Charity number: 1203920

ARTS TRUST PRODUCTIONS

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2026

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ARTS TRUST PRODUCTIONS

CONTENTS

	Page
Reference and administrative details of the charity, its Trustees and advisers	1
Trustees' report	2 - 21
Trustees' responsibilities statement	22
Independent examiner's report	23
Statement of financial activities	24
Balance sheet	25
Statement of cash flows	26
Notes to the financial statements	27 - 39

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

ARTS TRUST PRODUCTIONS

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2026

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

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2026

The Trustees present their Annual Report together with the financial statements of Arts Trust Productions (the "Charity") for the year ended 31 March 2026. The Trustees confirm that the Annual Report and financial statements comply with the current statutory requirements, the requirements of the governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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TRUSTEES' ANNUAL REPORT
Year Ended 31 March 2026

The Trustees present their Annual Report together with the financial statements of Arts Trust Productions (the "Charity") for the year ended 31 March 2026. The Trustees confirm that the Annual Report and financial statements comply with the current statutory requirements, the requirements of the Charitable Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Originally established in 2012 and converted to a charity in 2023, Arts Trust Productions is committed to promoting culture and arts in the public realm through co-designed partnerships with local communities and businesses. In the context of Arts Trust Productions, the term 'public realm' encompasses a broad range of spaces where culture and arts can be experienced by the community. This includes not only traditional public areas like parks and open spaces but also extends to privately owned land that is accessible to the public, digital platforms that reach online audiences, and indoor venues where events are held. By using 'public realm,' we highlight our commitment to making arts and culture accessible in diverse and inclusive settings, both physical and virtual, ensuring that our work reaches as many people as possible. Our primary focus is on engaging low socio-economic and marginalised communities, working towards four key theories of change:

1. **Reducing Loneliness and Isolation:**
   Through our flagship initiatives, we create vibrant, inclusive spaces where people can gather, connect, and participate in cultural activities. We believe public events can act as civic infrastructure, and contribute to society as much as a library or school.

2. **Increasing Communities' Sense of Belonging and Place-Making:**
   Our approach to programming is deeply community-centric. We collaborate with local residents' associations and community panels, to co-design events that reflect the specific needs and aspirations of the local population.

3. **Increasing Health and Emotional Wellbeing:**
   The arts have a profound impact on mental health and wellbeing, and our programmes are designed to promote both physical and emotional health.

4. **Supporting Individuals' Careers Through Opportunities and Skill Development:**
   Our commitment to supporting creative careers is evident in the employment opportunities we provide and the skills development fostered through our events.

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SUMMARY

During 2025/26, Arts Trust generated **40,313 direct audience and participant engagements** through free festivals, participatory programmes and touring work across the UK. The significance of this reach lies not only in the number of people attending, but in the type of experiences we created. By taking high-quality culture into parks, public squares, heritage sites and other familiar community spaces, we removed financial and perceptual barriers and created welcoming places where people could meet, participate and feel part of something shared. This approach reflects our wider purpose: using free, place-based cultural activity to build social infrastructure and improve wellbeing, belonging and connection in communities experiencing systemic disadvantage.

Our work to reduce loneliness and isolation is rooted in creating repeated opportunities for people to be alongside others without pressure or expectation. Music, dance, crafts, skating, food and performance provide a natural reason to gather, making it easier for strangers to talk, neighbours to meet and families to reconnect with community life. Across our evaluation, people described talking to strangers, meeting neighbours for the first time and feeling part of something larger than themselves. Almost half of respondents within our outdoor community programme reported meeting new people, while **77.5% felt more connected to their neighbourhood**. One audience member captured this simply: “I usually feel lonely, but here I felt connected, part of something bigger.” Our inclusive work also created connections between communities that might rarely share cultural space.

This sense of connection is closely tied to belonging and place-making. Rather than treating parks and public spaces as neutral backdrops, we animate them with local stories, community performances and opportunities for residents to shape what happens. Graffiti walls, Hope Trees, poetry, drawing, community stages and co-design meetings enabled people to express what they value about their neighbourhoods and what they want for their future. As a result, **85.8% of respondents said our activity made their local space feel more welcoming, safe or vibrant**, and 61.7% said it positively changed how they thought about the space. This is central to our model: when people see their communities, identities and creativity reflected in high-quality public programmes, they are more likely to feel pride, ownership and confidence in the places where they live.

The emotional and health benefits of this work are equally clear. Our programmes create moments of joy, relaxation, movement and shared experience for people who may be dealing with stress, anxiety, disability, isolation or limited access to affordable leisure. Across one major programme, more than **60% of respondents reported a positive shift in mood** during their visit, with happiness, relaxation, inspiration and energy appearing repeatedly in post-event feedback. In our community park activities, 97.7% rated their experience as good or excellent, while audiences spoke about arriving stressed and leaving joyful. For families and carers who often face physical or attitudinal barriers to cultural participation, the impact was particularly significant: all responding companions within our specialist accessible programme reported improved wellbeing for the person they accompanied, themselves, or both, and all said the experience increased their confidence to attend future cultural activity.

