

Company registration number: 03950781

Charity registration number: 1149431

# Unfinished Histories Limited

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2025

Field Sullivan Limited  
9 Hare & Billet  
Blackheath  
SE3 0RB

# **Unfinished Histories Limited**

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## **Unfinished Histories Limited**

### **Reference and Administrative Details**

<b>Trustees</b>	Tony Coult
	Susan Croft
	Sue Dunderdale
	Alexander Gallimore
	Guy Holland Groen
	Olusola Oyeleye
	Frances Rifkin
	Rebecca Scroggs
<b>Secretary</b>	Susan Croft
<b>Charity Registration Number</b>	1149431
<b>Company Registration Number</b>	03950781
<b>Registered Office</b>	The charity is incorporated in England and Wales.
	19a Ravensdale Road
	London
	N16 6TJ
<b>Independent Examiner</b>	Field Sullivan Limited
	9 Hare & Billet
	Blackheath
	SE3 0RB
<b>Bankers</b>	Lloyds Bank plc
	25 Gresham Street
	London
	EC2V 7HN

# Unfinished Histories Limited

## Trustees' Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements and auditors' report of the charitable company for the year ended 31 March 2025.

### Unfinished Histories Limited Trustees' Annual Report 2024-25

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Name of charity: Unfinished Histories Ltd; Charity number: 1149431; Company number: 03950781; Registration address and principal company office: 19A Ravensdale Road, ; London N16 6TJ ; Trustees: Olusola Oyeleye (Co-Chair), Tony Coult (Co-Chair), Susan Croft (Secretary), Frances Rifkin, Sue Dunderdale, Deborah Philips (resigned 24/3/25), Alexander Gallimore (appointed 17/1/25), Guy Holland (Treasurer, appointed 17/1/25), Rebecca Scroggs (appointed 17/1/25)

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements and auditors' report of the charitable company for the year ended 31 March 2025.

### STRUCTURE, GOVERNANCE AND MANAGEMENT

The company was first constituted on 17 March 2000 as a Company Limited by Guarantee under the name In Tandem TC. In March 2012 the company name was changed to Unfinished Histories Ltd and in November 2012 became a Charity. We are currently a Company Limited by Guarantee, governed by a memorandum and articles of association. For the financial year April 2024- March 2025 the company was managed by Trustees: Olusola Oyeleye and Tony Coult (Co-Chairs for 2023-24, formally co-chairs from March 2018), Susan Croft (Secretary and Acting Treasurer), Sue Dunderdale, Deborah Philips and Frances Rifkin. In late 2024 the Board agreed the appointment of three new trustees: Alexander Gallimore, Guy Groen and Rebecca Scroggs. The Board aims to meet every three to four months to agree company policies, oversee its good management and make plans for its future development.

During the period 2024-25 the company continued to be impacted by bereavement, both Susan's close family bereavement of December 2023 and in May 2024 Co-Chair Olusola Oyeleye's also lost a close family member, which particularly affected plans that were in train to advertise for and appoint an assistant. These bereavements coincided with UH's, and Susan's in particular, commitment to deliver both a major sequence of events, FYFFI 1, and a related edited book over this time period. Frances Rifkin's and Deborah Philips's attendance continued to be impacted by illness (with Deborah eventually withdrawing from the Board) and Sue Dunderdale's involvement was affected by serious illness in her family. For these reasons an extension was sought (and received) for the submission of the 2023-24 accounts. It also became difficult to convene Board meetings and hence much of the Board's guidance was given through meetings of the co-Chairs and Secretary or smaller project meetings in 2024, while an active - and successful- initiative was pursued to build and expand the Board. Though there were no formal minuted meetings in 2024 after 3/4/24 but reports for the Board were produced in April and December 2024 with further reports at the formal Board meetings which were held in January (an update of the Dec 2024 report), February and March 2025. Because of the workload, plans to recruit an Administrator to help address that workload, had to be delayed until the next financial year.

### OBJECTIVES AND ACTIVITIES

The objects of our Charity are:

To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama.

