

FINBOROUGH THEATRE

England & Wales · Charity number 1071304

Details

Other names	FINBOROUGH THEATRE, THE STEAM INDUSTRY
Status	Registered
Legal form	Charitable company
Company number	03448268
Registered	1998-09-02
Register	View on the Charity Commission register

Contact

Address	Finborough Theatre 118 Finborough Road London SW10 9ED
Phone	02072447439
Email	admin@finboroughtheatre.co.uk
Website	www.finboroughtheatre.co.uk

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA.

Activities: Theatrical production and presentation at the Finborough Theatre, London.

Classification

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

Geography

- Kensington And Chelsea

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£141,121	£175,362	-	-
2024-03-31	£132,424	£174,457	-	-
2023-03-31	£134,033	£152,217	-	-
2022-03-31	£193,488	£157,841	-	-
2021-03-31	£141,235	£114,689	-	-

Trustees

Name	Role	Appointed
Anna-Marie Wallis		2023-06-09
Geraldine Patricia Kelly		2024-05-14
John William Terry		2023-06-09
Patrick Henry Cunliffe Foster		2025-06-17
Pembe Al Mazrouei		2022-09-11
RUSSELL MATTHEW LEVINSON		2013-03-21
Richard James Williamson		2025-08-01

FINBOROUGH THEATRE

England & Wales - Charity number 1071304

Accounts



**ANNUAL REPORT
AND
FINANCIAL STATEMENTS**

31 March 2025

COMPANY REGISTRATION NUMBER: 03448268

CHARITY REGISTRATION NUMBER: 1071304

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



Finborough Theatre – Directors and Trustees Report 2024-2025

YEAR ENDED 31 MARCH 2025

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS AND TRUSTEES:

Angus Chisholm	Resigned 28 November 2024
Patrick Henry Cunliffe Foster	Appointed 17 June 2025
Geraldine Kelly	Appointed 14 May 2024
Russell Levinson	
Pembe al Mazrouei	
Robbie Kings	Resigned 15 April 2025
John William Terry	
Anna-Marie Jane Wallis	
Richard James Williamson	Appointed 1 August 2025

COMPANY SECRETARY

Neil McPherson

REGISTERED OFFICE:

118 Finborough Road
London
SW10 9ED

INDEPENDENT EXAMINER:

Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JH

CHARITY REGISTRATION NUMBER:

1071304

COMPANY REGISTRATION NUMBER:

03448268

Finborough Theatre – Directors and Trustees Report 2024-2025

The directors / trustees present their report and the financial statements for the year ended 31 March 2025.

RESPONSIBILITIES OF DIRECTORS

Company Law, which is 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. Our twelve main productions included four world premieres, one European premiere, two UK premieres, one English premiere and one London premiere. There were three rediscoveries, including *The Silver Cord* which had not been performed in London for nearly one hundred years.

We continued to offer an international programme with plays by writers from England, Scotland, Northern Ireland, Australia, the United States, Canada, Ukraine, Czechia, and Germany.

With funding from the Canada Council for the Arts and the Manitoba Arts Council, we hosted multi-award-winning Canadian playwright Vern Thiessen for a three week UK residency at the Finborough Theatre, including a reading of his play *Bluebirds*. This was the first time his work has been heard in London. We have always been known for our commitment to Canadian theatre makers, and we hope that there will be many more such collaborations.

Finborough Theatre – Directors and Trustees Report 2024-2025

#FinboroughFrontier, a digital initiative to complement our live work, continued to make videos and other digital initiatives available free, including our #VoicesFromUkraine video series, the Earl's Court Walking Tours - an interactive celebration of the vivid history of our local community with geolocated sound and virtual listening options available - and curated music playlists on The Finborough Theatre on Spotify. Work continued throughout the year on our first foray into audio drama, *Remember Your Lovers – The Poetry of Sidney Keyes*, including a recording session with acting legend Claire Bloom.

We were deeply saddened by the sudden death of our trustee and former Technical Manager Angus Chisholm in November 2024, following a tragic accident. Angus's contributions to the theatre, as a Trustee and in his invaluable technical work and innovations, have been invaluable, and his passing is a devastating loss. Our sympathy goes to his family and his many friends. We were honoured to have ensured that he was remembered during the 2025 Olivier Awards ceremony.

Our Chair, Robbie Kings left us for personal reasons. We are indebted to him for his hard work and contribution to the theatre. We welcomed new trustees to the Board: Geraldine Kelly joined during the year, Patrick Foster and Richard Williamson after the year-end.

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 earned from the theatrical community and media. They have also enjoyed success and impact with a number of national and international transfers of Finborough Theatre 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.

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. Our Fundraising Director and Development Board have continued 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 2024-25, 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.

2024-25 PRODUCTIONS

Tuesday, 19 March - Saturday, 13 April 2024

FOAM

by Harry McDonald

Directed by Matthew Iliffe

The world premiere.

London Pub Theatres Standing Ovation Award for Best Production

The Stage Debut Award nomination for Harry McDonald as Best Writer

Must See Show, Fringe Review

★★★★★ 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*

Tuesday, 16 April - Saturday, 11 May 2024

BANGING DENMARK

by Van Badham

Directed by Sally Woodcock

The European premiere.

OffWestEnd Award Nomination Lead Performance in a Play – Rebecca Blackstone

London Pub Theatres Standing Ovation Award Nomination

Must See Show, Fringe Review

★★★★★ Five Stars, *All That Dazzles*

★★★★★ Five Stars, *Adventures in TheatreLand*

★★★★★ Five Stars, *The Reviews Hub*

★★★★★ Five Stars, *Reviews Gate*

★★★★★ Five Stars, *Pink Prince Theatre*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *North West End*

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

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

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

★★★★ Four Stars, *Morning Star*

★★★★ Four Stars, *Love London Love Culture*

★★★★ Four Stars, *London Pub theatres*

★★★★ Four Stars, *The Recs*

Finborough Theatre – Directors and Trustees Report 2024-2025

Tuesday, 14 May – Saturday, 8 June 2024

THE TAILOR OF INVERNESS

Written and Performed by Matthew Zajac

Directed by Ben Harrison

Off West End Award Nomination Performance Piece – Matthew Zajac

Must See Show, *Fringe Review*

★★★★★ Five Stars, *Theatre Buzz UK*

★★★★★ Four Stars, *The Stage*

★★★★★ Four Stars, *Adventures in Theatreland*

★★★★★ Four Stars, *Susan Elkin*

★★★★★ Four Stars, *LondonTheatre1*

★★★★★ Four Stars, *The Quinntessential Review*

★★★★★ Four Stars, *Plays To See*

★★★★★ Four Stars, *Theatre Bubble*

Tuesday, 11 June – Saturday, 6 July 2024

KAFKA

Translated, Devised and Performed by Jack Klaff

Directed by Colin Watkeys

Hidden Gem, *Fringe Review*

★★★★★ Five Stars, *Lou Reviews*

★★★★★ Five Stars, *LondonTheatre1*

★★★★★ Four Stars, *The Upcoming*

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

★★★★★ Four Stars, *Aline Waites Reviews*

★★★★★ Four Stars, *Paul in London*

★★★★★ Four Stars, *UK Theatre Web*

★★★★★ Four Stars, *Jewish Renaissance*

Presented in the centenary year of Kafka's death.

Kafka subsequently transferred to 59E59 Theaters, New York City from 12 June – 29 June 2025

Tuesday, 9 July – Saturday, 3 August 2024

THE TRUMPETER

by Inna Goncharova, translated by John Farndon

Directed by Vladimir Shcherban

The UK premiere.

Exciting Work, *Fringe Review*

★★★★★ Four Stars, *LondonTheatre1*

★★★★★ Four Stars, *Plays to See*

The run of *The Trumpeter* was accompanied by a series of informal post-show events including poetry readings, music, playreading, play performances, discussions and debates, all inspired by Ukraine or conflict in general.

Friday, 19 July 2024

Canadian Playwright Residency and Playreading

VERN THIESSEN AND BLUEBIRDS

With funding from the Canada Council for the Arts and the Manitoba Arts Council, multi-award-winning Canadian playwright **Vern Thiessen** undertook a three week UK residency at the Finborough Theatre, including a reading of his play *Bluebirds*, directed by Vicky Moran. This staged reading was the first time his work has been heard in London.

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Tuesday, 13 August – Saturday, 31 August 2024
Refurbishment

Tuesday, 3 September – Saturday, 28 September 2024

THE SILVER CORD

by Sidney Howard

Directed by Joe Harmston

The first London production since 1927.

London Pub Theatres - Standing Ovation Nomination

OffWestEnd Award nomination for Best Ensemble

OffWestEnd Award nomination for Best Set Design

Outstanding Show, *Fringe Review*

★★★★★ Five Stars, *LondonTheatre1*

★★★★★ Five Stars, *North West End UK*

★★★★★ Five Stars, *AJH Loves Theatre*

★★★★★ Five Stars, *Morning Star*

★★★★ Four Stars, *The Arts Desk*

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

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *The Upcoming*

★★★★ Four Stars, *Plays To See*

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

★★★★ Four Stars, *Everything Theatre*

Tuesday, 1 October – Saturday, 26 October 2024

BERYL COOK: A PRIVATE VIEW

Written, performed and painted by Kara Wilson

OffWestEnd Award nomination for Best Solo Performance in a Play

OffWestEnd Award nomination for Best Set Design

Groundbreaking Work, *Fringe Review*

★★★★★ Five Stars, *British Theatre Guide*

★★★★ Four Stars, *Edinburgh Guide*

★★★★ Four Stars, *The Recs*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *Broadway World*

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

Tuesday, 29 October – Saturday, 23 November 2024

BURNT-UP LOVE

Written and Directed by Ché Walker

The world premiere.

OffWestEnd Award nomination for New Play

OffWestEnd Award nomination for Performance Ensemble

London Pub Theatres Standing Ovation Award Nomination

Lyn's Picks – Critic's Pick by Lyn Gardner for *Stagedoor*

Hidden Gem, *Fringe Review*

Named as one of the Top 10 Best Plays of the Year by *The Observer*

★★★★ ½ Four ½ Stars, *London Pub Theatres*

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *The Observer*

★★★★ Four Stars, *LondonTheatre1*

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★★★★ Four Stars, *The Reviews Hub*
★★★★ Four Stars, *Everything Theatre*
★★★★ Four Stars, *Plays to See*
★★★★ Four Stars, *Morning Star*
★★★★ Four Stars, *Squirrp*
★★★★ Four Stars, *The Arts Desk*

Tuesday, 26 November – Saturday, 21 December 2025

LIES WHERE IT FALLS

Written and Performed by Ruairi Conaghan
The English premiere.

