



**ANNUAL REPORT
AND
FINANCIAL STATEMENTS**

31 March 2024

COMPANY REGISTRATION NUMBER: 03448268

CHARITY REGISTRATION NUMBER: 1071304

**Frank Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JH**

Finborough Theatre – Directors and Trustees Report 2023-2024

YEAR ENDED 31 MARCH 2024

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS AND TRUSTEES:

Angus Chisholm	
Michele Lena Gorgodian	Resigned 18 December 2023
Russell Levinson	
Rebecca Maltby	Resigned 9 June 2023
Pembe al Mazrouei	
Alice Pakenham	Resigned 9 June 2023
Paul Webster	Resigned 5 September 2023
Robbie Kings	Appointed 9 June 2023
John William Terry	Appointed 9 June 2023
Anna-Marie Jane Wallis	Appointed 9 June 2023
Geraldine Kelly	Appointed 14 May 2024

COMPANY SECRETARY

Neil McPherson

REGISTERED OFFICE:

118 Finborough Road
London
SW10 9ED

INDEPENDENT EXAMINER:

Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JH

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Finborough Theatre – Directors and Trustees Report 2023-2024

The directors / trustees present their report and the financial statements for the year ended 31 March 2024.

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.

SUMMARY OF THE YEAR

This was another busy year for the Finborough Theatre, which is now operating as usual following the pandemic. Our thirteen main productions included six world premieres and two European premieres. There were five rediscoveries, including three which had not been performed in London for more than 80 years.

We continued to offer an international programme with plays by writers from Ukraine, the USA, Canada, Ireland, Scotland and England.

We presented seven online video productions as part of our Voices from Ukraine programming strand, and two walking tours with geolocated sound that automatically plays as you walk. For those who would like to tour remotely, there is also a virtual listener option. Spotify now has a selection of Finborough Theatre soundtracks available for streaming at no charge.

Finborough Theatre – Directors and Trustees Report 2023-2024

The Board saw a number of changes, with several longstanding members departing after years of service, for which we remain indebted to them; and a number of new trustees joining us.

We were saddened by the sudden death of our trustee Michele Gorgodian in December. In her short time on the board, Michele gave a heartfelt contribution to the theatre, offering her time, commitment and expertise in many valuable ways. Our sympathy goes to her family and friends.

Despite the pressures of inflation, we kept ticket prices and a range of concession offerings unchanged, in order to maintain accessibility for the theatre.

Our congratulations go to the artistic team for the awards and recognition they have deservedly earned from the theatrical community and media. They have also enjoyed success and impact with a number of national and international transfers of Finborough productions to other theatres. Our wider literary team continues to review an enormous number of scripts so that we can identify talent and good writing for presentation at our theatre.

Our supporters will not be surprised to learn that fundraising is an increasingly important focus of attention, in order to improve the fabric of the theatre, present exciting work fitting our ambitions and standards, provide appropriate staffing, and ensure creatives are paid properly. As well as appointing a fundraising director, the theatre has set up a Development Board to run new fundraising initiatives and widen our network of supporters.

We remain intensely grateful for the dedication of the team, including management, staff, volunteers, trustees and development board members, who all play their role in helping us produce the work for which the Finborough is renowned; a result out of all proportion to the number of people involved and the tiny size of the theatre. We are also deeply grateful for the long-term support of our customers, supporters and Friends. We look forward to another successful year.

ARTISTIC POLICY

In the financial year 2023-24, 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 long-term partnerships. The vast majority of work presented at the Finborough Theatre has been made and developed by artists with whom we have an ongoing relationship. 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.
- 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.

2023-24 PRODUCTIONS

#VoicesFromUkraine | #Українськіголоси | #Ukrayins'kiholosy

Tuesday, 28 March - Saturday, 22 April 2023

PUSSYCAT IN MEMORY OF DARKNESS

A new Ukrainian play by Neda Nezhdana.

Translated by John Farndon.

Directed by Polly Creed.

★★★★★ Five Stars, *The Stage*

★★★★★ Five Stars, Libby Purves *theatreCat*

★★★★★ Five Stars, *London Pub Theatres*

★★★★ Four Stars, *The Guardian*

★★★★ Four Stars, *Ajhlvestheatre*

★★★★ Four Stars, *West End Evenings*

★★★★ Four Stars, *Jewish Renaissance*

★★★★ Four Stars, *Close-Up Culture*

★★★★ Four Stars, *The UpComing*

★★★ Three Stars, *The Observer*

OffWestEnd Award Nomination Best New Play – Pussycat in Memory of Darkness

OffWestEnd Award Nomination Lead Performance in a Play – Kristin Milward

Saturday, 15 April 2023

Playreading

BELLY OF THE BEAST

by Saana Sze

The world premiere staged reading of the ETPEP Award 2022 winner.

