



**ANNUAL REPORT
AND
FINANCIAL STATEMENTS**

31 March 2023

COMPANY REGISTRATION NUMBER: 03448268

CHARITY REGISTRATION NUMBER: 1071304

**Frank Lachman
16b North End Road
Golders Green
London
NW11 7PH**

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

YEAR ENDED 31ST MARCH 2023

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS AND TRUSTEES:

Felix Cassel	Resigned 29th September 2022
Angus Chisholm	Appointed 6th March 2023
Michele Lena Gorgodian	Appointed 21st April 2022
Gordon Hopkinson	Resigned 12th September 2022
Russell Levinson	
Rebecca Maltby	
Pembe Al Mazrouei	Appointed 12th September 2022
Alice Pakenham	
Antonella Petrancosta	Resigned 12th September 2022
Paul Webster	

SECRETARY:

Neil McPherson

REGISTERED OFFICE:

118 Finborough Road
London
SW10 9ED

INDEPENDENT EXAMINER:

Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH

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FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

The directors / trustees present their report and the financial statements for the year ended 31 March 2023.

RESPONSIBILITIES OF DIRECTORS

Company Law, which is also applicable to charitable companies in England and Wales, requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards 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 company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

The objects of the charity are to advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts. The principal objective of the company continued to be the arrangement and performance of works at the Finborough Theatre, and elsewhere.

ORGANISATION AND CONSTITUTION

The company was incorporated on 10th October 1997 and is governed by its Memorandum and Articles of Association. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.

The day to day administration of the charity is under the control of the Artistic Director, Neil McPherson.

The board of directors may from time to time and at any time appoint any member of the company as a member of the board of directors, either to fill a casual vacancy or to fill the board of directors, provided that the prescribed maximum be not thereby exceeded.

RISK MANAGEMENT

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing; working with young children; financial affairs; personnel practices; and ICT technology.

ASSETS

The movement in fixed assets is shown in Note 6 to the accounts.

ACCOUNTANTS

A resolution proposing the re-appointment of Frank Lachman as Independent Examiner will be submitted at the Annual General Meeting.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

SUMMARY OF THE YEAR

As we came out of the uncertainties of the pandemic, it was impossible to know how it would affect us. Would we be able to continue to operate? Would audiences still wish to come to intimate venues such as our theatre?

We were thrilled and relieved that we were able to maintain our quality of output and to continue to attract our loyal audience.

Apart from a two week Covid hiatus, the theatre remained continuously open. We presented fourteen staged productions, including a double bill. The programme included five world premieres, three English premieres, two UK premieres and one UK professional premiere. There were four revivals, including a play which had not been presented in London or the UK since the 1920s. Several productions transferred from the Finborough to theatres in the UK, Germany, Ukraine and USA,

The programme was intensely international. Our staged offering included plays with Irish, Scottish, Armenian, French, German, Canadian, Norwegian and Ukrainian origins and themes. We were the first foreign theatre to perform in Ukraine with a transfer of our production of *Pussycat in Memory of Darkness* to Kyiv.

The programme was also relevant, with plays exploring the human, personal response to world events, such as tensions in the Middle East and Northern Ireland, the war in Ukraine, and the migrant crisis.

We continued our collaboration with ETPEP, presenting a staged reading of the 2021 ETPEP winner, and running the 2022 ETPEP awards; the winning play, *Belly of the Beast*, will receive a staged reading at the Finborough in 2023.

On several evenings we held post-show discussions; one was Enhanced by Extant, to improve accessibility; and another included a screening of a related film.

Our online offering, #FinboroughFrontier, concentrated on our #VoicesFromUkraine #Українськіголоси #Ukrayins'kiholosy programme. We presented six play readings, two poetry performances, a film, and two interview/discussions in English and Ukrainian. All our online content continues to be entirely free to view, and available in a subtitled version through Scenesaver.

We partnered with the ProEnglish Theatre, Kyiv; the WEST Association (World of English Speaking Theatres), run from Kyiv; and the Worldwide Ukrainian Play Reading Series, a collaboration with the Theatre of Playwrights in Kyiv, and the Centre for International Theatre Development.

Despite the pressures of inflation, we kept ticket prices and a range of concession offerings unchanged. We appointed our first Fundraising Director to help us stay affordable and ensure casts and creatives continue to be properly paid, while maintaining and expanding our ambitious programme.

The Finborough Theatre was named the London Pub Theatre of the Year at the London Pub Theatres Awards for the second time, following our first win in 2020. We won four other awards including Best Production and Best Actor for *Yes So I Said Yes, Bacon and The Straw Chair*. Our production of David Ireland's *Not Now* was named as one of The Observer's 'Top 10 Shows of the Year'. Sophie Swithinbank was awarded the Peggy Ramsay Foundation and Film4 2023 Playwrights' Scheme bursary for her play *Bacon*, winning The Tom Erhardt Bursary.

We are profoundly grateful for the dedication of the Finborough team, staff, volunteers and trustees, who have produced a stunning volume and quality of output despite the limitations of their tiny numbers and the size of the theatre; and of course for the long-term support of our customers, supporters and Friends. We look forward to building on the success of 2022/3.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

ARTISTIC POLICY

In the financial year 2022-23, the Finborough Theatre continued its multi-award-winning artistic policy.

The Finborough Theatre believes in supporting companies and individuals in their artistic development and building a long-term partnership. The vast majority of work presented at the Finborough Theatre has been made and developed by artists with whom we have an ongoing relationship, and many companies and individuals produce a series of productions with us. The Finborough Theatre operates primarily as a presenting house, but its programme is strictly curated. It actively seeks out plays and talent meeting its artistic policy and works to bring them together to build its exciting programme.

We programme:

- Full length new plays from the UK, with a bias towards work on political, social, historical and cultural issues.
- UK premieres of work from overseas, with a slight bias towards plays from the English-speaking world.
- Ambitious revivals of neglected drama written after 1800.
- Adaptations of neglected books written after 1800.
- Music theatre from 1800 onwards.
- Plays about the local area, local history or personalities.

We do not present any play that has been presented anywhere in London in the last 25 years, including transfers from other London venues.

We encourage productions that place diversity at their heart, whether from Global Majority artists, artists with a disability, or those tackling gender equality and representation.

We strive not to be London-centric in our programming, and welcome stories from around the British Isles and from overseas which may not be regularly represented on London stages. We regularly programme work in the indigenous languages of the British Isles including plays in Welsh, Scots and Scots Gaelic.

2022-23 PRODUCTIONS

LIVE PRODUCTIONS

1 March – 2 April 2022

BACON

by Sophie Swithinbank

The world premiere.

"I seen you looking at me. Like that. You gonna deny it? Go on. I swear down Mark – deny it."

London, present day. It's Year 10's first day back at school. Mark is new and too scared to make friends. Darren is out-of-control and too scary to make friends. The two need each other but neither of them would ever admit it. Worlds apart, but more similar than they realise, the pair form a complex and manipulative relationship that leads them blindly into a dangerous experiment that alters the course of both their lives.

Bacon is an unflinching and unexpectedly humorous look at masculinity, sexuality and power, through the dizzying lens of youth.

First developed at the Soho Theatre in 2018, where it won the Tony Craze Award.

Direct: Matthew Illiffe. Set and costume design: Natalie Johnson. Lighting design: Ryan Joseph Stafford. Sound design: Mwen. Movement and intimacy direction: Jess Tucker Boyd. Casting consultant: Nadine Rennie. Presented by Izzy Hayden for Salt Lick Productions Limited in association with Neil McPherson for the Finborough Theatre.

Cast: Corey Montague-Sholay. William Robinson.

With six ★★★★★ Five Star and seven ★★★★ Four Star reviews including The Stage.

Winner of 2023 OffWestEnd Awards for Lead Performance in a Play – William Robinson and Corey Montague Sholay; and Director (Plays) – Matthew Illiffe.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

Winner of 2022 London Pub Theatres Best Production (Premiere)
Winner of Duologues Acting Award for Corey Montague-Sholay and William Robinson
Finalist for 2022 London Pub Theatre Innovative New play
Nominated for London Pub Theatre Standing Ovation Award.
Nominated for OffWestEnd Awards Best New Play and Best Production,

The Finborough Theatre production subsequently went on a national tour playing London, Edinburgh and Bristol over July – September 2023.

The production originally planned for the first half of April 2023 was cancelled, due to the ongoing Covid-19 pandemic. The theatre reopened on 19 April 2023 with *The Straw Chair* and has been continuously open since.

19 April – 14 May 2022

THE STRAW CHAIR

by Sue Glover

The English premiere.

“There is a lesson you should learn from your stay on Hirta: the danger of being too troublesome a wife.”

1735. Isabel, barely seventeen, is sent from Edinburgh and the life she has always known, to live with her new husband on Gaelic-speaking St Kilda, an island on the furthest edges of the Outer Hebrides, in the storm-tossed waters of the Atlantic Ocean.