OffWestEnd Award nomination for Performance Piece
Hidden Gem, *Fringe Review*

★★★★ Four Stars, *The Reviews Hub*
★★★★ Four Stars, *Everything Theatre*
★★★★ Four Stars, *LondonTheatre1*
★★★★ Four Stars, *ReviewsGate*
★★★★ Four Stars, *Jadar*
★★★★ Four Stars, *Squirrp*

Tuesday, 7 January – Saturday, 1 February 2025

BELLY OF THE BEAST

by Saana Sze
Directed by Dadiow Lin

The world premiere.

London Pub Theatres Standing Ovation Award Nomination
Highly Recommended Show, *Fringe Review*
Saana Sze nominated for The Stage Debut Award for Best Writer

★★★★ Four Stars, *LondonTheatre1*
★★★★ Four Stars, *The Stage*
★★★★ Four Stars, *North West End UK*
★★★★ Four Stars, *Broadway World*
★★★★ Four Stars, *London Pub Theatres*
★★★★ Four Stars, *Fairy Powered Productions*
★★★★ Four Stars, *A Young(ish) Perspective*

Tuesday, 10 February – Saturday, 15 March 2025

THE PASSENGER

by Nadya Menuhin
Based on the novel by Ulrich Alexander Boschwitz
Directed by Tim Supple

The world premiere of a new adaptation.

OffWestEnd Awards 'Assessors' Choice'
London Pub Theatres Standing Ovation Award nomination
Must See Show, *Fringe Review*

★★★★★ Five Stars, *The Reviews Hub*
★★★★★ Five Stars, *Everything Theatre*
★★★★★ Five Stars, *Plays To See*
★★★★★ Five Stars, *ajhlovestheatre*
★★★★★ Five Stars, *Theatre and Tonic*
★★★★★ Five Stars, *Theatre and Art Reviews*

Finborough Theatre – Directors and Trustees Report 2024-2025

★★★★★ Five Stars, *Theatre Vibe*
★★★★★ Five Stars, *Squirrp*
★★★★½ Four ½ Stars, *London Pub Theatres*
★★★★½ Four ½ Stars, *Susan Elkin Reviews*
★★★★ Four Stars, *The Stage*
★★★★ Four Stars, *A Young(ish) Perspective*
★★★★ Four Stars, *All That Dazzles*
★★★★ Four Stars, *The Spy in the Stalls*
★★★★ Four Stars, *LondonTheatre1*
★★★★ Four Stars, *Liam O'Dell*
★★★★ Four Stars, *Jewish Renaissance*

Tuesday, 18 March – Saturday, 12 April 2025

MEN'S BUSINESS

by Franz Xaver Kroetz in a new translation by Simon Stephens
Directed by Ross Gaynor

The UK premiere.

"A daring production achieving things rarely attempted on the London stage." Harry Conway, *London Pub Theatres*
Standing Ovation Award Nomination, *London Pub Theatres*
Groundbreaking Work, *Fringe Review*

★★★★ Four Stars, *The Reviews Hub*
★★★★ Four Stars, *Plays To See*
★★★★ Four Stars, *Paul in London*
★★★★ Four Stars, *Morning Star*
★★★★ Four Stars, *The Chelsea Citizen*
★★★★ Four Stars, *The Irish Times*

THE FINBOROUGH THEATRE ON SPOTIFY

We published 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.

The Silver Cord featuring music by American composer Amy Beach heard in the Finborough Theatre rediscovery.

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:

- BACON

Rogue Machine Theatre, Los Angeles
February 8 – March 30 2025

- THE RETURN OF BENJAMIN LAY

Quantum Theatre at the Braddock Carnegie Library: 419 Library Street, Braddock, Pittsburgh, PA
January 31 – February 23, 2025

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Sheen Center for Thought and Culture, New York City, NY
March 14 - April 6, 2025

Quintessence Theatre, Philadelphia, PA
May 1-18 2025

AWARDS

Foam won London Pub Theatres' Standing Ovation Award for Best Production – an award we have now won three years in a row.

A Finborough Theatre production was – for the fourth consecutive year – selected as one of the best plays of the year in a national newspaper, with *Burnt-Up Love* named by The Observer as one of the Best Plays of 2024. The Morning Star selected our rediscovery of *The Silver Cord* ("Confirmed this little theatre as a serious contender with the best.")

Playwright-in-Residence Sophie Swithinbank won the prestigious Sonia Friedman Best Play Award 2024.

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

In the 2025 The Stage Debut Awards, we received another nomination for Best Writer, for new playwright and Playwright on Attachment at the Finborough Theatre, Saana Sze, for *Belly of the Beast*; and two nominations for Best Designer, for Hannah Schmidt for *The Passenger*, and for our own Resident Assistant Designer Juliette Demoulin for her work on many productions during the year, to add to her OffWestEnd Award nomination for Best Designer for *Beryl Cook: A Private View*.

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, 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 so that we are as accessible to as many people as possible.

Finborough Theatre – Directors and Trustees Report 2024-2025

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 2025 were:

Artistic Director | **Neil McPherson**

Founding Director | **Phil Willmott**

General Manager | **Jillian Feuerstein**

Assistant General Manager | **Madison Ambrose**

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**

Resident Assistant Designer | **Juliette Demoulin**

Resident Casting Director | **Elizabeth Sweeney**

Technical Manager | **Venus Raven**

Literary Manager | **Sue Healy**

Deputy Literary Manager | **Rhys Hayes**

Literary Assistants | **Lydia McKinley and Tahys Rodriquez**

Literary Assistants (International) | **Rebecca Hagberg Snäckerström and Courtney Wilson**

Associate Producer | **Arsalan Sattari**

Book Keeper | **Patti Williams**

Board of Trustees | **Geraldine Kelly, Russell Levinson, Pembe Al Mazrouei, John Terry and Anna-Marie Wallis**

Development Board | **Diane Banks (Chair), Elizabeth Diaferia, Patrick Foster, Nicolette Kirkby and Klentiana Mahmutaj**

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. 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 in 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 financial year 2024-25, the Literary Team received 682 unsolicited scripts, or 57 a month on average. These figures are very similar to last year. 53 scripts received a second read compared to the 68 last 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 as they are immediately thrust into the heart of the action, and get to interact closely with our staff and visiting professionals. Each volunteer is offered mentoring advice to provide support on pastoral issues, and personal development to help prepare them for a career in professional theatre.

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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 professionals and volunteers they met working with us.

We ensure that the volunteer programme is designed so that volunteers can combine it 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 in the interests of maximum accessibility, have not changed since 2021.

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 financial sustainability.

Our regular concessions apply to other performances on Tuesdays to Sundays:

- A £2-£3 discount on the full price ticket for full time students, senior citizens, under 16s, 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 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 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; and 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 2024-2025:

- Any other White background 36%
- White British 31%
- Any other Asian background 10%
- White Irish 9.5%
- Mixed / multiple ethnic groups 7%
- Indian 5%
- Black African 3%
- White and Asian 2%
- Any other Black background 2%
- Latin American 2%

Finborough Theatre – Directors and Trustees Report 2024-2025

- Jewish 2%
- Not disabled 90%
- Disabled 10%
- Neurodiverse 26%
- Not neurodiverse 74%
- 50% identify as heterosexual
- 17% identify as bisexual
- 16% identify as queer
- 5% identify as Lesbian
- 5% identify as undecided/questioning
- 3% identify as asexual
- 2% identify as pansexual
- 2% identify as demisexual
- 69% identify as women
- 27% identify as men
- 2% identify as non-binary
- 76% have a gender identity that matched with the one assigned at birth
- 24% have a gender identity that differed from the one assigned at birth
- 64% are aged 18-24
- 26% are aged 25-30
- 7% are aged 31-40
- 52% are from a middle socio-economic class
- 48% are from a working 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 working to being a more welcoming, inclusive and representative space.

THE FINBOROUGH THEATRE BUILDING

There was no tenant for the Finborough Arms Pub from 2020 to 2024. The pub was closed and building works took place for much of that period.

The pub reopened in January 2025 as a Pan-Asian fusion restaurant and bar named Yogi's. We work closely with the management.

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 is 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. We expect our service providers 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 large number of people about its aspirations. We will communicate wherever possible with our staff, users, local authority, suppliers, and local community.

Finborough Theatre – Directors and Trustees Report 2024-2025

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

We have our own 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 replaced single-use plastic glasses for drinks in the auditorium with paper cups.

FUNDRAISING

We have continued to strengthen our fundraising activity over the past year, guided by the energy and commitment of our Development Board.

New initiatives — including intimate dinners, post-show discussions, and exclusive interviews with some of our theatre's most celebrated alumni — have allowed us to connect more deeply with supporters and friends of the theatre.

We were especially grateful to receive renewed funding from the Earls Court Community Fund, as well as vital support from the Theatres Trust, which enabled us to begin upgrading our ageing lighting stock. These investments help secure the future of our productions and improve the experience for both artists and audiences.

Building on this momentum, we have set ambitious targets for the coming year. We will continue to seek support from Arts Council England, grant-making foundations, and individual donors, ensuring that our theatre remains a place where artists can thrive and our audiences can be inspired.

FINANCIAL REVIEW

During the 2024-2025 financial year the organisation generated £141k of revenues, with a net deficit of £34k.

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 12 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.

Finborough Theatre – Directors and Trustees Report 2024-2025

DIRECTORS AND TRUSTEES

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

Russell Levinson
Pembe al Mazrouei
John William Terry
Anna-Marie Jane Wallis

The following directors/trustees resigned during the year:

Angus Chisholm	– resigned 28 November 2024
Robbie Kings	– resigned 15 April 2025

The following director/trustee was appointed during the year:

Geraldine Kelly	– appointed 14 May 2024
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The following directors/trustees were appointed after the end of the year:

Patrick Henry Cunliffe Foster	- appointed 17 June 2025
Richard James Williamson	– appointed 1 August 2025

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 October 2025 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 2025 which are set out in pages 17 to 23.

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.



Chartered Accountant
Independent Examiner

31 Fairview Way, Edgware,
Middlesex HA8 8JH

Finborough Theatre – Financial Statements 2024-2025

Statement of Financial Activities (incorporating an Income and Expenditure Account) for the year ended 31st March 2025

		<u>2025</u>				<u>2024</u>			
		Restricted Funds	Unrestricted Funds		Total Funds	Restricted Funds	Unrestricted Funds		Total Funds
			Designated	General			Designated	General	
<u>Notes</u>									
Income									
Grants and donations	2	20,254	-	46,907	67,161	12,175	-	51,915	64,090
Investment income		-	-	4,872	4,872	-	-	5,613	5,613
Charitable activities	3	-	-	69,088	69,088	-	-	62,721	62,721
Total income		20,254	-	120,867	141,121	12,175	-	120,249	132,424
Expenditure									
Charitable Activity Costs	5	20,394	-	154,968	175,362	7,175	-	167,282	174,457
Total expenditure		20,394	-	154,968	175,362	7,175	-	167,282	174,457
Net Income		(140)	-	(34,101)	(34,241)	5,000	-	(47,033)	(42,033)
Reconciliation of Funds									
Funds brought forward		58,557	157,956	3,165	219,678	49,144	173,371	30,198	252,713
Value adjustment on current asset investments Movement	8	1,697	278	-	1,975	4,413	4,585	-	8,998
Transfer between Funds	8		(50,000)	50,000	-		(20,000)	20,000	-
Funds carried forward		60,114	108,234	19,064	187,412	58,557	157,956	3,165	219,678

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

All income and expenditure derive from continuing activities.