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).

Tuesday, 25 April – Saturday, 13 May 2023

THE RETREAT

by Jason Sherman

Directed by Emma Jude Harris

The European premiere.

★★★★★ Five Stars, *LondonTheatre1*

★★★★★ Five Stars, *London Theatre Reviews*

★★★★1/2 Four and a Half Stars, *Breaking The Fourth Wall*

★★★★ Four Stars, *All That Dazzles*

★★★★ Four Stars, *Paul in London*

★★★★ Four Stars, *London Pub Theatres*

★★★★ Four Stars, *North West End*

★★★★ Four Stars, *A Young(ish) Perspective*

★★★★ Four Stars, *Jewish Renaissance*

Highly Recommended, *Fringe Review*

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Online from Monday, 15 May 2023 at 6:00pm to Thursday, 15 June 2023 at midnight

AN EARL'S COURT MISCELLANY

Devised and Directed by Catherine Harvey

The return by popular demand of this production which had its online world premiere at the Finborough.

Online from Monday, 15 May 2023, available until May 2025

EARL'S COURT WALKING TOURS

Devised and Directed by Catherine Harvey

Walk the streets of Earl's Court or wander at will through Brompton Cemetery, experiencing poetry, song and history with geolocated sound that automatically plays as you walk.

Tuesday, 16 May 2023 - Sunday, 10 June 2023

A BRIEF LIST OF EVERYONE WHO DIED

by Jacob Marx Rice

Directed by Alex Howarth

The world premiere.

★★★★★ Five Stars, *The Morning Star*

★★★★ Four Stars, *The Arts Desk*

★★★★ Four Stars, *London Pub Theatres*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *North West End*

★★★★ Four Stars, *Paul In London*

★★★★ Four Stars, *Breaking The Fourth Wall*

OffWestEnd Award Nomination for Supporting Performance In A Play – Kathryn Akin

OffWestEnd Award Nomination for Supporting Performance In A Play – Amelia Campbell

OffWestEnd Award Nomination for Supporting Performance In A Play – Sipiwo Mahlentle

Tuesday, 13 June – Saturday, 8 July 2023

THE RETURN OF BENJAMIN LAY

by Naomi Wallace and Marcus Rediker

Directed by Ron Daniels

The world premiere.

"Mark Povinelli is amazing" Michael Billington

★★★★★ Five Stars, *Plays to See*

★★★★★ Five Stars, *Adventures in Theatreland*

★★★★ Four Stars, *Broadway World*

★★★★ Four Stars, *Closeup Culture*

★★★★ Four Stars, *ReviewsGate*

★★★★ Four Stars, *North West End UK*

★★★★ Four Stars, *LouReviews*

★★★★ Four Stars, *Paul in London*

OffWestEnd Award nomination for Solo Performance In A Play – Mark Povinelli

Best Production Standing Ovation Award from *London Pub Theatres*

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Tuesday, 11 July 2023 - Saturday, 5 August 2023

THE WIND AND THE RAIN

by Merton Hodge

Directed by Geoffrey Beevers

The first professional London production for over 80 years.

★★★★ Four Stars, *Secret Stage Reviews*

★★★★ Four Stars, *Theatre Weekly*

★★★★ Four Stars, *Breaking The Fourth Wall*

★★★★ Four Stars, *ReviewsGate*

Outstanding Show – *Fringe Review*

Tuesday, 8 August 2023 - Saturday, 2 September 2023

MAKESHIFTS AND REALITIES

by Gertrude Robins and H. M. Harwood

Directed by Melissa Dunne

The first London productions in more than 100 years.

A triple bill of *Makeshifts* and *Realities* by Gertrude Robins, and *Honour Thy Father* by H. M. Harwood.