## Unfinished Histories Limited

### Trustees' Report

Our main activities are: documenting the history of alternative theatre in the 1960s, 70s and 80s through oral history interviews with theatre practitioners and audiences, and the collecting of archive material for use on our website, play readings, exhibitions, workshops, talks and for research purposes.

#### ACHIEVEMENTS AND PERFORMANCE

##### Overview

Particularly in the light of the circumstances outlined above, the achievements of 2024-25 were particularly remarkable. Among many other outcomes, the public profile of FYFFI events organised by UH inspired the three new Board members to become involved with the charity.

Key in these achievements also was the ability of UH to continue (having started in March 2024), to pay Susan a fee based on an average 3 days a week, for her work for UH, due to the receipt of a grant of £33,450, from the New Hampshire Foundation via the Charities Aid Foundation from [the family of?] Nathaniel (Than) Hussein Clark. UH is named as Associate Artist on the London Performance Studios (LPS), web site and Susan is designated as the individual artist in delivering the project, FYFFI: Fifty Years of the Fight for Inclusion. Alongside this she continued wider duties for UH: general admin, answering enquiries, organising events, fundraising, updating the web site, preparing the accounts and annual report and putting together regular newsletters. Work was split between the office space at LPS and related studios, and her home in Hackney, UH's registered address. Following the delivery of FYFFI 1 in 2024, work has continued to try to finalise the draft contract presented by LPS to UH in order clarify the relationship between the two organisations going forward. Work also got underway in earnest towards finalising the job description, agreeing a recruitment process for and advertising the post of UH Administrator (Rachel Mars has since been appointed in June 2025).

##### Company office

The company registered office and postal address for Unfinished Histories continues to be at Susan's home address in Ravensdale Rd, London N16. The use of the physical office at LPS's base at the Penarth Centre a donation in kind for three years has been vital, enabling its use both as an archive, library and equipment store and exhibition preparation space, and in facilitating the involvement of occasional freelance staff and volunteers and has enabled the planning and conducting of the events programme in the several studio spaces. However, the disappearance of the direct bus service to Ilderton Rd for most of the year (which continues to be the case) and the centre's distance from tube and overground (especially those with disability access) has made efforts to put it more 'on the map' as a venue and to build an audience difficult and made it harder to access for older users especially. Alongside its programme of events in South Bermondsey, UH managed to maintain a profile in Hackney, continuing to provide an event for LGBTQ+ History Month at Hackney Archives in February 2025, and elsewhere working with Soho Poly in Westminster to run events.

##### Events

##### **Preparatory Work *50 Years of Feminist Theatre*Talks,**

In March 2024 Susan ran a week of 'Women in the (Alternative) West End' walks, which were very well-received, though the weather for the first one was not ideal – heavy rain. There were 2 versions: North and South of the centre. They were launched along with the Associate Artists programme at LPS and a printed version of the map featuring a composite self-guided walk ending at Soho Poly was produced. The walks were repeated in June as part of Talking the Talk and Walking the Walk, an event at Soho Poly where Susan ran oral history interviews with director Caroline Eves, performer Elaine Loudon, director Olusola Oyeleye and writer Rukhsana Ahmed. Each interview lasted about 50 minutes and was conducted in front of a small but interested audience. They were recorded with a view to putting them on the web site as Interviewee pages.

## Unfinished Histories Limited

### Trustees' Report

**Playreadings and Workshops** ;The FYFFI programme for 2024 focused on the 50th anniversary of the first Women's Theatre Festival. The June Walks/Talks programme coincided with a series of workshops on four plays from the early years (1969 to 1987) of women's theatre (*Vagina Rex and the Gas Oven* by Jane Arden, *Go West, Young Woman* by Pam Gems, *Ophelia* by Melissa Murray and *The Wind of Change* by Winsome Pinnock) two of which – the Arden and the Murray - were then presented as highly developed and very successful and well-received staged readings by directors Kirsty Housley and Kaleya Baxe (with design, sound, props, music, projections) in Studio 1. Unfortunately, they were programmed against Glastonbury and some other clashing events and the PR on the project at that point did not generate much coverage, meaning audiences were fairly sparse, though those that did attend – or take part - were generally highly appreciative.