Finborough Theatre – Financial Statements 2024-2025

Balance Sheet at 31st March 2025

	<u>Notes</u>	31-Mar-25	31-Mar-24
Fixed assets			
Tangible assets	6	-	-
Current assets			
Debtors	7	21,678	21,605
Financial assets	8	163,488	211,513
Cash at bank and in hand		<u>30,759</u>	<u>21,135</u>
Total current assets		215,925	254,253
Creditors - amounts falling due within one year	9	<u>28,513</u>	<u>34,575</u>
Net current assets		<u>187,412</u>	<u>219,678</u>
Net assets		<u>187,412</u>	<u>219,678</u>
The Funds of the Charity			
Designated		108,234	157,956
Restricted		60,114	58,557
General		<u>19,064</u>	<u>3,165</u>
Total Charity Funds	10	<u>187,412</u>	<u>219,678</u>

For the year ended 31 March 2025 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

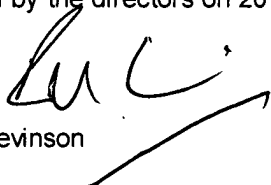
No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

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 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 October 2025, and signed on their behalf by Russell Levinson - Director


Russell Levinson

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 2022) - (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, and 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>2025</u>			<u>2024</u>		
	Restricted Funds	Unrestricted Funds	Total Funds	Restricted Funds	Unrestricted Funds	Total Funds
Grants						
Earls Court Development Fund	10,000	-	10,000	-	7,000	7,000
ETPEP Award	2,000	-	2,000	-	2,000	2,000
The Royal Victoria Hall Foundation	2,000	-	2,000	-	-	-
The Grocers' Charity	-	4,500	4,500			
Canadian Arts Council	-	869	869			
Backstage Trust	-	-	-	5,000	-	5,000
Postcode Lottery	-	-	-	-	25,000	25,000
Hackney Council		1,642	1,642			
Donations						
Gift Aid Claimed	2,394	4,472	6,866	-	2,775	2,775
Friends	-	13,238	13,238	-	10,242	10,242
Refurbishment Donations	-	-	-	7,175	-	7,175
Programme Fund Donations	3,860	-	3,860			
General Donations	-	22,186	22,186	-	4,898	4,898
	<u>20,254</u>	<u>46,907</u>	<u>67,161</u>	<u>12,175</u>	<u>51,915</u>	<u>64,090</u>

3 Charitable activity

	<u>2025</u>		<u>2024</u>	
	Unrestricted Funds	Total Funds	Unrestricted Funds	Total Funds
Fees, commissions, co-productions & hires				
Theatre hire - visiting production companies	68,808	68,808	62,621	62,621
Sundries, hires, recharges and royalties	280	280	100	100
	<u>69,088</u>	<u>69,088</u>	<u>62,721</u>	<u>62,721</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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5 Cost analysis

	Support costs Unrestricted	Charitable Costs Unrestricted	Charitable Costs Restricted	Governance Costs Unrestricted	Total 2025
Creative team fees and royalties	-	76,559	19,000	-	95,559
Production costs	-	4,055	-	-	4,055
Marketing and publicity	-	2,550	-	-	2,550
Support costs					
Insurance	4,072	-	-	-	4,072
Rent	47,157	-	-	-	47,157
Utilities	2,736	-	-	-	2,736
Repairs and maintenance	9,102	-	1,394	-	10,496
Telephone, fax, computer, website and e-mail	3,090	-	-	-	3,090
Accountancy	-	-	-	2,704	2,704
Fundraising	-	-	-	469	469
Bank charges, ticketing and transaction costs	-	-	-	699	699
General expenses and subscriptions	-	-	-	1,775	1,775
Total 2025	66,157	83,164	20,394	5,647	175,362

During the year the company had no employees (2024: none).

Comparatives 2024	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
	1,295	-	-	13	1,308
Total 2024	64,406	83,842	7,175	19,034	174,457

6 Tangible fixed assets

	Fixtures fittings & equipment	Total
Cost		
At 1st April 2024	29,990	29,990
Additions	-	-
At 31st March 2025	<u>29,990</u>	<u>29,990</u>
Depreciation		
At 1st April 2024	29,990	29,990
Charge for the year	-	-
At 31st March 2025	<u>29,990</u>	<u>29,990</u>
Net book value		
At 31st March 2025	<u>-</u>	<u>-</u>
At 31st March 2024	<u>-</u>	<u>-</u>

7 Debtors

	2025	2024
Loans to Production Companies	6,609	4,634
Other debtors	3,654	8,348
Prepayments	11,415	8,623
	<u>21,678</u>	<u>21,605</u>

8 Financial assets

	<u>2025</u>			<u>2024</u>		
	Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Valuation 1st April 2024	53,557	157,956	211,513	49,144	173,371	222,515
Additions in year	-	-	-	-	-	-
Movements in year	-	(50,000)	(50,000)	-	(20,000)	(20,000)
Value adjustment	1,697	278	1,975	4,413	4,585	8,998
Valuation 31st March 2025	<u>55,254</u>	<u>108,234</u>	<u>163,488</u>	<u>53,557</u>	<u>157,956</u>	<u>211,513</u>

9 Creditors - amounts falling due within one year

	2025	2024
Trade creditors	24,979	21,801
Accruals and other creditors	3,534	12,774
	<u>28,513</u>	<u>34,575</u>

10 Reconciliation of movements in funds

	Balance at 1 April 2024	Income	Expenditure	Transfer	Investment value adjustment	Balance at 31 March 2025
Unrestricted Funds						
- General	3,165	120,867	(154,968)	50,000	-	19,064
- Designated	157,956	-	-	(50,000)	278	108,234
Restricted Funds	58,557	20,254	(20,394)	-	1,697	60,114
	<u>219,678</u>	<u>141,121</u>	<u>(175,362)</u>	<u>-</u>	<u>1,975</u>	<u>187,412</u>

The above funds comprise:

General Fund: 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: 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 2025	Total 2024
Restricted Funds	-	60,114	60,114	58,557
Unrestricted Funds:				
General	-	19,064	19,064	3,165
Designated	-	108,234	108,234	157,956
	<u>-</u>	<u>187,412</u>	<u>187,412</u>	<u>219,678</u>

12 Trustees

During the year Angus Chisholm received £2,625 (2024: £6,772) in remuneration and reimbursement of expenses. The 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 expenses were reimbursed or paid to any of them or paid on their behalf whilst trustees.

FINBOROUGH THEATRE

England & Wales - Charity number 1071304

Accounts



**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

CHARITY REGISTRATION NUMBER:

1071304

COMPANY REGISTRATION NUMBER:

03448268

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, *Ajlovestheatre*

★★★★ 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*

Finborough Theatre – Directors and Trustees Report 2023-2024

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, *Ajhlovestheatre*

★★★★ 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 Mahlente 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.

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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.

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
Pembe al 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
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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.



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').

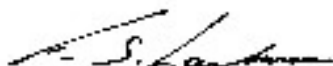
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity’s accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). 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**

		<u>2024</u>					<u>2023</u>			
	Notes	Restricted Funds	Unrestricted Funds Designated	General	Total Funds 2024	Restricted Funds	Unrestricted Funds Designated	General	Total Funds 2023	
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

Russell Levinson



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.

Accounts



**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

CHARITY REGISTRATION NUMBER:

1071304

COMPANY REGISTRATION NUMBER:

03448268

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 #Українськиголоси #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.

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...

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

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 Bjørge 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'kiholosy programme.

#VoicesFromUkraine #Українськіголоси #Ukrayins'kiholosy

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.

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 Poppipingdi 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 Lemeshevska, 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

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

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.

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

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').

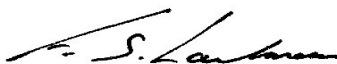
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). 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>			Total Funds 2023	<u>2022</u>			Total Funds 2022
		Restricted Funds	Unrestricted Funds			Restricted Funds	Unrestricted Funds		
			Designated	General			Designated	General	
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	49,144	173,371	30,198	252,713	59,616	198,935	29,609	288,160

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

All income and expenditure derive from continuing activities.

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	<u>16,449</u>	<u>13,384</u>
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	-	2,000	2,000	-	6,500	6,500
Garrick Charitable Trust	-	-	-	-	5,000	5,000
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 Unrestricted	Costs 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 Unrestricted	Costs 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	29,990	29,990
Depreciation		
At 1st April 2022	29,990	29,990
Charge for the year	-	-
At 31st March 2023	29,990	29,990
Net book value		
At 31st March 2023	-	-
At 31st March 2022	-	-

7 Debtors

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

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	49,144	173,371	222,515	59,616	198,935	258,551

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
	16,449	13,384

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.

FINBOROUGH THEATRE

England & Wales - Charity number 1071304

Accounts



REPORT AND FINANCIAL STATEMENTS

31 March 2022

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 2022

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS AND TRUSTEES:

Alice Pakenham
Antonella Petrancosta
Felix Cassel
Gordon Hopkinson
Lisa Cagnacci - resigned 3 November 2021
Michele Lena Gorgodian – appointed 21 April 2022
Rebecca Maltby
Russell Levinson
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

CHARITY REGISTRATION NUMBER:

1071304

COMPANY REGISTRATION NUMBER:

03448268

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

The directors / trustees present their report and the financial statements for the year ended 31 March 2022.

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.

ARTISTIC POLICY

In the financial year 2021-22, the Finborough Theatre has 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, and it actively seeks out plays and talent meeting its artistic policy, and works to bring them together to build its exciting programme. It also presents in-house productions, typically one or two per year.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

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

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

2021-22 PRODUCTIONS

CLOSURE

The theatre was closed from 16 March 2020 until 28 September 2021 as a result of the Coronavirus pandemic.

THE FINBOROUGH THEATRE ONLINE

#FinboroughForFree

As a result of our venue's forced closure, we continued the online work which we began in 2020. In January 2021, we moved on from concentrating on showing archive recordings of our previous productions to premiering new original work especially created for the purpose. These works included a web series by one of our Playwrights-in-Residence, filmed on location under socially distanced conditions; the world premieres of two new plays, one by a British playwright (and the winner of our ETPEP Playwriting Award) and one by an American playwright; a major festival/competition in partnership with another London venue; and a rediscovery of a play which originally had a controversial run at the Finborough Theatre in 1990. The web series, *Late Night Staring at High Res Pixels*, was awarded the London Pub Theatres Standing Ovation 2022, Best Theatre Online Award Winner, and was an OnComm Award Winner 2022 for Platform Based Work.