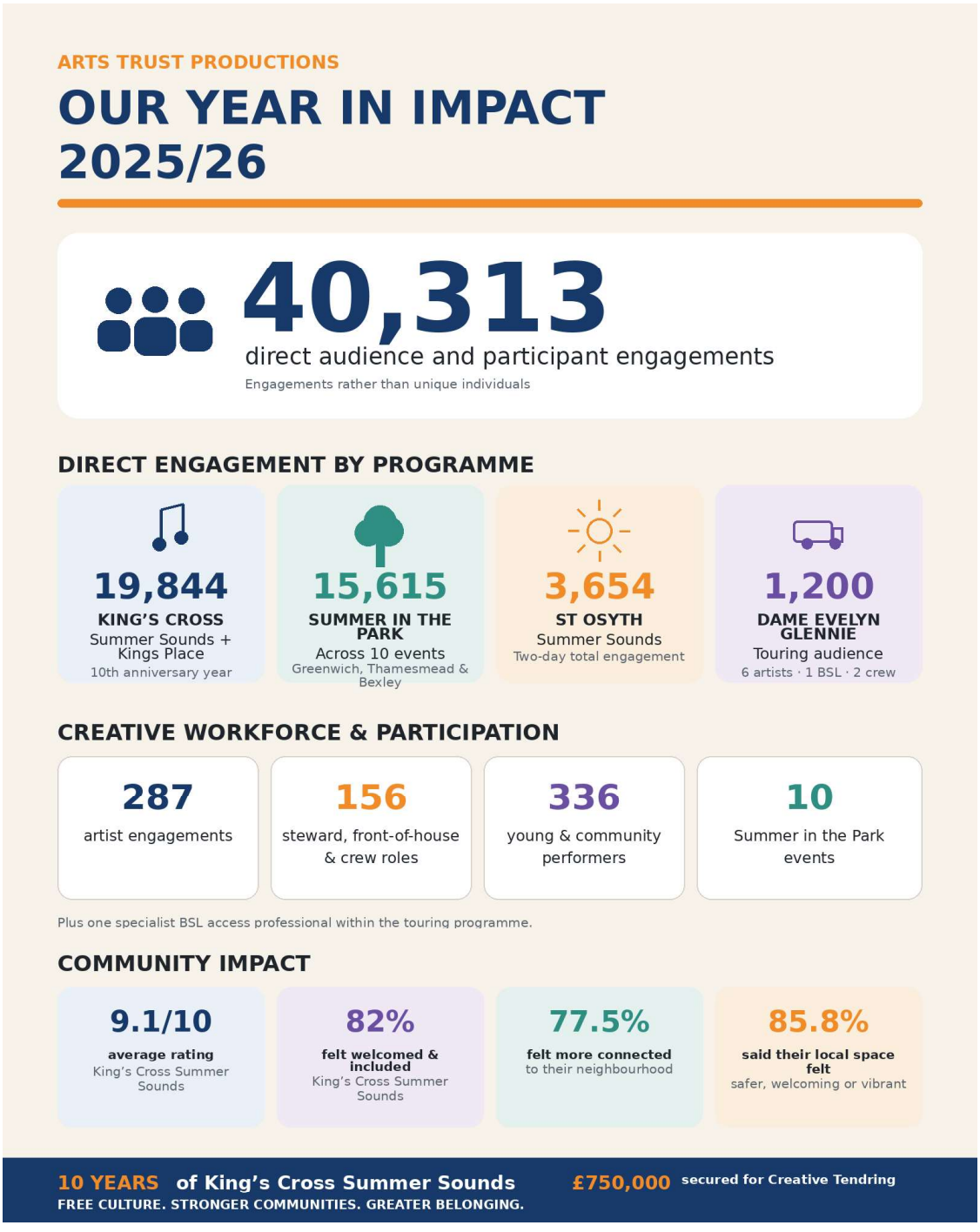
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Alongside community outcomes, our programme created a substantial platform for employment, progression and skills development. Across the year, we generated **287 professional artist engagements**, **156 steward, front-of-house, technical and crew roles**, and performance opportunities for **36 young people and 300 community members**. These were not limited to established performers: our activity brought emerging artists, community groups and young people into professionally managed environments where they could develop confidence, gain experience, work alongside experienced practitioners and reach new audiences. Participants were also signposted towards creative-industry pathways, while paid stewarding, production and technical roles enabled people to build transferable skills in event management, customer service, teamwork, safeguarding and public engagement. Artists described our programmes as professionally run and supportive, with several reporting greater visibility and new opportunities arising from their participation.

Taken together, these outcomes show a charity whose work is becoming both broader and deeper. We are not only presenting cultural events; we are creating the conditions in which people can form relationships, feel recognised within their communities, improve their emotional wellbeing and take meaningful steps into creative participation and employment. Our programmes connect people to one another, to local services, to their neighbourhoods and to new possibilities. This is how Arts Trust uses culture as social infrastructure: creating experiences that are joyful in the moment, but which also leave behind stronger relationships, greater confidence, new skills and a more enduring sense of belonging.

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ACHIEVEMENTS AND PERFORMANCES



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OUR MAIN PROGRAMMES

1) King's Cross Summer Sounds - 10th Anniversary



August 2025 marked a major milestone for Arts Trust as we delivered the **tenth edition of King's Cross Summer Sounds**, one of our flagship festivals and a significant part of our long-term cultural partnership with King's Cross. Presented free to the public at Coal Drops Yard and across the wider King's Cross estate, the eleven-day programme demonstrated the scale, quality and breadth that the festival has developed over the past decade.

