly management accounts at all board meetings and have a finance committee (of at least three directors) which views the accounts in detail and reports to the board;

Approve the charity's budgets for each year, ensuring that it is in accordance with the Business Plan, and monitor progress against the budget;

Agree Key Performance Indicators for productions and monitor performance against these at each board meeting;

Monitor income from main stakeholders and individual givers against a target at every board meeting;

Review the Health and Safety policies, Employment, Cultural Diversity and other policies on a regular basis;

Review incidents reported under the Health and Safety policy on a regular basis.

This is all minuted and used as a way of managing the financial and social risks of Hampstead Theatre.

Each year the Trustees review their aims and activities to ensure they continue to reflect their objectives. In carrying out this review the Trustees have considered the Charity Commission's guidance on public benefit.

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and the company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the company's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Group and the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

Auditors

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees on 27 September 2024 and signed on their behalf by:



Irene Dorner
(Chair of Trustees)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED

Opinion

We have audited the financial statements of Hampstead Theatre Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2024 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Company Balance Sheet, the Consolidated Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2024 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:
We identify and assess the risks of material misstatement of the financial statements., whether due to fraud or error, and then design and perform audit procedures responsive to those risk, including obtaining audit evidence that is sufficient and appropriate to provide as basis for our opinion.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and noncompliance with laws and regulations, we have:

- considered the nature of the industry and sectors, control environment and business performance;
- made enquiries of management about their own identification and assessment of the risk and irregularities;
- performed audit work over the risk of management override on controls, involving testing of journal entries and other adjustments for appropriateness and reviewing accounting estimates for bias;
- undertaken appropriate sample- based testing of bank transactions
- identified and evaluated compliance with relevant laws and regulations and made enquiries of any instances of non-compliance
- discussed matters among the audit engagement team regarding how and where fraud might occur in the financial statements and potential indictors of fraud.

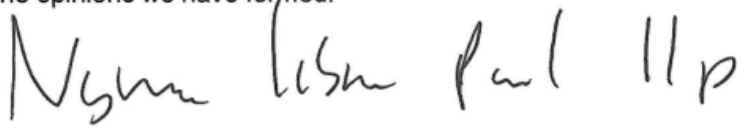
Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Hetal Mistry (senior statutory auditor)
for and on behalf of
Nyman Libson Paul LLP
Chartered Accountants
Statutory Auditors
124 Finchley Road
London
NW3 5JS

1 October 2024

Nyman Libson Paul LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Designated funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:						
Donations and legacies	3	714,846	769,173	660,093	2,144,112	2,134,914
Charitable activities	4	3,051,559	-	-	3,051,559	1,850,253
Investments	5	13,362	-	-	13,362	1,750
Other income	6	902,359	-	-	902,359	920,050
Total income		4,682,126	769,173	660,093	6,111,392	4,906,967
Expenditure on:						
Raising funds		96,422	-	-	96,422	68,671
Charitable activities	7	4,596,500	821,489	-	5,417,989	5,333,797
Total expenditure		4,692,922	821,489	-	5,514,411	5,402,468
Net (expenditure)/income		(10,796)	(52,316)	660,093	596,981	(495,501)
Transfers between funds	18	430,000	(500,000)	70,000	-	-
Net movement in funds		419,204	(552,316)	730,093	596,981	(495,501)
Reconciliation of funds:						
Total funds brought forward		1,070,321	771,763	-	1,842,084	2,337,585
Net movement in funds		419,204	(552,316)	730,093	596,981	(495,501)
Total funds carried forward		1,489,525	219,447	730,093	2,439,065	1,842,084

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 22 to 38 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2024

	Note		2024 £		2023 £
Fixed assets					
Tangible assets	13		131,586		135,566
			131,586		135,566
Current assets					
Stocks	15	10,413		8,351	
Debtors	16	1,160,154		1,053,701	
Cash at bank and in hand		2,300,341		2,249,808	
		3,470,908		3,311,860	
Creditors due within one year	17	(1,163,429)		(1,605,342)	
Net current assets			2,307,479		1,706,518
Total net assets			2,439,065		1,842,084
Charity funds					
Designated funds	18		730,093		-
Restricted funds	18		219,447		771,763
Unrestricted funds	18		1,489,525		1,070,321
Total funds			2,439,065		1,842,084

CONSOLIDATED BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2024

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 27 September 2024 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 22 to 38 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

COMPANY BALANCE SHEET
AS AT 31 MARCH 2024

	Note		2024 £		2023 £
Fixed assets					
Tangible assets	13		131,586		135,566
Investments	14		201		201
			131,787		135,767
Current assets					
Debtors	16	713,884		553,952	
Cash at bank and in hand		2,184,518		2,202,473	
		2,898,402		2,756,425	
Creditors due within one year	17	(1,106,655)		(1,565,640)	
Net current assets			1,791,747		1,190,785
Total net assets			1,923,534		1,326,552
Charity funds					
Designated funds	18		730,093		-
Restricted funds	18		219,447		771,763
Unrestricted funds	18		973,994		554,789
Total funds			1,923,534		1,326,552

COMPANY BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2024

The company's net movement in funds for the year was £596,982 (2023 - £(495,812)).

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 27 September 2024 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 22 to 38 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
Cash flows from operating activities		
Net cash used in operating activities	59,485	(396,905)
Cash flows from investing activities		
Purchase of tangible fixed assets	(22,314)	-
Net cash (used in)/provided by investing activities	(22,314)	-
Cash flows from financing activities		
Interest receivable	13,362	1,750
Net cash provided by financing activities	13,362	1,750
Change in cash and cash equivalents in the year	50,533	(395,155)
Cash and cash equivalents at the beginning of the year	2,249,808	2,644,963
Cash and cash equivalents at the end of the year	2,300,341	2,249,808

The notes on pages 22 to 38 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1. General information

Hampstead Theatre Limited is a charitable company limited by guarantee and incorporated in England. The address of the registered office is Eton Avenue, Swiss Cottage, London, NW3 3EU.

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 Companies Act 2006.

Hampstead Theatre Limited 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 Basis of consolidation

The financial statements consolidate the accounts of Hampstead Theatre Limited and all of its subsidiary undertaking ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own income and expenditure account.

2.3 Going concern

The statement of financial position shows that the company had net assets at the balance sheet date of £2,439,065 (2023: £1,842,084).

After reviewing the company's forecasts and projections, at the time of approving these financial statements, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for a period of at least 12 months.

2. Accounting policies (continued)

2.4 Incoming resources

Theatrical income from box office, performance fees and sundry other income is included in incoming resources for the period in which the relevant events take place. Income is deferred if the event takes place in the next accounting period.

Grants and donations receivable are recognised in incoming resources in the year in which they are received, except as follows:
- When donors specify that grants or donations given to the charity must be used in a future accounting period the income is deferred until that period.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions are met.
- When donors specify that grants or donations, including capital grants, are for particular restricted purposes which do not amount to pre-conditions regarding entitlement, this income is in incoming resources of restricted funds when receivable.

Interest receivable is included when receivable by the charity.

Income from fundraising and from the subsidiary trading companies is recognised as earned.

2.5 Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. The majority of costs are directly attributable to specific activities. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with use of the resources and estimated amounts attributable to that activity in the year.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.

2.7 Taxation

The company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. Accounting policies (continued)

2.8 Irrecoverable VAT

The company's income from box office takings is exempt. All VAT on overhead and administration costs that is irrecoverable on a partially exempt basis is charged to the statement of financial activities.

2.9 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures, fittings & equipment	-	20% on original cost
Computer and office equipment	-	33% on original cost
Stage and lighting equipment	-	10% on original cost

2.10 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.11 Stocks

Stock consists of bar stock which is held by a subsidiary company and is valued at the lower of cost and net realiseable value.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered.

2.13 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. Accounting policies (continued)

2.14 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 company 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. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

Liabilities are recognised at the amount that the company 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.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

2.15 Financial instruments

The Group 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.

2.16 Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

2.17 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 company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside at the discretion of the trustees, for a specific, but not legally binding purpose.

Where funds are received to be applied for specific purposes imposed by the donor or implied by the terms of any appeal under which they were raised, other than endowments, these are shown as restricted income in the statement of financial activities (SOFA). Subsequent expenditure for the purposes specified is charged to restricted funds in the SOFA. Unexpended balances at the year end are shown in the balance sheet as restricted funds.

2. Accounting policies (continued)

2.18 Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

The company makes an estimate of accruals at the year end based on a comparison between actual costs incurred to date and budgeted costs for each production, work undertaken which has not been invoiced based on quotations or estimates of amounts that maybe due for payment.

3. Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Designated funds 2024 £	Total funds 2024 £	Total funds 2023 £
Other grants and donations	714,846	322,069	660,093	1,697,008	1,368,459
Grants from Public Funding Bodies	-	447,104	-	447,104	766,455
	714,846	769,173	660,093	2,144,112	2,134,914
Total 2023	2,134,914	-	-	2,134,914	

4. Income from charitable activities

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Box office income	2,122,230	2,122,230	1,278,287
Other income	394,059	394,059	182,965
Programmes	57,410	57,410	40,395
Bar income	477,860	477,860	348,606
	3,051,559	3,051,559	1,850,253
Total 2023	1,850,253	1,850,253	

5. Investment income

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Bank interest	13,362	13,362	1,750
Total 2023	1,750	1,750	

6. Other incoming resources

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Theatre tax relief receivable	902,359	902,359	920,050
Total 2023	920,050	920,050	

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Box office expenses	4,183,423	821,489	5,004,912	5,002,197
Governance costs	31,265	-	31,265	45,532
Bar expenditure	381,812	-	381,812	286,068
	4,596,500	821,489	5,417,989	5,333,797
Total 2023	5,255,661	78,136	5,333,797	

8. Analysis of expenditure by activities

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £	Total funds 2023 £
Box office expenses	4,061,332	943,580	5,004,912	5,002,197
Governance costs	31,265	-	31,265	45,532
Bar expenditure	381,812	-	381,812	286,068
	4,474,409	943,580	5,417,989	5,333,797
Total 2023	4,271,733	1,062,064	5,333,797	

9. Governance costs

	2024 £	2023 £
Auditors' remuneration	27,000	27,000
Legal & professional	4,750	4,750

10. Staff costs

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Wages and salaries	1,266,493	1,313,760	1,088,249	1,173,024
Social security costs	107,313	114,013	92,816	103,501
Other pension costs	26,978	25,345	25,938	24,273
	1,400,784	1,453,118	1,207,003	1,300,798

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

	Group 2024 No.	Group 2023 No.
Theatre production	6	6
Theatre operation	12	12
Development & marketing	7	7
Education and access	2	2
Administration & finance	4	4
Front of house	48	47
	79	78

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

	Group 2024 No.	Group 2023 No.
In the band £60,001 - £70,000	3	4

During the year key management personnel received remuneration of £245,500 (2023: £320,274).

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 31 March 2024, no Trustee expenses have been incurred (2023 - £NIL).

12. Taxation

Value Added Tax
Hampstead Theatre Limited qualifies as an eligible body for the purpose of VAT Act 1994, Schedule 9 Group 13, Item 2. That is that Hampstead Theatre Limited is a body that is precluded from distribution of profit it makes, applies any profit made to the continuance or improvement of the facilities and is managed and administered on a voluntary basis by persons who have no direct or indirect financial interest in its activities. As a consequence, the supply of a right of admission to a theatrical, musical or choreographical performance of a cultural nature that is provided exclusively by Hampstead Theatre Limited is exempt from VAT.

There are no factors considered likely to affect future tax charges.

13. Tangible fixed assets

Group

	Fixtures and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2023	343,161	173,101	448,636	964,898
Additions	-	-	22,314	22,314
At 31 March 2024	343,161	173,101	470,950	987,212
Depreciation				
At 1 April 2023	342,328	166,768	320,236	829,332
Charge for the year	833	3,166	22,295	26,294
At 31 March 2024	343,161	169,934	342,531	855,626
Net book value				
At 31 March 2024	-	3,167	128,419	131,586
At 31 March 2023	833	6,333	128,400	135,566

13. Tangible fixed assets (continued)

Company

	Fixtures and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2023	343,161	173,101	448,636	964,898
Additions	-	-	22,314	22,314
At 31 March 2024	343,161	173,101	470,950	987,212
Depreciation				
At 1 April 2023	342,328	166,768	320,236	829,332
Charge for the year	833	3,166	22,295	26,294
At 31 March 2024	343,161	169,934	342,531	855,626
Net book value				
At 31 March 2024	-	3,167	128,419	131,586
At 31 March 2023	833	6,333	128,400	135,566

14. Fixed asset investments

Company	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2023	201
At 31 March 2024	201
Net book value	
At 31 March 2024	201
At 31 March 2023	201

14. Fixed asset investments (continued)

Principal subsidiaries

The following were subsidiary undertakings of the company:

Names	Country	Principal activity	Holding
Hampstead Theatre Enterprises Limited	England	Bar facilities and commercial lettings of theatre	100%
Hampstead Theatre Productions Limited	England	Production of theatrical productions	100%
Hampstead Theatre Ventures Limited	England	Production of theatrical productions	100%

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Net assets £
Hampstead Theatre Enterprises Limited	477,860	(477,860)	(9,220)
Hampstead Theatre Productions Limited	384,126	(384,126)	(9,959)
Hampstead Theatre Ventures Limited	3,566,698	(3,566,698)	1

15. Stocks

	Group 2024 £	Group 2023 £
Stocks	10,413	8,351

16. Debtors

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Due within one year				
Trade debtors	1,200	1,000	1,200	1,000
Amounts owed by group undertakings	-	-	456,581	309,767
Other debtors	943,891	855,542	41,303	46,026
Prepayments and accrued income	214,800	197,159	214,800	197,159
Tax recoverable	263	-	-	-
	1,160,154	1,053,701	713,884	553,952

17. Creditors: Amounts falling due within one year

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Trade creditors	181,727	364,417	155,344	337,612
Amounts owed to group undertakings	-	-	25,048	124,292
Other taxation and social security	44,219	54,151	44,219	54,151
Other creditors	578,790	313,714	533,456	268,380
Accruals and deferred income	358,693	873,060	348,588	781,205
	1,163,429	1,605,342	1,106,655	1,565,640

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
General Funds - all funds	1,070,321	4,682,126	(4,692,922)	430,000	1,489,525
Designated funds					
Hampstead Ahead Fund	-	660,093	-	70,000	730,093
Restricted funds					
The Next Decade Fund	771,763	322,069	(374,385)	(500,000)	219,447
Arts Council Transition Fund	-	447,104	(447,104)	-	-
	771,763	769,173	(821,489)	(500,000)	219,447
Total of funds	1,842,084	6,111,392	(5,514,411)	-	2,439,065

Restricted funds
The vast majority of restricted funds are sought to support the work of the Hampstead Downstairs programme, which offers opportunities to younger playwrights to see their work performed for the first time, and to more mature playwrights to develop their work in a creatively "safe" environment. The programme is also committed to encouraging the young and disadvantaged to attend the theatre, with tickets priced as affordably as possible.

The Next Decade Fund seeks to build on the theatres current momentum and reputation to fund the writing of the coming decade's best plays.

The Arts Council Transition fund consisted of restricted income received from the Arts Council for the purpose of aiding the theatre with transitioning into a new business model for fundraising, after the Arts Council announced major cuts to funding across the UK.