Struggling to adapt to island life, Isabel meets Rachel – a wild, seemingly mad woman, shunned by the local inhabitants. Over time, Isabel learns that Rachel is none other than the infamous Lady Grange, kidnapped by her husband following their bitter divorce and long imprisoned on the island. Lady Grange clings with tragic dignity to the two things she has left in the world – a consuming rage and an old straw chair.

Inspired by a true story, *The Straw Chair* is a modern Scottish classic, exploring liberty, marriage, madness and incarceration, and female empowerment, against the backdrop of the lost way of life of the Western Isles, by award-winning Scottish playwright Sue Glover, starring Royal Shakespeare Company Associate Artist Siobhan Redmond.

First performed in 1988 at the Traverse Theatre, Edinburgh, in a co-production between Focus Theatre and the Traverse, and revived on an extensive Scottish tour in 2015, *The Straw Chair* finally receives its English premiere at the Finborough Theatre.

On Friday, 13 May 2022 we held a post-show discussion, “What is Scottish Playwriting Anyway?”, with Louise Stephens, Creative Director of Playwrights Studio Scotland; Jenny Lee, Actor and Founder of Attic Theatre; and Neil McPherson.

Director: Polly Creed. Associate Director: Imy Wyatt-Corner. Set Design: Alex Marker. Costume Design: Carla Joy Evans. Lighting Design: Jonathan Chan. Sound Design: Anna Short. Musical Direction: Rori Hawthorn. Presented by True Name Productions in association with Neil McPherson for the Finborough Theatre.

Cast: Finlay Bain, Rori Hawthorn, Jenny Lee, Siobhan Redmond.

With two ★★★★★ Five Star, one ★★★★ Four and a Half Star, and eight ★★★★ Four Star reviews.

Best Actor Award *London Pub Theatres* for Siobhan Redmond

Best Production Finalists *London Pub Theatres*

OffWestEnd Award Nominations for Performance Ensemble and Costume Design – Carla Joy Evans.

Standing Ovation Nomination from *London Pub Theatres*

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

25 April 2022

SERVICE

by Nina Millns

The world premiere staged reading of the 2021 ETPEP Award winning play.

Eighty-year-old Fitz sits in a counselling session trying to piece together fragmented memories of joining the British Army and finding himself posted to Cyprus.

Before coming to England, his counsellor Dimitris deserted from the Cypriot army, but he can't share that with Fitz...

A stunning award-winning new play from a new playwright, Service is a complex conflict of masculinity, colonialism and loyalty, in a room at the heart of the Empire.

Service won the ETPEP Award 2021, receiving a prize of £6,000, a development relationship with the Finborough Theatre including one-to-one dramaturgy with Neil McPherson, and a staged reading performance; and publication by Salamander Street, independent publisher of theatre, performance and live art.

Directed by Justin Audibert. Presented by the ETPEP Award in association with Neil McPherson for the Finborough Theatre.

Cast: Nitin Ganatra, Victor Gardener, Joseph Mydell, Patrick Myles.

17 May – 11 June 2022

BLISS

by Fraser Grace, based on The River Potudan by Andrey Platonov.

The world premiere.

"It's good to see you're alive. Good to know not all the ghosts in the streets are enemies..."

Russia, 1921: a small town on the River Potudan. Nikita Firsov returns from the civil war to find that combat has changed him and his hometown alike. One thing, however, seems to have stayed the same: Lyuba, the strong-willed girl he remembers from his childhood. As Lyuba and Nikita try to build a future together, they must pick their way through the unexploded ordnance and the ghosts of the lost to find tenderness in a desolate world.

Bliss is a tale of the shame of war, the potential of love, and the strength of the human spirit. It is a kaleidoscope of hopes, dreams and realities, as the survivors of years of devastating war and political revolution search for their 'bliss' in post-war Soviet Russia. They quickly learn that a society needs time to recover from catastrophe, and that the future is only built by those who manage to accept their past.

The world premiere of a new play by multi-award-winning dramatist Fraser Grace (Breakfast with Mugabe; Royal Shakespeare Company / West End / Off-Broadway), in a British-Russian co-production. Based on a 1939 short story by the brilliant but little-known Russian writer Andrey Platonov (1899-1951). Stalin hated Platonov – labelling him 'scum' – for portraying the truth of human experience under an authoritarian regime. After a lifetime of censorship, Platonov's work is now brought to a contemporary audience.

The matinee performance on Sunday, 5 June was Enhanced by Extant, with a live accessible programme notes and a touch tour for visually impaired audiences describing the set, props and characters.

On Thursday, 26 May there was a post-show talk with playwright Fraser Grace and Philip Ross Bullock, Professor of Russian Literature and Music at the University of Oxford, to discuss Platonov's work and how he has inspired other writers in his own time and ours.

Directed and designed by Paul Bourne. Sound design: Michaela Polakova. Presented by Menagerie in association with Neil McPherson for Finborough Theatre.

Cast: Jeremy Killick, Patrick Morris, Caroline Rippin, Bess Roche, Jesse Rutherford.

With four ★★★★★ Four Star reviews

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

.14 June – 9 July 2022

DARKIE ARMO GIRL

By Karine Bedrossian

The world premiere.

“My name is Karen. I’m eight and half years old and I hate myself already.”

A true story.

1915. The Armenian Genocide. Families are marched across the Syrian desert to their death. Those who survive are scattered around the world.

1974. An Armenian family fleeing a civil war, arrive in the UK with £35, a suitcase and the address of a relative.

1976. One careless mistake. Nine months and one near fatal C-section later, Karen Mary Bedrossian is born into a perfectly fine life and grows up in a perfectly fine house in Richmond, Surrey. But inside her lies a secret deep, dark pain that rips her to shreds on a daily basis. By eighteen, she’s homeless, penniless, and her only friends are a couple of heroin addicts and criminals. The solution? Start again. Become a famous pop star. Then everyone would love and admire her, and she’d be whole. Wouldn’t she?

Developed with the Finborough Theatre, the staged reading of Darkie Armo Girl is a new solo play from British-Armenian writer and performer Karine Bedrossian about surviving life with the innocence of a child, but the destructive self-abandon of a suicide bomber.

On Wednesday 22 June and Wednesday 29 June there were Q&A sessions after the performance with the writer and performer Karine Bedrossian and director Anastasia Bunce.

Written and performed by Karine Bedrossian. Director: Anastasia Bunce. Set design: Mim Houghton. Video design: Alex Powell. Lighting design: Abraham Walking Lea. Sound design: Andy Wright. Presented by Where’s Betty Productions in association with Neil McPherson for the Finborough Theatre.

With two ★★★★★ Five Star and two ★★★★ Four Star reviews including The Stage, and an OffWestEnd Award Nomination for Performance Piece for Karine Bedrossian.

12 July – 6 August 2022

PENNYROYAL

by Lucy Roslyn

The world premiere.

I think of my body sometimes like it’s stubborn. We’re not good friends. Like it’s a spooky hotel, and I’m a ghost haunting it. ‘Cause you don’t live in a hotel, you just pass through.

Two sisters, one child, and a garden full of flowers.

When Daphne is diagnosed with Premature Ovarian Insufficiency at 19, her sister Christine steps in to help in the only way she knows how: by donating her eggs. For a moment, the world seems corrected. But as the years go by and Daphne sets out on the long road of IVF, the relationship between the two women begins to twist.

Pennyroyal is a beautiful, heartrending story of embittered sisters, longed-for children and regrets many years in the making. With wit and humanity, it explores the things expected of women and what happens when life doesn’t go to plan.

This new play is inspired by Edith Wharton’s 1922 novella The Old Maid, which was adapted ten years later into a stage play by Zoe Akins. With her adaptation, Akins became the second woman to win a Pulitzer Prize for Drama. A hundred years later, the story is reimagined by Lucy Roslyn, with direction by Josh Roche.

After the performance on 28 July, there was a post-show talk with Amy Bennie of POI charity Daisy Network and Lucy Roslyn.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

Director: Josh Roche. Designer: Sophie Thomas. Lighting: Cheng Keng. Music and Sound: Hugh Sheehan. Presented by Jessie Anand Productions in association with Neil McPherson for the Finborough Theatre.

Cast: Madison Clare, Lucy Roslyn.

With three ★★★★★ Five Star and four ★★★★ Four Star reviews, a Standing Ovation Award Nomination from London Pub Theatres and an OffWestEnd Award Nomination for Set Design for Sophie Thomas.

9 August – 3 September

TWO UKRAINIAN PLAYS

TAKE THE RUBBISH OUT, SASHA

by Natal'ya Vorozhbit. Translated by Sasha Dugdale. Directed by Svetlana Dimcovic.

The English premiere

"They've mobilised all the living now, the fifth call took the last of the living. But the war keeps on. So high command asked us."

Katia and Oksana are organising Sasha's funeral feast. The bereaved widow and daughter mourn for Sasha, a Colonel in the Ukrainian Army, who has dropped down dead suddenly of heart failure.

As war intensifies, a year after his death, the army has resorted to recruiting soldiers who are dead. Sasha is anxious to join his country's fight, and ready to be resurrected, but his family are reluctant to bury him again. A family argument ensues, should Sasha volunteer again?