The anniversary programme brought together established artists, emerging talent, community performers and participatory activity. Highlights included internationally celebrated flamenco guitarist **Paco Peña**, saxophonist and broadcaster **YolanDa Brown**, **The Joe Stilgoe Trio**, **Brass Rascals**, **Triptic and Alice Zawadzki**, **Sam Wilkinson**, **Absolutely Anytime**, leading young opera singers and the **National Youth Folk Ensemble**. Weekend programmes incorporated jazz, folk, family activity, live drawing and opportunities for audiences to dance and participate. Audience figures reflected the strength of the programme: *Songs from the Shows* attracted a spot audience of approximately 2,000 people, YolanDa Brown attracted 1,422 and Paco Peña attracted 1,300, while the final folk weekend generated an estimated 5,208 audience engagements across the day.

The evaluation demonstrates that the festival combined this artistic ambition with substantial community benefit. We received **619 audience responses**, with the festival achieving an average rating of **9.1 out of 10** and 72% of respondents scoring their experience either 9 or 10. More than 60% reported a positive shift in mood during their visit, while 80% agreed that music

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brings people together and 82% said they felt explicitly welcomed and included. Audiences particularly valued the family-friendly, multi-generational atmosphere, the variety of the programme and the opportunity to experience high-quality culture freely in an accessible public space. Fifteen per cent specifically reported discovering an artist or musical style they would not normally have encountered, demonstrating the festival's role in encouraging cultural curiosity and reducing perceived barriers to participation.

A defining element of the anniversary programme was our continued collaboration with **Frozen Light** on *Fire Songs* presented in partnership with Kings Place, an immersive choral and sensory production created specifically for people with profound and multiple learning disabilities. All six performances sold out, welcoming 35 people with PMLD together with 55 carers and companions. Eighty-three per cent of this audience had never previously attended Kings Place, demonstrating that the project reached families who have historically been excluded from mainstream cultural spaces. Every audience and companion respondent described the venue as safe and welcoming and said that staff treated them with dignity and respect. The production was created alongside a community choir that rehearsed for three months, building a meaningful connection between singers and PMLD audiences; 100% of responding choir members said that participating had changed their perception of people with PMLD.

Artist feedback was also overwhelmingly positive. Performers described King's Cross Summer Sounds as joyful, inclusive and professionally managed, praising the production team's communication, the quality of the technical facilities and the warmth and responsiveness of audiences. Several artists reported gaining greater visibility or new opportunities through taking part, reinforcing the festival's importance as both a public celebration and a platform for artistic development.

The evaluation also gives us a clear framework for improvement. Priorities include more visible signage, additional seating and weather protection, clearer on-site programme information and careful management of the busiest periods. Significantly, the relatively small proportion of negative feedback was overwhelmingly connected to environmental and infrastructure issues rather than the artistic programme, making these practical and addressable areas for future development.

Reaching the festival's tenth year is an important organisational achievement. It reflects sustained trust from our partners, artists and audiences and demonstrates our ability to deliver ambitious, free cultural experiences consistently over the long term. The 2025 anniversary confirmed that King's Cross Summer Sounds is not simply an annual music programme: it is a platform for artistic discovery, public wellbeing, social connection and genuinely inclusive participation at the heart of one of London's most visible public destinations.

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2) Summer in The Park



In 2025, Arts Trust Productions delivered **10 Summer in the Park events** across Greenwich Park, Maryon Park, Thamesmead's Cygnet Square, Gallions Park and Danson House. Together, these events formed one of our largest community-facing programmes of the year, taking free, high-quality arts and participation directly into parks and public spaces across south-east London.

Summer in the Park is designed as a community-led and co-created programme, bringing professional performance together with grassroots creativity. Its purpose is to reduce isolation, strengthen belonging, improve wellbeing and create opportunities for people to develop skills, particularly in communities where access to cultural activity is limited. By presenting events within familiar neighbourhood spaces, the programme removes financial and geographical barriers and enables families to encounter music, dance, theatre, circus, storytelling, visual arts, sport and creative workshops as part of everyday life.

The artistic programme combined professional companies and artists with local performers, community organisations and participatory activity. Across the season, audiences were invited not only to watch but to dance, make, play and take part. At Maryon Park, the programme included professional dance and music, community performances, participatory ceilidh dancing, sports coaching and activity from local businesses. Gallions Park brought together live performance, storytelling, crafts, workshops, food and sports demonstrations, with the event co-designed alongside Thamesmead Cultural Forum, Love Soup Café and Peabody. Similar

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principles informed the wider programme at Greenwich Park, Cygnet Square and Danson House: combining artistic quality with accessible activities that could appeal across generations and cultural backgrounds.

The programme-level evaluation received **162 audience responses** and demonstrated exceptionally strong satisfaction. Summer in the Park achieved an average rating of **9.1 out of 10**, with 68.8% of respondents giving the programme a score of 9 or 10. When asked about their overall experience, 97.7% described it as good or excellent. There is also clear appetite for the programme to continue, with 91.7% saying they would attend again, rising to 97.5% when those answering “maybe” are included.

The evaluation provides strong evidence that Summer in the Park is delivering against our charitable outcomes. The programme achieved an average score of **4.8 out of 5 for welcome and inclusion**, with 82.6% selecting the highest possible score. Nearly 90% agreed that the events were inclusive for them and their families. Audiences particularly valued the safe, relaxed and intergenerational environment, with one respondent explaining: **“My children were dancing, I was relaxed, and we all felt included.”**

Community connection was one of the clearest outcomes. Almost half of respondents reported meeting new people, while **77.5% felt more connected to their neighbourhood** as a result of attending. This was reflected in audience comments about meeting neighbours for the first time and feeling part of a shared community experience. For people experiencing loneliness, the value of a free and welcoming gathering was particularly important, with one attendee saying: **“I usually feel lonely, but here I felt connected, part of something bigger.”**

The programme also changed how people experienced the parks themselves. **85.8% agreed that the event made the space feel more welcoming, safe or vibrant**, while 61.7% said it positively changed how they thought about the location. This place-making impact is central to Summer in the Park. Rather than asking communities to travel to established cultural institutions, we transform local green spaces into temporary cultural destinations and demonstrate that ambitious artistic experiences belong within every neighbourhood.