★★★★★ Five Stars, *LondonTheatre1*

★★★★ ½ Four and a Half Stars, *London Pub Theatres*

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *Reviews Hub*

★★★★ Four Stars, *Stagedoor*

★★★★ Four Stars, *Plays to See*

★★★★ Four Stars, *West End Best Friend*

★★★★ Four Stars, *Paul in London*

★★★★ Four Stars, *Theatre Board*

★★★★ Four Stars, *Breaking the Fourth Wall*

★★★★ Four Stars, *London at Large*

★★★★ Four Stars, *The Arts Desk*

Hidden Gem, *Fringe Review*

Best Ensemble Standing Ovation Award from *London Pub Theatres*

#VoicesFromUkraine | #Українськіголоси | #Ukrayins'kiholosy

Online from Thursday, August 24 2023

#FINBOROUGHFRONTIER: FREEDOM WAR

by Bréon Rydell

Directed by Bréon Rydell

Recited by Bréon Rydell and Yuriy Sak

The online world premiere.

A short video on Ukraine from Bréon Rydell

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Online from Thursday, August 31 at 9.00am

#FINBOROUGHFRONTIER: I WANT TO GO HOME (Excerpt)

by Oksana Savchenko

Directed by Polly Creed

The online world premiere.

A short video excerpt from Oksana Savchenko's 2022 play, *I Want To Go Home*, premiering FREE-TO-VIEW on the Finborough YouTube channel.

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Online from Thursday, August 31 2023

#FINBOROUGHFRONTIER: I WANT TO GO HOME (Excerpt)

by Oksana Savchenko

Directed by Polly Creed

The online world premiere.

A short video excerpt from Oksana Savchenko's 2022 play, *I Want To Go Home*

Tuesday, 5 September 2023 - Saturday, 30 September 2023

BIRTHRIGHT

by T. C. Murray

Directed by Scott Hurran

The first London production in more than 90 years.

★★★★★ Five Stars, *London Pub Theatres*

★★★★ Four and a Half Stars, *The Reviews Hub*

★★★★ Four Stars, *Lost in Theatreland*

★★★★ Four Stars, *North West End*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *Reviewsgate*

★★★★ Four Stars, *Breaking the Fourth Wall*

Hidden Gem, *Fringe Review*

OffWestEnd Award nomination for Set Design

OffWestEnd Award nomination for Choreography and Movement

London Pub Theatres Standing Ovation Award nomination

Tuesday, 3 October 2023 - Saturday, 28 October 2023

DEAD DAD DOG

by John McKay

Directed by Liz Carruthers

The first London production in 35 years.

★★★★ Four Stars, *Broadway Baby*

★★★★ Four Stars, *The Peg*

★★★★ Four Stars, *Paul in London*

★★★★ Four Stars, *Reviewsgate*

★★★★ Four Stars, *The Arts Desk*

★★★★ Four Stars, *The Student*

★★★★ Four Stars, *Corr Blimey*

★★★★ Four Stars, *Herald*

★★★★ Four Stars, *Scotsman*

★★★★ Four Stars, *The Skinny*

★★★★ Four Stars, *A Youngish Perspective*

★★★★ Four Stars, *North West End*

★★★★ Four Stars, *All Edinburgh Theatre*

★★★★ Four Stars, *Bouquets and Brickbats*

★★★★★ Five Stars, *LondonTheatre1*

Highly Recommended Show, *Fringe Review*

A script-in-hand world premiere performance of *Sunny Boy* by John McKay which was originally to have been performed alongside *Dead Dad Dog*, but sadly had to be cancelled due to cast illness, took place on Sunday, 22 October 2023.

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Tuesday, 31 October – Saturday, 25 November 2023

KNOCKING ON THE WALL

A trilogy by Ena Lamont Stewart

Towards Evening, Walkies Time for a Black Poodle, Knocking on the Wall

Directed by Finlay Glen

The first UK production in over 35 years.

★★★★★ Five Stars, *London Theatre 1*

★★★★★ Five Stars, *Everything Theatre*

★★★★ Four Stars, *The Observer*

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *Theatre Weekly*

★★★★ Four Stars, *London Pub Theatres*

★★★★ Four Stars, *London Living Large*

Standing Ovation Nomination from *London Pub Theatres*

Tuesday, 28 November - Friday, 22 December 2023

£1 THURSDAYS

by Kat Rose-Martin

Directed by Vicky Moran

The world premiere.