From Ukraine's leading contemporary playwright Natal'ya Vorozhbit (The Grain Store – Royal Shakespeare Company, and Bad Roads – Royal Court Theatre, and filmed as Ukraine's official Oscar® selection in 2022), Take The Rubbish Out, Sasha, blends reality and the afterlife in a critical look at the effects of war and conflict.

PUSSYCAT IN MEMORY OF DARKNESS

by Neda Nezhdana. Translated by John Farndon. Directed by Polly Creed

The first production outside Ukraine.

"I want to report a robbery...I was robbed. What was stolen from me? Almost everything...Home, land, car, work, friends, city, faith in goodness..."

Donbas, 2014. A nameless woman stands in the street. Wearing a pair of dark black sunglasses, she tries to sell a basket of kittens. She has lost everything else she holds dear: her home, her family, her hope.

Russia has taken over Crimea and stirred up ongoing violence in her beloved homeland of Donbas. Betrayed by her neighbour and brutalised by Russian-backed militia, her hope has waned for humanity. She can only now place her hope in finding a home for a basket of kittens, a home she cannot offer.

An urgent piece of new writing from Neda Nezhdana – in her UK debut – that starkly reveals the roots of Russia's war on Ukraine through the eyes of one woman.

On Wednesday, 24 August (Ukrainian Independence Day), we screened *Golos*, an award-winning feature film documentary about Ukraine today, which focuses on people's response to the war across age, place and economic background. The Maidan revolution, where the narrative starts, creates the backdrop as we visit four cities and listen to their inhabitants; old, young, and from different educational, ethnic and economic backgrounds. By documenting what people celebrate and what national holidays mean to them, the film provides a context for people to communicate their hopes, fears and ambitions. These poignant encounters show a common struggle for peace despite differences of opinion, and the influences and memories that form Ukrainian identity.

Pussycat in Memory of Darkness subsequently transferred to the ProEnglish Theatre Hub, Kyiv, and the National Les Kurbas Centre, Kyiv, where it became the first overseas production to be performed in Ukraine since the Russian invasion.

Supported by the Culture of Solidarity Fund initiated by the European Cultural Foundation.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

This double bill was the first full-run production of Ukrainian plays in the UK since the Russian invasion of Ukraine. It paired Ukraine's leading contemporary playwright together with a Ukrainian playwright making her UK debut.

Set and costume design: Ola Klos. Lighting design: Peter Harrison. Sound design: Duncan F Brown. Video design: Arik Weismann (Andriy Bazyuta). Assistant producer: Anna Pokorska. Stage manager: Rebecca Julia Jones.

Cast: Alan Cox, Issy Knowles, Amanda Ryan, Kristin Milward.

With three ★★★★★ Five Star reviews including The Stage and seven ★★★★★ Four Star reviews including The Guardian

Nominated for OffWestEnd Awards: Lead Performance in a Play – Kristin Milward; and New Play - Neda Nezhdana

6 September – 1 October 2022

DISTINGUISHED VILLA

by Kate O'Brien.

The first London production since 1926.

"I seem to be hurrying always, hurrying through things that must be done so as to get back to something – something that isn't there."

Brixton, 1926. Mabel Hemworth rules her home and husband with a rod of iron. She expects others to follow her 'nice' example of domestic life. But this rule-bound world is turned upside down by the arrival of Frances, a new lodger who holds modern views about what life can offer. And Mabel's own sister, the mercenary Gwen, a typist obsessed with the cinema, has her own plans to escape. Independence, romance and a life beyond stifling suburbia beckon. The consequences will be life-changing for everyone...

Both a humorous study of suburban manners and a serious look at the limits placed on young women in the roaring twenties, Distinguished Villa was the debut play of the distinguished Irish writer, Kate O'Brien. When it premiered in the West End in 1926, the play was a hit despite being censored for its outspoken views.

Director: Hugh Fraser. Designer: Mim Houghton. Presented by Andrew Maunder for Aardvark Theatre in association with Neil McPherson for the Finborough Theatre.

Cast: Matthew Ashforde, Mia Austen, Simon Haines, Tessa Bonham Jones, Brian Martin, Holly Sumpton.

With one ★★★★★ Five Star review, two ★★★★★ Four and a Half Star reviews, and four ★★★★★ Four Star reviews.

Standing Ovation Award Nomination from *London Pub Theatre*

OffWestEnd Award Nomination for Supporting Performance in a Play – Matthew Ashforde

OffWestEnd Award Nomination for Director (Plays) – Hugh Fraser

4 October – 29 October 2022

THE CORAL

by Georg Kaiser. Translated by B.J. Kenworthy.

The first UK production in 100 years.

"What is the goal?"

"The end of the struggle between rich and poor."

A millionaire and his double. A need for a revolution. A cycle of family trauma.. Join a father's quest to escape the horror of his past. Join his children's quest to change the status quo.

Brought up in poverty, the millionaire is the autocratic boss of a factory, intent on acquiring as much wealth as possible in order to distance himself from his unhappy poverty-stricken childhood. He has hired his exact physical double, the Secretary, who impersonates him at public functions. The only physical difference between them is a piece of coral on the Secretary's watchchain...

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

The millionaire's son and daughter feel utter disgust for their father's money and his ruthless exploitation of the poor. The last thing they want is to inherit the money and become like their father.

Part parable, part family drama, and part thriller, tragic yet deeply cynical, Georg Kaiser's symbolic and epic play is a radical exploration of humans' absurd and eternal entanglement with money, a world where the few have accumulated so much wealth and so much power to be able to destroy the many.

Playwright Georg Kaiser was one of Germany's greatest dramatists, best known to UK audiences for his Expressionist classic, *From Morning to Midnight*. His plays, written just before and during a world war, ask vital questions about how we choose to lead our lives. First produced in 1918, and unseen in the UK since 1923, *The Coral* stands alone in its own right, but later became the first part of Georg Kaiser's classic Gas trilogy.

Collide's passion for an expressionist aesthetic and a dream-like visual theatrical language provides the perfect frame for this unique rediscovery of Georg Kaiser's unfairly neglected modern classic.

Directed and adapted by Emily Louizou. Set and costume design: Ioana Curelea. Movement direction: Ioli Filippakopoulou. Music composition: David Denyer. Lighting design: Amy Hill. Dramaturg: Quentin Beroud. Assistant director: Aska Hayakawa. Assistant producer: Arielle Zilkha. Associate producer for Collide: Samuel Skoog. Stage manager: Nell Thomas. Presented by Collide Theatre in association with Neil McPherson for the Finborough Theatre.

Cast, Stuart Laing, Joanne Marie Mason, Esme Scarborough, Adam Woolley, Arielle Zilkha.

OffWestEnd Award Nomination for Sound Design - David Denyer

1 November – 26 November 2022

NOT NOW

by David Ireland.

The English premiere.

"You're an Irish Daniel Radcliffe."

"I'm British!"

"You're a British Daniel Radcliffe. From Ireland."

The morning after his father's funeral, an unsure and still grief-stricken Matthew prepares to fly to London to audition for the prestigious drama school, RADA. When his painter-decorator Uncle Ray interrupts his private rendition of Richard III's opening monologue to offer some unwanted direction and dubious career advice, Matthew starts to doubt whether he should really be leaving Belfast in the first place. Or is Belfast where he truly belongs?

Originally presented by A Play, A Pie and A Pint at Glasgow's Òran Mór in May 2022 to critical acclaim, *Not Now* is a sharply written, heartfelt comedy about the past, identity and moving on – from the multi award-winning author of *Cyprus Avenue*.

Director: Max Elton. Designer: Ceci Calf. Sound Designer and Composer: Jack Baxter. Lighting Designer: Mattis Larson. Associate Producer: Briar Knowles. Producer: Sarah Roy. Presented by 19th Street Productions in association with Neil McPherson for the Finborough Theatre.

Cast: Matthew Blaney, Stephen Kennedy.

Named as one of *The Observer's* 'Top 10 Plays of the Year'.

OffWestEnd Award Nominations for Lead Performance In A Play – Matthew Blaney and Stephen Kennedy.

Standing Ovation Award Nomination from London Pub Theatres

With two ★★★★★ Five Stars review and eleven ★★★★ Four Star reviews including *The Observer*, *The Daily Mail* and *The Stage*

The production transferred to The MAC, Belfast, in May 2023.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

29 November – 21 December 2022

12:37

Written and directed by Julia Pascal.

The world premiere.

At 12.37pm on 22 July 1946, the King David Hotel in Jerusalem was bombed. 91 people were killed, 46 wounded. The bombing was carried out by right wing Zionists, targeting the headquarters of the British in Palestine.

Two Irish Jewish brothers, Paul and Cecil Green, journey from their Dublin birthplace, to battle antisemitism on the streets of East London. Their Irish nationalism propels them towards Jewish nationalism as they struggle against British Imperialism to form a Jewish nation state.

As violence between British soldiers, and Jewish terrorists erupts, Paul and Cecil become involved in an act of terrorism that changes both their lives.

12:37 raises complex and controversial questions around Jewish violence, homeland and national identity in a stunning new play that is both a hard hitting historical epic and an intimate family drama.