All of our online content was free to view, marketed under the branding #FinboroughForFree, to ensure that our work remained as accessible as possible to as wide and diverse audience as possible. We partnered with the online streaming website Scenesaver to provide subtitling for most of our online productions, so that our work would also be free to view and accessible for those who are d/Deaf and Hard of Hearing.

Our professional invitation-only development group, the Finborough Forum, also moved online and made many of its sessions available to the wider public through YouTube.

We strongly believe that online work is an exciting new complement to our work, and are anxious 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, especially those who cannot easily access our auditorium.

From January 2022, we rebranded our online content with a new name – **#FinboroughFrontier**, curated by Artistic Director Neil McPherson and Playwright-in-Residence Athena Stevens. All our online content continues to be – as it was throughout lockdown – entirely free to view, and available in a subtitled version through Scenesaver. Our first releases featured a celebration of the vivid history and personalities of our community of Earl's Court, filmed in the local area, and a new verbatim documentary play on Palestine, filmed in the UK and Hebron.

Our online programme for the year 2021-22 received nearly ten thousand views as at 31 March 2022.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

ONLINE PROGRAMME

#FinboroughForFree

1 February – 20 April 2021

#FinboroughForFree

LATE NIGHT STARING AT HIGH RES PIXELS

by Athena Stevens

A series of asides, streamed daily on YouTube

Directed by Lily McLeish

★★★★ Four Stars, *The Guardian*

★★★★ Four Stars, *North West End*

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

★★★★ Four Stars, *The Reviews Hub*

★★★★ Four Stars, *The Upcoming*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *iNews*

London Pub Theatres Standing Ovation 2022: Best Theatre Online Award Winner

OnComm Award Winner 2022: Platform Based Work

1 April – 8 April 2021

#FinboroughForFree

PLAYFIGHT

by Julia Grogan

The winner of the 2022 ETPEP Competition

Directed by Blanche McIntyre

★★★★★ Five Stars, *A Younger Theatre*

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

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *The Upcoming*

★★★★ Four Stars, *Mobile Theatre*

London Pub Theatres Standing Ovation Award Nomination

#FinboroughForFree

POPLARISM

Poplarism, a digital community arts festival celebrating the centenary of the Poplar Rates Rebellion of 1921, was co-curated with Poplar Union, a new venue in Tower Hamlets, and supported by an Arts Grant from the Royal Borough of Kensington and Chelsea.

We invited anyone with a connection to Tower Hamlets or Kensington and Chelsea to submit a proposal outlining their creative response to the events of 1921. The programming teams at Poplar Union and the Finborough Theatre selected ten submissions (five from Tower Hamlets, five from Kensington and Chelsea) to receive a micro-commission towards the creation of the work. The selected artists also received guidance and support from the Poplar Union and the Finborough Theatre in developing their pieces. The culminating festival was streamed across both Poplar Union and the Finborough Theatre's YouTube channels. This celebration of cross-London partnership and reconciliation was the first such collaboration and community outreach project undertaken by the Finborough Theatre.

Poplarism was online for one year from May 2021-2 May 2022, and comprised:

A LOVE LETTER TO TOWER HAMLETS

by Shkembe Soup

POPLAR POWER

by Catastro/FILLE

HEAVY DATE

by Eliot Vernon

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

BEVS AND TIPPLES

by Phoebe and Rodger Wagner

THOUSAND PAPERS 千紙

by ShumGhostJohn

THE OTHERS

by Kim Waxham

ROAMING THE RATES REBELLION

by Emily and Jodie

DARE TO DISSENT

by I SIS

DOWNGRADE

by Marianne Badrichani

TINY CAMEL

by Sam Tannenbaum

24 May – 20 June 2021

#FinboroughForFree

A BRIEF LIST OF EVERYONE WHO DIED

by Jacob Marx Rice

The world premiere rehearsed reading

Directed by Alex Howarth

OnComm Finalist 2022 for Recorded (Direct)

Live stream 15 June 2021. Online 22 June – 20 July 2021.

#FinboroughForFree

LEATHER

by Peter Scott-Presland

The first production in more than thirty years

Directed by Patrick Kealey

★★★★ Four stars, *North West End*

★★★★ Four stars, *A Younger Theatre*

28 July – 25 August 2021

#FinboroughForFree

MASKS AND FACES OR, BEFORE AND BEHIND THE CURTAIN

by Charles Reade and Tom Taylor

The online premiere of a unique rediscovery

Directed by Matthew Iliffe

★★★★ Four Stars, *The Times*

★★★★ Four Stars, *Theatre Weekly*

★★★★ Four Stars, *West End Wilma*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *Reviewsgate*

#FinboroughFrontier

28 January – 25 February 2022

#FinboroughFrontier

AN EARL'S COURT MISCELLANY

Devised and Directed by Catherine Harvey

The online world premiere

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

31 January – 28 February 2022

#FinboroughFrontier

HOW TO MAKE A REVOLUTION

by Einat Weizman, with Issa Amro

The online premiere of a new play

Directed by Tommo Fowler

★★★★ Four Stars, *Morning Star*

LIVE PRODUCTIONS

The theatre was originally scheduled to open on 14 September 2021 with the final two weeks of the production that was playing to sell-out houses when we were closed down in March 2020 – the first new UK production for 40 years of Paul Kember's *Not Quite Jerusalem*, an award-winning comedy-drama from 1980, the year the Finborough Theatre first opened, in celebration of our 40th anniversary year. Sadly, the production had to be postponed, due to Covid infections in the company.

28 September – 23 October 2021

HOW TO SURVIVE AN APOCALYPSE

by Jordan Hall

The UK premiere

Directed by Jimmy Walters

★★★★★ Five Stars, *West End Wilma*

★★★★ Four Stars, *Daily Mail*

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

★★★★ Four Stars, *North West End*

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

27 October – 20 November 2021

THE SUGAR HOUSE

by Alana Valentine

The European premiere

Directed by Tom Brennan

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

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

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

★★★★ Four Stars, *Morning Star*

★★★★ Four Stars, *LondonTheatre1*

★★★★ Four Stars, *North West End*

★★★★ Four Stars, *Time and Leisure*

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

★★★★ Four Stars, *Everything Theatre*

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

★★★★ Four Stars, *Paul in London*

OffWestEnd Nomination, Production

Standing Ovation Award Nomination, London Pub Theatres

OffWestEnd 2022 Finalist: Director (Plays) Tom Brennan

OffWestEnd 2022 Winner Justin Nardella for Costume Design

23 November – 18 December 2021

YES SO I SAID YES

by David Ireland

The Great Britain premiere

Directed by Max Elton

★★★★.5 Four and a half stars, *London Pub Theatres*

★★★★ Four Stars, *The Guardian*

★★★★ Four Stars, *The Observer*

★★★★ Four Stars, *The Telegraph*

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *Broadway World*

★★★★ Four Stars, *Reviewsgate*

★★★★ Four Stars, *Close Up Culture*

OffWestEnd Award Nomination for Lead Performance in a Play, Daragh O'Malley

OffWestEnd Award Nomination for Set Design, Ceci Calf

Standing Ovation Award Nomination from London Pub Theatres

The productions in January and February – *The Straw Chair* and *Bliss* – were postponed until later in the year as a result of the upswing in Covid infections due to the Omicron variant, and the theatre reopened again in March with:

1 March – 2 April 2022

BACON

by Sophie Swithinbank

The world premiere

Directed by Matthew Iliffe

★★★★★ Five Stars, *Pocket Sized Theatre*

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

★★★★★ Five Stars, *UKTW*

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

★★★★★ Five Stars, *ajlovestheatre*

★★★★★ Five Stars, *London Living Large*

★★★★★ Five Stars, *To Do List*

★★★★ Four Stars, *iNews*

★★★★ Four Stars, *The Stage*

★★★★ Four Stars, *Morning Star*

★★★★ Four Stars, *The Reviews Hub*

★★★★ Four Stars, *Boyz Magazine*

★★★★ Four Stars, *Broadway World*

★★★★ Four Stars, *Reviewsgate*

London Pub Theatres Standing Ovation Award Nomination

New Play OffWestEnd Award Nomination

Director (Plays) OffWestEnd Award Nomination

Production OffWestEnd Award Nomination

Lead Performance in a play OffWestEnd Award Nomination for Corey Montague-Sholay

Lead Performance in a play OffWestEnd Award Nomination for William Robinson

PLAYWRITING COMPETITION

THE ETPEP AWARD

The ETPEP Award is a playwriting prize for new UK playwrights who work in the theatre industry, run by the Finborough Theatre in association with the Experienced Theatre Practitioners Early Playwriting Trust (ETPEP). The Award's purpose is to find and nurture a playwright who has worked in theatre for two years or more (but not in a literary department setting or as a paid script reader), who is looking to further their ambitions and skill in the art and craft of playwriting.

The first ETPEP Playwriting Competition took place in 2019. The ETPEP Award again selected the Finborough Theatre to run the award in 2021. For the 2021 award, we increased the top prize to £6000 and the winning script was published by Salamander Street, an independent publisher of theatre, performance, and live art, as part of the prize.

The winner of the 2021 award was Nina Millns for her play *Service*.

In addition, we continued the innovation from the 2020 award of awarding ten shortlisted entries £300 each including the two shortlist candidates – Nicole Joseph and Wela Mbusi.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

The judges for the 2021 Award were Artistic Director of the Finborough Theatre and playwright Neil McPherson; Literary Manager of the Finborough Theatre and playwright Sue Healy; actor Oliver Ford Davies; actor, playwright and activist Athena Stevens; and Clive Webster of the Experienced Theatre Practitioners group.

The ETPEP Award has again selected the Finborough Theatre to run the award in 2022. The 2022 competition was announced and opened for entries on 8 November 2021 and closed on 30 April 2022.

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.

During the closure of the theatre, meetings of the Finborough Forum moved online. Wherever it was possible to obtain permission, recordings were shared on YouTube to make the work of the Finborough Forum more accessible.

Guest speakers in the financial year 2021-22 were:

April 20 – Lolita Chakrabarti (not available on YouTube).

July 21 – Lyndsey Turner (not available on YouTube).

August 31 – Sepy Beghaei, MENA Arts.

November 8 – Alexandra Cory, agent.

December 13 – Josh Azouz, playwright (not available on YouTube).

2022

January 17 – Adam Lenson, director and author.

February 21 – Jennifer Farmer, writer and activist.

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 Society of Friends decided to withdraw their funding of the Forum. With the withdrawal of funding, the Forum is currently on hiatus until a new funding source can be found.