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Unrestricted funds					
General funds	945,436	4,906,967	(5,324,332)	542,250	1,070,321
Designated funds					
Hampstead Ahead Fund	542,250	-	-	(542,250)	-
Restricted funds					
The Next Decade Fund	849,899	-	(78,136)	-	771,763
Total of funds	2,337,585	4,906,967	(5,402,468)	-	1,842,084

19. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Restricted funds 2024 £	Designated funds 2024 £	Total funds 2024 £
Tangible fixed assets	131,586	-	-	131,586
Current assets	2,521,368	219,447	730,093	3,470,908
Creditors due within one year	(1,163,429)	-	-	(1,163,429)
Total	1,489,525	219,447	730,093	2,439,065

19. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior period

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	135,566	-	135,566
Current assets	2,540,097	771,763	3,311,860
Creditors due within one year	(1,605,342)	-	(1,605,342)
Total	1,070,321	771,763	1,842,084

20. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2024 £	Group 2023 £
Net income/expenditure for the period (as per Statement of Financial Activities)	596,981	(495,501)
Adjustments for:		
Depreciation charges	26,294	26,295
Dividends, interests and rents from investments	(13,362)	(1,750)
Increase in stocks	(2,062)	(2,518)
Increase in debtors	(106,453)	(32,997)
Increase/(decrease) in creditors	(441,913)	109,566
Net cash provided by/(used in) operating activities	59,485	(396,905)

21. Analysis of cash and cash equivalents

	Group 2024 £	Group 2023 £
Cash in hand	2,300,341	2,249,808
Total cash and cash equivalents	2,300,341	2,249,808

22. Analysis of changes in net debt

	At 1 April 2023	Cash flows	At 31 March 2024
	£	£	£
Cash at bank and in hand	2,249,808	50,533	2,300,341
	2,249,808	50,533	2,300,341

23. Pension commitments

The company makes contributions to the personal pension schemes of certain employees. The assets of the schemes are held seperately from those of the company in independently administered funds.

24. Operating lease commitments

At 31 March 2024 the Group and the company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2024	Group 2023
	£	£
Not later than 1 year	56,000	56,000
Later than 1 year and not later than 5 years	158,667	214,667
	214,667	270,667

25. Members' liability

The charity does not have a share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount each trustee is liable to contribute is £1.

26. Related party transactions

Hampstead Theatre Foundation has on its board of directors during the year the Executive Producer and Chief Executive of Hampstead Theatre Limited. Rent was payable to Hampstead Theatre Foundation during the year of £56,000 (2023: £56,000) for the use of the theatre. At the reporting date, £Nil (2023: £42,850) was due to Hampstead Theatre Foundation.

HAMPSTEAD THEATRE LIMITED

England & Wales - Charity number 218506

Accounts

Registered number: 00707180
Charity number: 218506

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

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HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2023

Trustees	Zeinab Badawi-Malik (resigned 29 September 2023) Tania Black (resigned 28 November 2022) Susie Boyt Gillian Budd Irene Dorner Nese Guner Adam Jones Paul Kanareck Marie-Michelle Kegne Sika Simon Parry-Wingfield Sue Prevezer Karen Paul Jess Woodward-Jones (appointed 29 April 2022)
Company registered number	00707180
Charity registered number	218506
Registered office	Eton Avenue Swiss Cottage London NW3 3EU
Company secretary	Neil Morris
Chief executive officer	Greg Ripley-Duggan (Executive Producer & Joint Chief Executive) Roxana Silbert (Artistic Director & Joint Chief Executive) - resigned 19 December 2022
Independent auditors	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023

The chairman presents her statement for the year.

The financial year 2022-23 turned out to be one of the most challenging of Hampstead Theatre's history. After the successful transitional year that preceded it, which started with the post-Covid reopening with a series of revivals and finished with full houses for two new plays, Box Office revenues on the main stage fell away immediately in the late spring and early summer. Business did not improve significantly in the autumn, and in November the projected deficit situation was capped by Arts Council England (ACE) withdrawing all of the theatre's funding and by the resultant resignation of our Artistic Director, Roxana Silbert.

The year started badly. The first production on the Main Stage, *The Breach* was a complete critical and commercial failure and had to be closed early having suffered more disappointing ticket sales than anything Hampstead had presented since 2012. Though the play had been announced late, this outcome was still surprising because the two plays before it had both been successes. The play that followed it, *The Fellowship*, had been on sale since the previous November, but was dogged by cast withdrawal and poor reviews and again failed at the Box Office. As a result, the theatre entered its annual summer dark period nursing losses across the two productions in excess of £400,000.

What happened next is a matter of public record. The Secretary of State for Culture, Media and Sport instructed ACE to reduce its support for arts organisations in the capital, and to move 15% of the London budget – or £24m – to organisations outside London. Perhaps surprisingly ACE agreed to follow this instruction, and, granted their having always been clear that 'salami slicing' grants was not an option, from that point on it was evident that the portfolio in London would shrink and that some organisations would lose their grants. Hampstead, having already suffered a grant reduction of 14% in 2017, felt vulnerable – and that sentiment proved correct. The cut was announced in November alongside cuts to the Donmar Warehouse, the Gate, English National Opera and others.

Three weeks after the cut, Hampstead's Artistic Director Roxana Silbert resigned, citing the fact that the complete loss of public funding meant that the theatre would be unable to pursue the course that she had charted for it. The Executive Producer, Greg Ripley-Duggan, duly took over sole control of the management and programming of the theatre. Whilst all this was playing out, losses continued to accrue on the Main Stage in an alarming manner as play after play disappointed. Even the year's biggest commercial and critical success, Rona Munro's *Mary* starring Douglas Henshall, failed to break even. By the beginning of March 2023, the overall loss was in excess of £1m – a significant proportion of the theatre's unrestricted reserve. Leaving aside the trauma associated with ACE's decision, the year was therefore marked by the complete failure of the business model the theatre had operated since 2010, in which main stage surpluses had always supported other activities. It was as if the theatre had, almost overnight, lost the audience that had sustained it for so many years.

From the end of November, Ripley-Duggan and the Senior Management team worked closely with a sub-group from the Board to stabilise the business and map out a strategy for the organisation to operate successfully without public funding. Aside from the closure of the newly established Literary & Participation department (which had been created in response to ACE's 10-year strategy) there was no radical restructuring required or undertaken. The critical fact was that the theatre now depended on two stake-holding groups for its survival: its donors and the ticket buyers whose data it held. It quickly became clear that those two groups had a clear sense of their expectations of the Hampstead Brand, and in order to retain or regain their goodwill what was required was a recalibration of activity that would respond to those expectations, rather than a complete change in direction.

CHAIRMAN'S STATEMENT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Accordingly, the theatre committed to a programme of largely toured-in work through the spring of 2023 to the summer dark period, in order to minimise risk and buy the maximum amount of time for Ripley-Duggan and the team to put together a season of work for the Autumn/Spring season 2023-24. There were three clear objectives for this exercise: that the body of work should a) be indicative of the artistic course the theatre is taking, b) be attractive to the existing donor base and enable the theatre to reconnect with its traditional audience, and c) be on sale by mid-May to allow it proper time to build advance sales. Accordingly, on the 18th May the theatre announced a season of 8 plays (4 main stage, 4 Downstairs) that would run until March 2024. And whilst, as I write this, it is too soon to draw too many conclusions, all the initial indications are that the programme announced has had exactly the desired effects.

Assuming the season is successful and the theatre starts once more to enjoy success on stage, we will use that success to drive a major fundraising initiative. Securing an additional £1.2m of philanthropy in 2023-24 will support the phased transition from a state-funded model to a model built entirely on earned income and philanthropy. But that will be for next year's letter: the important thing to set down here is that we are proceeding with a properly prepared and thought-through plan and, based on all the early signs, we have confidence that our new model will work. This is not to say that we won't apply to rejoin Arts Council England's National Portfolio at the next round – rather to say that we can foresee a future in which failure in that process need not be a disaster.

Granted our future dependence on philanthropy, it is gratifying to note that this year was yet another successful one for Development Director Cathy Baker, her staff, and her new Development Committee. Despite everything going on around them they easily surpassed some testing fundraising targets, raising comfortably over £1.2m in support. For that I congratulate her and her team alongside the whole of the Senior Management Team and the small permanent staff at the theatre who navigated a particularly difficult year with great skill. And Producer & Chief Executive, Greg Ripley-Duggan, did an extraordinary job of taking the reins at a difficult time, creating a new business plan in short order – and then drawing together an outstanding season of commercially attractive new plays in only four brief months.

I must thank all my fellow Trustees for their support and advice – particularly those who joined the steering committee that met so often during the crisis at the end of last year. But all the Trustees have played vital roles in negotiating this difficult moment in Hampstead's history, and alongside their wisdom, the theatre has benefited considerably from their personal financial support. In conclusion, I must also thank the many individuals, companies and trusts and foundations who have kept faith with us despite the Government's and Arts Council England's actions, and who continue to support the work of Hampstead Theatre. We fully intend to ensure that their faith is repaid.

Irene Dorner
Chair of Hampstead Theatre
Date: 24 November 2023

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report together with the audited financial statements of the company for the year 1 April 2022 to 31 March 2023. The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company 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 (FRS102) (effective 1 January 2019).

Since the group and the company qualify as small under section 383 of the Companies Act 2006, the Group Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Policies and objectives

The charity has the general aim of contributing to the quality of life of the people of London and beyond by expanding their horizons through the professional presentation of bold, relevant and entertaining new plays produced to the highest possible standard.

The Trustees have had regard to the general guidance provided by the Charity Commission on public benefit when reviewing the Charity's aims and objectives and in planning its activities. In particular, they have considered how these activities will contribute to the objectives they have set. The main objectives for the year continued to be the promotion and fostering of artistic knowledge and the appreciation of the arts by the provision of facilities for the education and entertainment of the public in the field of theatre.

b. Strategies for achieving objectives

To identify, develop, produce and promote new plays by emerging, mid-career, and established writers for its local audience and for a broader audience from across London and the UK, as well as for a younger more diverse audience not traditionally associated with the theatre.

To encourage diverse audiences to have a deeper understanding and appreciation of new plays.

To foster creative talent by offering opportunities to work at the highest level in the professional theatre; To aspire to excellence, creativity and openness and in doing so to deliver work of public value by investing in Britain's many and diverse voices and talent; By presenting world class theatre productions, to be the key focus of the cultural life of its local community.

These objectives should be manifest in Hampstead Theatre's principal activity: the presentation of a diverse range of mainly new plays across its two auditoria.

Objectives and activities (continued)

c. Activities undertaken to achieve objectives

Theatre productions
The great majority of plays are World or UK premieres but the programme includes occasional revivals. Almost all are produced by Hampstead Theatre acting on its own, though work may be occasionally brought in from other companies who share the charity's overall objectives. The State of the Art building offers two auditoria which can be flexibly configured – these are carefully used to ensure the best possible presentation and reception of each piece of work.

Work with writers
The aim of Hampstead's literary programme is to develop new plays for production at Hampstead Theatre for a wide range of audiences. During the course of the year the Downstairs programme continued its ground-breaking work whilst its audience base continued to grow. Ticket prices are extremely low and a young and very diverse following is encouraged. Less experienced writers are given the opportunity to see their work in front of an audience and plays are fast tracked into production with a standard 4-week rehearsal period and a six-week run before a paying public. Plays are open to formal Press review. The programme remains a tool for identifying and midwifing the best new plays, for unearthing new talent, and for developing potential material for the Main Stage and beyond. By common consent the programme is now an indispensable part of the UK's New Writing ecology and has become central to the Hampstead Theatre identity.

In 2022-2023 Literary activity also embraced the sixth year of the Inspire programme for young writers led by Playwright Roy Williams. The group had ten delegates, each of whom received a rehearsed reading of their work by a fully professional company of actors.

Achievements and performance

a. Artistic programme

During 2022/23, Hampstead Theatre produced 13 in house productions (6 Main Stage; 7 Downstairs of which 12 were World Premieres) across 42 performance weeks.

The in house produced Main Stage plays, all of which were World Premieres were as follows:

The Breach by Naomi Wallace, Directed by Sarah Frankcom
The Fellowship by Roy Williams, Directed by Paulette Randall
The Snail House by Richard Eyre, directed by Richard Eyre
Mary by Rona Munro, Directed by Roxana Silbert
Sons of the Prophet by Stephen Karam, Directed by Bijan Sheibani
Linck and Mulhahn by Ruby Thomas, Directed by Owen Horsley

The in house produced Downstairs plays, all of which, apart from the reprise of our production of *Folk*, were World Premieres were as follows:

Wolf Cub by Ché Walker, directed by Ché Walker
Lotus Beauty by Satinder Chohan, Directed by Pooja Ghai
Folk by Nell Leyshon, Directed by Roxana Silbert
Ravenscourt by Georgina Burns, Directed by Tessa Walker
Blackout Songs by Joe White, Directed by Guy Jones
The Art of Illusion by Alexis Michalik, Translated by Waleed Akhtar, Directed by Tom Jackson Greaves
Akedah by Michael John O'Neill, Directed by Lucy Morrison

Achievements and performance (continued)

Key figures included:

- In 2022/23 Hampstead presented 13 productions produced entirely in-house across the two auditoria.
- In 2022/23 Hampstead scheduled 547 performances across both its auditoria.
- In the financial year 2022/23 Hampstead sold 47,811 tickets in total across both auditoria.
- In the financial year 2022/23 total box office takings were £1,071,067.45
- Capacity achieved across both auditoria in 2022/23 was 37%.
- Per ticket yield for a Main Stage production was £27.21 in 2022/23.
- Our self-financed Access for All scheme, offering £10 tickets for under 30s and students to performances in both auditoria, sold 2790 tickets.

b. Development department report

The year began with Philanthropy in a strong position. In the previous year, as the Theatre re-opened following the long period of disruption and closure, our supporters had proven to be reliable and committed to its recovery. As such, that year saw record income from renewing Patrons, a very healthy increase in new Patrons, significant Major Gifts and a number of new and repeat grants from Trusts. This loyalty would prove to be invaluable over 2022/23, when the Theatre had to withstand both poor performance at Box Office and the withdrawal of Arts Council funding.

Following the news of the 100% cut, the Executive and Development Director agreed that the most important, communication to funders was to reassure them that the Theatre had a strategy in place, and could survive. We ran a comprehensive communication campaign, including meetings with Major Donors and e-mails to all Patrons, and a number of in-person briefing and consultation events for supporters later in the year. We decided against running an emergency fundraising appeal as, on balance, the short-term financial gain would be offset by the alarmist messaging, and could jeopardise the success of any future campaigning to move Hampstead Theatre ahead. In fact, even without explicit requests, several Patrons chose to increase their giving to the top levels of membership, or pledged to do so in the following year. The Theatre is immensely grateful to our cohort of Patrons who, in this most testing of years, showed us quite inspiring loyalty.

During the year, the Theatre received gifts in support of productions and Hampstead Downstairs from Lin & Ken Craig; Jules and Cheryl Burns and Veronica & Lars Bane to whom we are most grateful. The INSPIRE programme was kindly supported by Rodney & Zmira Hornstein; the Harold Hyam Wingate Foundation; the Garrick Charitable Trust; the Fenton Arts Trust and the Noël Coward Foundation.

The T.S. Eliot Foundation remained closely involved with Hampstead's new writing programme, and pledged to continue supporting at the same generous level from 2023/4. The Dorset Foundation, a longstanding Hampstead Theatre funder, pledged a large grant payable over three years, and we appreciate the grants from the David & Elaine Potter Foundation; the Gerald & Gail Ronson Family Foundation; the Chapman Charitable Trust; Andor Charitable Trust; the Joyce & Norman Freed Charitable Trust and one Anonymous trust.

Hampstead Downstairs continued to attract Philanthropic support. We are exceptionally grateful to the AKO Foundation for its considerable contribution to Hampstead Downstairs in the period. We received a renewed commitment from Celia Atkin, who had been supporting substantially since 2016, a gift from Andrew & Marina Newington and grants from the Vandervell Foundation and the John S Cohen Foundation. A small Giving Circle of individuals sponsored the production of *The Art of Illusion*. These donors sustained the work of Hampstead's

Achievements and performance (continued)

much-loved studio space, we are truly grateful.

Development work continued to be supported by the Development Committee, which this year was chaired by Paul Kanareck and comprised Trustees Irene Dorner, Nese Guner, Karen Paul and Sue Prevezer. The Committee hosted successful cultivation events around *Folk* and *Mary* which brought in a number of new Patrons.
The Board supported the Theatre with their own annual Patronages, as well as a joint gift towards the production of *Sons of the Prophet*.
While the Board's generosity contributed to the Theatre's income, it also demonstrated the Trustees' belief in and commitment to the Theatre's viability and future success. In turn this was vital to the ongoing cohesion of the Hampstead Theatre community of staff, artists and Philanthropic supporters.