The Royal Greenwich-supported strand at Maryon and Gallions Park illustrates the scale of activity within the wider programme. Across those two events alone, Arts Trust Productions delivered **42 free performances and events**, exceeding the target of 40, alongside **36 participatory activities and workshops**, against a target of 20. These activities engaged 568 local participants and supported 48 artists, including 16 local artists. The events also involved 40 partner organisations, including 31 local organisations, and benefited or engaged 26 local businesses.

Partnership working remained fundamental to the programme. Peabody supported community engagement and delivery in Thamesmead; Friends of Maryon Park, St Thomas’s Church, Thamesmead Cultural Forum and Love Soup Café contributed local knowledge and helped shape the events; Greenwich Get Active and Charlton Athletic Community Trust expanded the programme’s health, sport and youth offer; and Global Fusion Music & Arts supported both

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

cultural programming and professional stage delivery. We also continued our longstanding partnership with Connection Crew, combining high-quality event production with employment opportunities for people who have experienced homelessness.

Summer in the Park demonstrates the distinctive value of Arts Trust Productions' approach: professional cultural programming delivered at neighbourhood level, shaped by local relationships and made freely available to everyone. Across 10 events, the programme created opportunities for discovery, participation and connection while helping communities see their parks and public spaces differently. The evaluation confirms that this is not simply a successful series of outdoor events; it is an effective model for improving wellbeing, reducing isolation, building belonging and strengthening pride in place

3) St Osyth Summer Sounds



In August 2025, Arts Trust Productions delivered the first full-scale edition of **St Osyth Summer Sounds**, a new two-day music, food and family festival within the historic grounds of St Osyth Priory. The festival was created to build community connection and pride in place, increase access to high-quality cultural experiences and establish a sustainable new visitor attraction for St Osyth and the wider Tendring district.

The programme represented a significant step forward from the smaller pilot event delivered in 2024. Across the two days, we welcomed approximately **3,500 people**, compared with 1,200 in the previous year, an increase of 2,300 visitors and growth of almost 192%. Although

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

attendance was below our original projection of 4,000, the festival still reached 87.5% of its target and demonstrated clear demand for a large-scale cultural event in the area.

The artistic programme brought nationally recognised performers together with local artists and community activity. Headline artists included **YolanDa Brown, Daniel Boys and Joe Stilgoe**, alongside chefs and food personalities including **Christiaan de Vries, Thomas Frake and Joe Hurd**. Through our programming partnership with **Clacton Arts Centre**, the festival also provided a platform for 24 local musicians, including Grace Calver, Luke Fisher and David Angus. The wider programme incorporated participatory dance, circus workshops, walkabout performance, classic cars, family activities and food demonstrations, creating numerous ways for audiences to engage beyond watching a main-stage performance.

The festival provided an important economic and professional platform. We hosted **38 food producers and traders**, exceeding our original target of 30, and created an active marketplace within the Priory grounds. Across the programme, the festival supported **149 paid artistic, technical and operational engagements**, including work for 78 artists, 15 crew members, eight chefs, stage managers, sound teams, front-of-house staff, security personnel, parking staff and medics. This substantially exceeded the initial expectation of 60 employment opportunities and generated income and visibility for local freelancers, artists and small businesses.

The experience of those who attended was overwhelmingly positive. Audiences praised the family-friendly atmosphere, the quality and range of the programme, the cleanliness of the site and the professionalism and friendliness of staff. One parent described the festival as an important opportunity to reconnect with live music following postnatal anxiety, explaining that it was also her child's first festival:

> "This was my little one's first ever festival and it absolutely didn't disappoint, the vibe and atmosphere were fantastic."

The feedback showed that the event's value extended beyond entertainment. Some families described the festival as a safe first step back into community life after periods of isolation, ill-health or anxiety. The relaxed atmosphere, daytime programme and visible presence of local staff and volunteers helped people feel confident, welcomed and included. For some local residents, it was the first time they had experienced an event of this scale and artistic quality within their own community, contributing to a renewed sense of recognition and pride in where they live.

We should also be open about what did not work as anticipated. The principal challenge was the ticketed model. Despite heavily subsidised prices and the distribution of **2,300 free tickets** through trusted partners, including Community Voluntary Services Tendring, St Osyth Priory and Tendring District Council, ticket income was substantially below forecast. The number of people attending was lower than the capacity and ambition of the programme, and the reduced footfall also affected the income earned by some traders.

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This became one of the most important lessons of the year: **the primary barrier to cultural participation in this community is financial**. Even a modest ticket price prevented or discouraged many local people from attending. Arts Trust Productions invested more than £55,000 of its own funds to ensure the 2025 festival could proceed, because we believed it was important to honour our commitments, establish trust and demonstrate the potential of the event. However, this level of organisational investment would not have been sustainable in future years.