Hidden Gem, *Fringe Review*

★★★★★ Five Stars, *The Arts Desk*

★★★★½ Four and a Half Stars, *A Young(ish) Perspective*

★★★★ Four Stars, *The Reviews Hub*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *Broadway World*

★★★★ Four Stars, *The Peg Review*

★★★★ Four Stars, *Fringe Biscuit*

★★★★ Four Stars, *ReviewsGate*

★★★★ Four Stars, *AJH Loves Theatre*

#VoicesFromUkraine | #Українськіголоси | #Ukrayins'kiholosy

Online from Monday, January 1 2024

#FINBOROUGHFRONTIER: I CROSS THE EDGE #2

by Vasyl Stus

Performed by Dukran Tulaine

The online world premiere.

A short video from Vasyl Stus's 1972 poem, part of the Pro-English Theatre of Ukraine's international StusFest, dedicated to the work of Vasyl Stus.

Tuesday, 2 January - Saturday, 27 January 2024

1979

by Michael Healey

Directed by Jimmy Walters

The European premiere.

OffWestEnd Award nomination for Performance Ensemble.

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Online from Monday, January 8 2024

#FINBOROUGHFRONTIER: HOW GOOD IT IS I HAVE NO FEAR OF DYING

by Vasyl Stus

Performed by Kristin Milward

The online world premiere.

A short video of Vasyl Stus's poem, part of the Pro-English Theatre of Ukraine's international StusFest, dedicated to the work of Vasyl Stus.

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Online from Saturday, January 13 2024

#FINBOROUGHFRONTIER: PRAYER FOR UKRAINE

by Vasyl Stus

Performed by Oliver Senton

The online world premiere.

A short video of Vasyl Stus's poem, part of the Pro-English Theatre of Ukraine's international StusFest, dedicated to the work of Vasyl Stus.

#VoicesFromUkraine | #Українськіголоси | #Ukrayins'kiholosy

Online from Saturday, January 13 2024

#FINBOROUGHFRONTIER: I CROSS THE EDGE

by Vasyl Stus

Performed by Oliver Senton

The online world premiere.

A short video of Vasyl Stus's poem, part of the Pro-English Theatre of Ukraine's international StusFest, dedicated to the work of Vasyl Stus.

Tuesday, 20 February – Saturday, 16 March

JAB

by James McDermott

Directed by Scott Le Crass

The world premiere.

OffWestEnd Award Nomination for Best New Play

OffWestEnd Award Nomination for Director (Plays)

OffWestEnd Award Nomination for Duo Performance

London Pub Theatres Standing Ovation Award Nomination

Highly Recommended Show, *Fringe Review*

★★★★★ Five Stars, *Londontheatre1*

★★★★★ Five Stars, *Jack the Lad*

★★★★1/2 Four and a Half Stars, *London Pub Theatres*

★★★★ Four Stars, *Theatre Weekly*

★★★★ Four Stars, *The Spy in the Stalls*

★★★★ Four Stars, *Reviews Gate*

★★★★ Four Stars, *All That Dazzles*

★★★★ Four Stars, *Theatre and Tonic*

★★★★ Four Stars, *Ajholvestheatre*

★★★★ Four Stars, *Theatre and Art Reviews*

★★★★ Four Stars, *North West End UK*

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- ★★★★ Four Stars, *Everything Theatre*
- ★★★★ Four Stars, *These Theatre Thoughts*
- ★★★★ Four Stars, *Morning Star*
- ★★★★ Four Stars, *Breaking the Fourth Wall*
- ★★★★ Four Stars, *Pink Prince Theatre*

Tuesday, 19 March - Saturday, 13 April 2024

FOAM

by Harry McDonald

Directed by Matthew Iliffe

The world premiere.

London Pub Theatres Standing Ovation Award Nomination

Fringe Review Must See Show

- ★★★★★ Five Stars, *LondonTheatre1*
- ★★★★★ Five Stars, *London Pub Theatres*
- ★★★★★ Five Stars, *Queer Guru*
- ★★★★★ Five Stars, *The New Current*
- ★★★★★ Five Stars, *AJ Loves Theatre*
- ★★★★★ Five Stars, *West End Best Friend*
- ★★★★ Four Stars, *The Stage*
- ★★★★ Four Stars, *The Arts Desk*
- ★★★★ Four Stars, *Everything Theatre*
- ★★★★ Four Stars, *The Spy in the Stalls*
- ★★★★ Four Stars, *London Living Large*

Best Writer nomination in *The Stage* Debut Awards

THE FINBOROUGH THEATRE ON SPOTIFY

We began streaming a selection of soundtracks from Finborough Theatre productions, available to stream for free on Spotify.