Conclusion
Goodwill built over many years, a loyal Patron base and some extraordinary generosity resulted in Hampstead raising an impressive amount, despite exceptionally difficult circumstances and uncertainty. Now, as Hampstead Theatre moves ahead, with increased dependence on Philanthropy, we have good reason to remain confident in our community of supporters.

Statement of best practice
Hampstead Theatre is registered with the Fundraising Regulator and has committed to adhere to its Code of Fundraising Practice and Fundraising Promise. In the year, Hampstead did not engage any external parties or agencies to undertake its fundraising activities, nor did Hampstead engage in fundraising activities that would place vulnerable people at risk.
Hampstead Theatre Limited did not receive any complaints with regards to its fundraising activities during the year. Hampstead has an ethical fundraising policy which sets out guidelines for the Development team and Hampstead's entire staff.
The Theatre's fundraising approach is predominantly to individuals who are already interested in Hampstead's work. We are rigorous in our compliance with GDPR and methodically check for appropriate permissions when fundraising approaches are made. Donations of a reasonable scale are solicited through one-to-one meetings and communications, through events such as evenings around performances, or through appeals. In all cases, the approaches are conducted with transparency and full disclosure.
We are diligent in monitoring and recording all voluntary income and, where donation or grant reports are required, these are carefully compiled and delivered on time.

Financial review

a. Statement of financial activities and financial position

The SOFA (Statement of Financial Activities) shows the extent of and movement in all charitable funds differentiating between restricted funds (monies provided for specific purposes) and unrestricted funds (monies which can be applied to any charitable objectives within the organisation's objectives). During 2022/2023, Hampstead generated net outgoing resources of £417,365 on its unrestricted funds which reflected the decrease in money received from Arts Council England as well as a decrease in box office returns. At the end of the year, Hampstead had net unrestricted funds of £1,070,321 compared with £945,436 in 2022.

As at 31 March 2023, the charitable company held tangible fixed assets of £135,566, stock of £8,351 and cash of £2,249,808. Debtors totalled £1,053,701 and creditors were £1,605,342, resulting in net assets of £1,842,084.

b. Reserves policy

At 31 March 2023, the charity had positive "free" reserves, defined as unrestricted funds less fixed assets, of £934,755. The trustees have been reviewing ways to boost reserves to a level that they can provide some cushion against downturns in income or unexpected expenditure. They have encouraged the development of a revised business model by the executive team at the theatre, which has financial stability and success at its centre.

c. Investment powers and policy

Under the Memorandum and Articles, the charitable company has the power to invest in any way the trustees feel appropriate. Surplus funds at any time are placed on High Interest Deposit.

Structure, governance and management

a. Constitution and structure

Hampstead Theatre Limited is both a registered charity and a company limited by guarantee having no share capital; it is governed by its charitable objectives and Memorandum and Articles of Association and is non profit distributing. The members, who are the trustees, are liable to contribute the sum of £1 in the event that the charity is wound up.

b. Organisation

The board meets a minimum of five times a year and members of the board are the only members of the company. The directors of the company have certain legal, financial and fiduciary duties under company law and, as trustees, must also comply with charity law. There is also a finance committee, a nominations committee and a development committee which all report to the main board. The Executive Producer, who is appointed by the board, manages the day to day running of Hampstead Theatre.

c. Appointment of directors/trustees

As set out in the Articles of Association, the Chair is appointed by the other directors. All members are circulated with invitations to nominate new members to the nominations committee. The number of trustees shall be not less than two nor more than sixteen. Trustees are appointed by resolution of the trustees and shall serve for a maximum continuous period of sixteen years. A trustee who has served a continuous period of two terms of three years shall remain out of office for at least one year before being eligible for re-election.

d. Trustee induction and training

New trustees receive the latest annual report, latest accounts and information on current and past productions, as well as a full job description. They are also provided with detailed information on the theatre, including a tour around the building and an opportunity to see productions. They are kept informed about developments in the theatre and the wider charity sector as appropriate.

Structure, governance and management (continued)

e. Connected parties

The charity has three wholly owned subsidiaries: Hampstead Theatre Productions Limited which is responsible for producing productions other than at Hampstead Theatre and subsequently; Hampstead Theatre Enterprises Limited which is responsible for operating the Theatre's bar/café and running non production events at the Theatre; and Hampstead Theatre Ventures Limited which is used by the parent charity (Hampstead Theatre Limited) to be the theatre production company and produce the theatrical productions so that the subsidiary is able to claim a payable tax credit (the relief) pursuant to part 15c of the Corporation Tax Act 2009.

The charity also has a close relationship with Hampstead Theatre Foundation, an incorporated charity, which leases the theatre building from the London Borough of Camden and sub leases it to the company at a commercial market rent.

f. Risk management

The trustees have a risk management strategy where they:

Review the monthly management accounts at all board meetings and have a finance committee (of three directors) which views the accounts in detail and reports to the board;

Approve the charity's budgets for each year, ensuring that it is in accordance with the Business Plan, and monitor progress against the budget;

Agree Key Performance Indicators for productions and monitor performance against these at each board meeting;

Monitor income from main stakeholders and individual givers against a target at every board meeting;

Review the Health and Safety policies, Employment, Cultural Diversity and other policies on a regular basis;

Review incidents reported under the Health and Safety policy on a regular basis.

This is all minuted and used as a way of managing the financial and social risks of Hampstead Theatre.

Each year the Trustees review their aims and activities to ensure they continue to reflect their objectives. In carrying out this review the Trustees have considered the Charity Commission's guidance on public benefit.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and the company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the company's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Group and the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors

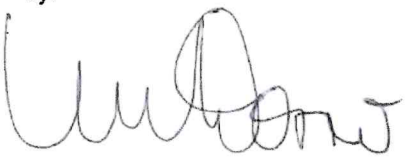
Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

Auditors

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees on 24 November 2023 and signed on their behalf by:



Irene Dorner
(Chair of Trustees)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED

Opinion

We have audited the financial statements of Hampstead Theatre Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2023 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Company Balance Sheet, the Consolidated Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2023 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:
We identify and assess the risks of material misstatement of the financial statements., whether due to fraud or error, and then design and perform audit procedures responsive to those risk, including obtaining audit evidence that is sufficient and appropriate to provide as basis for our opinion.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and noncompliance with laws and regulations, we have:

- considered the nature of the industry and sectors, control environment and business performance;
- made enquiries of management about their own identification and assessment of the risk and irregularities;
- performed audit work over the risk of management override on controls, involving testing of journal entries and other adjustments for appropriateness and reviewing accounting estimates for bias;
- undertaken appropriate sample- based testing of bank transactions
- identified and evaluated compliance with relevant laws and regulations and made enquiries of any instances of non-compliance
- discussed matters among the audit engagement team regarding how and where fraud might occur in the financial statements and potential indictors of fraud.

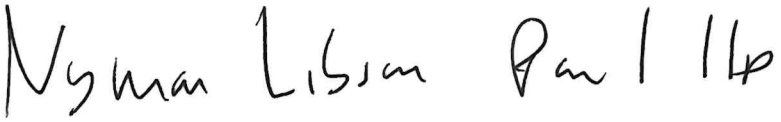
Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.



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

24 November 2023

Nyman Libson Paul LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023

	Note	Unrestricted funds 2023 £	Restricted funds 2023 £	Designated funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:						
Donations and legacies	3	2,134,914	-	-	2,134,914	2,135,021
Charitable activities	4	1,682,543	-	-	1,682,543	1,783,723
Other trading activities		158,243	-	-	158,243	105,000
Investments	5	1,750	-	-	1,750	127
Other income	6	929,517	-	-	929,517	603,596
Total income and endowments		4,906,967	-	-	4,906,967	4,627,467
Expenditure on:						
Raising funds		28,247	-	-	28,247	48,661
Charitable activities	7	5,296,085	78,136	-	5,374,221	4,212,107
Total expenditure		5,324,332	78,136	-	5,402,468	4,260,768
Net (expenditure)/income		(417,365)	(78,136)	-	(495,501)	366,699
Transfers between funds	18	542,250	-	(542,250)	-	-
Net movement in funds		124,885	(78,136)	(542,250)	(495,501)	366,699
Reconciliation of funds:						
Total funds brought forward		945,436	849,899	542,250	2,337,585	1,970,886
Net movement in funds		124,885	(78,136)	(542,250)	(495,501)	366,699
Total funds carried forward		1,070,321	771,763	-	1,842,084	2,337,585

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 21 to 38 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2023

	Note		2023 £		2022 £
Fixed assets					
Tangible assets	13		135,566		161,861
			135,566		161,861
Current assets					
Stocks	15	8,351		5,833	
Debtors	16	1,053,701		1,020,704	
Cash at bank and in hand		2,249,808		2,644,963	
		3,311,860		3,671,500	
Creditors due within one year	17	(1,605,342)		(1,495,776)	
Net current assets			1,706,518		2,175,724
Total net assets			1,842,084		2,337,585
Charity funds					
Designated funds	18		-		542,250
Restricted funds	18		771,763		849,899
Unrestricted funds	18		1,070,321		945,436
Total funds			1,842,084		2,337,585

CONSOLIDATED BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2023

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 24 November 2023 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 21 to 38 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

COMPANY BALANCE SHEET
AS AT 31 MARCH 2023

	Note		2023 £		2022 £
Fixed assets					
Tangible assets	13		135,566		161,861
Investments	14		201		201
			135,767		162,062
Current assets					
Debtors	16	553,952		508,798	
Cash at bank and in hand		2,202,473		2,577,040	
		2,756,425		3,085,838	
Creditors due within one year	17	(1,565,640)		(1,425,536)	
Net current assets			1,190,785		1,660,302
Total net assets			1,326,552		1,822,364
Charity funds					
Designated funds	18		-		542,250
Restricted funds	18		771,763		849,899
Unrestricted funds	18		554,789		430,215
Total funds			1,326,552		1,822,364

COMPANY BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2023

The company's net movement in funds for the year was £(495,812) (2022 - £366,698).

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 24 November 2023 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 21 to 38 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Cash flows from operating activities		
Net cash used in operating activities	(396,905)	156,421
Cash flows from investing activities		
Purchase of intangible assets	-	(9,499)
Net cash provided by/(used in) investing activities	-	(9,499)
Cash flows from financing activities		
Interest receivable	1,750	127
Net cash provided by financing activities	1,750	127
Change in cash and cash equivalents in the year	(395,155)	147,049
Cash and cash equivalents at the beginning of the year	2,644,963	2,497,914
Cash and cash equivalents at the end of the year	2,249,808	2,644,963

The notes on pages 21 to 38 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. General information

Hampstead Theatre Limited is a charitable company limited by guarantee and incorporated in England. The address of the registered office is Eton Avenue, Swiss Cottage, London, NW3 3EU.

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 Companies Act 2006.

Hampstead Theatre Limited 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 Basis of consolidation

The financial statements consolidate the accounts of Hampstead Theatre Limited and all of its subsidiary undertaking ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own income and expenditure account.

2.3 Going concern

The statement of financial position shows that the company had net assets at the balance sheet date of £1,842,084 (2022: £2,337,585).

After reviewing the company's forecasts and projections, at the time of approving these financial statements, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for a period of at least 12 months.

2. Accounting policies (continued)

2.4 Incoming resources

Theatrical income from box office, performance fees and sundry other income is included in incoming resources for the period in which the relevant events take place. Income is deferred if the event takes place in the next accounting period.

Grants and donations receivable are recognised in incoming resources in the year in which they are received, except as follows:
- When donors specify that grants or donations given to the charity must be used in a future accounting period the income is deferred until that period.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions are met.
- When donors specify that grants or donations, including capital grants, are for particular restricted purposes which do not amount to pre-conditions regarding entitlement, this income is in incoming resources of restricted funds when receivable.

Interest receivable is included when receivable by the charity.

Income from fundraising and from the subsidiary trading companies is recognised as earned.

2.5 Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. The majority of costs are directly attributable to specific activities. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with use of the resources and estimated amounts attributable to that activity in the year.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.

2.7 Taxation

The company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. Accounting policies (continued)

2.8 Irrecoverable VAT

The company's income from box office takings is exempt. All VAT on overhead and administration costs that is irrecoverable on a partially exempt basis is charged to the statement of financial activities.

2.9 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures, fittings & equipment	-	20% on original cost
Computer and office equipment	-	33% on original cost
Stage and lighting equipment	-	10% on original cost

2.10 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.11 Stocks

Stock consists of bar stock which is held by a subsidiary company and is valued at the lower of cost and net realiseable value.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered.

2.13 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. Accounting policies (continued)

2.14 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 company 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. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

Liabilities are recognised at the amount that the company 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.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

2.15 Financial instruments

The Group 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.

2.16 Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

2.17 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 company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside at the discretion of the trustees, for a specific, but not legally binding purpose.

Where funds are received to be applied for specific purposes imposed by the donor or implied by the terms of any appeal under which they were raised, other than endowments, these are shown as restricted income in the statement of financial activities (SOFA). Subsequent expenditure for the purposes specified is charged to restricted funds in the SOFA. Unexpended balances at the year end are shown in the balance sheet as restricted funds.

2. Accounting policies (continued)

2.18 Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

The company makes an estimate of accruals at the year end based on a comparison between actual costs incurred to date and budgeted costs for each production, work undertaken which has not been invoiced based on quotations or estimates of amounts that maybe due for payment.

3. Income from donations and legacies

	Unrestricted funds 2023 £	Restricted funds 2023 £	Endowment funds 2023 £	Total funds 2023 £	Total funds 2022 £
Other grants and donations	1,368,459	-	-	1,368,459	905,766
Grants from Public Funding Bodies	766,455	-	-	766,455	1,229,255
	2,134,914	-	-	2,134,914	2,135,021
Total 2022	2,083,020	1,001	51,000	2,135,021	

4. Income from charitable activities

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Box office income	1,288,913	1,288,913	1,532,167
Other income	24,386	24,386	954
Programmes	30,928	30,928	28,817
Bar income	338,316	338,316	221,785
	1,682,543	1,682,543	1,783,723
Total 2022	1,783,723	1,783,723	

5. Investment income

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Bank interest	1,750	1,750	127
Total 2022	127	127	

6. Other incoming resources

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Other operating income	-	-	97,156
Hire income	9,467	9,467	11,053
Theatre tax relief receivable	920,050	920,050	495,387
	929,517	929,517	603,596
Total 2022	603,596	603,596	

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Box office expenses	4,898,281	78,136	4,976,417	3,933,782
Governance costs	45,532	-	45,532	35,250
Bar expenditure	352,272	-	352,272	243,075
	5,296,085	78,136	5,374,221	4,212,107
Total 2022	4,207,107	5,000	4,212,107	

8. Analysis of expenditure by activities

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £	Total funds 2022 £
Box office expenses	3,914,353	1,062,064	4,976,417	3,933,782
Governance costs	45,532	-	45,532	35,250
Bar expenditure	352,272	-	352,272	243,075
	4,312,157	1,062,064	5,374,221	4,212,107
Total 2022	3,399,052	813,055	4,212,107	

9. Governance costs

	2023 £	2022 £
Auditors' remuneration	27,000	25,500
Legal & professional	4,750	9,750

10. Staff costs

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Wages and salaries	1,324,687	1,224,582	1,173,024	1,115,347
Social security costs	114,929	89,183	103,501	84,995
Other pension costs	25,345	25,873	24,273	24,890
	1,464,961	1,339,638	1,300,798	1,225,232

10. Staff costs (continued)

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

	Group 2023 No.	Group 2022 No.
Theatre production	6	7
Theatre operation	12	12
Development & marketing	7	7
Education and access	2	2
Administration & finance	4	4
Front of house	47	41
	78	73

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

	Group 2023 No.	Group 2022 No.
In the band £60,001 - £70,000	4	4

During the year key management personnel received remuneration of £550,303 (2022: £474,000).

An ex gratia payment of £15,000 was made to a former employee by bank transfer in the year.

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2022 - £NIL).

During the year ended 31 March 2023, no Trustee expenses have been incurred (2022 - £NIL).