The experience has helped us develop a stronger and more appropriate model. From 2026, St Osyth Summer Sounds will become **completely free**, allowing people to attend regardless of income and enabling the festival to fulfil its purpose as a genuinely community-wide celebration. The 2025 delivery proved the concept, strengthened our partnership with St Osyth Priory and enabled us to secure three years of support from **The National Lottery Community Fund**, covering the 2026–2028 festivals. This investment gives us the stability to increase attendance, deepen local participation and develop the festival towards a capacity of 10,000 people across the weekend.

We are enormously grateful to **The National Lottery Community Fund and National Lottery players** for recognising both the potential of St Osyth Summer Sounds and the importance of removing financial barriers to participation. Their support means that families across St Osyth, Jaywick, Clacton and wider Tendring will be able to experience ambitious live music, performance, food and creative activity without cost for the next three years.

We also thank **St Osyth Priory** for its exceptional generosity and long-term commitment, **Tendring District Council**, **Clacton Arts Centre**, **Community Voluntary Services Tendring**, our artists, traders, staff and local partners. Together, we are developing St Osyth Summer Sounds not simply as an annual festival, but as lasting cultural and social infrastructure for Tendring, one that strengthens belonging, creates opportunities for local people and makes high-quality culture accessible to everyone.

4) Creative Tendring: Creative People and Places

During 2025/26, Arts Trust reached an important milestone in its organisational development: the successful creation and award of **Creative Tendring**, a new Arts Council England **Creative People and Places programme,** beginning in April 2026.

The award followed a substantial year of development, consultation, interviews, partnership-building and organisational planning. We worked closely with residents, community organisations, artists, local government and cultural partners to understand what people across Tendring wanted from a long-term cultural programme. This was not simply the development of a funding application; it was a process of listening, building trust and establishing a shared vision for cultural change across the district.

Creative Tendring has been developed in response to the particular opportunities and challenges of Tendring, an Arts Council England Priority Place. The district has a wealth of

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cultural, community and heritage assets, including local artists, community organisations, libraries, performance spaces and significant historic sites. However, it also sits within the lowest 21% of areas nationally for arts engagement. Rural isolation, transport poverty, limited access to cultural opportunities and a lack of personal ownership over local cultural provision were repeatedly identified through the consultation process.

Our consultations focused particularly on young people, residents in communities experiencing the highest levels of deprivation and groups that have historically faced barriers to participation, including disabled residents, LGBTQ+ communities and culturally diverse groups. Ninety-three per cent of those consulted reported attending an arts event only once a year or less. The consultation revealed strong demand for both ambitious, large-scale events featuring world-class artists and smaller, regular opportunities to make, learn, meet others and take part in cultural life close to home.

One resident captured the importance of this approach particularly powerfully:

> "As a disabled resident, this CPP thing, I finally feel this could be for me. Believe it or not, no one has ever asked me what I would like to see, I've only lived here my whole life."

This comment reflects the central principle of Creative Tendring: culture will not simply be delivered *to* communities. Residents will be supported to shape, commission and lead it.

The programme will work through locally rooted community hubs, initially connecting with communities in and around Jaywick and St Osyth, Clacton and the wider coastal area, Harwich, and Brightlingsea and Great Bentley. Community panels and local champions will help determine priorities, influence investment and co-design activity. Rather than imposing an external cultural programme, Creative Tendring will recognise and build upon the artists, traditions, organisations and knowledge already present within the district.

The long-term ambition is to create a thriving and sustainable cultural ecosystem in which residents develop the confidence, skills and resources to influence their own cultural lives. The programme will combine everyday creative activity, workshops, public art, community commissions and artist development with opportunities for local performers and residents to participate in larger festivals and cultural events. It will address rural isolation, strengthen community relationships, develop local talent and celebrate Tendring's distinctive coastal and maritime heritage.

Arts Trust will lead the programme, employing a new Programme Director (Kayleigh Boyle, in post from April 2026) in consortium with **Tendring District Council, Community Voluntary Services Tendring and Harwich Arts and Heritage Centre**. Together, the partners bring complementary expertise in cultural programming, local government, volunteering, community development, grassroots engagement and venue management. Arts Trust Productions will act as the lead accountable organisation, with responsibility for Arts Council England requirements, financial accountability, legal compliance and organisational oversight.

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Being trusted to lead this programme is a significant honour and a clear endorsement of Arts Trust's growth. Our relationship with Tendring began through cultural events and community partnerships, but it has developed into something much deeper. Through St Osyth Summer Sounds, our work with local volunteers, community organisations, residents and the local authority, we have demonstrated that we can deliver high-quality activity while remaining responsive to local voices and priorities.

Creative Tendring therefore represents more than a new programme. It signals Arts Trust's development into a key cultural organisation within Tendring: one with the reach, credibility, partnerships and governance required to lead long-term, community-driven change. It also marks a significant evolution in our practice. Alongside producing festivals and public events, we will now support communities to take a greater role in decision-making, commissioning and cultural leadership.

The first phase begins in April 2026 and will focus on establishing the team, governance, community relationships, local panels and action research framework needed to deliver the programme responsibly, this will be led by Kayleigh Boyle. Evaluation and learning will be embedded from the outset through a partnership with the University of Essex, ensuring that Creative Tendring responds to evidence, adapts to local needs and contributes learning to the wider national Creative People and Places network.

Environmental and Sustainability Commitment
Arts Trust Productions is deeply committed to minimising the environmental impact of our events while fostering a sense of community and inclusion. At the heart of our sustainability strategy is the use of renewable energy and efficient waste management practices. We are proud to utilise solar-powered generators at our events, ensuring that our energy consumption is as green as possible. Where available, we also rely on energy-efficient on-site power sources. Additionally, all rubbish from our events is recycled, supporting our goal of reducing waste and promoting sustainability at every opportunity.