Currently available playlists are:

- ***Finborough Theatre Cast Recordings*** featuring original cast recordings of the Finborough Theatre productions of new musicals by Craig Adams, Charles Miller and Kevin Hammonds; rediscoveries from Julian Slade; and two shows by Ivor Novello. All the musicals featured are available to buy on CD.
- ***Celebrating British Music Theatre*** featuring music from British musicals and operettas produced at the Finborough Theatre.
- ***Music Theatre Stateside*** featuring music from American musicals produced at the Finborough Theatre.
- ***It Is Easy To Be Dead*** featuring music heard in the Olivier Award nominated new play.
- ***I Wish To Die Singing*** featuring music heard in the award-winning new play.

We will be adding more playlists from Finborough Theatre productions in the future.

TRANSFERS

During the year, the following Finborough Theatre productions (or productions inspired by the original Finborough Theatre productions) played in the UK and internationally.

These included:

Pussycat in Memory of Darkness

13 – 16 April 2023 at the Hessisches Staatstheater Wiesbaden, Germany.

We were the first foreign theatre to perform in Ukraine since the Russian invasion with *Pussycat in Memory of Darkness* in Kyiv in December 2022, and returned to Kyiv with performances on 31 August 2023 and 2 September 2023 at the ProEnglish Theatre, Kyiv, Ukraine.

Teatro do Bairro, Lisbon. 8 - 11 February.

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Not Now

The MAC, Belfast. 4 – 5 May.

Bacon

Riverside Studios, London. 18 - 29 July 2023.

Summerhall, Edinburgh. 2 – 27 August 2023.

Bristol Old Vic, Bristol. 21 – 25 November 2023

Soho Playhouse, New York City. 4 – 28 January 2024.

One Who Wants To Cross

Flight Path Theatre, Sydney, as part of the Sydney Fringe Festival. 5 - 9 September 2023

Dead Dad Dog

Traverse Theatre, Edinburgh. 1 – 4 November 2023.

Carthage

Theater Quad, 3 - 31 March 2024. College Road / Daerak-ho Theater Band, Seoul, South Korea.

AWARDS

For the second year running, we were nominated for the Empty Space Peter Brook Award, given by the Critics' Circle.

In the 2023 London Pub Theatres Awards:

- We received three nominations (out of four) for the Best Production Award for *The Journey To Venice*, *Not Now* and *The Return Of Benjamin Lay*, and won Best Production Award for *The Return of Benjamin Lay*. *The Return Of Benjamin Lay* was nominated for Outstanding Production Values Design.
- *Makeshifts and Realities* won the award for Ensemble Acting and was nominated for Best Rediscovery/Adaptation.
- Director Wiebke Green was nominated for Best Director for *The Journey to Venice*.
- Actor Edmund Dehn won the Actors Award For Lifetime Achievement for his body of work including Rolf Hochhuth's *Death of a Hunter* at the Finborough Theatre. Edmund appeared in the very first opening production at the Finborough Theatre in 1980 and has subsequently appeared in more productions at the Finborough Theatre than any other actor.

In the 2024 OffWestEnd Awards:

- Finborough Theatre productions were nominated for awards for Supporting Performance In A Play (Siphiwo Mahlentle in *A Brief List of Everyone Who Died*) and Lead Performance In A Play (Annabel Leventon in *The Journey to Venice*).
- Ryan Joseph Stafford won the Award for Lighting Design for the transfer of *Bacon* to the Riverside Studios.

Our productions again appeared in many end-of-the-year round ups:

- *The Guardian's* 'Top 10 best theatre, comedy, and dance of 2023' included *One Who Wants To Cross* at Number 3 ("Some shows lodge in the mind and refuse to be forgotten...the Finborough's devastating two-hander.")
- *The Times* selected *Pussycat in Memory of Darkness*
- LondonTheatre1 chose *The Retreat* and *Pussycat in Memory of Darkness*
- Ajhlovestheatre selected *£1 Thursdays* ("Kat Rose Martin's mouthy, big-hearted tragicomedy about modern female friendships, that nearly took the Finborough's roof off")
- *2nd From Bottom* selected *Birthright*, as did Michael Billington in *The Church Times*.

Harry McDonald was nominated for Best Writer in *The Stage* Debut Awards 2024 for *Foam*, alongside Hannah Morley who won the RADIUS Playwriting Competition in association with the Finborough Theatre in 2018.