**Publications**;The workshops and staged readings fed into and accompanied detailed work by Susan in editing and writing the lengthy Introduction to *Unfinished Histories: Radical Rediscoveries: Performance Texts from the Women's Theatre Movement 1969-1987*, a collection of work from the period featuring all four workshopped plays along with the performance texts of Natasha Morgan's *Room* (1981) and *Hesitate and Demonstrate's Minutes* (1979), in a collection for Montez Press, LPS's inhouse publisher. This involved extensive liaison with writers and their estates or agents, performance makers and photographers, among others, to finalise content. The process also included creating a bibliography, not in the end included due to length, which highlights the extent of the work by women in the period and how much remains unpublished and uncollected in archives, underlining the importance of UH's work in this area. Publication of the book, to be produced as seven small volumes in a slipcase, was delayed until 2025.

Susan also contributed a long essay on women's experimental theatre, with a particular focus on Jane Arden, to *Women Experimenting in Theatre* (Palgrave Macmillan) which Deborah Philips and Kate Aughterson edited.

### Exhibitions

The biggest outcome of FYFFI 1 was the exhibition *Radical Rediscovery: Feminist Theatre in Britain 1969-1992*, curated by Susan, which ran in Studio 3 at LPS from 8th November to 15th December, after being extended for two weeks. It included posters, flyers, designs, props, programmes, photos, scripts, journals, as well as an installation and audio-video including original footage and UH interview extracts. Reviews and public support were generally glowing: <https://unfinishedhistories.com/categories/womens/fifty-years-of-feminist-change-in-theatre/radicalrediscoveries-reviews/> with the biggest criticism being that it should be seen more centrally and prominently. This led to discussion as to how to manage or build in within future exhibitions the potential for transfer, and how to create and share audio-video documentation of the exhibition and/or an exhibition catalogue. The PR specialist Anna Goodman did an excellent job in getting coverage of the exhibition, especially given the location.

### Symposium

Equally well-received was the related Symposium on 30th November, focused on the feminist struggle for change in theatre over that period, especially celebrating the early work. It was well-attended by over 60 people, and led to many fascinating intergenerational conversations and has already inspired creative work in response to the past it recorded and shared. The timing was unfortunate in taking place at the end of the planned exhibition dates in that many of those attending wanted to recommend it to others, but fortunately a two-week extension was made possible by LPS. It was filmed or recorded by UH, while LPS also took photos. Kathryn O'Reilly is editing the UH footage documenting this, and a larger documentary of the year/topic is under discussion, though this would require additional funding. The exhibition launch discussion with Maggie Matic was also recorded.

# Unfinished Histories Limited

## Trustees' Report

### Other Events

#### Preparatory work for FYFFI 2 and 3

Alongside the work on delivering FYFFI 1 a certain amount of preparatory work towards FYFFI 2 & 3 was undertaken with Susan attending two events around initiatives to create an Asian Theatre Archive (in parallel with the NT-led Black Plays Archive) and in terms of FYFFI 2, an unrehearsed reading of *Patience and Sarah*, a lesbian play from 1983, that took place in the exhibition space during its run.;UH also received funding from Hackney Council for *Bloodlips: Living Leg-Ends Revisited* which was produced for LGBTQ+ History Month on 20th February 2025 and once again was very well-received. It became in effect the first event of FYFFI 2. A detailed evaluation report was put together and submitted to Hackney Council. UH made an additional and very welcome £500+ from ticket sales, drinks and donations, towards core costs. The host Hackney Archives were very pleased with the outcome. The whole event was recorded and should feed into this year's events and a potential short film to be shown as part of the planned exhibition and/or a documentary about FYFFI 2.