Director: Julia Pascal. Set and Costume Design: Liberty Monroe. Lighting Design: Jon Stacey. Sound Design: Flick Isaac-Chilton. Presented by Pascal Theatre Company in association with Neil McPherson for the Finborough Theatre.

Supported By Arts Council England.

Cast: Alex Cartuson, Ruth Lass, Danann McAleer, Lisa O'Connor, Eoin O'Dubhghaill.

With five ★★★★★ Four Star reviews including The Jewish Chronicle

3 January – 28 January 2023

SALT-WATER MOON

by David French

The UK professional premiere.

It's a splendid moon-filled night in Coley's Point in 1926.

Young Jacob Mercer has returned home to the tiny and remote Newfoundland fishing village, desperate to win back his former sweetheart, Mary Snow.

But Mary has become engaged to wealthy Jerome McKenzie, and is still hurt and bewildered by Jacob's abrupt departure for Toronto a year earlier. Even to speak to Jacob will put Mary's wedding plans in jeopardy. Stubborn and independent, she is determined never to forgive Jacob...

A heartbreakingly romantic exploration of young love, set against the shores at the edge of the British Empire.

Salt-Water Moon is a Canadian classic. First staged by Tarragon Theatre, Toronto, in 1984, it has received hundreds of productions around North America and the world since its premiere. It now receives its long overdue UK professional premiere at the multi-award-winning Finborough Theatre, well known for producing more Canadian plays than any other theatre in Europe.

Director: Peter Kavanagh. Designer: Mim Houghton. Lighting: Neill Brinkworth. Producer: Alex Critoph. Presented by Cumulus Productions London in association with Neil McPherson for the Finborough Theatre.

Cast: Bryony Miller, Joseph Potter

The Times – One To See In London

OffWestEnd Award Nominations Lead Actor in a Play – Bryony Miller and Joseph Potter

With one ★★★★★ Five Star and nine ★★★★★ Four Star reviews including The Daily Mail and The Stage

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

31 January 2023 – 25 February 2023

ONE WHO WANTS TO CROSS

by Marc-Emmanuel Soriano. Translated by Amanda Gann.

A UK premiere from France.

“In the water now up to the waist, there are some who struggle to walk, staying upright as best they can, holding what’s left of their belongings, clinging to one another, like soldiers returning from battle...”

One Who Wants To Cross has no identity. Their nationality has little meaning. They are from a country where leaving is forbidden. They could be a factory worker, a geographer, or a journalist. They could be escaping by beach, open sea, desert, or forest. They are leaving everything behind them to reach the other side and make a new start over there, risking everything – including unimaginable suffering and often death.

Bringing a contemporary human tragedy into devastating focus, One Who Wants To Cross is a dramatic meditation on migrants, wherever their place of origin.

Recipient of multiple French awards (Centre National du Théâtre, Guérande, Influenscènes, TAPS, Panta Théâtre), One Who Wants To Cross received its world premiere at the Théâtre du Rond-Point, recorded for France Culture, and also been staged as a reading, including director Stanislas Nordey’s production at the Théâtre National de Strasbourg, starring Emmanuelle Béart.

Director: Alice Hamilton. Set and costume design: Sarah Beaton. Lighting design: Jamie Platt. Sound design and composition: Dan Balfour. Musicians: Louis Gulliver King, Alyssa Lynch. Set builder: Louis Gulliver King. Presented by Clarisse Makundul Productions in association with Neil McPherson for the Finborough Theatre.

Supported By Arts Council England.

Cast: Wisdom Iheoma, Ola Teniola

Standing Ovation Nomination from *London Pub Theatres*

With five ★★★★★ Four Star reviews including The Guardian and The Stage.

28 February – 25 March 2023

THE JOURNEY TO VENICE

by Bjørg Vik. Translated by Janet Garton.

The UK premiere.

Edith and Oscar Tellmann have been together since before they can remember.

When their family life took a turn, the couple found solace in travel and adventure. But now they’re well into their 80s, stuck in a drab flat, surrounded by cats, books, memories, and leaking pipes.

As they journey into old age, the couple invent a new way to travel together...

A frank and tender bittersweet comedy, The Journey to Venice is a celebration of ageing, fantasy, love, and the sacrifices we make in order to keep on living.

A modern Norwegian classic, winning the Norwegian Ibsen Prize in 1992 and televised in 1993. Recently revived in Norway, it has been staged in Germany, the Czech Republic and Denmark, and now receives its long-overdue UK premiere at Finborough Theatre.

Directed by Wiebke Green. Set and Costume Design by Kit Hinchcliffe. Lighting by Martha Godfrey. Sound by Julian Starr. Presented by Anarchy Division in association with Neil McPherson for the Finborough Theatre.

Cast: Charlotte Beaumont. Tim Hardy. Annabel Leventon. Nathan Welsh.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

With two ★★★★★ Five Star and six ★★★★ Four Star reviews

Standing Ovation Award Nomination from *London Pub Theatres*
OffWestEnd Award Nomination for Lead Actor In A Play – Tim Hardy
OffWestEnd Award Nomination for Lead Actor In A Play – Annabel Leventon
OffWestEnd Award Nomination for Best Production (Plays)

28 March – 22 April 2023

PUSSYCAT IN MEMORY OF DARKNESS

by Neda Nezhdana. Translated by John Farndon.

The Finborough Theatre was the first foreign theatre to perform in Ukraine since the Russian invasion in a unique collaboration with the Pro-English Theatre, Kyiv with performances at the Pro-English Theatre and the National Les Kurbas Centre, in December 2022.

The production returned to the Finborough Theatre direct from its run in Kyiv. It also played at the PushPush Arts, Atlanta, Georgia, USA, in February and March 2023, and Hessisches Staatstheater Wiesbaden, Germany, in April 2023.

On Thursday, 6 April, the Finborough Theatre welcomed Peter Cant and fellow co-founders of Hooligan Art Community, formed in Kyiv, 2019, to discuss with film and theatre director Andrea Ferran the experience of creating Ukrainian theatre and sharing it with audiences overseas.

On Wednesday, 19 April, the Finborough Theatre welcomed cast Kristin Milward, director Polly Creed, translator John Farndon and joining virtually from Ukraine, playwright Neda Nezhdana and Artistic Director Alex Borovenskiy of the ProEnglish Theatre, Kyiv to discuss the history and making of *Pussycat in Memory of Darkness*.

Directed by Polly Creed. Set and Costume Design by Ola Klos. Lighting Design by Jonathan Chan. Produced by Fay Franklyn. Presented by Katteklør Productions in association with Neil McPherson for the Finborough Theatre.

Cast: Kristin Millward

With three ★★★★★ Five Star and six ★★★★ Four Star reviews including The Guardian

OffWestEnd Award Nominations for Best New Play and Lead Performance in a Play – Kristin Milward.

THE FINBOROUGH THEATRE ONLINE

#FinboroughFrontier

#FinboroughFrontier, curated by Artistic Director Neil McPherson and Playwright-in-Residence Athena Stevens, is an exciting new complement to our live theatre work. We are eager to explore this new medium, embracing anything that can be presented digitally including film, livestream, audio, and hybrid. We are especially keen to develop digital work to increase our international engagement, and to ensure that our work is truly available for everyone, particularly those who cannot easily access our auditorium.

All our online content continues to be entirely free to view, and is also available in a subtitled version through Scenesaver.

Following the Russian invasion of Ukraine in February 2022, we have concentrated the work of #FinboroughFrontier on our #VoicesFromUkraine #Українськіголоси #Ukrayins'kihology programme.

#VoicesFromUkraine #Українськіголоси #Ukrayins'kihology

One of the greatest strengths of Fringe and Off-West End theatre is its ability to respond to events in the world quickly, and so, embracing the possibilities of digital creativity, **#VoicesFromUkraine** is our ongoing season of online readings and performances of Ukrainian work including interviews and responses to the ongoing conflict. True to our policy of pairing vibrant new writing with unique rediscoveries, the programme also includes readings and performances of classic Ukrainian drama and poetry.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

During the year, we partnered with the ProEnglish Theatre, Kyiv; the WEST Association (World of English Speaking Theatres), run from Kyiv; and the Worldwide Ukrainian Play Reading Series, a collaboration with the Theatre of Playwrights in Kyiv, and the Centre for International Theatre Development.

While our Ukrainian work remains free to view, we asked for donations for the Voices of Children Foundation, a Ukrainian charity providing urgently needed psychological and psychosocial support to children affected by the war in Ukraine; and for *Four Poems From Ukraine*, to the ProEnglish Theatre, Kyiv.

Online from Monday 29 August 2022

TANIANA VOLTSKAYA

Poems by Tatiana Voltskaya. Translated into English by John Farndon with Larissa Itina.

Russia will be abolished. Together with Pushkin and Tolstoy.

When the smoke over Ukraine

Dissipates,

Only the ruins

Of our realm will show

Tatiana Voltskaya is a leading Russian poet, winner of the Pushkin Prize and many other awards. Since February 2022, she has lived in exile in Georgia, writing an extraordinary series of poems about Russia's war on Ukraine.