As part of our partnership with King's Cross, a leading example of sustainable development in the UK, we benefit from a neighbourhood that is carbon-neutral. This remarkable achievement is the result of using 100% renewable energy, energy-efficient building designs, and carbon offsetting. Powered entirely by green gas and electricity, King's Cross avoids 19,729 tonnes of CO2 emissions annually. Our festivals, hosted in this eco-conscious setting, reflect our shared commitment to creating a long-term future with a minimal environmental footprint.

In addition to energy efficiency, we actively encourage sustainable transport to our events. Audience members are encouraged to walk or use public transport to reach our festival locations, and we have implemented a car ride-sharing programme for artists, further reducing the carbon emissions associated with travel. This not only aligns with our sustainability goals but also enhances accessibility for attendees.

We also prioritise social sustainability through our partnership with Connection Crew, an organisation that employs people experiencing homelessness. This year alone, we generated

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

101 hours of work for individuals in need, while also offsetting 207 kilos of carbon. This partnership highlights our commitment to both environmental stewardship and social responsibility, ensuring that our events contribute positively to the community in multiple ways.

Looking ahead, we will continue to integrate sustainable practices into all aspects of our programming, from reducing waste to supporting green transport and energy-efficient solutions. Our goal is to continue fostering community engagement while minimising our environmental impact, ensuring a positive legacy for both people and the planet.

FINANCIAL REVIEW

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

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

Principal Funding Sources and Reserves.

Arts Trust has been proud to be the recipient of annual funding from the National Lottery Community Fund of £141,501 for Summer in the Park, which concluded March 2026; that funding covered the cost of Summer in the Park and a contribution towards our core costs. We are even prouder to confirm that they National Lottery Community Fund has now offered us confirmed 3 year funding (£150,000 each year), for our St Osyth Summer Sounds programme (2025/26 - 2028/29) - of which we received £82,500 in this FY. This funding covers the cost of St Osyth Summer Sounds and a contribution towards our core costs. Further support from major partners such as Kings Cross, Arts Council England and Peabody continue to enable the organisation to deliver additional programmes such as King's Cross Summer Sounds and Fire Songs. The organisation also benefits from our commissions such as the filming and broadcast work, to extend reach and access to cultural activity and discourse.

We are proud to confirm that we will be the hosts of Creative Tendring, a ACE Creative people and Places programme. This is a £750,000 restricted grant (2027: £200,000, 2028: £275,000, 2029: £275,000).

As at 31st March 2026 the total reserves were £201.471, of which £69,540 are restricted reserves to Equality Diversity and Inclusion activities. The Board of Trustees have set a wind down reserves target of £50,000, of which we currently have £100,658. Leaving free reserves of £50,658.

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PLANS FOR THE FUTURE

Over the coming year, we will build on the growth of our place-based programmes while protecting the qualities that make them welcoming, inclusive and rooted in their communities. A central priority will be the continued development of **St Osyth Summer Sounds**, with the ambition of establishing it as the largest free music and food festival in Essex. Supported by The National Lottery Community Fund, we will remove financial barriers, increase local participation and strengthen the festival's role as a major cultural celebration for Tendring.

Alongside delivery, we will deepen our research into festivals as **social and civic infrastructure**. We will undertake more detailed analysis of our audience data, examining how shared cultural experiences can reduce isolation, improve wellbeing, build trust and strengthen people's relationship with the places where they live. This evidence will help us improve our own practice while contributing to wider discussions about the role of free cultural activity in community development and place-making.

We will continue to develop **King's Cross Summer Sounds**, building on more than a decade of delivery by introducing new artistic, community and strategic partners. In Tendring, we will use Creative Tendring and St Osyth Summer Sounds to deepen long-term relationships with residents, artists, community groups and local organisations. A key part of this work will be the development of a structured volunteer programme, creating welcoming routes for local people to contribute, build confidence, gain experience and take a greater role in shaping the cultural life of their communities.

PRINCIPAL RISKS AND UNCERTAINTIES

The charity's principal risks relate to **financial sustainability, organisational capacity and the complexity of delivering large-scale public programmes across multiple locations**. Although Arts Trust has secured multi-year investment, much of our work remains dependent on grants, partnerships and project-specific funding. The experience of St Osyth Summer Sounds demonstrated the volatility of earned income, where ticket sales were substantially below forecast and the charity used reserves to protect delivery. We have responded by moving to a fully funded, free-access model and by strengthening cash-flow forecasting, budget monitoring and the principle that major activity should not proceed without sufficient confirmed income.

Our continued growth also places pressure on a relatively lean core team. Planning, safeguarding, accessibility, community engagement, partnership management, evaluation and fundraising all rely on sufficient core capacity, while festivals require expanded freelance teams during peak delivery periods. The launch of Creative Tendring introduces additional responsibilities as lead accountable body, including the management of restricted funds, consortium governance, community decision-making and Arts Council England reporting. These risks are mitigated through clear delegated responsibilities, regular financial and performance reporting, ring-fenced project budgets, trustee oversight and escalation procedures.