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, this year we have offered a more flexible business model to reduce the financial risk to visiting companies. This has been made possible by a generous donation from Philip Carne for the Carne Trust.

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.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

EQUITY HOUSE AGREEMENT

In January 2022 we signed the Equity House Agreement to guarantee stronger working conditions for actors, performers and stage management for all future in-house Finborough Theatre productions.

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 two paid part-time staff, our Technical Manager and bookkeeper.

Our General Manager Livvy Perrett left in September 2021, and was replaced by Matilda Russell.

Our staff at March 2022 were:

Artistic Director | **Neil McPherson**

Founding Director | **Phil Willmott**

Resident Designer | **Alex Marker**

Executive Director | **Livvy Perrett**

Playwrights-in-Residence | **James Graham, Dawn King, Anders Lustgarten, Hannah Morley, Carmen Nasr, Shamser Sinha, Athena Stevens and Chris Thompson**

Playwrights on Attachment | **Abigail Andjel, Steven Hevey, Adam Hughes, Joe Marsh and Louise Monaghan**

Technical Manager | **Angus Chisholm**

Literary Manager | **Sue Healy**

Deputy Literary Manager | **Rhys Hayes**

Literary Assistants | **Robbie Nestor, Natalie Audley and Tabitha Hayward**

Literary Assistants (International) | **Serena Haywood and Sian Rowland**

Associate Producer | **Arsalan Sattari**

Associate Sound Designer | **Julian Starr**

Casting Director | **Aurora Causin**

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 financial year 2021-22, the Literary Team received 378 unsolicited scripts. The average number of unsolicited submissions a month was 29 scripts, and 65 scripts have received a second reading during the year.

DIRECTORS' AND TRUSTEES' REPORT (continued)

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.

Due to the Coronavirus pandemic and the closure of the theatre, volunteer placements were suspended until August 2021 and have operated again since that date.

MEMBERSHIPS

The Finborough Theatre remains a member of the Independent Theatre Council, Musical Theatre Network, The Earl's Court 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. Concession tickets are available for all our theatre productions. Full price tickets to our theatre productions range from £18 to £20 with concessions being 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 Mondays through Sundays. These consist of:

- A £2 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.

Further concessions are available for all performances during the first week of our main shows with £10 tickets for those aged 30 and under, £14 tickets for everyone attending preview performances, and for residents of the Royal Borough of Kensington and Chelsea on the first Saturday evening of each production, and concessions for members of Entertainment Unions on Sunday matinees. Additionally, all tickets are priced at the concession rate for everyone on Tuesday evening performances.

As a result of Covid safety measures, from our reopening until June 2022, we made the decision to reduce our audience capacity to 80% and temporarily increased our ticket prices to reflect this.

All our online productions were and are available to watch for free. Free subtitled versions of our online releases were simultaneously made available 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 2021-2022: white British 48%; any other white background 36%; mixed / multiple ethnic groups 8%; South Asian / South Asian British 4%; East Asian / East Asian British 4%; not deaf or disabled 80%; deaf or disabled 4%; 48% identify as heterosexual; 24% identify as bisexual; 4% identify as queer; 4% identify as queer/questioning; 4% identify as androsexual; 76% are aged 20-34; 12% are aged 35-49; 8% are aged 0-19; and 4% are aged 50-64; 64% are from a middle socio-economic class, and 20% are from a working 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.

DIRECTORS' AND TRUSTEES' REPORT (continued)

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.

From our reopening until June 2022, we reduced our audience capacity to 80% and temporarily increased our ticket prices to reflect this.

From our reopening until the present time, masks were mandatory at all times for all staff and audience members.

We operated Covid passes from our reopening until the abolishment of Covid passes in May 2022, and audience members were temperature-checked upon their arrival at the theatre. In order to ensure that the Finborough Theatre is still accessible for those who are CEV (Clinically Extremely Vulnerable) or those who would just prefer it, all Sunday matinee performances from April 2021 onwards are designated as Covid Pass Sundays when we will ask for proof of vaccination as well as mask wearing.

We have been reviewing these protocols every month and will lift them as soon as it is safe to do so.

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. Indeed, we received the following mention for our Covid policies in a theatre review of *Bacon*, our March 2022 production.

“I wanted to finish this review by mentioning the front of house staff. Not usual in a review, but I wanted to highlight the very polite yet firm way in which the Finborough’s people went about ensuring that temperatures were taken, covid documentation was checked and, above all, getting the entire audience to be masked throughout. Too many venues currently talk the talk about keeping audiences and their casts safe and then conspicuously fail to walk the walk. Not so here and it certainly helped to lower my blood pressure and enjoy the performance all the more – many thanks for sticking to your guns.”

THE FINBOROUGH THEATRE BUILDING

The Finborough Theatre building was purchased in January 2021 by entrepreneur and property investor Jason Collins – who has been and continues to be supportive of the theatre.

During the closure for lockdown, the entire building was extensively renovated and refurbished. Major changes include an entirely new roof which will end the water leaks which made backstage life a misery; the staircase to the theatre has been transformed including the addition of a skylight; the flat above us has been entirely redesigned and refurbished including the installation of state of the art soundproofing above the theatre auditorium; all the windows in the theatre have been completely replaced with double glazing, substantially reducing noise from the street during performances; and our electrics have been upgraded and replaced, with the support of The Theatres Trust, enabling us to be far more ambitious in the future with the technical needs of our productions.

Due to the ongoing building works, there was no tenant for the pub during the financial year 2021-22 and the pub remained closed during that period. It is understood that a new tenant for the pub will shortly be announced.

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 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.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

DONATIONS

The Finborough Theatre gratefully acknowledges the support for its 2022-21 season from the Arts Council England Cultural Recovery Fund, the Earls Court Development Company, the Royal Borough of Kensington and Chelsea, the Theatres Trust, the Garrick Charitable Trust, the London Mayor's Back to Business Fund, Caroline Tod, and its generous individual donors, in particular Philip Carne for the Carne Trust, its Friends and many other contributors whose kind donations have made this year's work possible.

FINANCIAL REVIEW

During the 2021-2022 financial year the organisation generated £193,488 of revenues, with a net income of £35,647.

With the closure of the theatre for much the year, most of the revenue came from grants and donations, although we also earned theatre hire income for the period we were able to open.

The organisation is solvent and 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 Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of six months running costs (salaries and overheads). 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 directors/trustees set out below have held office during the whole year unless otherwise indicated.

Alice Pakenham	Lisa Cagnacci (resigned 3 November 2021)
Antonella Petrancosta	Paul Webster
Felix Cassel	Rebecca Maltby
Gordon Hopkinson	Russell Levinson

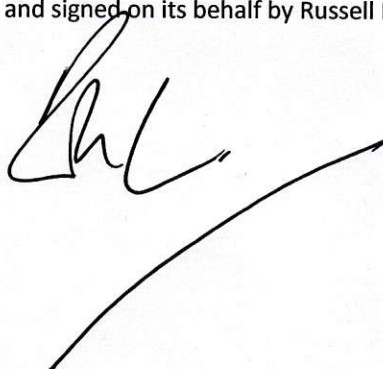
Michele Gorgodian was appointed as a Trustee on 21 April 2022

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 8 August 2022 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 2022 which are set out on pages 10 to 16 .

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:

- | | |
|---|---|
| | 0 |
| (1) accounting records were not kept in respect of the company as | 0 |
| (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

FINBOROUGH THEATRE
**Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
For the Year Ended 31st March 2022**

	Notes	Restricted Funds	Unrestricted Funds Designated	Unrestricted Funds General	Total Restricted Funds 2022	Restricted Funds	Unrestricted Funds Designated	Unrestricted Funds General	Total Funds 2021
Income									
Grants and donations	2	62,500	-	100,259	162,759	-	-	135,003	135,003
Investment income		-	-	5,728	5,728	-	-	6,229	6,229
Charitable activities	3	-	-	25,001	25,001	-	-	3	3
Total income		<u>62,500</u>	<u>-</u>	<u>130,988</u>	<u>193,488</u>	<u>-</u>	<u>-</u>	<u>141,235</u>	<u>141,235</u>
Expenditure									
Charitable Activity Costs	5	-	-	157,841	157,841	-	-	114,689	114,689
Total expenditure		<u>-</u>	<u>-</u>	<u>157,841</u>	<u>157,841</u>	<u>-</u>	<u>-</u>	<u>114,689</u>	<u>114,689</u>
Net Income		62,500	-	(26,853)	35,647	-	-	26,546	26,546
Reconciliation of Funds									
Funds brought forward		-	198,622	56,462	255,084	-	171,000	24,333	195,333
Value adjustment on current asset investments	8	(3,274)	19,710	-	16,436	-	-	33,205	33,205
Movement on current asset investments	8	390	(19,397)		(19,007)	-	-	-	
Transfers			-	-	-	-	27,622	(27,622)	-
Funds carried forward	11	<u>59,616</u>	<u>198,935</u>	<u>29,609</u>	<u>288,160</u>	<u>-</u>	<u>198,622</u>	<u>56,462</u>	<u>255,084</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 2022

	Notes	2022		2021	
		£	£	£	£
Fixed assets					
Tangible assets	6	-	-	-	-
Current assets					
Debtors	7	22,336		18,743	
Financial assets	8	258,551		198,622	
Cash at bank and in hand		20,657		45,719	
Total current assets		301,544		263,084	
Creditors - amounts falling due within one year	9	13,384		8,000	
Net current assets			288,160	0	255,084
Net assets			288,160		255,084

The Funds of the Charity

Designated		198,935	198,622
Restricted		59,616	-
General		29,609	56,462
Total Charity Funds	10	288,160	255,084

For the year ended 31 March 2022 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 8/8/22, and signed on their behalf by Russell Levinson - Director

Notes to the Financial Statements
For the Year Ended 31st March 2022

1 Accounting Policies

(a) 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 Steam Industry 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	0
	0

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 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 2022

(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

	Restricted Funds	Unrestricted Funds	2022	Restricted Funds	Unrestricted Funds	2021
Grants						
Arts Council England Cultural Recovery Grant	-	35,699	35,699	-	53,617	53,617
C Tod Charitable Trust	-	-	-	-	500	500
Earls Court Development Fund	-	12,000	12,000	-	4,000	4,000
ETPEP Award	-	3,300	3,300	-	3,500	3,500
Royal Borough of Kensington & Chelsea	-	6,500	6,500	-	5,000	5,000
Garrick Charitable Trust	-	5,000	5,000	-	-	-
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	-	50,000	-	-	-
Gift Aid Claimed	12,500	-	12,500	-	-	-
Friends	-	10,880	10,880	-	15,184	15,184
General	-	12,880	12,880	-	53,202	53,202
	<u>62,500</u>	<u>100,259</u>	<u>162,759</u>	<u>-</u>	<u>135,003</u>	<u>135,003</u>