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 new trustees of the George Goetchius and Donald Howarth Society of Friends Awards decided to withdraw their funding of the Forum; it sadly remains on hiatus until a new funding source can be found. In the meantime, however, we continue to offer all Finborough Forum members complimentary tickets for the first week of every new production at the Finborough Theatre.

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 May 2024 were:

Artistic Director | **Neil McPherson**

Founding Director | **Phil Willmott**

General Manager | **Caitlin Carr**

Assistant General Managers | **Jillian Feuerstein and Lydia Free**

Fundraising Director | **Jonathan Ellicott**

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

Playwright on Attachment | **Saana Sze**

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

Resident Designer | **Alex Marker**

Technical Manager | **Angus Chisholm**

Literary Manager | **Sue Healy**

Deputy Literary Manager | **Rhys Hayes**

Literary Assistants | **Lydia McKinley, Tahys Rodriguez and Ella Fidler**

Literary Assistant (International) | **Rebecca Hagberg Snäckerström**

Associate Producer | **Arsalan Sattari**

Associate Sound Designer | **Julian Starr**

Book Keeper | **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 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 year 2023-24, the Literary Team received 733 unsolicited scripts, or 61 a month on average; 68 scripts received a second reading.

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 interact closely 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 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 the Independent Theatre Council, the Society of Independent Theatres, Musical Theatre Network, The Friends of Brompton Cemetery, The Earl's Court Society, The Kensington Society, and the WEST Theatre Association, Kyiv, Ukraine.

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, and have not changed since 2021 in the interests of maximum accessibility.

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.

Finborough Theatre – Directors and Trustees Report 2023-2024

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 and the London Borough of Hammersmith and Fulham 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

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

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 2023-2024:

- White British 40%; any other white backgrounds 27%; Asian background (other than Indian, Pakistani, Bangladeshi, Chinese or Arab) 13%
- Not deaf or disabled 100%; deaf or disabled 0%
- 50% identify as heterosexual; 15% identify as bisexual; 5% identify as lesbian; 15% identify as queer; 5% identify as asexual; 15% prefer not to say (some identify in more than one category)
- 80% are women; 20% are men; 27% have a gender identity different from the sex they were assigned at birth
- 53% are aged 18-24; 33% are aged 25-30; 7% are aged 31-40; and 7% are aged 41-60
- 7% have secondary carer responsibilities
- 20% attended independent fee-paying schools; 27% attended state schools; 60% attended school outside the UK
- When asked what the main income household earner did for a living when they were 14, 40% said traditional professional occupations; 20% middle and junior managers; 13% clerical and intermediate occupations; 7% semi-routine manual and service occupations, and 7% other.

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 working to being a more welcoming, inclusive and representative space.

COVID POLICY

As one of the most intimate theatre venues in London, we take Covid precautions to ensure the safety of performers, staff, and audience members.

Our audience capacity has remained reduced to 85% to ensure comfort and the safety of all our audience members.

We have continued to operate Covid Safe masked Sunday matinees. Intended to ensure that the Finborough Theatre remains accessible for those who are CEV (Clinically Extremely Vulnerable) or for those who would just prefer it, they have continued to be one of the busiest performances of the week.

In March 2024, we were awarded an Aircademy Award from the campaigning organisation Protect the Heart of the Arts for promoting safety and accessibility for the CEV community.

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

THE FINBOROUGH THEATRE BUILDING

There was again no tenant for the pub during the financial year 2023-24 which 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 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.

During the year, we have also replaced single-use plastic glasses for drinks in the auditorium with paper ones.

FUNDRAISING

During the 2023-2024 financial year, we sought to achieve a step change in our fundraising activity, exploring and testing ideas to bring vital funds into the charity that yielded promising results.

Our Friends of the Finborough Theatre scheme was updated to include a new tier for giving, aiming to appeal to a broad spectrum of donors with a wider range of entry points. We held two receptions exclusively for our Friends during the summer and at Christmas and raised close to £15,000 across those events. Once again, we remain incredibly grateful to all of our Friends for playing their part this year.

Increased efforts to build relationships with grant making organisations achieved noteworthy success and we were delighted with and humbled by the support we received from Postcode Society Trust and Backstage Trust, and we are actively researching more funders whose aims and objectives match our own. Renewed support from the Earl's Court Community Fund was warmly received, as was support from The Experienced Theatre Practitioners Playwriting Trust (ETPEP).