12. Taxation

Value Added Tax
Hampstead Theatre Limited qualifies as an eligible body for the purpose of VAT Act 1994, Schedule 9 Group 13, Item 2. That is that Hampstead Theatre Limited is a body that is precluded from distribution of profit it makes, applies any profit made to the continuance or improvement of the facilities and is managed and administered on a voluntary basis by persons who have no direct or indirect financial interest in its activities. As a consequence, the supply of a right of admission to a theatrical, musical or choreographical performance of a cultural nature that is provided exclusively by Hampstead Theatre Limited is exempt from VAT.

There are no factors considered likely to affect future tax charges.

13. Tangible fixed assets

Group

	Fixtures and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2022	343,161	173,101	448,636	964,898
At 31 March 2023	343,161	173,101	448,636	964,898
Depreciation				
At 1 April 2022	341,495	163,601	297,941	803,037
Charge for the year	833	3,167	22,295	26,295
At 31 March 2023	342,328	166,768	320,236	829,332
Net book value				
At 31 March 2023	833	6,333	128,400	135,566
At 31 March 2022	1,666	9,500	150,695	161,861

13. Tangible fixed assets (continued)

Company

	Fixtures and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2022	343,161	173,101	448,636	964,898
At 31 March 2023	343,161	173,101	448,636	964,898
Depreciation				
At 1 April 2022	341,495	163,601	297,941	803,037
Charge for the year	833	3,167	22,295	26,295
At 31 March 2023	342,328	166,768	320,236	829,332
Net book value				
At 31 March 2023	833	6,333	128,400	135,566
At 31 March 2022	1,666	9,500	150,695	161,861

14. Fixed asset investments

Company	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2022	201
At 31 March 2023	201
Net book value	
At 31 March 2023	201
At 31 March 2022	201

Principal subsidiaries

The following were subsidiary undertakings of the company:

Names	Country	Principal activity	Holding
Hampstead Theatre Enterprises Limited	England	Bar facilities and commercial lettings of theatre	100%
Hampstead Theatre Productions Limited	England	Production of theatrical productions	100%
Hampstead Theatre Ventures Limited	England	Production of theatrical productions	100%

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Net assets £
Hampstead Theatre Enterprises Limited	348,606	(348,606)	9,220
Hampstead Theatre Productions Limited	158,243	(158,243)	9,860
Hampstead Theatre Ventures Limited	2,399,014	(3,208,529)	100

15. Stocks

	Group 2023 £	Group 2022 £
Stocks	8,351	5,833

16. Debtors

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Due within one year				
Trade debtors	1,000	1,525	1,000	1,525
Amounts owed by group undertakings	-	-	309,767	146,979
Other debtors	855,542	713,972	46,026	55,087
Prepayments and accrued income	197,159	305,207	197,159	305,207
	1,053,701	1,020,704	553,952	508,798

17. Creditors: Amounts falling due within one year

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Trade creditors	364,417	303,807	337,612	288,880
Amounts owed to group undertakings	-	-	124,292	-
Other taxation and social security	54,151	66,318	54,151	66,318
Other creditors	313,714	443,474	268,380	398,140
Accruals and deferred income	873,060	682,177	781,205	672,198
	1,605,342	1,495,776	1,565,640	1,425,536

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Unrestricted funds					
General funds	945,436	4,906,967	(5,324,332)	542,250	1,070,321
Designated funds					
Designated fund - 2020 fund	542,250	-	-	(542,250)	-
Restricted funds					
The Next Decade Fund	849,899	-	(78,136)	-	771,763
Total of funds	2,337,585	4,906,967	(5,402,468)	-	1,842,084

2020 fund
Established in 2020 to protect the charity from the effects of significant, unforseeable one-off shortfalls in anticipated income. This fund is essential for the charity's stability and to safeguard its future.

Restricted funds
The vast majority of restricted funds are sought to support the work of the Hampstead Downstairs programme, which offers opportunities to younger playwrights to see their work performed for the first time, and to more mature playwrights to develop their work in a creatively "safe" environment. The programme is also committed to encouraging the young and disadvantaged to attend the theatre, with tickets priced as affordably as possible.

The Next Decade fund seeks to build on the theatres current momentum and reputation to fund the writing of the coming decade's best plays.

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
Unrestricted funds					
General funds	625,738	4,575,466	(4,255,768)	-	945,436
Designated funds					
Designated fund - 2020 fund	491,250	51,000	-	-	542,250
Restricted funds					
The Next Decade Fund	853,898	1,001	(5,000)	-	849,899
Total of funds	1,970,886	4,627,467	(4,260,768)	-	2,337,585

19. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	135,566	-	135,566
Current assets	2,540,097	771,763	3,311,860
Creditors due within one year	(1,605,342)	-	(1,605,342)
Total	1,070,321	771,763	1,842,084

19. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Endowment funds 2022 £	Total funds 2022 £
Tangible fixed assets	161,861	-	-	161,861
Current assets	3,671,500	-	-	3,671,500
Creditors due within one year	(1,495,776)	-	-	(1,495,776)
Total	2,337,585	-	-	2,337,585

20. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2023 £	Group 2022 £
Net income/expenditure for the year (as per Statement of Financial Activities)	(495,501)	366,699
Adjustments for:		
Depreciation charges	26,295	36,353
Dividends, interests and rents from investments	(1,750)	(127)
Increase in stocks	(2,518)	(2,327)
Increase in debtors	(32,997)	(525,812)
Increase in creditors	109,566	456,966
Net cash provided by/(used in) operating activities	(396,905)	331,752

21. Analysis of cash and cash equivalents

	Group 2023 £	Group 2022 £
Cash in hand	2,249,808	2,644,963
Total cash and cash equivalents	2,249,808	2,644,963

22. Analysis of changes in net debt

	At 1 April 2022	Cash flows	At 31 March 2023
	£	£	£
Cash at bank and in hand	2,644,963	(395,155)	2,249,808
	2,644,963	(395,155)	2,249,808

23. Government grants

During the year the company claimed £nil (2022: £94,859) under the Coronavirus Job Retention Scheme, a government grant that allows employers to place staff on temporary leave and claim the cost of up to 80% of the employers payroll cost.

24. Pension commitments

The company makes contributions to the personal pension schemes of certain employees. The assets of the schemes are held seperately from those of the company in independently administered funds.

25. Operating lease commitments

At 31 March 2023 the Group and the company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2023	Group 2022
	£	£
Not later than 1 year	56,000	56,000
Later than 1 year and not later than 5 years	214,667	224,000
Later than 5 years	-	46,667
	270,667	326,667

26. Members' liability

The charity does not have a share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount each trustee is liable to contribute is £1.

27. Related party transactions

Hampstead Theatre Foundation has on its board of directors during the year the Executive Producer and Chief Executive of Hampstead Theatre Limited. Rent was payable to Hampstead Theatre Foundation during the year of £56,000 (2022: £56,000) for the use of the theatre. At the reporting date, £42,850 (2022: £42,850) was due to Hampstead Theatre Foundation.

HAMPSTEAD THEATRE LIMITED

England & Wales - Charity number 218506

Accounts

Registered number: 00707180
Charity number: 218506

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2022

Trustees	Zeinab Badawi-Malik Tania Black (resigned 28 November 2022) Susie Boyt Gillian Budd Irene Dorner Nese Guner (appointed 25 February 2022) James Harding (resigned 26 November 2021) Adam Jones Paul Kanareck (appointed 26 November 2021) Marie-Michelle Kegne Sika (appointed 1 July 2021) Dan Marks (resigned 26 November 2021) Simon Parry-Wingfield Karen Paul (appointed 30 April 2021) Meera Syal (resigned 1 July 2021) Katja Tangen (resigned 31 May 2021) Jess Woodward-Jones (appointed 29 April 2022)
Company registered number	00707180
Charity registered number	218506
Registered office	Eton Avenue Swiss Cottage London NW3 3EU
Company secretary	Neil Morris
Chief executive officer	Greg Ripley-Duggan (Executive Producer & Joint Chief Executive) Roxana Silbert (Artistic Director & Joint Chief Executive)
Independent auditors	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2022

The chairman presents her statement for the year.

The financial year 2021-22 was a transitional year. When it began, the theatre was still closed by the pandemic, though the management team were working towards an opening date in early June when the government had indicated theatres could reopen with Social Distancing in place. And by the end of the year, the theatre had, via a carefully curated season of revivals, transitioned back to successfully producing new plays. Hampstead was lucky to receive further payments from the Cultural Recovery Fund and these supported the reopening (replacing revenue lost to Social Distancing) as well as the later transition back to producing new work.

The Executive team had decided to continue with the programme of work that had been lined up to celebrate the theatre's sixtieth anniversary season in 2019, and to make up for lost weeks by performing across the summer. Hampstead's reopening had suffered a stuttering start with the sixtieth anniversary production of Pinter's The Dumb Waiter, which had opened as soon as the government allowed in early December 2020 only to have its run curtailed after a dozen performances when a Tier 4 Covid lockdown was announced for London. This time, the theatre reopened with Alfred Fagon's 1975 play The Death of a Black Man, continuing with a series of revivals of plays from Hampstead's rich history (rebranded 'Hampstead Originals') until the end of the calendar year.

Initially operating at a Socially Distanced 50% capacity, the theatre moved to full capacity in October, but continued to sell a number of Socially Distanced performances for each of its productions until the end of the financial year. And despite the vicissitudes of operating in the late pandemic period, with groups of performers held in different 'bubbles', elaborate protocols to protect the public, and many lost performances (and periods of rehearsal) due to artists testing positive, the theatre managed to remain open and welcoming throughout. And the public returned, hesitantly at first, with each production playing to a larger audience than the one before. By Christmas, when Tamsin Greig was playing to full houses in Peggy For You on the main stage and Folk was running Downstairs, things almost felt as if they were back to normal.

But they weren't, of course, and the return to new plays was hampered by continuing pandemic-related problems. Although Peggy For You completed its run without losing a single performance, the final sold out weeks of Folk were lost due to Covid in the company. Then Florian Zeller's The Forest was a massive hit, but almost the entire company was hit by Covid and the final week of the run, also completely sold out, had to be cancelled and over £80,000 returned to disappointed bookers. Finally, the rehearsal period of The Fever Syndrome was affected, with most of the company and the creative team falling seriously ill with the virus, over a week's rehearsal lost, and the play's opening hastily rescheduled. After having got through the autumn relatively unscathed, all this threw the continuing challenges into stark relief.

And in this post-pandemic period, Box Office revenues remained the major preoccupation. The whole sector reported a massive reduction in earned income and a tendency to late booking. The pandemic had clearly fundamentally changed consumer behaviour, and many of these changes persisted:

i) Many regular audience members were reducing the number of theatre productions they attended. This may have been because of Covid-anxiety, or financial issues, or the evolution of a more home-centred lifestyle.
ii) Many potential audience members were simply not going out at all. This may have been a result of Covid-anxiety, changed economic circumstance, a rethought work/life balance, or a switch to consuming more digital cultural product.
iii) All audience members were tending to make very late 'buy' decisions - perhaps because of reduced planning thresholds for social activity - but the result was that the sector found it hard to build strong advance sales and success became more dependent on the critics.

CHAIRMAN'S STATEMENT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

For Hampstead, 50% of whose income is typically from the Box Office (with more revenue coming from trading dependent on footfall), these changes presented a particular challenge. The theatre model works best when demand outstrips supply – and Hampstead normally manages the balance between ticket price and available inventory (determined by number of performances/run length) to optimise pressure at the Box Office. But the rigours of social distancing and post-pandemic planning deprived us of this control and it is – even as I write - yet to be re-established.

Accordingly, we used a range of tools – offers, surveys, targeted promotions - to try and understand audience behaviour, how it has been altered by the pandemic and how long it might take to return to previous levels. We then developed tailored marketing strategies to try and restore consumer confidence and drive the public towards the high-quality, inclusive and accessible work on our main stage. This strategy was supported by the Cultural Recovery Fund underwriting the employment cost of the freelancers who were creating that work. By the end of the year we had a clear understanding of where our business model would need to be flexible to respond to changing consumer trends.

Despite all the challenges, the year was yet another successful one for Development Director Cathy Baker, her staff and the Development Board, who once again surpassed some testing fundraising targets, raising comfortably over £2.2m in support. I must congratulate her team, the Executive and the small permanent staff at the theatre for how they have handled a particularly difficult year. In conclusion I must thank all my fellow Trustees for their support and advice, as well as for their personal financial support of the theatre. And I must also thank the many individuals, companies, trusts and foundations who continue to support the work of Hampstead Theatre.

Irene Dorner
Chair of Hampstead Theatre
Date: 24/2/23

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their annual report together with the audited financial statements of the company for the 1 April 2021 to 31 March 2022. The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company 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 (FRS102) (effective 1 January 2019).

Since the group and the company qualify as small under section 383 of the Companies Act 2006, the Group Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

a. Policies and objectives

The charity has the general aim of contributing to the quality of life of the people of London and beyond by expanding their horizons through the professional presentation of bold, relevant and entertaining new plays produced to the highest possible standard. The Charity has also subscribed to the following objectives set out by the Arts Council and enshrined in its agreement with ACE as a National Portfolio Organisation: that talent and Artistic excellence are thriving and celebrated; that more people experience and are inspired by the Arts; and that the Arts are sustainable, resilient and innovative; the Charity is also fully committed to the objectives set out in the ACE Creative Case for Diversity.

The Trustees have had regard to the general guidance provided by the Charity Commission on public benefit when reviewing the Charity's aims and objectives and in planning its activities. In particular, they have considered how these activities will contribute to the objectives they have set. The main objectives for the year continued to be the promotion and fostering of artistic knowledge and the appreciation of the arts by the provision of facilities for the education and entertainment of the public in the field of theatre.

b. Strategies for achieving objectives

To identify, develop, produce and promote new plays by emerging, mid-career, and established writers for its local audience and for a broader audience from across London and the UK, as well as for a younger more diverse audience not traditionally associated with the theatre.

To encourage diverse audiences to have a deeper understanding and appreciation of new plays.

To foster creative talent by offering opportunities to work at the highest level in the professional theatre; To aspire to excellence, creativity and openness and in doing so to deliver work of public value by investing in Britain's many and diverse voices and talent; By presenting world class theatre productions, to be the key focus of the cultural life of its local community.

These objectives should be manifest in Hampstead Theatre's principal activity: the presentation of a diverse range of mainly new plays across its two auditoria.

c. Activities undertaken to achieve objectives

Theatre productions
The great majority of plays are World or UK premieres but the programme includes occasional revivals. Almost all are produced by Hampstead Theatre acting on its own, though work may be occasionally brought in from other companies who share the charity's overall objectives. The State of the Art building offers two auditoria

OBJECTIVES AND ACTIVITIES OF THE CHARITY (continued)

which can be flexibly configured – these are carefully used to ensure the best possible presentation and reception of each piece of work.

Work with writers

The aim of the Literary Department is to develop new plays for production at Hampstead Theatre for a wide range of audiences. During the course of the year the Downstairs programme continued its ground-breaking work whilst its audience base continued to grow. Ticket prices are extremely low and a young and very diverse following is encouraged. Less experienced writers are given the opportunity to see their work in front of an audience and plays are fast tracked into production with a standard 4-week rehearsal period and a six-week run before a paying public. Plays are open to formal Press review. The programme remains a tool for identifying and midwifing the best new plays, for unearthing new talent, and for developing potential material for the Main Stage and beyond. By common consent the programme is now an indispensable part of the UK's New Writing ecology and has become central to the Hampstead Theatre identity.

In 2021-2022 Literary activity also embraced the fifth year of the Inspire programme for young writers led by Playwright Roy Williams. The group had ten delegates, one of whom wrote a play to be presented in a full production as part of the 2022-23 Downstairs programme.

ACHIEVEMENTS AND PERFORMANCE

a. Artistic Programme

During 2021/22, Hampstead Theatre produced 13 in house productions (7 Main Stage; 6 Downstairs of which 9 were World Premieres) across 46 performance weeks.

The in house produced Main Stage plays were:

The Death of a Black Man (1975) by Alfred Fagon, Directed by Dawn Walton
The Two Character Play (1967) by Tennessee Williams, Directed by Sam Yates
The Memory of Water (1998) by Shelagh Stephenson, Directed by Alice Hamilton
'Night Mother (1984) by Marsha Norman, Directed by Roxana Silbert
Peggy For You (1999) by Alan Plater, Directed by Richard Wilson
The Forest by Florian Zeller, translated by Christopher Hampton, Directed by Jonathan Kent
The Fever Syndrome by Alexis Zegerman, Directed by Roxana Silbert

Of these the first five were revivals from Hampstead's back catalogue (each having had its World premiere at Hampstead in the year indicated) and the last two were World Premieres.