3 Charitable activity

	Unrestricted Funds	2022	Unrestricted Funds	2021
Fees, commissions, co-productions & hires				
Theatre hire visiting production company	25,001	25,001	-	-
Sundries, hires recharges and royalties	-	-	3	3
	<u>25,001</u>	<u>25,001</u>	<u>3</u>	<u>3</u>

4 NET INCOMING RESOURCES

Net (outgoing)/incoming 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 2022

5	Support costs Unrestricted	Charitable Costs Unrestricted	Governance Costs Unrestricted	Total 2022
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

During the year the company had no employees. (2020: none)

0
0

COMPARATIVES 2021	Support costs Unrestricted	Charitable Costs Unrestricted	Governance Costs Unrestricted	Total 2021
Direct costs				
Creative team fees and royalties	-	48,506	-	48,506
Production costs	-	2,965	-	2,965
Marketing and publicity	-	1,592	-	1,592
Support costs				
Insurance	1,499	681	-	2,180
Rent	29,967	-	-	29,967
Utilities	-	-	-	-
Repairs and maintenance	17,471	-	-	17,471
Telephone, fax, computer, website and e-mail	1,893	-	-	1,893
Accountancy	-	-	2,620	2,620
Bank charges, ticketing and transaction costs	-	-	6,714	6,714
General expenses and subscriptions	781	-	-	781
Total 2021	51,611	53,744	9,334	114,689

Notes to the Financial Statements
For the Year Ended 31st March 2022

6 Tangible fixed assets

	Fixtures fittings & equipment	Total
Cost		
At 1st April 2021	29,990	29,990
Additions	-	-
At 31st March 2022	29,990	29,990
Depreciation		
At 1st April 2021	29,990	29,990
Charge for the year	-	-
At 31st March 2022	29,990	29,990
Net book value		
At 31st March 2022	-	-
At 31st March 2021	-	-

7 Debtors

	2022	2021
Loans to Production Companies	7,559	9,959
Other debtors	6,154	11
Prepayments	8,623	8,773
	22,336	18,743

8 Financial assets

	Restricted	Unrestricted	2022 Restricted	Unrestricted	2021
Valuation 1st April 2020	-	198,622	198,622	-	171,417
Additions in Year	62,500	-	62,500	-	-
Movement in year			-	-	(6,000)
Value adjustment	(2,884)	313	(2,571)	-	33,205
Valuation 31st March 2021	59,616	198,935	258,551	-	198,622

9 Creditors - amounts falling due within one year

	2022	2021
Trade creditors	12,282	-
Deferred income	-	8,000
Accruals and other creditors	1,102	-
	13,384	8,000

Notes to the Financial Statements
For the Year Ended 31st March 2022

10 Reconciliation of movements in Funds

	Balance at 1 April 2021	Income	Expenditure	Transfers	Investment Value adjustment/ Movement	Balance at 31 March 2022
Unrestricted Funds						
- General	56,462	130,988	(157,841)	-	-	29,609
- Designated	198,622	-	-	-	313	198,935
Restricted Funds	-	62,500	-	-	(2,884)	59,616
	<u>255,084</u>	<u>193,488</u>	<u>(157,841)</u>	<u>-</u>	<u>(2,571)</u>	<u>288,160</u>

The above funds comprise:

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

Designated Fund: is intended to match the cost of the investments. The company uses the interest from this fund to pay the actors, technical crew and creative team on Finborough Theatre i
 company can reallocate this fund to general use at any time and for any charitabl

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 2022	Total 2021
Restricted Funds	-	59,616	59,616	-
Unrestricted Funds:				
General	-	29,609	29,609	56,462
Designated	-	198,935	198,935	198,622
	<u>-</u>	<u>288,160</u>	<u>288,160</u>	<u>255,084</u>

12 TRUSTEES

During the year, apart from shown below, 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

Russell Levinson was reimbursed £28 for expenses.

FINBOROUGH THEATRE

England & Wales - Charity number 1071304

Accounts



REPORT AND FINANCIAL STATEMENTS

31 March 2021

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 2021

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS AND TRUSTEES:

Alice Pakenham
Antonella Petrancosta
Felix Cassel
Gordon Hopkinson
Lisa Cagnacci
Rebecca Maltby
Russell Levinson
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

CHARITY REGISTRATION NUMBER:

1071304

COMPANY REGISTRATION NUMBER:

03448268

FINBOROUGH THEATRE

DIRECTORS AND TRUSTEES REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2021.

DIRECTORS' RESPONSIBILITIES

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 1985. 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.

On the 6 November 2020, the company changed its name from The Steam Industry to Finborough Theatre.

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.

DIRECTORS' AND TRUSTEES' REPORT (continued)

ARTISTIC POLICY

In the financial year 2020-21, the Finborough Theatre has 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, and it actively seeks out plays and talent meeting its artistic policy, and works to bring them together to build its exciting programme. It also presents in-house productions, typically one or two per year.

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 positively encourage productions that place diversity at their heart, whether that might be from BME artists, artists with a disability, or tackling gender equality and representation.

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

2020-21 PRODUCTIONS

CLOSURE

The theatre has been closed from 16 March 2020 because of the Coronavirus pandemic. Management and the Trustees plan to reopen the theatre in line with government and industry guidelines when it is safe.

THE FINBOROUGH THEATRE ONLINE

In spite of the venue's closure, this year we presented ten productions online, including one new play adapted for online viewing, two playwriting competitions, and created a local history blog for our local community. Our professional invitation-only development group, the Finborough Forum, also moved online and made many of its sessions available to the wider public through YouTube. Our online audience across all performances reached over 31,000 people, and our YouTube channel gained over 600 subscribers.

The online productions included archive recordings of six world premiere productions, a UK and English language premiere, an Olivier Award-nominated play, a musical, and a rediscovery from the 1940s. From January 2021, we moved to streaming original online productions, beginning with a web series by one of our Playwrights-in-Residence, filmed on location under socially distanced conditions.

All of our online work was free to view, marketed under the branding #FinboroughForFree, to ensure that our work remained as accessible as possible to a wide and diverse audience as possible. We partnered with the online streaming website Scenesaver to provide subtitling for most of our online productions, so that our work would also be free to view and accessible for those who are d/Deaf and Hard of Hearing.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

YOUTUBE PROGRAMME

The productions shown on YouTube were:

(The reviews refer to coverage for the online release, not the original production)

7 May – 7 July 2020

#FINBOROUGHFORFREE: IT IS EASY TO BE DEAD

by Neil McPherson.

The world premiere from 2016.

Directed by Max Key.

OffWestEnd OnComm Award Nomination

Following its critically acclaimed sell-out run at the Finborough Theatre in 2016 where it was nominated for seven OffWestEnd Awards including Best New Play, and its Olivier nominated run at the Trafalgar Studios, and a Scottish tour, the world premiere production of *It Is Easy To Be Dead* was the first Finborough Theatre production to be made available for free viewing online through the Society of London Theatre's Official London Theatre YouTube channel.

It Is Easy To Be Dead tells the story of Charles Sorley's brief life through his work and music and songs from some of the greatest composers of the period including George Butterworth, Dòmhnall Ruadh Chorùna, Ivor Gurney, John Ireland, Rudi Stephan and Ralph Vaughan Williams.

18 May 2020 – 31 December 2021

#FINBOROUGHFORFREE: CONTINUITY

by Gerry Moynihan

The world premiere production from 2017

Directed by Shane Dempsey.

2 ★★★★★ four star reviews

OffWestEnd OnComm Award Nomination

Scenesaver Birthday Honours Award Nomination for Best Playwright – Gerry Moynihan

A forensic examination of the soul of an Irish 'freedom fighter'.

Pádraig Devlin is a dissident Irish Republican, who begins to have doubts about his commitment to The Cause after he meets and falls in love with a woman from Barcelona. Soon after meeting her, Pádraig botches three assignments in a row. The other members of his terrorist cell decide to test the love-struck Pádraig's commitment. Has falling in love really weakened the resolve of a man determined to re-ignite the struggle for Irish freedom, and whose Republican credentials are beyond reproach? And just exactly what kind of test do they plan to set him? And how will Pádraig react when he discovers that he's being tested...

5 June – 5 August 2020

#FINBOROUGHFORFREE: JANE CLEGG

by St John Ervine

The first London production for over 75 years from 2019

Directed by David Gilmore.

3 ★★★★★ four star reviews

The Times – Best Live Arts To Stream This Week

This Week – Three To Stream

OffWestEnd OnComm Award Nomination

One of Lyn Gardner's Picks on Stagedoor

Unseen in London since 1944, *Jane Clegg* received a long-overdue new production at the Finborough Theatre in 2019, directed by renowned director David Gilmore. The Finborough Theatre has also previously rediscovered two acclaimed plays by St John Ervine, most notably his play *Mixed Marriage* in 2011.

DIRECTORS' AND TRUSTEES' REPORT (continued)

1 – 3 and 31 August 2020

#FINBOROUGHFORFREE: SCROUNGER

by Athena Stevens

The world premiere from January 2020

Directed by Lily McLeish.

1 ★★★★★ five star review

5 ★★★★★ four star reviews

OffWestEnd OnComm Award Nomination

Winner Scenesaver Birthday Honours Award for Best Supporting Performance – Leigh Quinn

Scenesaver Birthday Honours Award Nomination for Best Director – Lily McLeish

The online release of the first production of the Finborough Theatre's 40th anniversary year, the world premiere of Finborough Theatre Playwright in Residence and Olivier Award nominee Athena Stevens's new play.

A successful online personality, *Scrounger* is a woman who knows how to make change happen. That is, until an airline destroys her wheelchair.

Inspired by real events, *Scrounger* drives towards the realities of how Britain is failing its most vulnerable and the extreme cost paid by those seeking justice.

Originally seen as part of *Vibrant 2019 – A Festival of Finborough Playwrights*.

The run of *Scrounger* provoked considerable publicity in bringing to the attention of the public the lack of access in fringe theatre venues for wheelchair users. A number of post-show discussions were held following the performances which addressed these issues, including a discussion held on the ground floor (by permission of the pub) to ensure that the event was fully accessible.

7 September – 7 October 2020

#FINBOROUGHFORFREE: DEATH OF A HUNTER

by Rolf Hochhuth

The UK and English language premiere from 2018

Directed by Anthony Shrubbsall.

3 ★★★★★ four star reviews

Off West End OnComm Award

Clinically, precisely, harrowingly and in real time, radical German playwright Rolf Hochhuth explores the final hour in the life of an American icon, examining the cult of celebrity, the trappings of fame and "the ultimate futility with which we are all cursed and 'blessed'".