These war poems not only protest against Putin's war; they are a lacerating condemnation of her entire country. A howl of rage and pain about what the Russian people have enabled.

Presented by Marricdale Productions in association with Athena Stevens and Neil McPherson for the Finborough Theatre as part of #FinboroughFrontier.

Performed by Kristin Milward.

Online from 30 May 2022

OTVETKA

by Neda Nezhdana. Translated by John Farndon.

The online premiere

Under the shadow of an imminent Russian attack, a woman tries to hold her shattered life together after the father of her unborn child is killed in the Donbas by a sniper. Suddenly, her phone pings with a happy message from a friend on the other side. A wedding invitation! How will she respond?

Directed by Sally Beck Wippman. Edited by David Westgate. Presented by Popdipingdi Productions in association with Neil McPherson and Athena Stevens for the Finborough Theatre as part of #FinboroughFrontier

Cast: Kate Vostrikova.

Online from 6 June 2022

THE PEED-UPON ARMOURED PERSONNEL CARRIER

by Oksana Grytsanko. Translated by John Freedman.

When war breaks out, who tells you what to do, where to go, and, above all, where to get a decent mobile phone signal?

The rather humorous, always ironic, story of war coming to a town "where nothing ever happens".

After an initial flurry of activity from military vehicles and fleeing civilians, some form of normal life returns, with the Ukrainian villagers' most pressing concerns being hiding their cars, finding food and forlornly looking for a phone signal.

But the war remains, even if the shooting has stopped, and there are bodies to be buried. The invaders are rarely seen and as the villagers start to hear about acts of defiance across the country, they plot their own resistance...

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

Directed by David Mildon. Presented by Marricdale Productions in association with Athena Stevens and Neil McPherson for the Finborough Theatre as part of #FinboroughFrontier.

Cast: Rebecca Hands-Wicks

Online from 13 June 2022

A DICTIONARY OF EMOTIONS IN A TIME OF WAR

by Yelena Astasyeva. Translated by John Freedman

The online premiere.

Yelena goes through the words describing emotions that have continually visited her ever since the war began: fear, hunger, cleaning, betrayal, hatred, love, guilt and conversations with Russian friends vs. conversations with Ukrainian friends...

Imagine what it's like for someone whose home is being bombed, whose chance of getting a loaf of bread equals the number of weeks spent in a queue, and who might be shot in her car if she tries to leave town. Yelena tries to make sense of her 'new life' and carry on with her daily routine. And when a Russian girlfriend tries to understand, Yelena will explain, but at the back of her mind she is thinking about the deaths from thirst, due to damage to the water system, and her Ukrainian friend who can't leave the country without her cat. And she will recall the complicated relationship with her boyfriend; because, as the war continues, love is the most important word to preserve in your dictionary.

Director: Evgenia Kovryga. Presented by Marricdale Productions in association with Athena Stevens and Neil McPherson for the Finborough Theatre as part of #FinboroughFrontier

Cast: Maria Besko, Vlada Lemeshevskaya, Christina Tymchyshyn

Online from 4 July 2022

STAND UP FOR UKRAINE

by Bréon Rydell.

Know us by our courage not by our fear.

A response to the war in Ukraine from an award-winning British poet and composer partnered with a Ukrainian artist.

In September 2022, Olivier Award nominated producer, poet, composer and activist Bréon Rydell was invited to Ukraine to experience first-hand, events that were unfolding in the war-torn country. Stand Up For Ukraine covers the historical background and the political/social impact of the Russian invasion. It is also a passionate, poetic expression with a humanitarian perspective, telling of the personal and human tragedies that are taking place there, and of the suffering and devastating consequences of this continuing war, now in its eighth month. It is an emotional rallying call to the world to come together in support of Ukraine.

The film is based on an open letter written by Bréon, published shortly after commencement of Russian hostilities in Ukraine.

Inspired by his words, Ukrainian artist Anna Heller, from her temporary home in Berlin, has provided a powerful soundscape, drawing on her deeply personal experience of the conflict, to create a challenging, yet hopeful, sonic landscape.

Soundscape: Anna Heller. Editing: Nikita Woolfe. Presented by DreamTower Productions in association with Neil McPherson for the Finborough Theatre.

Cast: Bréon Rydell

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

Online from 1 September 2022

DIRECTOR POLLY CREED INTERVIEWS TETYANA FILEVSKA AND KARINA SABRI

Tetyana Filevska is a Ukrainian cultural manager, curator and art historian. Her work focuses on 20th century Ukrainian avant-garde art with a particular specialism on Kazimir Malevich. She is creative director of the Ukrainian Institute and she is also the co-founder and former director of the Malevich Institute NGO. She is founder of numerous lecture cycles, conferences and events and is the author of three books on art history.

Karina Sabri is a Ukrainian photographer now based in London. She is currently completing a PhD in political science from the Taras Shevchenko National University of Kyiv, where she has conducted research exploring the use of hybrid warfare against Ukraine over the past eight years.

Polly Creed directed the UK premiere of *Pussycat in Memory of Darkness* at the Finborough Theatre. She is a theatre director, playwright, and filmmaker.

Online from 3 September 2022

PRODUCING UKRAINIAN PLAYS INTERNATIONALLY – A DISCUSSION

Featuring director Svetlana Dimcovic, John Freedman, and the cast of *Take The Rubbish Out, Sasha*; Alan Cox, Amanda Ryan and Issy Knowles.

Online from 12 September 2022

PLANET SPERANTA

by Oleksii Kolomiets. Translated by Bohdan Boychuk

World War Two. The Eastern Front. Five Soviet soldiers – whose names they are forbidden to share even with each other – sit in a bunker, waiting, as artillery fires overhead...

Resigned to their bleak fate, they begin to share stories of past love and their dreams for a brighter future.

Twenty years later, on the same spot, a group of students gather to discuss their lives in Soviet Ukraine, as they wait for their futures to begin.

Planet Speranta explores sacrifice, friendship, and what it means to hope for a better life for the next generation.

An online premiere reading of a play by leading Soviet-Ukrainian playwright Oleksii Kolomiets, written in 1965.

Cast: Steven Crossley, Tom Edward Kane, Angus Kennedy, Fiz Marcus, Kristin Milward, Polly Misch, Stephen Omer, Oliver Senton, Dikran Tulaine, Malcolm Ward.

Scenesaver Birthday Honour Awards Finalists 2023 nomination for Best Play.

Online from Monday 28 November 2022

HE WHO OPENS THE DOOR

by Neda Nezhdana. Translated by John Farndon.

Ukraine, the present: two women find themselves trapped in a morgue...

Are they actually dead and being held in limbo...? Or maybe there is a nuclear war or pandemic outside...? Is help on its way? Is someone listening in? Could their escape depend on playing for the right side – pro European or pro Russian. And if the door does open, will it be safe to leave?

A topical black comedy, reflecting the limbo for some people in eastern Ukraine, caught between opposing forces.

Director: David Frias-Robles. Presented by David Frias-Robles in association with Athena Stevens and Neil McPherson for the Finborough Theatre as part of #FinboroughFrontier

Cast: Georgia Corrigan, Freya Evans, James Alexander McInnes

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

Online from Monday, 30 January at 6.00pm

A (UKRAINIAN) MIDSUMMER NIGHT'S DREAM

by William Shakespeare. Translated by Maria Hrunicheva.

Performed in Ukrainian.

Love looks not with the eyes, but with the mind; and therefore is winged Cupid painted blind.

Four young Athenians, two young lovers, and two unrequited loves.

At the orders of her father, a young Athenian finds herself forced to marry a man she does not love. In a bid for love and freedom, the couple run away in the night, only to find themselves caught up in the middle of a quarrel within the fairy kingdom, a comedic rehearsal of terrible tragedy and all at the hands of a mischievous fairy.

Aileen Gonsalves of Butterfly Theatre Collective says:

"The war in Ukraine feels so beyond comprehension. Everywhere destruction, heartbreak and huge losses. We at Butterfly were working with these talented Ukrainian artists when the invasion of Ukraine began. We watched them scatter across Europe. We also heard them say how they needed to keep practicing their art and bringing some joy to their fellow Ukrainians across the world. So, we helped them create this online production.

The Stage UA actors are now spread across Kyiv, Odessa, Spain, Germany, France and Bulgaria. They share with us their acting and creative talents, despite the adversity they are facing, and catapult us into a beautiful and magical world through Zoom. Creativity thrives from constraints, and the creativity in this production of Shakespeare's most beloved comedy, make us feel joyous at its inventiveness.

Director: Maria Hrunicheva. Technical Director: Alex Grey. Presented by Stage UA in association with Butterfly Theatre Collective in association with Athena Stevens and Neil McPherson for the Finborough Theatre as part of #FinboroughFrontier.

Cast: Marta Biloshapka, Mike Ocean Bureviy, Anastasiya Kasilova, Slava Krasovska, Oleksandr Mykytenko, Alla Nesterova, Olena Tertychna, Serhii Zolochovskyi

Online from 24 February 2023

FOUR POEMS FROM UKRAINE

Curated by Alex Borovenskiy.