We invited a group of influential and enthusiastic supporters to join our first ever Development Board and are excited to see the board's plans evolve in the years ahead.

As we chart our course away from the Covid pandemic and encounter new challenges such as the cost-of-living crisis, we remain steadfastly resolute in our mission to bring the very best theatre to our stage.

FINANCIAL REVIEW

During the 2023-2024 financial year the organisation generated £132,000 of revenues, with a net deficit of £42,000.

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.

Finborough Theatre – Directors and Trustees Report 2023-2024

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:

Angus Chisholm
Russell Levinson
Pembel Mazrouei

The following directors/trustees resigned during the year:

Michele Lena Gorgodian – resigned 18 December 2023
Rebecca Maltby – resigned 9 June 2023
Alice Pakenham – resigned 9 June 2023
Paul Webster – resigned 5 September 2023

The following directors/trustees were appointed during the year:

Robbie Kings – appointed 9 June 2023
John William Terry – appointed 9 June 2023
Anna-Marie Jane Wallis – appointed 9 June 2023

The following director/trustee was appointed after the end of the year:

Geraldine Kelly – appointed 14 May 2024

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 4 November 2024 and signed on its behalf by Russell Levinson.



Finborough Theatre – Independent Examiner’s Report

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE 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 2024 which are set out in pages 19 to 25.

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’).

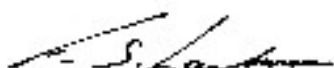
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity’s accounts as carried out under section 145 of the Charities Act 2011 (the ‘2011 Act’). 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 During the year the company had no employees (2023: none).B52
- (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.



None of the other 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.

Chartered Accountant
Independent Examiner

31 Fairview Way, Edgware,
Middlesex HA8 8JH

**Statement of Financial Activities (incorporating an Income and Expenditure Account)
for the year ended 31st March 2024**

	Notes	<u>2024</u>			Total Funds 2024	<u>2023</u>			Total Funds 2023
		Restricted Funds	Unrestricted Funds Designated	General		Restricted Funds	Unrestricted Funds Designated	General	
Income									
Grants and donations	2	12,175	-	51,915	64,090	-	-	67,015	67,015
Investment income		-	-	5,613	5,613	-	-	5,754	5,754
Charitable activities	3	-	-	62,721	62,721	-	-	61,264	61,264
Total income		<u>12,175</u>	<u>-</u>	<u>120,249</u>	<u>132,424</u>	<u>-</u>	<u>-</u>	<u>134,033</u>	<u>134,033</u>
Expenditure									
Charitable Activity Costs	5	7,175	-	167,282	174,457	-	-	152,217	152,217
Total expenditure		<u>7,175</u>	<u>-</u>	<u>167,282</u>	<u>174,457</u>	<u>-</u>	<u>-</u>	<u>152,217</u>	<u>152,217</u>
Net Income		<u>5,000</u>	<u>-</u>	<u>(47,033)</u>	<u>(42,033)</u>	<u>-</u>	<u>-</u>	<u>(18,184)</u>	<u>(18,184)</u>
Reconciliation of Funds									
Funds brought forward		49,144	173,371	30,198	252,713	59,616	198,935	29,609	288,160
Value adjustment on current asset investments	8	4,413	4,585	-	8,998	(1,699)	(15,564)	-	(17,263)
Movement	8	-	-	-	-	(8,773)	(10,000)	18,773	-
Transfer between Funds	8	-	(20,000)	20,000	-	-	-	-	-
Funds carried forward	11	<u>58,557</u>	<u>157,956</u>	<u>3,165</u>	<u>219,678</u>	<u>49,144</u>	<u>173,371</u>	<u>30,198</u>	<u>252,713</u>

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

All income and expenditure derive from continuing activities.

Balance Sheet as at 31st March 2024

	Notes	2024	2023
Fixed assets			
Tangible assets	6	-	-
Current assets			
Debtors	7	21,605	19,069
Financial assets	8	211,513	222,515
Cash at bank and in hand		21,135	27,578
Total current assets		254,253	269,162
Creditors - amounts falling due within one year	9	34,575	16,449
Net current assets		219,678	252,713
Net assets		219,678	252,713
The Funds of the Charity			
Designated		157,956	173,371
Restricted		58,557	49,144
General		3,165	30,198
Total Charity Funds	10	219,678	252,713

For the year ended 31 March 2024 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 4 November 2024 and signed on their behalf by Russell Levinson - Director

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 category of cost.