Than Clark and Susan made a visit to Bradford in April 2024 to make contacts and do research towards a possible collaboration on FYFFI: 2025 with Bradford City of Culture, focused on LGBTQ History – specifically The General Will. While UH did not have the capacity to develop this in the time required, it further developed relationships with former General Will members and actively fed into plans for FYFFI 2 and the related book and exhibition content, as well as recording discussions between former company members.

**Other Talks;**Susan also contributed to a panel at Brixton House convened by former Artistic Director of Oval House Deborah Bestwick for Lambeth History Festival. Not only did this lead to the sale of a number of books but it also actively encouraged the recruitment of two new Board members!

Susan chaired a panel at Nottingham Playhouse for New Perspectives Theatre Company as part of events to mark their 50th anniversary, with contributors including UH co-Chair Tony Coult who was part of their earlier incarnation as Key Perspectives.

At the request of ITC, the Independent Theatre Council, also celebrating their 50th anniversary Susan created a slideshow featuring many of the companies who were part of that early history, some of them still operating, and ran a bookstall.

### Interviews

Susan recorded audio or video interviews with writers Melissa Murray (on zoom) and Chris Barlas, company member Dusty Rhodes, photographer Sheila Burnett and writer/ photographer Jill Posener (in person) as well as the Talking the Talk interviews mentioned earlier. Additionally, she recorded video interviews for the Accidental Archivist project on Luton's 33 Centre arts project, which overlap with UH's area of interest and which its is hoped to create interviewee pages for, with Paul Jolly and Spike Foreman (having previously interviewed Linda Farrell and Caroline Jones). In 2025 she also interviewed director Faynia Williams and began interviews with writer/performer Cindy Oswin (since continued with Part 2) and writer, especially with New Perspectives, Julie Wilkinson. There is now a priority to tackle the backlog of creating Interviewee pages.

## Unfinished Histories Limited

### Trustees' Report

#### Archive Acquisitions and related matters

**Inter-Action archive;**In early 2025 UH launched an Indiegogo crowdfunding campaign created by Tony Coult and Susan in conjunction with David Powell, focused particularly on Inter-Action alumni. This followed detailed discussions with London Archives where they expressed a wish to acquire the Inter-Action archives (held at Wembley by Inter-Action, but with Tony and Susan as part custodians, having done lots of work to preserve the material and foreground Inter-Action's work. Tony in particular has worked extensively on earlier sorting of the material). The Indiegogo campaign raised around £6570 (its target was £6000) most of which is to be used to support Tony to sort, list and weed the archive to get it into the order so that LA can receive it. Additional funds will enable the creation of additional Inter-Action web resources or be applied to UH's work generally. UH hopes to claim Gift Aid on a number of donations.;

#### **UH Collections**

Shortly before the Radical Rediscovery exhibition was due to open UH was contacted by Ann Fenn's carers / declutterers, offering on Ann's behalf a number of alternative theatre posters that they had discovered in the coal cupboard! On investigation the collection was found to be an extensive number of posters from companies that had performed at Theatre Space including posters for feminist, lesbian and gay, and Black theatre shows of direct relevance to FYFFI and though many of them are in poor shape, contained a number of rare items including some that were immediately added to the exhibition poster display.

UH has also been given in 2024-25: ;- a collection of programmes by Hilary Westlake;- the Little Women theatre group archive, by Debbie Shewell who was moving house, ;- a collection of journals from the estate of the late Professor Jim Davis;- some duplicate posters from Beryl amp; the Perils

Susan and Jessica Higgs have been advising the estate of the late theatre designer Kate Owen on her archive of set designs and models and related materials and where it might be housed and have been given duplicates of some posters as well as being lent the set models from LGBTQ+ shows including several for Gay Sweatshop shows, which will be included in the exhibition for FYFFI 2.