The in house produced Downstairs plays, all of which were World Premieres were:

Raya by Deborah Bruce, Directed by Roxana Silbert
Big Big Sky by Tom Wells, Directed by Tessa Walker
Malindadzimu by Mufaro Makubika, Directed by Monique Touko
Little Scratch by Rebecca Watson adapted for the stage by Miriam Battye, Directed by Katie Mitchell
Folk by Nell Leyshon, Directed by Roxana Silbert
The Animal Kingdom by Ruby Thomas, Directed by Lucy Morrison

Granted the complexity of the reopening post-pandemic, and the fact that many productions played in Socially Distanced configurations and many also lost performances due to illness, the theatre showed great resilience and determination and there were still some excellent results. Highlights included:

In 2021/22 Hampstead scheduled 592 performances across both its auditoria.

In 2021/22 Hampstead presented 13 productions produced entirely in-house across the two auditoria.

In the financial year 2021/22 Hampstead sold 80,332 tickets in total across both auditoria.

In the financial year 2021/22 total box office takings were £1,823,002.44

Capacity achieved across both auditoria (allowing for all Social Distancing) in 2021/22 was 74.6%.
Per ticket yield for a Main Stage production was £27.71 in 2021/22.
Our self-financed Access for All scheme, offering £10 tickets for under 30s and students to performances in both auditoria, sold 8162

Development department report – 2021/22

After the long period of closure during the pandemic, the Theatre's re-opening with a vibrant programme across both stages provided rich opportunity for the Development team to reconnect with the donor base and to attract new support.

ACHIEVEMENTS AND PERFORMANCE (continued)

Offering a warm welcome back to the building and excellent stewardship through the year were the key focus. Although social distancing at first limited how Patron Events were offered, we continued to provide these around performances, and also led several digital events through the year. We were delighted with a record income level from renewing Patrons, driven both by a high number repeating their annual giving and by some increasing their donations. During the year, the Theatre attracted many New Patrons, and the income from this source was triple that received in each of the previous two years. As Patronages are in part a reflection of audience response to the Theatre's programme and its direction, these results were very gratifying and provided much to build on in the following year.

The programme announcements through the year, particularly for Peggy for You and for The Forest, attracted a satisfying numbers of New Friends and drove income back to pre-pandemic levels.

Hampstead received extraordinary support from the Godwin family, with a very generous gift to support the Theatre through the post-pandemic period. We remain extremely grateful for the kindness and encouragement offered by the Godwins over many years. Longstanding donors Lin and Ken Craig made a significant donation to the artistic programme, which they have done much to support over many years. Rodney and Zmira Hornstein donated to the INSPIRE programme for a further year, and Veronica and Lars Bane donated to the Participation strand. We appreciate the generosity of those other donors who choose to remain anonymous.

The T.S. Eliot Foundation remained closely involved with Hampstead's new writing programme and gave a considerable grant to directly fund writer commissions.

Hampstead Downstairs continued to be greatly loved and admired by our supporters and was generously underpinned by Celia Atkin for a further year. The Foyle Foundation gave a large grant to Hampstead Downstairs, for which the Theatre is most grateful, and several other Trusts repeated their grants, including Rothenberg Family Foundation, Vandervell Foundation and John S Cohen Foundation.

Fundraising efforts continued to be supported by the Development Committee, which during this year was refreshed in its composition and aims. The team remains hugely grateful to all outgoing Committee members for their longstanding dedication, and particularly to Tania Black and Karen Paul for their dynamism and encouragement as co-Chairs. A new Development Committee was formed in March 2022, comprising five Hampstead Board Trustees, chaired by Paul Kanareck.

Conclusion

The year proved to be one of impressive recovery, due to some extent to the goodwill built over many years and to new individual and Trust support. The Development team is grateful to Irene Dorner and the Board of Trustees for their own giving, their tireless engagement with this aspect of the Theatre's work, their many introductions to prospective funders and their persuasive endorsement of the Theatre to Trusts and donors. The Executive team was vital to Development's work, providing strong leadership and representing the Theatre superbly to all our funders. The Development Director thanks Greg Ripley-Duggan and Roxana Silbert for their principled commitment to philanthropic giving and for their collaboration, which ensured an effective and enjoyable year.

FINANCIAL REVIEW

a. Statement of financial activities

The SOFA (Statement of Financial Activities) shows the extent of and movement in all charitable funds differentiating between restricted funds (monies provided for specific purposes) and unrestricted funds (monies which can be applied to any charitable objectives within the organisation's objectives). During 2021/2022, Hampstead generated net outgoing resources of £319,698 on its unrestricted funds which reflected the decrease in money received from Arts Council England as well as a decrease in box office returns. At the end of the year, Hampstead had net unrestricted funds of £945,436 compared with £1,116,988 in 2021.

b. Reserves policy

At 31 March 2022, the charity had positive "free" reserves, defined as unrestricted funds less fixed assets, of £783,575. The trustees have been reviewing ways to boost reserves to a level that they can provide some cushion against downturns in income or unexpected expenditure. They have encouraged the development of a revised business model by the executive team at the theatre, which has financial stability and success at its centre.

c. Investment powers and policy

Under the Memorandum and Articles, the charitable company has the power to invest in any way the trustees feel appropriate. Surplus funds at any time are placed on High Interest Deposit.

STRUCTURE, GOVERNANCE AND MANAGEMENT

a. Constitution & Structure

Hampstead Theatre Limited is both a registered charity and a company limited by guarantee having no share capital; it is governed by its charitable objectives and Memorandum and Articles of Association and is non profit distributing. The members, who are the trustees, are liable to contribute the sum of £1 in the event that the charity is wound up.

b. Organisation

The board meets a minimum of five times a year and members of the board are the only members of the company. The directors of the company have certain legal, financial and fiduciary duties under company law and, as trustees, must also comply with charity law. There is also a finance committee, a nominations committee and a development committee which all report to the main board. The Artistic Director and Executive Producer, who are appointed by the board, manage the day to day running of Hampstead Theatre.

c. Appointment of directors/trustees

As set out in the Articles of Association, the Chair is appointed by the other directors. All members are circulated with invitations to nominate new members to the nominations committee. The number of trustees shall be not less than two nor more than sixteen. Trustees are appointed by resolution of the trustees and shall serve for a maximum continuous period of sixteen years. A trustee who has served a continuous period of two terms of three years shall remain out of office for at least one year before being eligible for re-election.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

d. Trustee induction and training

New trustees receive the latest annual report, latest accounts and information on current and past productions, as well as a full job description. They are also provided with detailed information on the theatre, including a tour around the building and an opportunity to see productions. They are kept informed about developments in the theatre and the wider charity sector as appropriate.

e. Connected parties

The charity has three wholly owned subsidiaries: Hampstead Theatre Productions Limited which is responsible for producing productions other than at Hampstead Theatre and subsequently; Hampstead Theatre Enterprises Limited which is responsible for operating the Theatre's bar/café and running non production events at the Theatre; and Hampstead Theatre Ventures Limited which is used by the parent charity (Hampstead Theatre Limited) to be the theatre production company and produce the theatrical productions so that the subsidiary is able to claim a payable tax credit (the relief) pursuant to part 15c of the Corporation Tax Act 2009.

The charity also has a close relationship with Hampstead Theatre Foundation, an incorporated charity, which leases the theatre building from the London Borough of Camden and sub leases it to the company at a commercial market rent.

f. Risk Management

The trustees have a risk management strategy where they:

Review the monthly management accounts at all board meetings and have a finance committee (of three directors) which views the accounts in detail and reports to the board;

Approve the charity's budgets for each year, ensuring that it is in accordance with the Business Plan, and monitor progress against the budget;

Agree Key Performance Indicators for productions and monitor performance against these at each board meeting;

Monitor income from main stakeholders and individual givers against a target at every board meeting;

Review the Health and Safety policies, Employment, Cultural Diversity and other policies on a regular basis;

Review incidents reported under the Health and Safety policy on a regular basis.

This is all minuted and used as a way of managing the financial and social risks of Hampstead Theatre.

Each year the Trustees review their aims and activities to ensure they continue to reflect their objectives. In carrying out this review the Trustees have considered the Charity Commission's guidance on public benefit.

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and the company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the company's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Group and the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

Auditors

A resolution proposing the re appointment of Nyman Libson Paul LLP as auditors for the ensuing year will be proposed at the Annual General Meeting.

Approved by order of the members of the board of Trustees on 24 February 2023 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED

Opinion

We have audited the financial statements of Hampstead Theatre Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Company Balance Sheet, the Consolidated Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2022 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We identify and assess the risks of material misstatement of the financial statements., whether due to fraud or error, and then design and perform audit procedures responsive to those risk, including obtaining audit evidence that is sufficient and appropriate to provide as basis for our opinion.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, we have:

- considered the nature of the industry and sectors, control environment and business performance;
- made enquiries of management about their own identification and assessment of the risk and irregularities;
- performed audit work over the risk of management override on controls, involving testing of journal entries and other adjustments for appropriateness and reviewing accounting estimates for bias;
- undertaken appropriate sample- based testing of bank transactions
- identified and evaluated compliance with relevant laws and regulations and made enquiries of any instances of non-compliance
- discussed matters among the audit engagement team regarding how and where fraud might occur in the financial statements and potential indictors of fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Nyman Libson Paul LLP

Nyman Libson Paul LLP
Chartered Accountants
124 Finchley Road
London

24 February 2023

Nyman Libson Paul LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:						
Donations and legacies	3	2,083,020	1,001	51,000	2,135,021	2,001,932
Charitable activities	4	1,783,723	-	-	1,783,723	88,706
Other trading activities		105,000	-	-	105,000	-
Investments	5	127	-	-	127	926
Other income	6	603,596	-	-	603,596	740,205
Total income		4,575,466	1,001	51,000	4,627,467	2,831,769
Expenditure on:						
Raising funds		48,661	-	-	48,661	-
Charitable activities	7	4,207,107	5,000	-	4,212,107	2,619,931
Total expenditure		4,255,768	5,000	-	4,260,768	2,619,931
Net movement in funds		319,698	(3,999)	51,000	366,699	211,838
Reconciliation of funds:						
Total funds brought forward		625,738	853,898	491,250	1,970,886	1,759,048
Net movement in funds		319,698	(3,999)	51,000	366,699	211,838
Total funds carried forward		945,436	849,899	542,250	2,337,585	1,970,886

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 21 to 40 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	13		161,861		188,715
			161,861		188,715
Current assets					
Stocks	15	5,833		3,506	
Debtors	16	1,020,704		491,502	
Cash at bank and in hand		2,644,963		2,497,914	
		3,671,500		2,992,922	
Creditors due within one year	17	(1,495,776)		(1,210,751)	
Net current assets			2,175,724		1,782,171
Total net assets			2,337,585		1,970,886
Charity funds					
Designated funds	18		542,250		491,250
Restricted funds	18		849,899		853,898
Unrestricted funds	18		945,436		625,738
Total funds			2,337,585		1,970,886

CONSOLIDATED BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2022

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 24 February 2023 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 21 to 40 form part of these financial statements.

COMPANY BALANCE SHEET
AS AT 31 MARCH 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	13		161,861		188,715
Investments	14		201		201
			162,062		188,916
Current assets					
Debtors	16	508,798		377,762	
Cash at bank and in hand		2,577,040		2,234,003	
		3,085,838		2,611,765	
Creditors: amounts falling due within one year	17	(1,425,536)		(1,345,015)	
Net current assets			1,660,302		1,266,750
Total net assets			1,822,364		1,455,666
Charity funds					
Designated funds	18		542,250		491,250
Restricted funds			849,899		853,898
Unrestricted funds			430,215		110,518
Total funds			1,822,364		1,455,666

COMPANY BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2022

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 24 February 2023 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

The notes on pages 21 to 40 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
Cash flows from operating activities		
Net cash used in operating activities	156,421	222,127
Cash flows from investing activities		
Purchase of intangible assets	(9,499)	-
Net cash (used in)/provided by investing activities	(9,499)	-
Cash flows from financing activities		
Interest receivable	127	926
Net cash provided by financing activities	127	926
Change in cash and cash equivalents in the year	147,049	223,053
Cash and cash equivalents at the beginning of the year	2,497,914	2,274,861
Cash and cash equivalents at the end of the year	2,644,963	2,497,914

The notes on pages 21 to 40 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. General information

Hampstead Theatre Limited is a charitable company limited by guarantee and incorporated in England. The address of the registered office is Eton Avenue, Swiss Cottage, London, NW3 3EU.

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 2015), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Hampstead Theatre Limited 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 Basis of consolidation

The financial statements consolidate the accounts of Hampstead Theatre Limited and all of its subsidiary undertaking ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own income and expenditure account.

2.3 Going concern

The statement of financial position shows that the company had net assets at the balance sheet date of £2,337,585 (2021: £1,970,886).

After reviewing the company's forecasts and projections, at the time of approving these financial statements, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for a period of at least 12 months.

2. Accounting policies (continued)

2.4 Incoming resources

Theatrical income from box office, performance fees and sundry other income is included in incoming resources for the period in which the relevant events take place. Income is deferred if the event takes place in the next accounting period.

Grants and donations receivable are recognised in incoming resources in the year in which they are received, except as follows:
- When donors specify that grants or donations given to the charity must be used in a future accounting period the income is deferred until that period.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions are met.
- When donors specify that grants or donations, including capital grants, are for particular restricted purposes which do not amount to pre-conditions regarding entitlement, this income is in incoming resources of restricted funds when receivable.

Interest receivable is included when receivable by the charity.

Income from fundraising and from the subsidiary trading companies is recognised as earned.

2.5 Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. The majority of costs are directly attributable to specific activities. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with use of the resources and estimated amounts attributable to that activity in the year.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.

2.7 Taxation

The company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. Accounting policies (continued)

2.8 Irrecoverable VAT

The company's income from box office takings is exempt. All VAT on overhead and administration costs that is irrecoverable on a partially exempt basis is charged to the statement of financial activities.

2.9 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures, fittings & equipment	-	20% on original cost
Stage and lighting equipment	-	10% on original cost
Computer and office equipment	-	33% on original cost

2.10 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.11 Stocks

Stock consists of bar stock which is held by a subsidiary company and is valued at the lower of cost and net realiseable value.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered.

2.13 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. Accounting policies (continued)

2.14 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 company 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. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

Liabilities are recognised at the amount that the company 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.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

2.15 Financial instruments

The Group 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.

2.16 Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

2.17 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 company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside at the discretion of the trustees, for a specific, but not legally binding purpose.

Where funds are received to be applied for specific purposes imposed by the donor or implied by the terms of any appeal under which they were raised, other than endowments, these are shown as restricted income in the statement of financial activities (SOFA). Subsequent expenditure for the purposes specified is charged to restricted funds in the SOFA. Unexpended balances at the year end are shown in the balance sheet as restricted funds.

2. Accounting policies (continued)

2.18 Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

The company makes an estimate of accruals at the year end based on a comparison between actual costs incurred to date and budgeted costs for each production, work undertaken which has not been invoiced based on quotations or estimates of amounts that maybe due for payment.