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As much of our programme takes place outdoors and in public spaces, delivery is also exposed to adverse weather, rising infrastructure and supplier costs, site safety, audience welfare and last-minute operational disruption. Community trust remains equally important, particularly when establishing new activity in places where residents may initially perceive cultural programmes as inaccessible or externally imposed. We mitigate these uncertainties through detailed event management planning, appropriate insurance and contingency arrangements, trusted local partnerships, early community consultation and an ongoing commitment to listening and adapting our approach

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

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

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

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

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

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

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

Recruitment and Appointment of the Board

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

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

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

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

Risk Management

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

Organisational Structure

The Board meets at least four times per year and is responsible for the organisation's policies including the company's Equality, Diversity and Inclusion Action Plan. Board members

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have a high degree of relevant knowledge and experience across a wide range of areas of expertise.

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

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

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2026

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

Martin Collins (PhD)
(Trustee)

Martin Collins

07 / 09 / 2026

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

STATEMENT OF TRUSTEES' RESPONSIBILITIES FOR THE YEAR ENDED 31 MARCH 2026

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

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

- 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 charity will continue in business.

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

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

Martin Collins

07 / 09 / 2026

Martin Collins (PhD)
(Trustee)

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2026

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

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 31 March 2026.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

1. accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: Dated: 10 September 2026



Andrew Thomas (ACA)

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

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STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2026

	Note	Restricted funds 2026 £	Unrestricted funds 2026 £	Total funds 2026 £	Total funds 2025 £
Income from:					
Donations and legacies	3	224,001	280,325	504,326	401,077
Charitable activities	4	-	108,555	108,555	54,733
Investments	5	-	851	851	2,159
Total income		224,001	389,731	613,732	457,969
Expenditure on:					
Raising funds		-	-	-	2,768
Charitable activities		196,143	358,608	554,751	513,683
Total expenditure		196,143	358,608	554,751	516,451
Net income / (expenditure) for the year		27,858	31,123	58,981	(58,482)
Reconciliation of funds:					
Total funds brought forward		72,955	78,834	151,789	210,271
Net movement in funds		27,858	31,123	58,981	(58,482)
Total funds carried forward		100,813	109,957	210,770	151,789

The notes on pages 27 to 39 form part of these financial statements.

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

BALANCE SHEET
AS AT 31 MARCH 2026

	Note		2026 £		2025 £
Fixed assets					
Tangible assets	10		17,844		23,793
			17,844		23,793
Current assets					
Debtors	11	19,812		10,523	
Cash at bank and in hand		222,537		168,016	
		242,349		178,539	
Current liabilities					
Creditors: amounts falling due within one year	12	(31,645)		(28,320)	
Net current assets			210,704		150,219
Total assets less current liabilities			228,548		174,012
Creditors: amounts falling due after more than one year	13		(17,778)		(22,223)
Total net assets			210,770		151,789
Charity funds					
Restricted funds	14		100,813		72,955
Unrestricted funds	14		109,957		78,834
Total funds			210,770		151,789

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

07 / 09 / 2026

Professor Angela Pickard (PhD)
(Chair of Trustees)

The notes on pages 27 to 39 form part of these financial statements.

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2026

	2026 £	2025 £
Cash flows from operating activities		
Net cash used in operating activities	58,966	(121,556)
Cash flows from investing activities		
Net cash provided by investing activities	-	-
Cash flows from financing activities		
Repayments of borrowing	(4,445)	(4,814)
Net cash used in financing activities	(4,445)	(4,814)
Change in cash and cash equivalents in the year	54,521	(126,370)
Cash and cash equivalents at the beginning of the year	168,016	294,386
Cash and cash equivalents at the end of the year	222,537	168,016

The notes on pages 27 to 39 form part of these financial statements

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2026

1. General information

Arts Trust Productions is a charitable organisation incorporated in England & Wales. The registered office is 108 Dumont Avenue, St. Osyth, Essex, CO16 8JS.

2. Accounting policies

2.1 Basis of preparation of financial statements

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

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

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

2.2 Going concern

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

2.3 Income

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

Grants are recognised in the Statement of Financial Activities in accordance with the grant agreement.

Donations are recognised on receipt.

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

2.4 Expenditure

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

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

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

2. Accounting policies (continued)

2.4 Expenditure (continued)

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

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

2.5 Tangible fixed assets and depreciation

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

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

Depreciation is provided on the following basis:

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

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

2.6 Debtors

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

2.7 Cash at bank and in hand

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

2.8 Liabilities and provisions

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

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

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

2. Accounting policies (continued)

2.9 Financial instruments

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

2.10 Pensions

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

2.11 Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

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

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

2.12 Conversion to CIO

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

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

3. Income from donations and legacies

	Restricted funds 2026 £	Unrestricted funds 2026 £	Total funds 2026 £	Total funds 2025 £
Donations	-	35,013	35,013	1,535
Grants	224,001	245,312	469,313	399,542
Total 2026	224,001	280,325	504,326	401,077
Total 2025	141,501	259,576	401,077	

4. Income from charitable activities

	Unrestricted funds 2026 £	Total funds 2026 £	Total funds 2025 £
Production income	108,555	108,555	54,733
Total 2025	54,733	54,733	

5. Investment income

	Unrestricted funds 2026 £	Total funds 2026 £	Total funds 2025 £
Investment income	851	851	2,159
Total 2025	2,159	2,159	

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

6. Analysis of expenditure by activities

	Activities undertaken directly 2026 £	Support costs 2026 £	Total funds 2026 £	Total funds 2025 £
Charitable activities	410,854	143,897	554,751	513,683
Total 2025	391,011	122,672	513,683	

Analysis of direct costs

	Total funds 2026 £	Total funds 2025 £
Artistic fees	284,697	88,884
Filming costs	-	21,252
Technical costs	(1,265)	52,864
Touring costs	900	32,791
Event costs	126,522	195,220
	410,854	391,011

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

6. Analysis of expenditure by activities (continued)

Analysis of support costs

	Total funds 2026 £	Total funds 2025 £
Staff costs	86,919	87,465
Interest	620	789
Vehicle costs	4,127	4,694
Office and admin	4,314	5,130
Marketing and promotion	20,005	5,292
Accountancy	10,806	4,295
Bank charges	277	149
Depreciation	5,949	7,932
Insurance and telephone	2,320	4,120
Computer costs	8,560	2,806
	143,897	122,672

7. Independent examiner's remuneration

The independent examiner's remuneration amounts to an independent examiner fee of £4,800 (2025 - £4,500).