#### Web site and Newsletters

Over the course of 2024-25 UH issued four e-newsletters and promoted a number of new books, copies of which will be added to the research library: including *Feminist Theatre Then and Now: Celebrating Fifty Years* introduced by Elaine Aston, *The Exploding Galaxy: Performance Art, LSD and Bent Coppers in the Sixties Counterculture* by Jill Drower, *Offstage: the Pip Simmons Theatre Group 1974-86* by Sheila Burnett and *Performance Making: a Pedagogy for Precarious Times* by Anna Furse, as well as web resources including The Accidental Archivist Miscellaneous Media, documenting the legendary 33 Centre in Luton, and online resources on Squatting and Railton Road.;;The newsletters also carried Obituaries for: Billy Colvill, Don Kinch, Desmond Jones, Bette Bourne, Kate Owen, Cleo Sylvestre and Michael Mould and offered a space for individuals to share their own memories of each of them. In time the newsletter obituaries and any other contributions and selected archive material will be transferred to create full web pages for each individual.

**Training;**Susan, Guy and Rebecca undertook training in Good Governance, provided by Hackney Council for Voluntary Service in March 2025.

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Unfinished Histories has now completed 19 years of its work.

The financial position at the end of the tax year 2024-25 was that Unfinished Histories Ltd had £ 19,260 in the bank, with a further sum of approx. £46.13 held with PayPal. The company was solvent at the end of March 2025. There was no reserves policy in place at that time.



# Unfinished Histories Limited

## Trustees' Report

### Risk Assessment

The Board have identified the following key potential risk areas to the charity.

**Workload** The process of running a large programme of events for FYFFI 2 and elsewhere, curating an exhibition including installing materials and organising the space and, editing a collection of six plays and writing a lengthy introduction, beginning to plan and fundraise for FYFFI 3, while still doing follow up work and trying to take forward the success of FYFFI 1, all supposedly on the basis of three days a week, continues to make heavy demands over the course of the year. While the situation has been hugely improved by the appointment in June 2025 of Rachel Mars as Administrator there is little capacity to address the backlog of work on the web site, interviews and documentation of previous events. Further fundraising is necessary to enable the charity to fulfil its remit and potential and to consolidate, publicise and share its successes, especially given the excellent feedback, and avoid the risk of burnout and . Continuing need to pass on knowledge and organisational history to others.

The continued travel problems and limitations of audience affecting South Bermondsey remain problematic and risk limiting the impact of the work. The primary focus and location at LPS risk failing to reach a wider potential audiences/ communities, especially with FYFFI 3 in 2026. Ongoing issue of managing the collaboration with LPS, getting greater clarity around payments and schedule from LPS and Than Hussein Clark, and agreeing a contract with LPS.

While the expansion so far has been very positive, further illness, life events, demands of other work and general busyness continue to impact the Board of Trustees meaning some meetings have been sparsely attended and may point to the need to further expand the Board.

**Company finances.** – dependence on one funder, unreliability in terms of clear payment schedule – cashflow, especially with new commitments to staff, probable move to PAYE and requirements of employment law. Continued need to generate more funding for core operations due to increased costs including accountancy, insurance, memberships such as ITC, training needs, equipment, AV costs etc, as well as paying staff.

**IT.** Potential vulnerability of the web site as well as outdatedness with attendant risks as well as need to speak more powerfully, visually to a wider audience, especially younger users.

The Trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our objectives and activities and in the planning of future activities. It is the judgment of the Trustees that activities in pursuit of the above objectives fully meet the public benefit test, which they have kept in mind in planning programmes for the charity. This Annual Report for Unfinished Histories Ltd for the financial year, April 2024-25 TO BE agreed by the Trustees at the Board meeting on 17th Sept 2025.

## Unfinished Histories Limited

### Trustees' Report

#### Statement of Responsibilities

The trustees (who are also the directors of Unfinished Histories Limited for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards, comprising FRS 102 have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The annual report was approved by the trustees of the charity on 27 October 2025 and signed on its behalf by:

.....

Tony Coult

Trustee

## **Unfinished Histories Limited**

### **Independent Examiner's Report to the trustees of Unfinished Histories Limited ('the Company')**

I report to the charity trustees (who are also Directors for the purpose of company law) on my examination of the accounts of the Unfinished Histories Limited ('the charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet and related notes 11 to 18.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

#### **Responsibilities and basis of report**

As the charity's trustees of Unfinished Histories Limited 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 Unfinished Histories Limited 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.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

#### **Independent examiner's statement**

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 Unfinished Histories Limited as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those 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.