3. Income from donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £
Other grants and donations	853,765	1,001	51,000	905,766
Grants from Public Funding bodies	1,229,255	-	-	1,229,255
	2,083,020	1,001	51,000	2,135,021

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £
Other grants and donations	516,927	9,000	246,750	772,677
Grants from Public Funding bodies	1,229,255	-	-	1,229,255
	1,746,182	9,000	246,750	2,001,932

4. Income from charitable activities

	Unrestricted funds 2022 £	Total funds 2022 £
Box office income	1,532,167	1,532,167
Other income	954	954
Programmes	28,817	28,817
Bar income	221,785	221,785
	1,783,723	1,783,723

4. Income from charitable activities (continued)

	Unrestricted funds 2021 £	Total funds 2021 £
Box office income	64,091	64,091
Other income	17,202	17,202
Programmes	1,473	1,473
Bar income	5,940	5,940
	88,706	88,706

5. Investment income

	Unrestricted funds 2022 £	Total funds 2022 £
Bank interest	127	127

	Unrestricted funds 2021 £	Total funds 2021 £
Bank interest	926	926

6. Other incoming resources

	Unrestricted funds 2022 £	Total funds 2022 £
Other operating income	97,156	97,156
Hire income	11,053	11,053
Theatre tax relief receivable	495,387	495,387
	603,596	603,596

	Unrestricted funds 2021 £	Total funds 2021 £
Other operating income	687,329	687,329
Theatre tax relief receivable	52,876	52,876
	740,205	740,205

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Box office expenses	3,928,782	5,000	3,933,782
Governance costs	35,250	-	35,250
Bar expenditure	243,075	-	243,075
	4,207,107	5,000	4,212,107

	Unrestricted funds 2021 £	Total 2021 £
Box office expenses	2,566,163	2,566,163
Governance costs	35,500	35,500
Bar expenditure	18,268	18,268
	2,619,931	2,619,931

8. Analysis of expenditure by activities

	Activities undertaken directly 2022 £	Support costs 2022 £	Total funds 2022 £
Box office expenses	3,120,727	813,055	3,933,782
Governance costs	35,250	-	35,250
Bar expenditure	243,075	-	243,075
	3,399,052	813,055	4,212,107

8. Analysis of expenditure by activities (continued)

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £
Box office expenses	1,915,368	650,795	2,566,163
Governance costs	35,500	-	35,500
Bar expenditure	18,268	-	18,268
	1,969,136	650,795	2,619,931

9. Governance costs

	2022 £	2021 £
Auditors' remuneration	25,500	24,750
Legal & professional	9,750	10,750
	35,250	35,500

10. Staff costs

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Wages and salaries	1,224,582	1,233,089	1,115,347	1,230,166
Social security costs	89,183	87,685	84,995	87,685
Other pension costs	25,873	22,170	24,890	22,170
	1,339,638	1,342,944	1,225,232	1,340,021

10. Staff costs (continued)

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

	Group 2022 No.	Group 2021 No.
Theatre production	7	8
Theatre operation	12	13
Development & marketing	7	7
Education & access	2	2
Administration & finance	4	4
Front of house	41	44
	73	78

During the year key management personnel received remuneration of £474,000 (2021: £494,000)

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 March 2022, no Trustee expenses have been incurred (2021 - £NIL).

12. Taxation

Value Added Tax
Hampstead Theatre Limited qualifies as an eligible body for the purpose of VAT Act 1994, Schedule 9 Group 13, Item 2. That is that Hampstead Theatre Limited is a body that is precluded from distribution of profit it makes, applies any profit made to the continuance or improvement of the facilities and is managed and administered on a voluntary basis by persons who have no direct or indirect financial interest in its activities. As a consequence, the supply of a right of admission to a theatrical, musical or choreographical performance of a cultural nature that is provided exclusively by Hampstead Theatre Limited is exempt from VAT.

There are no factors considered likely to affect future tax charges.

13. Tangible fixed assets

Group

	Furniture and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2021	385,181	163,602	448,636	997,419
Additions	-	9,499	-	9,499
At 31 March 2022	385,181	173,101	448,636	1,006,918
Depreciation				
At 1 April 2021	372,175	162,534	273,995	808,704
Charge for the year	11,340	1,067	23,946	36,353
At 31 March 2022	383,515	163,601	297,941	845,057
Net book value				
At 31 March 2022	1,666	9,500	150,695	161,861
At 31 March 2021	13,006	1,068	174,641	188,715

Company

	Furniture and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2021	343,161	163,602	448,636	955,399
Additions	-	9,499	-	9,499
At 31 March 2022	343,161	173,101	448,636	964,898

13. Tangible fixed assets (continued)

Company (continued)

	Furniture and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Depreciation				
At 1 April 2021	330,155	162,534	273,995	766,684
Charge for the year	11,340	1,067	23,946	36,353
At 31 March 2022	341,495	163,601	297,941	803,037
Net book value				
At 31 March 2022	1,666	9,500	150,695	161,861
At 31 March 2021	13,006	1,068	174,641	188,715

14. Fixed asset investments

company	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2021	201
At 31 March 2022	201
Net book value	
At 31 March 2022	201
At 31 March 2021	201

Principal subsidiaries

The following were subsidiary undertakings of the company:

Names	Country	Principal activity	Holding
Hampstead Theatre Enterprises Limited	England	Bar facilities and commercial lettings of theatre	100%
Hampstead Theatre Productions Limited	England	Production of theatrical productions	100%
Hampstead Theatre Ventures Limited	England	Production of theatrical productions	100%

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Net assets £
Hampstead Theatre Enterprises Limited	220,865	(220,865)	(9,221)
Hampstead Theatre Productions Limited	105,000	(105,000)	(9,860)
Hampstead Theatre Ventures Limited	2,803,327	(3,408,770)	100

15. Stocks

	Group 2022 £	Group 2021 £
Stocks	5,833	3,506

16. Debtors

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Due within one year				
Trade debtors	1,525	1,315	1,525	1,315
Amounts owed by group undertakings	-	-	146,979	241,790
Other debtors	713,972	405,093	55,087	49,563
Prepayments and accrued income	305,207	85,094	305,207	85,094
	1,020,704	491,502	508,798	377,762

17. Creditors: Amounts falling due within one year

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Trade creditors	303,807	106,400	288,880	92,904
Amounts owed to group undertakings	-	-	-	178,983
Other taxation and social security	66,318	314,926	66,318	314,917
Other creditors	443,474	260,971	398,140	260,971
Accruals and deferred income	682,177	528,454	672,198	497,240
	1,495,776	1,210,751	1,425,536	1,345,015

18. Statement of funds

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
General Funds	625,738	4,575,466	(4,255,768)	945,436
Designated funds				
Designated Funds - 2020 fund	491,250	51,000	-	542,250
Restricted funds				
The Next Decade Fund	853,898	1,001	(5,000)	849,899
Total of funds	1,970,886	4,627,467	(4,260,768)	2,337,585

2020 fund
Established in 2020 to protect the charity from the effects of significant, unforseeable one-off shortfalls in anticipated income. This fund is essential for the charity's stability and to safeguard its future.

Restricted funds
The vast majority of restricted funds are sought to support the work of the Hampstead Downstairs programme, which offers opportunities to younger playwrights to see their work performed for the first time, and to more mature playwrights to develop their work in a creatively "safe" environment. The programme is also committed to encouraging the young and disadvantaged to attend the theatre, with tickets priced as affordably as possible.

The Next Decade fund seeks to build on the theatres current momentum and reputation to fund the writing of the coming decade's best plays.

18. Statement of funds (continued)

Statement of funds - prior year (continued)

	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
Unrestricted funds				
General Funds	669,650	2,576,019	(2,619,931)	625,738
Designated funds				
2020 fund	244,500	246,750	-	491,250
Restricted funds				
The Next Decade Fund	844,898	9,000	-	853,898
Total of funds	1,759,048	2,831,769	(2,619,931)	1,970,886

19. Summary of funds

Summary of funds - current year

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
General funds	625,738	4,575,466	(4,255,768)	945,436
Designated funds	491,250	51,000	-	542,250
Restricted funds	853,898	1,001	(5,000)	849,899
	1,970,886	4,627,467	(4,260,768)	2,337,585

Summary of funds - prior year

	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
General funds	669,650	2,576,019	(2,619,931)	625,738
Designated funds	244,500	246,750	-	491,250
Restricted funds	844,898	9,000	-	853,898
	1,759,048	2,831,769	(2,619,931)	1,970,886

20. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2022 £	Group 2021 £
Net income for the year (as per Statement of Financial Activities)	366,699	211,838
Adjustments for:		
Depreciation charges	36,353	44,596
Dividends, interests and rents from investments	(127)	(926)
Decrease/(increase) in stocks	(2,327)	1,101
Decrease/(increase) in debtors	(525,812)	99,382
Increase/(decrease) in creditors	456,966	(133,864)
Net cash provided by operating activities	331,752	222,127

21. Analysis of cash and cash equivalents

	Group 2022 £	Group 2021 £
Cash in hand	2,644,963	2,497,914
Total cash and cash equivalents	2,644,963	2,497,914

22. Analysis of changes in net debt

	At 1 April 2021 £	Cash flows £	At 31 March 2022 £
Cash at bank and in hand	2,497,914	147,049	2,644,963

23. Government grants

During the year the company claimed £94,859 (2021: £664,401) under the Coronavirus Job Retention Scheme, a government grant that allows employers to place staff on temporary leave and claim the cost of up to 80% of the employers payroll cost.

24. Pension commitments

The company makes contributions to the personal pension schemes of certain employees. The assets of the schemes are held separately from those of the company in independently administered funds.

25. Operating lease commitments

At 31 March 2022 the Group and the company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2022 £	Group 2021 £
Not later than 1 year	56,000	56,300
Later than 1 year and not later than 5 years	224,000	224,000
Later than 5 years	46,667	102,667
	326,667	382,967

26. Members' liability

The charity does not have a share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount each trustee is liable to contribute is £1.

27. Related party transactions

Hampstead Theatre Foundation has on its board of directors during the year the Executive Producer and Joint Chief Executive of Hampstead Theatre Limited. Rent was payable to Hampstead Theatre Foundation during the year of £56,000 (2021: £56,000) for the use of the theatre. At the reporting date, £42,850 (2021: £42,850) was due to Hampstead Theatre Foundation.

28. Non-adjusting post balance sheet events

In October 2022 the Arts Council announced that the theatre would no longer form part of its national portfolio, and, as a result, would cease to receive a grant. Transition funding will be available for the theatre to move to a new business model.

HAMPSTEAD THEATRE LIMITED

England & Wales - Charity number 218506

Accounts

Registered number: 00707180
Charity number: 218506

HAMPSTEAD THEATRE LIMITED

(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

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HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2021

Trustees	Zeinab Badawi-Malik Susie Boyt (appointed 26 February 2021) Gillian Budd James Harding (resigned 26 November 2021) Adam Jones Dan Marks (resigned 26 November 2021) Simon Parry-Wingfield (appointed 30 April 2021) Karen Paul (appointed 30 April 2021) Meera Syal (resigned 1 July 2021) Katja Tangen (resigned 31 May 2021) David Tyler (retired 30 September 2020) Tania Black Irene Dorner (appointed 1 January 2021) Paul Kanareck (appointed 26 November 2021) Marie-Michelle Kegne Sika (appointed 1 July 2021) Susan Prevezer (appointed 30 April 2021) Nese Rosborough (appointed 25 February 2022) Jess Woodward-Jones (appointed 29 April 2022)
Company registered number	00707180
Charity registered number	218506
Registered office	Eton Avenue Swiss Cottage London NW3 3EU
Company secretary	Neil Morris
Chief executive officer	Greg Ripley-Duggan (Executive Producer & Joint Chief Executive) Roxana Silbert (Artistic Director & Joint Chief Executive)
Independent auditors	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2021

The chairman presents her statement for the year.

For obvious reasons this year's statement, the first that it has fallen to me to write, is completely atypical. I took over as Chair in January 2021; the interim Chair, Adam Jones, had done an excellent job of keeping things on track in very trying circumstances. The theatre had closed on 17 March 2020 and, from that time on, the date for a reopening had been a moving target. On closure, the organisation had met its obligations to freelance artists in full, refunded ticket revenue as required, and then effectively mothballed itself. Deprived of the Box Office revenue that normally drives the business model (constituting over 50% of income), the theatre was reliant on its ACE grant (normally 15% of income), the Development income (normally 20% of income) that it could raise, and the reserve created to address business interruption. But Development income was, of course, likely to be significantly reduced, as donors generally wish to support activity rather than to sustain an organisation whose situation appears uncertain.

From the first, the theatre's response to the emergency was robust. To minimize the drain on the reserve, the government's Coronavirus Job Retention Scheme was used early and deeply: of its smaller than average staff (core team of 23 people) half were furloughed from April 2020, and 95% were furloughed from May 2020. At the same time, tough negotiations took place with utility companies and all suppliers. The theatre also supported over 70 casual staff (Bar, FoH, BO and backstage), using the CJRS to ensure they received 80% wages throughout the period. The only staff restructuring that was undertaken was aimed at a more flexible approach to the cleaning of the building to ensure compliance with Covid hygiene standards.

The Executive Team worked hard to maintain contact with donors throughout the closure period – including via mass Zoom meetings. Whilst support seemed strong, the concern remained that substantial sums of money would not be given on an annual basis to sustain a dark theatre. The challenge for maintaining support from the most generous supporters was particularly acute: the Downstairs programme receives a very substantial annual sum from a major donor, but that support was contingent on it producing plays. So the situation felt increasingly unsustainable and the need for continuing philanthropic support drove a determination not to remain dormant. Reopening as soon as possible would also help the theatre fulfil its responsibility to the freelance community that it normally sustains, because the best way it could meet that responsibility would be by creating and offering employment.

Accordingly, an application was made to the Cultural Recovery Fund in August 2020 for £462,800 to support reopening – to meet the Covid related costs of operating the building safely as well as supporting the delivery of a programme of work. The challenge here, of course, was that Social Distancing guidelines would reduce capacity of the auditoria whilst bringing their own costs, thereby rendering a business model normally driven by Box Office revenue largely inoperable. The application was successful and reopening plans were swiftly put in place, the decision having been made to persist with the season of revivals that had been planned to mark the theatre's 60th season (in part because so much had already been invested in these productions). The first production of the season, Pinter's The Dumb Waiter, which had premiered at Hampstead early in 1960, therefore opened as soon as was permissible on 3 December (after a rehearsal period drawn out by yet another national lockdown). Sadly, its run was curtailed on 16 December when the government introduced Tier 4 Covid restrictions in London, and despite various contingency plans having been put in place with the actors, those restrictions remained in place and the theatre remained closed until well beyond the end of the financial year.

CHAIRMAN'S STATEMENT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Of course, the theatre's outreach work carried on throughout. 'Inspire', our emerging writers' group run by playwright Roy Williams had one of its most successful years ever with several writers delivering plays that are being considered seriously for production. The 'Ignite' programme took our work to a younger group who ended their course by collaborating on writing and making a short film. And playwright and screenwriter Mike Bartlett led a series of bursaried workshop sessions called 'Writing the Bigger Picture', supporting experienced playwrights looking to transition from studio writing to writing for larger stages. In addition to these activities, the theatre invested in making a series of downloadable audiobook recordings of plays that had premiered at Hampstead, the objective being to make these available on the commercial market. That recording process (carried out in the Downstairs Theatre space whilst the building was closed) also served to offer employment to actors and other freelancers at a time when work for them was particularly scarce.

Despite the challenges set out above, the year turned out to be another successful one for Cathy Baker and the Development Team, who far exceeded early expectations of what might be achievable during an extended closure period. The final Development outcome of over £700,000 not only represented a resounding vote of confidence in the theatre from our regular supporters, but was also a tribute to the careful cultivation that was pursued through online meetings, telephone calls and Zoom presentations.

In conclusion I must congratulate the Executive and the small permanent team at the theatre for the way in which they tackled a supremely difficult year. Their fortitude in the face of closure and continued uncertainty, and the positive way in which the team supported one another's morale and mental health through lockdown and mass furlough, was a real inspiration and should be held up as an example to better resourced organisations. As a result, Hampstead has reopened in pretty good order, and I am confident that the team will prove equal to the enormous challenges that the cultural sector now faces. I must also thank all of my fellow Trustees for their support and advice throughout this period, as well as for their personal financial support of the theatre; I am very much looking forward to our all meeting face-to-face. And, finally, I must also thank the many individuals, companies, trusts and foundations who have shown such faith in the future of Hampstead Theatre and continued to support us through the pandemic. This remains, of course, a very dangerous time for the theatre industry, but I am completely confident that Hampstead will recover swiftly and be amongst the first theatres to really return to business as usual.

Irene Dorner
Chair of Hampstead Theatre
Date: 14th June 2022

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the audited financial statements of the company for the 1 April 2020 to 31 March 2021. The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company 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 (FRS102) (effective 1 January 2019).