Death of a Hunter was the fourth play by Rolf Hochhuth presented at the Finborough Theatre, following *Soldiers*, *The Representative* and *Summer 14: A Dance of Death*. *Death of a Hunter* opens on Hochhuth's 87th birthday, and featured Edmund Dehn who appeared in the Finborough Theatre's very first production in 1980.

14 September – 14 November 2020

#FINBOROUGHFORFREE: BLUEPRINT MEDEA

by Julia Pascal

The world premiere from 2019

Directed by Julia Pascal.

1 ★★★★★ four star review

Based on interviews with Kurdish fighters living in the UK, and written and directed by the first woman ever to direct at the National Theatre, *Blueprint Medea* is an award-winning new drama loosely inspired by Euripides' *Medea*, which connects the classical to the contemporary to explore eternal questions of passion, war, cultural identity, women's freedom, sex, family and love.

DIRECTORS' AND TRUSTEES' REPORT (continued)

1 October – 12 November 2020

#FINBOROUGHFORFREE: ADDING MACHINE: A MUSICAL

Composed by Joshua Schmidt. Libretto by Jason Loewith and Joshua Schmidt.

Based on the play *The Adding Machine* by Elmer Rice.

The UK premiere production from 2016

Directed by Josh Seymour.

After 25 long years spent adding figures in the same soul-crushing job, Mr Zero suddenly finds himself replaced by a machine. For the first time in his life, Zero takes his destiny into his own hands. The consequences set him on a path through this world and beyond, offering him one last chance for love, life and redemption.

1 November – 31 December 2020

#FINBOROUGHFORFREE: I WISH TO DIE SINGING – VOICES FROM THE ARMENIAN GENOCIDE

by Neil McPherson

The world premiere from 2015

Directed by Tommo Fowler.

3 ★★★★★ four star reviews

Lyn's Picks of the Week – Lyn Gardner, *Stagedoor*

OffWestEnd OnComm Award Nomination

Commemorating the centenary of the deportations that began the Armenian Genocide, *I Wish To Die Singing – Voices From The Armenian Genocide* is a controversial documentary drama uncovering the forgotten secrets and atrocities of a denied genocide – featuring eye-witness reportage, images, music, poetry from Armenia's greatest poets, and verbatim survivors testimonies from one of the greatest historical injustices of all time.

1 December 2020 – 1 February 2021

#FINBOROUGHFORFREE: S-27

by Sarah Grochala

The world premiere of the winner of Amnesty International's first Protect The Human Playwriting Competition

Directed by Stephen Keyworth

2 ★★★★★ four star reviews

May is an idealist. She's fighting for a better world and has sacrificed more than most. So when the old regime is destroyed, she is rewarded with a job as a prison photographer. But as the enemy pass one by one before her unflinching lens – both strange and familiar faces – can they shake her belief in this world she helped create?

Inspired by the work of the photographer Nhem En, who photographed the inmates of Tuol Sleng prison in Cambodia under the rule of the Khmer Rouge, and by painter Van Nath who painted Pol Pot and was one of only seven survivors of Tuol Sleng, playwright Sarah Grochala draws on prison records and interviews with both prisoners and Khmer Rouge cadres to create a startling and affecting drama.

From February 2021, our #FinboroughForFree was original online content, rather than archive recordings of previous productions, with a new release every month during 2021.

1 February – 30 April 2021

#FINBOROUGHFORFREE: LATE NIGHT STARING AT HIGH RES PIXELS

by Athena Stevens

The world premiere of a new play repurposed for online viewing

Directed by Lily McLeish.

7 ★★★★★ four star reviews

London Pub Theatres Standing Ovation Award Nomination

OffWestEnd OnComm Award Nomination

A new play repurposed for online viewing, from the creative team behind *Scrounger*, which premiered at the Finborough Theatre in February 2020.

Late Night Staring at High Res Pixels explores the issue of assumed consent and how it contributes to a culture of complicity and control towards women. Men have long held power in relationships with tools that have no name; this story aims to identify those methods.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

Athena Stevens has been using online platforms and iPhones to tell stories since 2013. While the traditional channels are dark, Stevens and her creative team have invented a new form of theatre, combining a play written by Stevens with elements of web-series and vlogs. Created via Zoom across eight time zones, and filmed on iPads, the series follows two women in their separate spaces, as they realise that their lives are more entwined than they could have ever imagined.

SISMO STORIES ONLINE

In addition to our YouTube programme, the recording of *It Is Easy To Be Dead* was also shown on Sismo Stories, a Dutch online channel streaming the best of British theatre exclusively in the Netherlands. Its initial run was extended by request.

PLAYWRITING COMPETITIONS

THE ETPEP AWARD

The ETPEP Award is a playwriting prize for new UK playwrights who work in the theatre industry, run by the Finborough Theatre in association with the Experienced Theatre Practitioners Early Playwriting Trust (ETPEP). The Award's purpose is to find and nurture a playwright who has worked in theatre for two years or more (but not in a literary department setting or as a paid script reader), who is looking to further their ambitions and skill in the art and craft of playwriting.

The first ETPEP Playwriting Competition took place in 2019.

The ETPEP Award again selected the Finborough Theatre to run the award in 2020 with an original closing date of 30 March 2020. In order to allow for more entries from people who might have been on furlough or unemployed as a result of the Coronavirus pandemic, the competition closing date was postponed until June 30 2020, and the prize structure was redistributed to allow all ten shortlisted entries to receive a prize of £300 in order to spread the money available as widely as possible.

The judges for the 2020 Award were playwright Winsome Pinnock; Artistic Director of the Finborough Theatre and playwright Neil McPherson; Literary Manager of the Finborough Theatre and playwright Sue Healy; actor Oliver Ford Davies; 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 2020 competition, Julia Grogan, was awarded a prize of £6,000, a development relationship with the Finborough Theatre including one-to-one dramaturgy with Finborough Theatre Artistic Director and playwright Neil McPherson, and an online rehearsed reading of the winning play. In addition to the main prize, all ten shortlisted entries received a prize of £300.

The ETPEP Award has again selected the Finborough Theatre to run the award in 2021 and 2022. The 2021 competition was announced and opened for entries in December 2020.

RADIUS PLAYWRITING COMPETITION

Following the RADIUS Playwriting Competition in 2018, the Finborough Theatre again collaborated with RADIUS for their 2020 Playwriting Competition.

The winner of the 2020 competition was Darren Donohue for his play *Ballet of the Unhatched Chicks*. He won £500, dramaturgy with the Finborough Theatre, and a staged reading at the Finborough Theatre once the theatre is reopened.

The judges were Artistic Director of the Finborough Theatre, playwright Neil McPherson, and Literary Manager of the Finborough Theatre and playwright Sue Healy.

POPLARISM

In January 2021, the Finborough Theatre launched *Poplarism!* a digital community arts festival celebrating the centenary of the Poplar Rates Rebellion of 1921. This festival was co-curated with Poplar Union, a new venue in Tower Hamlets, and supported by an Arts Grant from the Royal Borough of Kensington and Chelsea.

We invited anyone with a connection to the Boroughs of Tower Hamlets and Kensington and Chelsea to submit a proposal outlining their creative response to the events of 1921.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

The programming teams at Poplar Union and the Finborough Theatre selected ten submissions (five from Tower Hamlets, five from Kensington and Chelsea) to receive a micro-commission towards the creation of the work. The selected artists also received guidance and support from the Poplar Union and the Finborough Theatre in developing their pieces. The culminating festival was streamed across both Poplar Union and the Finborough Theatre's YouTube channels.

This celebration of cross-London partnership and reconciliation was the first such collaboration and community outreach project undertaken by the Finborough Theatre.

ADDITIONAL ACTIVITIES

FINBOROUGH FORUM

The Finborough Forum is an invitation-only group of playwrights, directors, designers and other theatre creatives. Members of the Finborough Forum are invited by the theatre to 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, in order 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 is generously supported by The George Goetchius and Donald Howarth Society of Friends Awards.

During the closure of the theatre, meetings of the Finborough Forum moved online. Meetings were held over Zoom and wherever it was possible to obtain permission, as many recordings as possible were shared on YouTube to make the work of the Finborough Forum more accessible.

Guest speakers in the financial year 2020-21 were:

June 1 – Philip Shelley

July 6 – Ameena Hamid

August – No session

September 14 – Ned Glasier (not available on YouTube).

November 9 – Liz Stevenson.

November 25 – Anders Lustgarten

December 15 – Vicky Graham

2021

January 13 – Simon Nelson, BBC Writers Room

February 16 – Garry Hynes (not available on YouTube).

March 16 – Marina Carr (not available on YouTube).

VIRTUAL COLLABORATORS FESTIVAL

The Finborough Theatre was a partner in the Virtual Collaborators Festival in August 2020. Virtual Collaborators was founded in March 2020 as an online response to the closure of the UK theatre industry due to COVID-19.

Finborough Theatre Artistic Director Neil McPherson read ten scripts and hosted an online three-hour script session with the writers, and Finborough Theatre Resident Designer Alex Marker hosted an online seminar on theatre design for intimate spaces.

LOCAL HISTORY WEBSITE AND ARTICLES

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

FINBOROUGH THEATRE ARCHIVE

2020 marked the 40th anniversary of the Finborough Theatre. Although the theatre itself remained closed from March 2020, we celebrated our birthday online through a social media campaign - #Finborough40 – showcasing content from our online production archive on our newly designed website.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

Our General Manager spent the first couple of months of the theatre's closure from March 2020 constructing our website archive from scratch, in time to mark our official birthday in June.

We regularly posted reviews and images from previous productions across all our social media channels and encouraged our followers to share their own memories from across our 40 year history.

MEDIA

The Finborough Theatre was featured on BBC News with BBC Arts Editor Will Gompertz reporting live from the auditorium as part of the news segment on the Arts Council Recovery Grant announcement in October 2020.

AWARDS

In October 2020, the Finborough Theatre was announced as London Pub Theatre Magazine's Pub Theatre of the Year 2020.

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 an Executive Director, and two paid part-time staff, our Technical Manager and bookkeeper. Our General Manager Livvy Perrett was promoted to Executive Director in July 2021.

Our staff at March 2021 were:

Artistic Director | **Neil McPherson**

Founding Director | **Phil Willmott**

Resident Designer | **Alex Marker**

Executive Director | **Livvy Perrett**

Playwrights-in-Residence | **James Graham, Dawn King, Anders Lustgarten, Hannah Morley, Carmen Nasr, Shamser Sinha, Athena Stevens and Chris Thompson**

Playwrights on Attachment | **Abigail Andjel, Steven Hevey, Adam Hughes, Joe Marsh and Louise Monaghan**

Technical Manager | **Angus Chisholm**

Literary Manager | **Sue Healy**

Deputy Literary Manager | **Rhys Hayes**

Literary Assistants | **Robbie Nestor, Natalie Audley and Tabitha Hayward**

Literary Assistants (International) | **Serena Haywood and Sian Rowland**

Associate Producer | **Arsalan Sattari**

Associate Sound Designer | **Julian Starr**

Casting Director | **Aurora Causin**

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.