**Unfinished Histories Limited**

**Independent Examiner's Report to the trustees of Unfinished Histories Limited ('the Company')**

.....  
Tim Sullivan FCA  
Field Sullivan Limited  
9 Hare & Billet  
Blackheath  
SE3 0RB

Date:.....

## Unfinished Histories Limited

### Statement of Financial Activities for the Year Ended 31 March 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted £	Restricted £	Total 2025 £	Unrestricted £	Restricted £	Total 2024 £
<b>Income and Endowments from:</b>							
Donations and legacies	3	35,401	-	35,401	11,900	-	11,900
Charitable activities	4	<u>7,984</u>	<u>-</u>	<u>7,984</u>	<u>6,091</u>	<u>-</u>	<u>6,091</u>
Total income		<u>43,385</u>	<u>-</u>	<u>43,385</u>	<u>17,991</u>	<u>-</u>	<u>17,991</u>
<b>Expenditure on:</b>							
Charitable activities	5	<u>(29,938)</u>	<u>-</u>	<u>(29,938)</u>	<u>(10,446)</u>	<u>-</u>	<u>(10,446)</u>
Total expenditure		<u>(29,938)</u>	<u>-</u>	<u>(29,938)</u>	<u>(10,446)</u>	<u>-</u>	<u>(10,446)</u>
Net movement in funds		13,447	-	13,447	7,545	-	7,545
<b>Reconciliation of funds</b>							
Total funds brought forward		<u>10,427</u>	<u>770</u>	<u>11,197</u>	<u>2,882</u>	<u>770</u>	<u>3,652</u>
Total funds carried forward	12	<u><u>23,874</u></u>	<u><u>770</u></u>	<u><u>24,644</u></u>	<u><u>10,427</u></u>	<u><u>770</u></u>	<u><u>11,197</u></u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2024 is shown in note 12.

The notes on pages 13 to 18 form an integral part of these financial statements.

**Unfinished Histories Limited**  
**(Registration number: 03950781)**  
**Balance Sheet as at 31 March 2025**

	Note	2025 £	2024 £
<b>Current assets</b>			
Debtors	9	6,320	353
Cash at bank and in hand	10	<u>19,260</u>	<u>13,744</u>
		25,580	14,097
<b>Creditors: Amounts falling due within one year</b>	11	<u>(936)</u>	<u>(2,900)</u>
<b>Net assets</b>		<u>24,644</u>	<u>11,197</u>
<b>Funds of the charity:</b>			
<b>Restricted income funds</b>			
Restricted funds		770	770
<b>Unrestricted income funds</b>			
Unrestricted funds		<u>23,874</u>	<u>10,427</u>
<b>Total funds</b>	12	<u>24,644</u>	<u>11,197</u>

For the financial year ending 31 March 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements on pages 11 to 18 were approved by the trustees, and authorised for issue on 27 October 2025 and signed on their behalf by:

.....

Tony Coult  
Trustee

.....

Susan Croft  
Company secretary and trustee

The notes on pages 13 to 18 form an integral part of these financial statements.

## **Unfinished Histories Limited**

### **Notes to the Financial Statements for the Year Ended 31 March 2025**

#### **1 Charity status**

The charity is limited by guarantee, incorporated in England and Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

19a Ravensdale Road

London

N16 6TJ

These financial statements were authorised for issue by the trustees on 27 October 2025.

#### **2 Accounting policies**

##### **Summary of significant accounting policies and key accounting estimates**

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

##### **Statement of compliance**

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) - Second edition October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

##### **Basis of preparation**

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

##### **Going concern**

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the charity.

##### **Judgements and key sources of estimation uncertainty**

In the application of the charity's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the periods in which the estimate is revised where revisions affects only that period, or in the period of the revision and future periods where the revisions affects both current and future periods.