Since the group and the company qualify as small under section 383 of the Companies Act 2006, the Group Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

a. Policies and objectives

The charity has the general aim of contributing to the quality of life of the people of London and beyond by expanding their horizons through the professional presentation of bold, relevant and entertaining new plays produced to the highest possible standard. The Charity has also subscribed to the following objectives set out by the Arts Council and enshrined in its agreement with ACE as a National Portfolio Organisation: that talent and Artistic excellence are thriving and celebrated; that more people experience and are inspired by the Arts; and that the Arts are sustainable, resilient and innovative; the Charity is also fully committed to the objectives set out in the ACE Creative Case for Diversity.

The Trustees have had regard to the general guidance provided by the Charity Commission on public benefit when reviewing the Charity's aims and objectives and in planning its activities. In particular, they have considered how these activities will contribute to the objectives they have set. The main objectives for the year continued to be the promotion and fostering of artistic knowledge and the appreciation of the arts by the provision of facilities for the education and entertainment of the public in the field of theatre.

b. Strategies for achieving objectives

To identify, develop, produce and promote new plays by emerging, mid-career, and established writers for its local audience and for a broader audience from across London and the UK, as well as for a younger more diverse audience not traditionally associated with the theatre.

To encourage diverse audiences to have a deeper understanding and appreciation of new plays.

To foster creative talent by offering opportunities to work at the highest level in the professional theatre; To aspire to excellence, creativity and openness and in doing so to deliver work of public value by investing in Britain's many and diverse voices and talent; By presenting world class theatre productions, to be the key focus of the cultural life of its local community.

These objectives should be manifest in Hampstead Theatre's principal activity: the presentation of a diverse range of mainly new plays across its two auditoria.

c. Activities undertaken to achieve objectives

Theatre productions
The great majority of plays are World or UK premieres but the programme includes occasional revivals. Almost all are produced by Hampstead Theatre acting on its own, though work may be occasionally brought in from other companies who share the charity's overall objectives. The State of the Art building offers two auditoria

OBJECTIVES AND ACTIVITIES OF THE CHARITY (continued)

which can be flexibly configured – these are carefully used to ensure the best possible presentation and reception of each piece of work.

Work with writers

The aim of the Literary Department is to develop new plays for production at Hampstead Theatre for a wide range of audiences. The 2020-21 period of closure offered an opportunity to increase the number of plays the theatre was working on, so the work of commissioning and developing scripts with a range of writers was scaled up and promulgated via online meetings. Our literary outreach work was built around a larger intake than ever before for the fourth year of the 'Inspire' programme for emerging writers, led as usual by Playwright Roy Williams. This expanded group was carefully curated via online sessions, and has proved the most successful to date, with several of the writers producing plays that might be serious contenders for Downstairs presentation. Alongside 'Inspire', a programme for younger people called 'Ignite' was led by our Literary Manager and culminated in the making of a short film. And the theatre granted bursaries to a number of experienced playwrights who attended a series of one-to-one and group Zoom workshop sessions called 'Writing the Bigger Picture', led by Playwright and Screenwriter Mike Bartlett. The aim of this programme was to better equip experienced playwrights for the transition from writing for studio spaces to writing for larger stages. It is hoped that all this careful work will bear fruit and provide plays for future production.

ACHIEVEMENTS AND PERFORMANCE

a. Artistic Programme

During 2020-21, as a result of government advice consequent upon the Covid-19 pandemic, Hampstead Theatre was largely closed to the public and producing no work on either of its stages. The Main Stage reopened briefly in December 2020 to present a revival of Harold Pinter's The Dumb Waiter, produced to mark the 60th anniversary of the first production of the play which had taken place in the theatre's very first season. Sadly, this run was itself curtailed and the theatre closed again when the government announced that Tier 4 restrictions would come into force in London.

Development department report – 2020/21

The theatre's abrupt closure, and the long uncertainty about when and how it would re-open, were, of course, a challenge to Development. Hampstead's donors are frequent visitors, who are highly engaged with the work on stage, and new donors are correspondingly people who have enjoyed recent productions. Therefore, we had to find alternative ways to retain and attract donors, mindful that these people were dealing with lockdown and possibly new financial demands.

Hampstead's streamed performances, a substantial programme of five full-length productions, began on 30 March, just days after the lockdown. The swiftly-offered, highly professional streaming, impressive collaboration with the Guardian newspaper, and sheer calibre of productions signposted to our donor base, and beyond, Hampstead's creativity and resilience. The activity engendered positive communication with donors, and informed the position maintained throughout the year: to fundraise positively, to ask for support to engage artists, to programme for the future and to keep looking forward to the theatre re-opening.

As such, we were very pleased that the percentage of Patrons renewing in the year dropped to only 71% (from 80% in 2019-20) and that several Patrons chose to increase their giving. Renewed and new Patronages accounted for 40% of core Development income. All of this is testament to the extraordinary loyalty of this group.

Two key Funds were generously supported in the period. The 2020 Fund was launched in late December 2019 with a £250,000 match-funding pledge from The AKO Foundation. £115,000 was donated and matched in financial year 2020-21 which took the 2020 Fund to its £500,000 target. We are very grateful to Nicolai and Katja Tangen for helping Hampstead build a substantial reserve in this way.

We launched The 2021 Appeal in January 2021 to raise awareness of Hampstead's need for support and to increase core funding. The Appeal was generously backed by the Board and supported by a large number of current Patrons and Major Donors. It was further boosted by donations made at the Box Office when the re-opening season was put on sale in March.

The Theatre would like to thank the Trustees of the T S Eliot Foundation for giving an additional unrestricted gift early in 2020-21, as well as for honouring its second year of grant-giving towards writer commissions.

Celia Atkin continued to support Hampstead Downstairs with a considerable gift, for which we are most grateful.

FINANCIAL REVIEW

a. Statement of financial activities

The SOFA (Statement of Financial Activities) shows the extent of and movement in all charitable funds differentiating between restricted funds (monies provided for specific purposes) and unrestricted funds (monies which can be applied to any charitable objectives within the organisation's objectives). During 2020/2021, Hampstead generated net outgoing resources of £43,912 on its unrestricted funds which reflected the decrease in money received from Arts Council England as well as a decrease in box office returns. At the end of the year, Hampstead had net unrestricted funds of £1,116,988 compared with £914,150 in 2020.

b. Reserves policy

At 31 March 2021, the charity had positive "free" reserves, defined as unrestricted funds less fixed assets, of £928,273. The trustees have been reviewing ways to boost reserves to a level that they can provide some cushion against downturns in income or unexpected expenditure. They have encouraged the development of a revised business model by the executive team at the theatre, which has financial stability and success at its centre.

c. Investment powers and policy

Under the Memorandum and Articles, the charitable company has the power to invest in any way the trustees feel appropriate. Surplus funds at any time are placed on High Interest Deposit.

STRUCTURE, GOVERNANCE AND MANAGEMENT

a. Constitution & Structure

Hampstead Theatre Limited is both a registered charity and a company limited by guarantee having no share capital; it is governed by its charitable objectives and Memorandum and Articles of Association and is non profit distributing. The members, who are the trustees, are liable to contribute the sum of £1 in the event that the charity is wound up.

b. Organisation

The board meets a minimum of five times a year and members of the board are the only members of the company. The directors of the company have certain legal, financial and fiduciary duties under company law and, as trustees, must also comply with charity law. There is also a finance committee, a nominations committee and a development committee which all report to the main board. The Artistic Director and Executive Producer, who are appointed by the board, manage the day to day running of Hampstead Theatre.

c. Appointment of directors/trustees

As set out in the Articles of Association, the Chair is appointed by the other directors. All members are circulated with invitations to nominate new members to the nominations committee. The number of trustees shall be not less than two nor more than sixteen. Trustees are appointed by resolution of the trustees and shall serve for a maximum continuous period of sixteen years. A trustee who has served a continuous period of two terms of three years shall remain out of office for at least one year before being eligible for re-election.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

d. Trustee induction and training

New trustees receive the latest annual report, latest accounts and information on current and past productions, as well as a full job description. They are also provided with detailed information on the theatre, including a tour around the building and an opportunity to see productions. They are kept informed about developments in the theatre and the wider charity sector as appropriate.

e. Connected parties

The charity has three wholly owned subsidiaries: Hampstead Theatre Productions Limited which is responsible for producing productions other than at Hampstead Theatre and subsequently; Hampstead Theatre Enterprises Limited which is responsible for operating the Theatre's bar/café and running non production events at the Theatre; and Hampstead Theatre Ventures Limited which is used by the parent charity (Hampstead Theatre Limited) to be the theatre production company and produce the theatrical productions so that the subsidiary is able to claim a payable tax credit (the relief) pursuant to part 15c of the Corporation Tax Act 2009.

The charity also has a close relationship with Hampstead Theatre Foundation, an incorporated charity, which leases the theatre building from the London Borough of Camden and sub leases it to the company at a commercial market rent.

f. Risk Management

The trustees have a risk management strategy where they:

Review the monthly management accounts at all board meetings and have a finance committee (of three directors) which views the accounts in detail and reports to the board;

Approve the charity's budgets for each year, ensuring that it is in accordance with the Business Plan, and monitor progress against the budget;

Agree Key Performance Indicators for productions and monitor performance against these at each board meeting;

Monitor income from main stakeholders and individual givers against a target at every board meeting;

Review the Health and Safety policies, Employment, Cultural Diversity and other policies on a regular basis;

Review incidents reported under the Health and Safety policy on a regular basis.

This is all minuted and used as a way of managing the financial and social risks of Hampstead Theatre.

Each year the Trustees review their aims and activities to ensure they continue to reflect their objectives. In carrying out this review the Trustees have considered the Charity Commission's guidance on public benefit.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and the company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the company's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Group and the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

Auditors

A resolution proposing the re appointment of Nyman Libson Paul LLP as auditors for the ensuing year will be proposed at the Annual General Meeting.

Approved by order of the members of the board of Trustees on 14 June 2022 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED

Opinion

We have audited the financial statements of Hampstead Theatre Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Company Balance Sheet, the Consolidated Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2021 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We identify and assess the risks of material misstatement of the financial statements., whether due to fraud or error, and then design and perform audit procedures responsive to those risk, including obtaining audit evidence that is sufficient and appropriate to provide as basis for our opinion.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, we have:

- considered the nature of the industry and sectors, control environment and business performance;
- made enquiries of management about their own identification and assessment of the risk and irregularities;
- performed audit work over the risk of management override on controls, involving testing of journal entries and other adjustments for appropriateness and reviewing accounting estimates for bias;
- undertaken appropriate sample- based testing of bank transactions
- identified and evaluated compliance with relevant laws and regulations and made enquiries of any instances of non-compliance
- discussed matters among the audit engagement team regarding how and where fraud might occur in the financial statements and potential indictors of fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF HAMPSTEAD THEATRE LIMITED (CONTINUED)

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Nyman Libson Paul LLP
Chartered Accountants
124 Finchley Road
London

15 June 2022

Nyman Libson Paul LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2021

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from:						
Donations and legacies	3	1,746,182	9,000	246,750	2,001,932	1,879,809
Charitable activities	4	88,706	-	-	88,706	2,480,561
Investments	5	926	-	-	926	2,875
Other income	6	740,205	-	-	740,205	306,498
Total income		2,576,019	9,000	246,750	2,831,769	4,669,743
Expenditure on:						
Charitable activities	7	2,619,931	-	-	2,619,931	5,109,137
Total expenditure		2,619,931	-	-	2,619,931	5,109,137
Net (expenditure)/income before taxation		(43,912)	9,000	246,750	211,838	(439,394)
Taxation	12	-	-	-	-	31
Net movement in funds		(43,912)	9,000	246,750	211,838	(439,363)
Reconciliation of funds:						
Total funds brought forward		669,650	844,898	244,500	1,759,048	2,198,411
Net movement in funds		(43,912)	9,000	246,750	211,838	(439,363)
Total funds carried forward		625,738	853,898	491,250	1,970,886	1,759,048

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 20 to 40 form part of these financial statements.

HAMPSTEAD THEATRE LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00707180

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2021

	Note		2021 £		2020 £
Fixed assets					
Tangible assets	13		188,715		233,311
			188,715		233,311
Current assets					
Stocks	15	3,506		4,607	
Debtors	16	491,502		590,784	
Cash at bank and in hand		2,497,914		2,274,961	
		2,992,922		2,870,352	
Creditors due within one year	17	(1,210,751)		(1,344,615)	
Net current assets			1,782,171		1,525,737
Total net assets			1,970,886		1,759,048
Charity funds					
Designated funds	18		491,250		244,500
Restricted funds	18		853,898		844,898
Unrestricted funds	18		625,738		669,650
Total funds			1,970,886		1,759,048

CONSOLIDATED BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2021

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

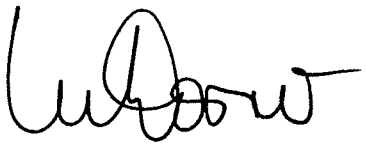
However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 14 June 2022 and signed on their behalf by:

Irene Dorner
(Chair of Trustees)



The notes on pages 20 to 40 form part of these financial statements.

COMPANY BALANCE SHEET
AS AT 31 MARCH 2021

	Note		2021 £		2020 £
Fixed assets					
Tangible assets	13		188,715		233,311
Investments	14		201		201
			188,916		233,512
Current assets					
Debtors	16	377,762		682,356	
Cash at bank and in hand		2,234,003		1,693,842	
		2,611,765		2,376,198	
Creditors: amounts falling due within one year	17	(1,345,015)		(1,567,138)	
Net current assets			1,266,750		809,060
Total net assets			1,455,666		1,042,572
Charity funds					
Restricted funds	18		853,898		844,898
Unrestricted funds	18		601,768		197,674
Total funds			1,455,666		1,042,572

COMPANY BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2021

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

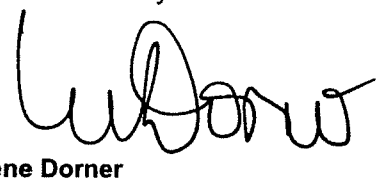
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The notes on pages 20 to 40 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
Cash flows from operating activities		
Net cash used in operating activities	222,127	(73,326)
Cash flows from investing activities		
Purchase of tangible fixed assets	-	(203,465)
Net cash provided by/(used in) investing activities	-	(203,465)
Cash flows from financing activities		
Interest receivable	926	2,875
Net cash provided by financing activities	926	2,875
Change in cash and cash equivalents in the year	223,053	(273,916)
Cash and cash equivalents at the beginning of the year	2,274,861	2,548,777
Cash and cash equivalents at the end of the year	2,497,914	2,274,861

The notes on pages 20 to 40 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. General information

Hampstead Theatre Limited is a charitable company limited by guarantee and incorporated in England. The address of the registered office is Eton Avenue, Swiss Cottage, London, NW3 3EU.

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 2015), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Hampstead Theatre Limited 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 Basis of consolidation

The financial statements consolidate the accounts of Hampstead Theatre Limited and all of its subsidiary undertaking ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own income and expenditure account.

2.3 Going concern

The statement of financial position shows that the company had net assets at the balance sheet date of £1,970,886 (2020: £1,759,048).

In March 2020 the World Health Organisation declared the Coronavirus a pandemic. The UK government imposed restrictions to control the spread of Coronavirus, including the closure of theatres.

The Theatre closed on 17 March 2020 and re-opened on 28 May 2021 with socially distancing.
The Theatre moved from social distancing to full capacity on 27 September 2021. Further financial support has been received by way of funding from the Arts Council.

After reviewing the company's forecasts and projections, at the time of approving these financial statements, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for a period of at least 12 months.

2. Accounting policies (continued)

2.4 Incoming resources

Theatrical income from box office, performance fees and sundry other income is included in incoming resources for the period in which the relevant events take place. Income is deferred if the event takes place in the next accounting period.

Grants and donations receivable are recognised in incoming resources in the year in which they are received, except as follows:
- When donors specify that grants or donations given to the charity must be used in a future accounting period the income is deferred until that period.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions are met.
- When donors specify that grants or donations, including capital grants, are for particular restricted purposes which do not amount to pre-conditions regarding entitlement, this income is in incoming resources of restricted funds when receivable.