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

- 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 2020-21, the Literary Team received 295 unsolicited scripts, mostly during January to March 2021. As of 31 March 2021, 100 were undergoing a first read, and nineteen had progressed to 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 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.

Due to the Coronavirus pandemic and the closure of the theatre, volunteer placements were suspended in the financial year 2020-2021,

MEMBERSHIPS

The Finborough Theatre remains a member of the Independent Theatre Council, Musical Theatre Network, The Earl's Court 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. Concession tickets are available for all our theatre productions. Full price tickets to our theatre productions range from £18 to £20 with concessions being 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 Mondays through Sundays. These consist of:

- A £2 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.

Further concessions are available for all performances during the first week of our main shows with £10 tickets for those aged 30 and under, £14 tickets for everyone attending preview performances, and for residents of the Royal Borough of Kensington and Chelsea on the first Saturday evening of each production, and concessions for members of Entertainment Unions on Sunday matinees. Additionally, all tickets are priced at the concession rate for everyone on Tuesday evening performances.

During the theatre's closure in the financial year 2020-21, all our online productions (both archive recordings and original content) were available to watch for free under our #FinboroughForFree banner. Free subtitled versions of our online releases were simultaneously made available 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 relating to our small team of 8 staff, who worked for us in the financial year 2020-2021: White British 62%; any other white background 12%; mixed white and Asian 12%; any other mixed/multiple ethnic background 12%; 38% female-identifying; and 62% male-identifying; 88% identify as heterosexual; and 12% as bisexual; 50% are aged between

FINBOROUGH THEATRE

DIRECTORS' AND TRUSTEES' REPORT (continued)

20-34; 38% are aged between 35-49 and 12% between 50-64; 71% are from a middle socio-economic class and 29% are from a working 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. In June 2020 we published our representation statistics online in response to the #PullUpOrShutUp campaign's call to action, and publicly pledged to take positive action to improve representation of black voices in theatre.

DONATIONS

The Finborough Theatre gratefully acknowledges the support for its 2020-21 season from the Arts Council England Recovery Grant, Michael Frohlich, the Earls Court Development Company, the Royal Borough of Kensington and Chelsea, its generous individual donors and the many Friends and other contributors whose kind donations have made this year's work possible.

FINANCIAL REVIEW

During the 2020-2021 financial year the organisation generated £141,235 of revenues, with a net profit of £26,545.

The organisation received no ticket income during the financial year with all income coming from the Arts Council England Recovery Grant and very generous donations from a substantial Covid-19 fundraising campaign.

The organisation is solvent and 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 Board of Trustees have established a policy whereby the unrestricted funds held by the charity should cover a minimum of six months running costs (salaries and overheads). 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 directors/trustees set out below have held office during the whole year unless otherwise indicated.

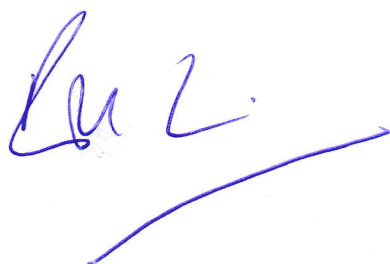
Alice Pakenham	Lisa Cagnacci
Antonella Petrancosta	Paul Webster
Felix Cassel	Rebecca Maltby
Gordon Hopkinson	Russell Levinson

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 27 July 2021 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 2021 which are set out on pages 10 to 16 .

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.



27 July 2021

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 2021

		Unrestricted Funds		Total Funds	Unrestricted Funds		Total Funds
	Notes	Designated	General	2021	Designated	General	2020
Income							
Grants and donations	2	-	135,003	135,003	-	47,166	47,166
Investment income	8	-	6,229	6,229	-	7,523	7,523
Charitable activities	3	-	3	3	-	82,424	82,424
Total income		-	141,235	141,235	-	137,113	137,113
Expenditure							
Charitable Activity Costs	5	-	114,689	114,689	-	136,257	136,257
Total expenditure		-	114,689	114,689	-	136,257	136,257
Net Income		-	26,546	26,546	-	856	856
Reconciliation of Funds							
Funds brought forward		171,000	24,333	195,333	190,000	39,138	229,138
Value adjustment on current asset investments	8	-	33,205	33,205	-	(34,661)	(34,661)
Transfers		27,622	(27,622)	-	(19,000)	19,000	-
Funds carried forward	11	198,622	56,462	255,084	171,000	24,333	195,333

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

All income and expenditure derive from continuing activities.

Balance Sheet at 31st March 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Tangible assets	6		-		-
Current assets					
Debtors	7	18,743		13,402	
Financial assets	8	198,622		171,417	
Cash at bank and in hand		45,719		18,806	
Total current assets		263,084		203,625	
Creditors - amounts falling due within one year	9	8,000		8,292	
Net current assets			255,084		195,333
Net assets			255,084		195,333
The Funds of the Charity					
Designated			198,622		171,000
General			56,462		24,333
Total Charity Funds	10		255,084		195,333

For the year ended 31 March 2021 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:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. 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 27 July 2021, and signed on their behalf by Russell Levinson - Director

**Notes to the Financial Statements
For the Year Ended 31st March 2021**

1 Accounting Policies

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

The Steam Industry 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 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 2021

(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

	Unrestricted Funds	2021	Unrestricted Funds	2020
Grants				
Arts Council England Cultural Recovery Grant	53,617	53,617	-	-
C Tod Charitable Trust	500	500	-	-
Earls Court Development Fund	4,000	4,000	-	-
ETPEP Award	3,500	3,500	-	-
Royal Borough of Kensington & Chelsea	5,000	5,000		
Donations				
Bill Kenwright	-	-	25,000	25,000
The Audience Club	-	-	4,000	4,000
Friends	15,184	15,184	5,600	5,600
General	53,202	53,202	12,566	12,566
	<u>135,003</u>	<u>135,003</u>	<u>47,166</u>	<u>47,166</u>

3 Charitable activity

	Unrestricted Funds	2021	Unrestricted Funds	2020
Fees, commissions, co-productions & hires				
Company's Box Office	-	-	16,158	16,158
Theatre hire visiting production company	-	-	62,519	62,519
Co-productions	-	-	3,747	3,747
Sundries, hires recharges and royalties	3	3	-	-
	<u>3</u>	<u>3</u>	<u>82,424</u>	<u>82,424</u>

4 NET INCOMING RESOURCES

Net (outgoing)/incoming resources are stated after charging:

Examiner's fee	1,000	1,000
Depreciation of tangible assets	-	988
	<u>1,000</u>	<u>988</u>

Notes to the Financial Statements
For the Year Ended 31st March 2021

5

	Support costs	Charitable Costs	Governance Costs	Total 2021
	Unrestricted	Unrestricted	Unrestricted	
Direct costs				
Creative team fees and royalties	-	48,506	-	48,506
Production costs	-	2,965	-	2,965
Profit Shares	-	-	-	-
Marketing and publicity	-	1,592	-	1,592
Support costs				
Insurance	1,499	681	-	2,180
Rent	29,967	-	-	29,967
Utilities	-	-	-	-
Repairs and maintenance	17,471	-	-	17,471
Telephone, fax, computer, website and e-mail	1,893	-	-	1,893
Statutory and professional	-	-	-	-
Accountancy	-	-	2,620	2,620
Bank charges, ticketing and transaction costs	-	-	6,714	6,714
General expenses and subscriptions	781	-	-	781
Theatre supplies	-	-	-	-
Depreciation	-	-	-	-
Total 2021	51,611	53,744	9,334	114,689

During the year the company had no employees. (2020: none)

COMPARATIVES 2020	Support costs	Charitable Costs	Governance Costs	Total 2020
	Unrestricted	Unrestricted	Unrestricted	
Direct costs				
Creative team fees and royalties	-	60,555	-	60,555
Production costs	-	11,718	-	11,718
Profit Shares	-	1,083	-	1,083
Marketing and publicity	-	1,493	-	1,493
Support costs				
Insurance	988	786	-	1,774
Rent	36,836	-	-	36,836
Utilities	4,050	-	-	4,050
Repairs and maintenance	2,388	-	-	2,388
Telephone, fax, computer, website and e-mail	1,845	-	-	1,845
Statutory and professional	-	-	1,091	1,091
Accountancy	-	-	2,710	2,710
Bank charges (net of recharges)	-	-	4,943	4,943
General expenses and subscriptions	1,012	-	-	1,012
Theatre supplies	3,771	-	-	3,771
Depreciation	-	-	988	988
Total 2020	50,890	75,635	9,732	136,257

Notes to the Financial Statements
For the Year Ended 31st March 2021

6 Tangible fixed assets

	Fixtures fittings & equipment	Total
Cost		
At 1st April 2020	29,990	29,990
Additions	-	-
At 31st March 2021	29,990	29,990
Depreciation		
At 1st April 2020	29,990	29,990
Charge for the year	-	-
At 31st March 2021	29,990	29,990
Net book value		
At 31st March 2021	-	-
At 31st March 2020	-	-

7 Debtors

	2021	2020
Loans to Production Companies	9,959	12,359
Other debtors	11	1,043
Prepayments	8,773	-
	18,743	13,402

8 Financial assets

	2021	2020
(Cost £205,000; 2019 £190,000)		
Valuation 1st April 2019	171,417	191,078
Movement in year	(6,000)	15,000
Value adjustment	33,205	(34,661)
Valuation 31st March 2020	198,622	171,417

9 Creditors - amounts falling due within one year

	2021	2020
Trade creditors	-	5,139
Deferred income	8,000	-
Accruals and other creditors	-	3,153
	8,000	8,292

Notes to the Financial Statements
For the Year Ended 31st March 2021

10 Reconciliation of movements in Funds

	Balance at 1 April 2020	Income	Expenditure	Transfers	Investment Value adjustment	Balance at 31 March 2021
Unrestricted Funds						
- General	24,333	141,235	(114,689)	(27,622)	33,205	56,462
- Designated	171,000	-	-	27,622	-	198,622
	<u>195,333</u>	<u>141,235</u>	<u>(114,689)</u>	<u>-</u>	<u>33,205</u>	<u>255,084</u>

The above funds comprise:

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

Designated Fund: is intended to match the cost of the investments. The company uses the interest from this fund to pay the actors, technical crew and creative team on Finborough Theatre in-house productions. The company can reallocate this fund to general use at any time and for any charitable purpose.

11 Analysis of net assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2021	Total 2020
Unrestricted Funds:				
General	-	56,462	56,462	24,333
Designated	-	198,622	198,622	171,000
	<u>-</u>	<u>255,084</u>	<u>255,084</u>	<u>195,333</u>

12 TRUSTEES

During the year, apart from shown below, 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