## **Unfinished Histories Limited**

### **Notes to the Financial Statements for the Year Ended 31 March 2025**

#### **Income and endowments**

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

#### ***Donations and legacies***

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

#### ***Grants receivable***

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

#### **Expenditure**

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

#### ***Charitable activities***

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

#### **Support costs**

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

#### **Taxation**

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

#### **Depreciation and amortisation**

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:



## Unfinished Histories Limited

### Notes to the Financial Statements for the Year Ended 31 March 2025

Asset class	Depreciation method and rate
Plant and machinery	25% straight line basis

#### Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

#### Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

#### Fund structure

Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

### 3 Income from donations and legacies

	Unrestricted funds General £	Total 2025 £	Total 2024 £
Donations and legacies;			
Donations from individuals	746	746	11,900
Gift aid reclaimed	1,205	1,205	-
Grants, including capital grants;			
Grants from other charities	33,450	33,450	-
	<u>35,401</u>	<u>35,401</u>	<u>11,900</u>

### 4 Income from charitable activities

	Unrestricted General £	Total 2025 £	Total 2024 £
Fees	<u>7,984</u>	<u>7,984</u>	<u>6,091</u>

## Unfinished Histories Limited

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 5 Expenditure on charitable activities

	Note	Total 2025 £	Total 2024 £
Event expenses		149	4,023
Travel and subsistence		394	388
Fees payable		27,404	4,315
Allocated support costs	6	<u>1,991</u>	<u>1,720</u>
		<u>29,938</u>	<u>10,446</u>

#### 6 Analysis of governance and support costs

##### Support costs

	Total 2025 £	Total 2024 £
Office expenses	967	551
Printing, postage and stationery	-	179
Independent examination	936	900
Service charges	<u>88</u>	<u>90</u>
	<u>1,991</u>	<u>1,720</u>

#### 7 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

#### 8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

#### 9 Debtors

	2025 £	2024 £
Trade debtors	5,000	-
Prepayments	69	63
Other debtors	<u>1,251</u>	<u>290</u>
	<u>6,320</u>	<u>353</u>

# Unfinished Histories Limited

## Notes to the Financial Statements for the Year Ended 31 March 2025

### 10 Cash and cash equivalents

	2025 £	2024 £
Cash at bank	<u>19,260</u>	<u>13,744</u>

### 11 Creditors: amounts falling due within one year

	2025 £	2024 £
Accruals	<u>936</u>	<u>2,900</u>

### 12 Funds

#### Current period

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Balance at 31 March 2025 £
<b>Unrestricted</b>				
<i>General</i>				
General Funds	10,427	43,385	(29,938)	23,874
<b>Restricted</b>				
Her Inside	<u>770</u>	<u>-</u>	<u>-</u>	<u>770</u>
<b>Total funds</b>	<u>11,197</u>	<u>43,385</u>	<u>(29,938)</u>	<u>24,644</u>

#### Previous period

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Balance at 31 March 2024 £
<b>Unrestricted</b>				
<i>General</i>				
General Funds	2,882	17,991	(10,446)	10,427
<b>Restricted</b>				
Her Inside	<u>770</u>	<u>-</u>	<u>-</u>	<u>770</u>
<b>Total funds</b>	<u>3,652</u>	<u>17,991</u>	<u>(10,446)</u>	<u>11,197</u>

The specific purposes for which the funds are to be applied are as follows:

Her Inside: online writing workshops and public performance

## Unfinished Histories Limited

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 13 Analysis of net assets between funds

##### Current period

	Unrestricted funds General £	Restricted funds £	Total funds at 31 March 2025 £
Current assets	24,750	830	25,580
Current liabilities	(936)	-	(936)
Total net assets	<u>23,814</u>	<u>830</u>	<u>24,644</u>

##### Previous period

	Unrestricted funds General £	Restricted funds £	Total funds at 31 March 2024 £
Current assets	13,267	830	14,097
Current liabilities	(2,900)	-	(2,900)
Total net assets	<u>10,367</u>	<u>830</u>	<u>11,197</u>

#### 14 Related party transactions

There were no related party transactions in the year.