Interest receivable is included when receivable by the charity.

Income from fundraising and from the subsidiary trading companies is recognised as earned.

2.5 Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. The majority of costs are directly attributable to specific activities. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with use of the resources and estimated amounts attributable to that activity in the year.

Costs of charitable activities include the productive and administrative costs of the operation of the theatre and the production of plays, including depreciation on related assets. Pre-production costs incurred in respect of a theatre production are released rateably over its run, except when it is anticipated that future income will be insufficient to cover these costs

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.

2. Accounting policies (continued)

2.7 Taxation

The company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2.8 Irrecoverable VAT

The company's income from box office takings is exempt. All VAT on overhead and administration costs that is irrecoverable on a partially exempt basis is charged to the statement of financial activities.

2.9 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures, fittings & equipment	-	20% on original cost
Stage and lighting equipment	-	10% on original cost
Computer and office equipment	-	33% on original cost

2.10 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.11 Stocks

Stock consists of bar stock which is held by a subsidiary company and is valued at the lower of cost and net realiseable value.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered.

2.13 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. Accounting policies (continued)

2.14 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 company 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. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

Liabilities are recognised at the amount that the company 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.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

2.15 Financial instruments

The Group 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.

2.16 Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

2.17 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 company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside at the discretion of the trustees, for a specific, but not legally binding purpose.

Where funds are received to be applied for specific purposes imposed by the donor or implied by the terms of any appeal under which they were raised, other than endowments, these are shown as restricted income in the statement of financial activities (SOFA). Subsequent expenditure for the purposes specified is charged to restricted funds in the SOFA. Unexpended balances at the year end are shown in the balance sheet as restricted funds.

2. Accounting policies (continued)

2.18 Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below:

The company makes an estimate of accruals at the year end based on a comparison between actual costs incurred to date and budgeted costs for each production, work undertaken which has not been invoiced based on quotations or estimates of amounts that maybe due for payment.

3. Income from donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £
Other grants and donations	516,927	9,000	246,750	772,677
Grants from Public Funding bodies	1,229,255	-	-	1,229,255
	1,746,182	9,000	246,750	2,001,932

	Unrestricted funds 2020 £	Restricted funds 2020 £	Designated funds 2020 £	Total funds 2020 £
Other grants and donations	556,694	310,758	244,500	1,111,952
Grants from Public Funding bodies	767,857	-	-	767,857
	1,324,551	310,758	244,500	1,879,809

4. Income from charitable activities

	Unrestricted funds 2021 £	Total funds 2021 £
Box office income	64,091	64,091
Other income	17,202	17,202
Programmes	1,473	1,473
Bar income	5,940	5,940
	88,706	88,706

	Unrestricted funds 2020 £	Total funds 2020 £
Box office income	1,979,103	1,979,103
Other income	16,058	16,058
Programmes	54,886	54,886
Bar income	430,514	430,514
	2,480,561	2,480,561

5. Investment income

	Unrestricted funds 2021 £	Total funds 2021 £
Bank interest	926	926

	Unrestricted funds 2020 £	Total funds 2020 £
Bank interest	2,875	2,875

6. Other incoming resources

	Unrestricted funds 2021 £	Total funds 2021 £
Other operating income	687,329	687,329
Theatre tax relief receivable	52,876	52,876
	740,205	740,205

	Unrestricted funds 2020 £	Total funds 2020 £
Hire income	3,955	3,955
Theatre tax relief receivable	302,543	302,543
	306,498	306,498

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2021 £	Total funds 2021 £
Box office expenses	2,566,163	2,566,163
Governance costs	35,500	35,500
Bar expenditure	18,268	18,268
	2,619,931	2,619,931

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Box office expenses	4,315,521	389,320	4,704,841
Governance costs	39,105	-	39,105
Bar expenditure	365,191	-	365,191
	4,719,817	389,320	5,109,137

8. Analysis of expenditure by activities

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £
Bar office expenses	1,915,368	650,795	2,566,163
Governance costs	35,500	-	35,500
Bar expenditure	18,268	-	18,268
	1,969,136	650,795	2,619,931

8. Analysis of expenditure by activities (continued)

	Activities undertaken directly 2020 £	Support costs 2020 £	Total funds 2020 £
Bar office expenses	3,992,984	711,857	4,704,841
Governance costs	39,105	-	39,105
Bar expenditure	365,191	-	365,191
	4,397,280	711,857	5,109,137

9. Governance costs

	2021 £	2020 £
Auditors' remuneration	24,750	17,300
Legal & professional	10,750	21,805
	35,500	39,105

10. Staff costs

	Group 2021 £	Group 2020 £	Company 2021 £	Company 2020 £
Wages and salaries	1,233,089	1,140,312	1,230,166	996,056
Social security costs	87,685	83,136	87,685	72,971
Other pension costs	22,170	23,199	22,170	21,122
	1,342,944	1,246,647	1,340,021	1,090,149

10. Staff costs (continued)

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

	Group 2021 No.	Group 2020 No.
Theatre production	8	8
Theatre operation	13	14
Development & marketing	7	6
Education & access	2	1
Administration & finance	4	4
Front of house	44	44
	78	77

During the year key management personnel received remuneration of £494,000 (2020: £591,000)

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

During the year ended 31 March 2021, no Trustee expenses have been incurred (2020 - £NIL).

12. Taxation

	2021 £	2020 £
Corporation tax		
Current tax on net (expenditure)/income for the year	-	(31)
Taxation on net (expenditure)/income	-	(31)

12. Taxation (continued)

Value Added Tax
Hampstead Theatre Limited qualifies as an eligible body for the purpose of VAT Act 1994, Schedule 9 Group 13, Item 2. That is that Hampstead Theatre Limited is a body that is precluded from distribution of profit it makes, applies any profit made to the continuance or improvement of the facilities and is managed and administered on a voluntary basis by persons who have no direct or indirect financial interest in its activities. As a consequence, the supply of a right of admission to a theatrical, musical or choreographical performance of a cultural nature that is provided exclusively by Hampstead Theatre Limited is exempt from VAT.

Input tax incurred in relation to the costs at Hampstead Theatre was treated as non-attributable as it was a cost component of exempt ticket sales and taxable supplies such as programmes, refreshments, bar sales, hires fees, memberships etc. This tax was apportioned using the standard partial exemption method, i.e on the basis of proportion of taxable supplies to total supplies. The total unrecoverable VAT was £82,248 (2020: £223,202).

There are no factors considered likely to affect future tax charges.

13. Tangible fixed assets

Group

	Furniture and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2020	385,181	163,602	448,636	997,419
At 31 March 2021	385,181	163,602	448,636	997,419
Depreciation				
At 1 April 2020	360,835	154,130	249,143	764,108
Charge for the year	11,340	8,404	24,852	44,596
At 31 March 2021	372,175	162,534	273,995	808,704
Net book value				
At 31 March 2021	13,006	1,068	174,641	188,715
At 31 March 2020	24,346	9,472	199,493	233,311

13. Tangible fixed assets (continued)

Company

	Furniture and fittings £	Computer and office equipment £	Stage and lighting equipment £	Total £
Cost or valuation				
At 1 April 2020	343,161	163,602	448,636	955,399
At 31 March 2021	343,161	163,602	448,636	955,399
Depreciation				
At 1 April 2020	318,815	154,130	249,143	722,088
Charge for the year	11,340	8,404	24,852	44,596
At 31 March 2021	330,155	162,534	273,995	766,684
Net book value				
At 31 March 2021	13,006	1,068	174,641	188,715
At 31 March 2020	24,346	9,472	199,493	233,311

14. Fixed asset investments

company	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2020	201
At 31 March 2021	201
Net book value	
At 31 March 2021	201
At 31 March 2020	201

Principal subsidiaries

The following were subsidiary undertakings of the company:

Names	Country	Principal activity	Holding
Hampstead Theatre Enterprises Limited	England	Bar facilities and commercial lettings of theatre	100%
Hampstead Theatre Productions Limited	England	Production of theatrical productions	100%
Hampstead Theatre Ventures Limited	England	Production of theatrical productions	100%

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Net assets £
Hampstead Theatre Enterprises Limited	5,940	(13,563)	(9,221)
Hampstead Theatre Productions Limited	-	(2,009)	(9,860)
Hampstead Theatre Ventures Limited	400,495	(400,495)	(27,203)

15. Stocks

	Group 2021 £	Group 2020 £
Stocks	3,506	4,607

16. Debtors

	Group 2021 £	Group 2020 £	Company 2021 £	Company 2020 £
Due within one year				
Trade debtors	1,315	1,423	1,315	1,423
Amounts owed by group undertakings	-	-	241,790	402,960
Other debtors	405,093	356,672	49,563	52,212
Prepayments and accrued income	85,094	232,689	85,094	225,761
	491,502	590,784	377,762	682,356

17. Creditors: Amounts falling due within one year

	Group 2021 £	Group 2020 £	Company 2021 £	Company 2020 £
Trade creditors	106,400	303,991	92,904	238,627
Amounts owed to group undertakings	-	-	178,983	423,483
Corporation tax	-	55	-	-
Other taxation and social security	314,926	346,445	314,917	346,445
Other creditors	260,971	219,907	260,971	219,907
Accruals and deferred income	528,454	474,217	497,240	338,676
	1,210,751	1,344,615	1,345,015	1,567,138

18. Statement of funds

	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
General Funds	669,650	2,576,019	(2,619,931)	625,738
Unrestricted designated funds				
2020 fund	244,500	246,750	-	491,250
Restricted funds				
The Next Decade Fund	844,898	9,000	-	853,898
Total of funds	1,759,048	2,831,769	(2,619,931)	1,970,886

2020 fund
Established in 2020 to protect the charity from the effects of significant, unforeseeable one-off shortfalls in anticipated income. This fund is essential for the charity's stability and to safeguard its future.

Restricted funds
The vast majority of restricted funds are sought to support the work of the Hampstead Downstairs programme, which offers opportunities to younger playwrights to see their work performed for the first time, and to more mature playwrights to develop their work in a creatively "safe" environment. The programme is also committed to encouraging the young and disadvantaged to attend the theatre, with tickets priced as affordably as possible.

The Next Decade fund seeks to build on the theatres current momentum and reputation to fund the writing of the coming decade's best plays.

18. Statement of funds (continued)

Statement of funds - prior year (continued)

	Balance at 1 April 2019 £	Income £	Expenditure £	Taxation £	Transfers in/out £	Balance at 31 March 2020 £
Unrestricted funds						
General Funds	274,951	4,114,485	(4,719,817)	31	1,000,000	669,650
Unrestricted designated funds						
Depreciation fund	50,000	-	-	-	(50,000)	-
Maintenance fund	200,000	-	-	-	(200,000)	-
Sustainability fund	650,000	-	-	-	(650,000)	-
Creative fund	100,000	-	-	-	(100,000)	-
2020 fund	-	244,500	-	-	-	244,500
	1,000,000	244,500	-	-	(1,000,000)	244,500
Restricted funds						
The Next Decade Fund	923,460	21,438	(100,000)	-	-	844,898
The Leach Trust	-	2,000	(2,000)	-	-	-
The Sobell Foundation	-	5,027	(5,027)	-	-	-
The Dorset Foundation	-	30,000	(30,000)	-	-	-
The Rothenberg Family	-	6,945	(6,945)	-	-	-
Chapman Charitable Trust	-	2,000	(2,000)	-	-	-
Garfield Weston Foundation	-	1,500	(1,500)	-	-	-
Catkin Pussywillow Charitable Trust	-	100,000	(100,000)	-	-	-

18. Statement of funds (continued)

Statement of funds - prior year (continued)

	Balance at 1 April 2019 £	Income £	Expenditure £	Taxation £	Transfers in/out £	Balance at 31 March 2020 £
Royal Victoria Hall Foundation	-	1,848	(1,848)	-	-	-
Sackler Trust	-	5,000	(5,000)	-	-	-
The Andor Charitable Trust	-	2,500	(2,500)	-	-	-
Vandervell Foundation	-	5,000	(5,000)	-	-	-
Individual donors	-	127,500	(127,500)	-	-	-
	923,460	310,758	(389,320)	-	-	844,898
Total of funds	2,198,411	4,669,743	(5,109,137)	31	-	1,759,048

19. Summary of funds

Summary of funds - current year

	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
General funds	669,650	2,576,019	(2,619,931)	625,738
Designated funds	244,500	246,750	-	491,250
Restricted funds	844,898	9,000	-	853,898
	1,759,048	2,831,769	(2,619,931)	1,970,886

Summary of funds - prior year

	Balance at 1 April 2019 £	Income £	Expenditure £	Taxation £	Transfers in/out £	Balance at 31 March 2020 £
General funds	274,951	4,114,485	(4,719,817)	31	1,000,000	669,650
Designated funds	1,000,000	244,500	-	-	(1,000,000)	244,500
Restricted funds	923,460	310,758	(389,320)	-	-	844,898
	2,198,411	4,669,743	(5,109,137)	31	-	1,759,048

20. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2021 £	Group 2020 £
Net income/expenditure for the year (as per Statement of Financial Activities)	211,838	(439,363)
Adjustments for:		
Depreciation charges	44,596	50,568
Dividends, interests and rents from investments	(926)	(2,875)
Decrease in stocks	1,101	6,835
Decrease in debtors	99,382	10,177
Increase/(decrease) in creditors	(133,864)	301,332
Net cash provided by/(used in) operating activities	222,127	(73,326)

21. Analysis of cash and cash equivalents

	Group 2021 £	Group 2020 £
Cash in hand	2,497,914	2,274,861
Total cash and cash equivalents	2,497,914	2,274,861

22. Analysis of changes in net debt

	At 1 April 2020 £	Cash flows £	At 31 March 2021 £
Cash at bank and in hand	2,274,961	222,953	2,497,914

23. Government grants

During the year the company claimed £664,401 (2020: £nil) under the Coronavirus Job Retention Scheme, a government grant that allows employers to place staff on temporary leave and claim the cost of up to 80% of the employers payroll cost.

24. Pension commitments

The company makes contributions to the personal pension schemes of certain employees. The assets of the schemes are held separately from those of the company in independently administered funds.

25. Operating lease commitments

At 31 March 2021 the Group and the company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2021 £	Group 2020 £
Not later than 1 year	56,300	56,300
Later than 1 year and not later than 5 years	224,000	224,300
Later than 5 years	102,667	158,667
	382,967	439,267

26. Members' liability

The charity does not have a share capital and is limited by guarantee. In the event of the charity being wound up, the maximum amount each trustee is liable to contribute is £1.

27. Related party transactions

Hampstead Theatre Foundation has on its board of directors during the year the Executive Producer and Joint Chief Executive of Hampstead Theatre Limited. Rent was payable to Hampstead Theatre Foundation during the year of £56,000 (2020: £56,000) for the use of the theatre. Hampstead Theatre Foundation made grants totalling £nil (2020: £56,000) to the Company during the year. At the reporting date, £42,850 (2020: £42,850) was due to Hampstead Theatre Foundation.

The Executive Producer and Joint Chief Executive is also a partner in The Ripley Duggan Partnership. During the year, the partnership carried out programme editing for the Theatre costing £nil (2020: £12,240). During the year, amounts totalling £nil (2020: £11,989) relating to the share of profit and royalties earned on productions were due to the partnership. At the reporting date, the year end amount of £nil (2020: £11,989) was outstanding.

28. Non-adjusting post balance sheet events

In March 2020 the World Health Organisation declared the Coronavirus a pandemic. The UK government imposed restrictions to control the spread of Coronavirus, including the closure of theatres.

The economic consequences for the company are considerable. The Theatre closed on 17 March 2020 and reopened on 28 May 2021 (main stage) and 11 June 2021 (studio) with social distancing. The main stage moved from social distancing to full capacity on 27 September 2021 midway through the run of 'The Memory of Water', whilst the studio has operated at full capacity from the start of 'Little Scratch' at 75 seats, which increased to 86 for 'Folk'.

The pandemic represents a non-adjusting subsequent event and, at the date of signing, there has been no material impact on the value of assets or liabilities recognised in these financial statements.