(e) Taxation

The company as a registered charity (number 1071304) 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.

(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>2024</u>			<u>2023</u>		
	Restricted Funds	Unrestricted Funds	Total Funds	Restricted Funds	Unrestricted Funds	Total Funds
Grants						
Earls Court Development Fund	-	7,000	7,000	-	12,000	12,000
ETPEP Award	-	2,000	2,000	-	16,148	16,148
Royal Borough of Kensington & Chelsea	-	-	-	-	2,000	2,000
Backstage Trust	5,000	-	5,000	-	-	-
Postcode Lottery	-	25,000	25,000	-	-	-
Donations						
Gift Aid Claimed	-	2,775	2,775	-	24,424	24,424
Friends	-	10,242	10,242	-	10,190	10,190
Refurbishment Donations	7,175	-	7,175	-	-	-
General Donations	-	4,898	4,898	-	2,253	2,253
	12,175	51,915	64,090	-	67,015	67,015

3 Charitable activity

	<u>2024</u>		<u>2023</u>	
	Unrestricted Funds	Total Funds	Unrestricted Funds	Total Funds
Fees, commissions, co-productions & hires				
Theatre hire visiting production company	62,621	62,621	60,230	60,230
Sundries, hires recharges and royalties	100	100	1,034	1,034
	62,721	62,721	61,264	61,264

4 Net outgoing resources

Net outgoing resources are stated after charging:

Examiner's fee	1,000	1,000
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5 Cost analysis

	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2024
Creative team fees and royalties	-	71,884	-	-	71,884
Production costs	-	9,648	-	-	9,648
Marketing and publicity	-	2,310	-	-	2,310
Support costs					
Insurance	3,856	-	-	-	3,856
Rent	40,796	-	-	-	40,796
Utilities	3,067	-	-	-	3,067
Repairs and maintenance	11,942	-	7,175	-	19,117
Telephone, fax, computer, website and e-mail	3,450	-	-	-	3,450
Accountancy	-	-	-	2,662	2,662
Fundraising	-	-	-	15,924	15,924
Bank charges, ticketing and transaction costs	-	-	-	435	435
General expenses and subscriptions	1,295	-	-	13	1,308
Total 2024	64,406	83,842	7,175	19,034	174,457

During the year the company had no employees (2023: none).

Comparatives 2023	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2023
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

6 Tangible fixed assets

	Fixtures fittings & equipment	Total
Cost		
At 1st April 2023	29,990	29,990
Additions	-	-
At 31st March 2024	29,990	29,990
Depreciation		
At 1st April 2023	29,990	29,990
Charge for the year	-	-
At 31st March 2024	29,990	29,990
Net book value		
At 31st March 2024	-	-
At 31st March 2023	-	-

7 Debtors

	2024	2023
Loans to Production Companies	4,634	6,119
Other debtors	8,348	4,327
Prepayments	8,623	8,623
	21,605	19,069

8 Financial assets

	<u>2024</u>			<u>2023</u>		
	Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Valuation 1st April 2023	49,144	173,371	222,515	59,616	198,935	258,551
Additions in year	-	-	-	-	-	-
Movements in year	-	(20,000)	(20,000)	(8,773)	(10,000)	(18,773)
Value adjustment	4,413	4,585	8,998	(1,699)	(15,564)	(17,263)
Valuation 31st March 2024	53,557	157,956	211,513	49,144	173,371	222,515

9 Creditors - amounts falling due within one year

	2024	2023
Trade creditors	21,801	10,995
Accruals and other creditors	12,774	5,454
	34,575	16,449

10 Reconciliation of movements in funds

	Balance at 1 April 2023	Income	Expenditure	Movement	Investment value adjustment	Balance at 31 March 2024
Unrestricted Funds						
- General	30,198	120,249	(167,282)	20,000		3,165
- Designated	173,371			(20,000)	4,585	157,956
Restricted Funds	49,144	12,175	(7,175)	-	4,413	58,557
	252,713	132,424	(174,457)	-	8,998	219,678

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 2024	Total 2023
Restricted Funds	-	58,557	58,557	49,144
Unrestricted Funds:				
General	-	3,165	3,165	30,198
Designated	-	157,956	157,956	173,371
	-	219,678	219,678	252,713

12 Trustees

During the year Angus Chisholm received £6,772 in remuneration and reimbursement of expenses. The above payments were at or below market cost and were approved by the other trustees

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