Poems by Kateryna Kalytko, Lina Kostenko, Taras Shevchenko and Serhiy Zhadan.

Translations by Alex Borovenskiy, Bob Holman, Clarence A. Manning and Virlana Tkacz.

Performed in English and Ukrainian with English subtitles.

A unique poetry collaboration with our partner The ProEnglish Theatre of Ukraine, Kyiv, featuring four classic Ukrainian poems of the last 180 years. Performed first in English by British actors, filmed in London and Toronto, and then in Ukrainian (with English subtitles) by Ukrainian actors, filmed in the bombsites of Irpyn.

The performers include poet, composer and activist Bréon Rydell who had recently returned from an extended fact-finding mission to Ukraine; Linda Thorson, best known for her iconic performance as Tara King in *The Avengers*; star of stage and screen Toby Stephens; and Kristin Milward who in December 2022 became the first foreign actor to perform in Ukraine since the invasion with the Finborough Theatre production of *Pussycat in Memory of Darkness*. The Ukrainian actors are all members of the ProEnglishTheatre of Ukraine.

The poets are Taras Shevchenko (1814-1861), widely considered as one of the founders of the modern written Ukrainian language; Lina Kostenko (born 1930), famed for reviving Ukrainian-language lyric poetry, and one of the defining figures of Ukraine's Sixties poetry movement; Serhiy Zhadan (born 1974), one of the most significant contemporary poets of Ukraine, whose influence extends into further fields through his work as an essayist, musician, translator and social activist; and Kateryna Kalytko (born 1982), winner of the 2017 Joseph Conrad Literature prize.

Cast: Alex Borovenskiy, Kristin Milward, Yulia Prylutska, Daniil Prymachov, Bréon Rydell, Toby Stephens, Linda Thorson, Kateryna Yakymets.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

AWARDS

The Finborough Theatre was named London Pub Theatre of the Year 2022 by London Pub Theatres, following our win in 2020. We also won four other awards at the London Pub Theatre Awards including Best Production for *Yes So I Said Yes*, Best Production (Premiere) for *Bacon*, Best Actor for Siobhan Redmond for *The Straw Chair*, and the Duologues - Acting Award for Corey Montague-Sholay and William Robinson for *Bacon*.

Bacon also won two awards at the 2023 OffWestEnd Awards for Lead Performance In A Play for William Robinson and Corey Montague-Sholay, and Best Director (Plays) for Matthew Iliffe.

Sophie Swithinbank was awarded the Peggy Ramsay Foundation and Film4 2023 Playwrights' Scheme bursary for *Bacon*, winning The Tom Erhardt Bursary, named after the late literary agent and long-time supporter of the Finborough Theatre. The Finborough Theatre is the only non-publicly funded theatre to win the Peggy Ramsay Film 4 Playwrights Scheme bursary twelve times.

PLAYWRITING COMPETITION

THE ETPEP AWARD

The ETPEP Award is a playwriting prize for new UK playwrights who work or have worked in the theatre industry, run by the Finborough Theatre in association with the Experienced Theatre Practitioners Early Playwriting Trust (ETPEP). The 2022 competition was announced and opened for entries on 8 November 2021 and closed on 30 April 2022.

The ETPEP Award was open to UK residents of any age who have not had a play professionally produced, and who have worked front of house, in administrative roles, on stage, backstage, lighting, design etc. or in a creative capacity in theatre for at least two years, either now or in the past. The award is intended to target and encourage those who are currently working in theatre but who are new to playwriting, and is judged completely anonymously until the final shortlist and interview stage.

The judges for the 2022 Award included Artistic Director of the Finborough Theatre and playwright Neil McPherson; Literary Manager of the Finborough Theatre and playwright Sue Healy; producer Ameena Hamid; actor, playwright and activist Athena Stevens; and Clive Webster of the Experienced Theatre Practitioners Early Playwriting Trust, which founded the award.

The winner of the ETPEP Award 2022 was first time playwright **Saana Sze** for their play *Belly of the Beast*. 31 year old **Saana Sze** is a queer British-Ugandan writer/educator, living in East London. They worked in Front of House theatre for over three years. Their first theatre commission, *Claudia Jones*, was created for a young audience with Blue Elephant Theatre, as part of BET's Celebrating Black Voices series. *Belly of the Beast* is Saana's first full length play.

Saana received a prize of £8,000, a development relationship with the Finborough Theatre including one-to-one dramaturgy with Neil McPherson; a rehearsal workshop with actors and a director to develop the play; and a staged reading performance of the winning play at the Finborough Theatre. There were also ten runner-up prizes of £400 each, including for the two shortlisted candidates, Eva Lily and Jacko Pook.

ADDITIONAL ACTIVITIES

FINBOROUGH FORUM

The Finborough Forum is an invitation-only group of playwrights, directors, designers, and other theatre creatives. Members attend monthly meetings, where they take part in a Q&A with a wide range of industry guest speakers, followed by a chance to socialise with fellow theatre practitioners.

The group originally started life in October 2017 as the Finborough Theatre Writers' Group. After a successful two years, the group relaunched as the Finborough Forum in September 2019, expanding its remit to include theatre directors, designers and other creatives associated with the Finborough Theatre, to broaden the discussion and expand the camaraderie that has emerged between the playwrights in the group to other theatre practitioners. Volunteers working with us are also invited to attend Finborough Forum events.

The Finborough Forum was generously supported by The George Goetchius and Donald Howarth Society of Friends Awards from 2019 to 2021. Following the sad death of playwright Donald Howarth in March 2020, the George Goetchius and Donald Howarth Society of Friends Awards decided to withdraw their funding of the Forum; it is currently on hiatus until a new funding source can be found.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

LOCAL HISTORY WEBSITE AND ARTICLES

In order to increase our community engagement and profile, we continued our work on our website on the history of the local area and community. In addition, Artistic Director Neil McPherson continued contributing a monthly series of articles on the rich and diverse history of the local area for our neighbourhood community magazine, *The Court*.

ENHANCING AFFORDABILITY

While our artistic strategy is central to our mission, it is also important to make the Finborough Theatre as affordable as possible for visiting companies, particularly for emerging theatre practitioners. The rent we charge is already one of the lowest in London for a theatre of our size and reputation. But recognising the costs faced by visiting companies, we continued to offer a more flexible business model to reduce their financial risk further.

By opening up the theatre to a wider pool of talent, we will improve diversity and inclusiveness and further enhance the strength of our programming.

STAFFING

Our team is kept small to ensure that our costs to visiting companies are as low as possible to ensure that we are as accessible to as many people as possible.

We have just two paid full-time staff: the Artistic Director and a General Manager, and three paid part-time staff, a Fundraising Director, Technical Manager and bookkeeper.

Our staff at March 2023 were:

Artistic Director | **Neil McPherson**

Founding Director | **Phil Willmott**

Fundraising Director | **Jonathan Ellicott (from May 2023)**

Resident Designer | **Alex Marker**

General Manager | **Matilda Russell**

Assistant General Managers | **Fay Franklyn** and **Eleanor Vroome**

Playwrights in Residence | **James Graham**, **Dawn King**, **Anders Lustgarten**, **Carmen Nasr**, **Athena Stevens**

Peggy Ramsay Foundation / Film 4 Awards Scheme Playwright (Tom Erhardt Bursary) | **Sophie Swithinbank**

Technical Manager | **Angus Chisholm**

Literary Manager | **Sue Healy**

Deputy Literary Manager | **Rhys Hayes**

Literary Assistants | **Beth Duke**, **Ella Fidler**, **Ella Gold** and **Sibylla Kalid**

Literary Assistants (International) | **Serena Haywood**

Associate Producer | **Arsalan Sattari**

Associate Sound Designer | **Julian Starr**

Bookkeeper | **Patti Williams**

And our volunteers.

LITERARY TEAM AND POLICY

The Finborough Theatre's Literary Team receives and reports on unsolicited scripts submitted to the Finborough Theatre. Unlike some publicly funded theatres, the Finborough Theatre welcomes unsolicited scripts at any time of the year.

We welcome scripts from both unrepresented and represented writers. We programme productions in accordance with the theatre's artistic policy and additionally we maintain an extensive, pro-writer development process consisting of one-to-one dramaturgy and workshops. As a matter of policy, we do not believe in development for the sake of it and are always actively searching for playwrights and plays that we can actually produce.

We are not interested in just finding the flavour of the month, but building a lasting and mutually beneficial relationship with a playwright and working closely with them over a long period. For example, we produced plays by writer James Graham every year between 2005-2010 and by Anders Lustgarten every year between 2007-2013.

We seek to develop new work that is:

- Thematically expansive – plays that matter on subjects that matter, regardless of fashion. We are interested in playwrights and plays that present unique challenges to ideological assumptions about community, nation and world.
- Ideologically brave – the Finborough Theatre has developed an enviable reputation as an intellectual hot-house of ideas and confrontation. We are a theatre that programmes politically engaged plays to challenge the vanities, hypocrisies

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

and oppressions of our times. We actively bring fresh voices into social and political debates about the world into a 50-seat theatre in Earl's Court.