8. Staff costs

	2026 £	2025 £
Wages and salaries	70,000	79,147
Social security costs	9,750	7,766
Contribution to defined contribution pension schemes	7,169	552
	86,919	87,465

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

	2026 No.	2025 No.
Office and administration	1	2

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

8. Staff costs (continued)

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

	2026 No.	2025 No.
In the band £60,001 - £70,000	1	1

Remuneration paid to key management personnel totalled £81,071 (2025: £76,255)

9. Trustees' remuneration and expenses

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

		2026 £	2025 £
Martin John Collins	Remuneration	70,000	66,950

During the year ended 31 March 2026, no Trustee expenses have been incurred (2025 - £NIL).

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2026

10. Tangible fixed assets

	Motor vehicles £	Fixtures and fittings £	Office equipment £	Total £
Cost or valuation				
At 1 April 2025	62,287	217	8,582	71,086
At 31 March 2026	62,287	217	8,582	71,086
Depreciation				
At 1 April 2025	39,995	217	7,081	47,293
Charge for the year	5,573	-	376	5,949
At 31 March 2026	45,568	217	7,457	53,242
Net book value				
At 31 March 2026	16,719	-	1,125	17,844
At 31 March 2025	22,292	-	1,501	23,793

11. Debtors

	2026 £	2025 £
Due within one year		
Trade debtors	13,682	1,083
Other debtors	6,130	9,440
	19,812	10,523

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

12. Creditors: Amounts falling due within one year

	2026 £	2025 £
Bounce Back Loan	4,444	4,444
Trade creditors	9,264	2,177
Other creditors	9,387	13,449
Accruals and deferred income	8,550	8,250
	31,645	28,320

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

	2026 £	2025 £
Bounce Back Loan	17,778	22,223

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

Included within the above are amounts falling due as follows:

	2026 £	2025 £
Between one and two years		
Bounce Back Loan	4,445	4,445
Between two and five years		
Bounce Back Loan	13,333	17,778

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

14. Statement of funds

Statement of funds - current year

	Balance at 1 April 2025 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2026 £
Unrestricted funds					
Designated funds					
Festival Productions	-	-	-	50,000	50,000
General funds					
Reserves	78,834	389,731	(358,608)	(50,000)	59,957
Total Unrestricted funds	78,834	389,731	(358,608)	-	109,957
Restricted funds					
EDI Restricted Funds	72,955	-	(3,415)	-	69,540
National Lottery Community Fund (SITP)	-	141,501	(141,501)	-	-
National Lottery Community Fund (SOSS)	-	82,500	(51,227)	-	31,273
	72,955	224,001	(196,143)	-	100,813
Total of funds	151,789	613,732	(554,751)	-	210,770

The designated Festival Productions fund relates to monies set aside by the Trustees for future planned festival productions.

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

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

The National Lottery Community Fund (SOSS) relates to costs towards the 'St Osyth's Summer Sounds Festival', an event held by the charity.

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

14. Statement of funds (continued)

Statement of funds - prior year

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

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2026 £	Unrestricted funds 2026 £	Total funds 2026 £
Tangible fixed assets	-	17,844	17,844
Current assets	100,813	141,536	242,349
Creditors due within one year	-	(31,645)	(31,645)
Creditors due in more than one year	-	(17,778)	(17,778)
Total	100,813	109,957	210,770

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15. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

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

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

	2026 £	2025 £
Net income/expenditure for the year (as per Statement of Financial Activities)	58,981	(58,482)
Adjustments for:		
Depreciation charges	5,949	7,932
Decrease/(increase) in debtors	10	(8,519)
Increase/(decrease) in creditors	3,325	(62,487)
Net cash provided by/(used in) operating activities	68,265	(121,556)

17. Analysis of cash and cash equivalents

	2026 £	2025 £
Cash in hand	222,537	168,016
Total cash and cash equivalents	222,537	168,016

Doc ID: 41f2bad57e2b49dbebca18212f36d65243935a9b

18. Analysis of changes in net debt

	At 1 April 2025	Cash flows	At 31 March 2026
	£	£	£
Cash at bank and in hand	168,016	54,521	222,537
Debt due within 1 year	(4,444)	(202)	(4,646)
Debt due after 1 year	(22,223)	4,445	(17,778)
	141,349	58,764	200,113

19. Pension commitments

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £7,169 (2025: £3,886) and £3,816 (2025: £294) was payable to the fund at the balance sheet date and are included in creditors.

20. Related party transactions

During the year, Martin Collins, a Trustee of the charity, incurred costs on behalf of the charity amounting to £202 (2025: £Nil) and the balance due back to Martin has been included in short-term creditors. The balance is interest free and repayable on demand.

There were no further related party transactions that required disclosure at the year end.

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Audit trail

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