- Artistically ambitious – we actively seek playwrights who have moving and unusual insights into the nature of our social world, and whose theatrical voice and vision are unique. We welcome and encourage big, ambitious plays with large casts.

In the financial year 2022-23, the Literary Team received 727 unsolicited scripts, or 60 a month on average, almost double the number in the previous year, and the highest figure in four years. 110 scripts received a second reading during the year.

VOLUNTEER PROGRAMME

The charity embraces the importance of developing the future generation of artists and creatives through a volunteer programme. Our volunteer programme offers practical experience to bridge the gap between academia and the world of professional theatre. As the Finborough Theatre is such an intimate space, our volunteers gain invaluable experience from this programme as they are immediately thrust into the heart of the action, and get to closely interact with our staff and visiting professions. Each volunteer is also offered mentoring advice to provide support on pastoral issues, personal development to help prepare them for a career in professional theatre and obtaining paid employment elsewhere.

Many of our previous volunteers have gained excellent paid employment through the experience gained with their work with us, many of our former volunteers are now working in high profile positions in UK and overseas theatre. Others have formed their own theatre companies together with other professionals and volunteers they have met through working with us.

We ensure that the volunteer programme is designed so that volunteers can also continue with paid employment. We make every effort to work round the personal circumstances of each individual to ensure that anyone from any socio-economic background is able to volunteer with us if they wish.

MEMBERSHIPS

The Finborough Theatre is a member of WEST Theatre Association Kyiv, the Independent Theatre Council, Musical Theatre Network, the Earl's Court Society, the Kensington Society, the George Borrow Society and the Society of Independent Theatres.

PRICING POLICY

Our pricing policy reflects our strategy of offering affordability and access to our theatre productions to a wide public, especially members of our local community.

Full price tickets to our theatre productions range from £18 to £23

Concession tickets are available for all our theatre productions, but are limited on Friday and Saturday evenings as these are our busiest nights and a full house is essential for the organisation's financial sustainability.

Our regular concessions apply to every other performance on Tuesdays to Sundays:

- A £2-£3 discount on the full price ticket for full time students, senior citizens, under 16 years old, unemployed and disability claimants.
- A group offer for 10 tickets at the price of 9.
- £10 for those aged 30 and under during the first week of our main show
- £15 for all attending previews
- £15 for residents of the Royal Borough of Kensington and Chelsea on the first Saturday evening of each production
- Concessions for members of Entertainment Unions on Sunday matinees
- On Tuesdays, all seats are available at the concession price. This is to ensure the theatre is accessible to those who may not otherwise qualify for a concession, but who cannot afford full price tickets.

As a result of Covid safety measures, from our reopening to date, we made the decision to reduce our audience capacity to 85% and temporarily increased our ticket prices to reflect this.

All our online productions are available to watch free, all including subtitled versions through our partner platform Scenesaver, to further increase accessibility.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

EQUAL OPPORTUNITIES

The Finborough Theatre operates a policy of equal opportunity for employment, training and advancement.

The aims of our Diversity Policy are to promote “equality of opportunity for all; a workplace where people are treated with dignity and respect and valued for who they are and the contribution they make to the organisation; active opposition to all forms of prejudice, discrimination, bullying and harassment on the grounds of gender, race, ethnic or national origin, religion, colour, creed, age, class, caring responsibilities, marital status, sexuality, physical ability or mental health”.

Equal opportunity statistics for those who worked for us in the financial year 2022-2023: white British 39%; any other white backgrounds 32%; mixed / multiple ethnic groups 11%; South Asian / South Asian British 2%; East Asian / East Asian British 11%; not deaf or disabled 66%; deaf or disabled 16%; 55% identify as heterosexual; 23% identify as bisexual; 11% identify as queer; 2% identify as homosexual; 86% are aged 20-34; 7% are aged 35-49; 7% are aged 0-19; 66% are from a middle socio-economic class; 20% are from a working socio-economic class; 2% are from an upper socio-economic class

We are actively working on action points in order to address the lack of diversity in our team. We are actively listening and learning and commit ourselves when we reopen to being a more welcoming, inclusive and representative space.

COVID POLICY

As one of the most intimate theatre venues in London, we have taken, and continue to take, every possible precaution to ensure the safety of performers, staff, and audience members during the current pandemic.

We have reduced our audience capacity to 85%.

From our reopening until early 2023, masks were strongly recommended for all staff and audience members at all performances. In order to ensure that the Finborough Theatre remained accessible for those who are CEV (Clinically Extremely Vulnerable) or those who would just prefer it, we also instituted Covid Pass Sundays when we requested proof of vaccination as well as mask wearing. Since the closure of the government's Covid app, we have maintained Covid Safe Sunday matinee performances where mask wearing is mandatory.

Although our members of staff have had to endure a small amount of negative feedback from anti-vaxxers, we have won the overwhelming support of our normal customers.

THE FINBOROUGH THEATRE BUILDING

There was again no tenant for the pub during the financial year 2022-23 and the pub remained closed during that period. Building works in the pub continue.

ENVIRONMENTAL POLICY

The Finborough Theatre is making a commitment to uphold the highest standards of sustainable operation in its activities, and to minimise the impact of its activities on the environment. We endeavour to continually improve our environmental performance, and to aim to achieve standards that exceed minimum levels required by legislation and local codes of practice.

We believe that it is our social duty to do whatever possible to reduce dependence on natural resources, and aim to conserve energy, water, wood, paper and all other resources as a matter of course. We also believe it is our responsibility to minimise our waste output by reducing, reusing and recycling where possible, and to apply these values equally to procurement of goods. The services we use we expect to have a similar ambition, and we will do our utmost to ensure that all contractors share our values.

We recognise that the Finborough Theatre is in a position to educate and inform a high volume of people about its aspirations. We will communicate wherever possible with our staff, users, local authority, suppliers, and local community.

We take our responsibilities seriously, and will continually review our performance to address any shortcomings.

As a result of the recent building works, we are pleased to report that we now have our own separate 100% green electricity supply. Whilst there is still work to do before we are 100% carbon neutral, this is a major step towards that goal.

DONATIONS

The Finborough Theatre gratefully acknowledges the support for its 2022-23 season from the Earls Court Development Company, the Royal Borough of Kensington and Chelsea and its generous individual donors, its Friends and many other contributors whose kind donations have made this year's work possible.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT

FINANCIAL REVIEW

During the 2022-2023 financial year the organisation generated £134,033 of revenues, with a net deficit of £18,184.

The revenue came mainly from theatre hire, grants, donations, and Gift Aid, together with investment income.

The organisation is solvent and is in a position to meet its liabilities while fulfilling its artistic mission.

GOING CONCERN

The directors confirm that a going concern basis is appropriate for the preparation of these accounts. The directors affirm that the company is solvent, and will have sufficient resources to function for the twelve months from the date of signing these accounts.

RESERVES POLICY

The directors have set as a target that unrestricted funds should normally be within the range of 6-12 months operating costs.

In setting this range, the board has sought to balance the need to use reserves productively, and the need to manage the theatre's finances prudently to maintain the Finborough as unique, permanent part of London's theatre ecology.

In particular, the board has taken into consideration the theatre's long-term lease on its premises; the theatre and its partners' contracts, planning and commitment horizons of up to 12 months; the financial dependence on the theatre of staff and self-employed creatives; and the theatre's reputation for meeting its financial commitments.

The policy represents a target range, rather than a fixed straitjacket. If funds are outside the range, the board, taking advice from management, will consider what action is appropriate under the circumstances prevailing.

Income from funds invested may be used to improve earnings of actors and others working on the theatre's main in-house productions.

DIRECTORS AND TRUSTEES

The following directors/trustees held office during the whole year:

Russell Levinson
Rebecca Maltby
Alice Pakenham
Paul Webster

The following directors/trustees resigned during the year:

Antonella Petrancosta – resigned 12 September 2022
Gordon Hopkinson – resigned 12 September 2022
Felix Cassel – resigned 29 September 2022

The following directors/trustees were appointed during the year:

Michele Lena Gorgodian – appointed 21 April 2022
Pembe Peri al-Mazrouei – appointed 12 September 2022
Angus Chisholm – appointed 6 March 2023

RESERVES

The movement in reserves is shown in note 10 to the accounts.

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 20 November 2023 and signed on its behalf by Russell Levinson.



INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF FINBOROUGH THEATRE

(COMPANY REGISTRATION NUMBER: 03448268)

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2023 which are set out in pages 25 to 31.

RESPONSIBILITIES AND BASIS OF REPORT

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S REPORT

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:

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.



Frank S Lachman
Chartered Accountant
Independent Examiner

16b North End Road
London NW11 7PH

**Statement of Financial Activities
(incorporating an Income and Expenditure Account)
For the Year Ended 31st March 2023**

	<u>Notes</u>	<u>2023</u>			<u>Total Funds 2023</u>	<u>2022</u>			<u>Total Funds 2022</u>
		<u>Restricted Funds</u>	<u>Unrestricted Funds</u>			<u>Restricted Funds</u>	<u>Unrestricted Funds</u>		
			<u>Designated</u>	<u>General</u>		<u>Designated</u>	<u>General</u>		
Income									
Grants and donations	2	-	-	67,015	67,015	62,500	-	100,259	162,759
Investment income		-	-	5,754	5,754	-	-	5,728	5,728
Charitable activities	3	-	-	61,264	61,264	-	-	25,001	25,001
Total income		-	-	134,033	134,033	62,500	-	130,988	193,488
Expenditure									
Charitable Activity Costs	5	-	-	152,217	152,217	-	-	157,841	157,841
Total expenditure		-	-	152,217	152,217	-	-	157,841	157,841
Net Income		-	-	(18,184)	(18,184)	62,500	-	(26,853)	35,647
Reconciliation of Funds									
Funds brought forward		59,616	198,935	29,609	288,160	-	198,622	56,462	255,084
Value adjustment on current asset investments	8	(1,699)	(15,564)	-	(17,263)	(3,274)	19,710	-	16,436
Movement	8	(8,773)	(10,000)	18,773	-	390	(19,397)		(19,007)
Funds carried forward	11	<u>49,144</u>	<u>173,371</u>	<u>30,198</u>	<u>252,713</u>	<u>59,616</u>	<u>198,935</u>	<u>29,609</u>	<u>288,160</u>

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

All income and expenditure derive from continuing activities.

FINBOROUGH THEATRE**Balance Sheet at 31st March 2023**

	Notes	2023	2022
Fixed assets			
Tangible assets	6	-	-
Current assets			
Debtors	7	19,069	22,336
Financial assets	8	222,515	258,551
Cash at bank and in hand		27,578	20,657
Total current assets		<u>269,162</u>	<u>301,544</u>
Creditors - amounts falling due within one year	9	16,449	13,384
Net current assets		<u>252,713</u>	<u>288,160</u>
Net assets		<u>252,713</u>	<u>288,160</u>

The Funds of the Charity

Designated		173,371	198,935
Restricted		49,144	59,616
General		30,198	29,609
Total Charity Funds	10	<u>252,713</u>	<u>288,160</u>

For the year ended 31 March 2023 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- ensuring the company keeps accounting records which comply with section 386; and
- preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under Companies Act 2006.

Approved by the directors on 20 November 2023, and signed on their behalf by Russell Levinson - Director



**Notes to the Financial Statements
For the Year Ended 31st March 2023**

1 Accounting Policies

(a) General

The financial statements have been prepared 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) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Finborough Theatre 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 note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
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(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each

(e) Taxation

The company as a registered charity (number 1116776) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

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

**Notes to the Financial Statements
For the Year Ended 31st March 2023**

(g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2 Grants and donations

	<u>2023</u>			<u>2022</u>		
	Restricted Funds	Unrestricted Funds	Total Funds	Restricted Funds	Unrestricted Funds	Total Funds
Grants						
Arts Council England Cultural Recovery Grant	-	-	-	-	35,699	35,699
C Tod Charitable Trust	-	-	-	-	-	-
Earls Court Development Fund	-	12,000	12,000	-	12,000	12,000
ETPEP Award	-	16,148	16,148	-	3,300	3,300
Royal Borough of Kensington & Chelsea Garrick Charitable Trust	-	2,000	2,000	-	6,500	6,500
Mayor's Back to Business	-	-	-	-	5,000	5,000
Poplar Union	-	-	-	-	4,000	4,000
Theatres Trust	-	-	-	-	5,000	5,000
Donations						
The Richard Carne Trust	-	-	-	50,000	-	-
Gift Aid Claimed	-	24,424	24,424	12,500	-	-
Friends	-	10,190	10,190	-	10,880	10,880
General	-	2,253	2,253	-	12,880	12,880
	<u>-</u>	<u>67,015</u>	<u>67,015</u>	<u>62,500</u>	<u>100,259</u>	<u>162,759</u>

3 Charitable activity

	<u>2023</u>		<u>2023</u>	
	Unrestricted Funds	Total Funds	Unrestricted Funds	Total Funds
Fees, commissions, co-productions & hires				
Theatre hire visiting production company	60,230	60,230	25,001	25,001
Sundries, hires recharges and royalties	1,034	1,034	-	-
	<u>61,264</u>	<u>61,264</u>	<u>25,001</u>	<u>25,001</u>

4 Net outgoing resources

Net outgoing resources are stated after charging:

Examiner's fee	<u>1,000</u>	<u>1,000</u>
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Notes to the Financial Statements
For the Year Ended 31st March 2023

5 Cost analysis

	Support costs	Charitable	Governance	Total 2023
	Unrestricted	Costs	Costs	
		Unrestricted	Unrestricted	
Creative team fees and royalties	-	72,489	-	72,489
Production costs	-	15,022	-	15,022
Marketing and publicity	-	1,707	-	1,707
Support costs				
Insurance	3,072	-	-	3,072
Rent	34,494	-	-	34,494
Utilities	3,054	-	-	3,054
Repairs and maintenance	16,409	-	-	16,409
Telephone, fax, computer, website and e-mail	2,010	-	-	2,010
Accountancy	-	-	2,620	2,620
Bank charges, ticketing and transaction costs	-	-	292	292
General expenses and subscriptions	1,035	-	13	1,048
Total 2023	60,074	89,218	2,925	152,217

During the year the company had no employees. (2022: none)

Comparatives 2022	Support costs	Charitable	Governance	Total 2022
	Unrestricted	Costs	Costs	
		Unrestricted	Unrestricted	
Direct costs				
Creative team fees and royalties	-	63,512	-	63,512
Production costs	-	15,422	-	15,422
Marketing and publicity	-	1,232	-	1,232
Support costs				
Insurance	2,667	-	-	2,667
Rent	34,494	-	-	34,494
Utilities	1,367	-	-	1,367
Repairs and maintenance	32,585	-	-	32,585
Telephone, fax, computer, website and e-mail	2,382	-	-	2,382
Accountancy	-	-	2,620	2,620
Bank charges, ticketing and transaction costs	-	-	323	323
General expenses and subscriptions	1,237	-	-	1,237
Total 2022	74,732	80,166	2,943	157,841

**Notes to the Financial Statements
For the Year Ended 31st March 2023**

6 Tangible fixed assets

	Fixtures fittings & equipment	Total
Cost		
At 1st April 2022	29,990	29,990
Additions	-	-
At 31st March 2023	<u>29,990</u>	<u>29,990</u>
Depreciation		
At 1st April 2022	29,990	29,990
Charge for the year	-	-
At 31st March 2023	<u>29,990</u>	<u>29,990</u>
Net book value		
At 31st March 2023	<u>-</u>	<u>-</u>
At 31st March 2022	<u>-</u>	<u>-</u>

7 Debtors

	2023	2022
Loans to Production Companies	6,119	7,559
Other debtors	4,327	6,154
Prepayments	8,623	8,623
	<u>19,069</u>	<u>22,336</u>

8 Financial assets

	<u>2023</u>			<u>2022</u>		
	Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Valuation 1st April 2022	59,616	198,935	258,551	-	198,622	198,622
Additions in year	-	-	-	62,500	-	62,500
Movements in year	(8,773)	(10,000)	(18,773)	-	-	-
Value adjustment	(1,699)	(15,564)	(17,263)	(2,884)	313	(2,571)
Valuation 31st March 2023	<u>49,144</u>	<u>173,371</u>	<u>222,515</u>	<u>59,616</u>	<u>198,935</u>	<u>258,551</u>

9 Creditors - amounts falling due within one year

	2023	2022
Trade creditors	10,995	12,282
Deferred income	-	-
Accruals and other creditors	5,454	1,102
	<u>16,449</u>	<u>13,384</u>

Notes to the Financial Statements
For the Year Ended 31st March 2023

10 Reconciliation of movements in funds

	Balance at 1 April 2022	Income	Expenditure	Movement	Transfers	Investment value adjustment	Balance at 31 March 2023
Unrestricted Funds							
- General	29,609	134,033	(152,217)	18,773	-		30,198
- Designated	198,935			(10,000)		(15,564)	173,371
Restricted Funds	59,616			(8,773)		(1,699)	49,144
	<u>288,160</u>	<u>134,033</u>	<u>(152,217)</u>	<u>-</u>	<u>-</u>	<u>(17,263)</u>	<u>252,713</u>

The above funds comprise:

General Fund: are monies which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

Designated Fund: are monies designated by the company which may be reallocated to general use. at any time and for any charitable purpose.

Restricted Fund: can only be used for the purpose specified by the donor when making the donation.

11 Analysis of net assets between funds

	Tangible Fixed Assets	Net Current Assets	Total 2023	Total 2022
Restricted Funds	-	49,144	49,144	59,616
Unrestricted Funds:				
General	-	30,198	30,198	29,609
Designated	-	173,371	173,371	198,935
	<u>-</u>	<u>252,713</u>	<u>252,713</u>	<u>288,160</u>

12 TRUSTEES

During the year none of the trustees received any remuneration from the trust and no expenses were reimbursed or paid to any of them or paid on their behalf whilst trustees.