

**Charity Registration No. 1166833**  
**Company Registration No. 09952411 (England and Wales)**

**Good Chance Theatre**

**Trustees' report and financial statements  
for the year ended 31 March 2021**

## Good Chance Theatre

### Company information

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<b>Trustees</b>	Mr M Akhondzadeh-Darjazi Mr J Culpepper Mr S D Daldry Miss S Friedman Ms N Kaliada Dr D Lan Mr A Mathur Ms T Siddiq Ms S Witherow
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<b>Company number</b>	09952411
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<b>Charity number</b>	1166833
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<b>Registered office</b>	Unit 3.38, Kennington Park 1-3 Brixton Road SW9 6DE
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<b>Executive Team</b>	
Artistic Directors	Joe Murphy Joe Robertson
Executive Director	Naomi Webb

<b>Independent auditors</b>	Saffery Champness LLP 71 Queen Victoria Street London EC4V 4BE
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<b>Bankers</b>	Coutts 440 Strand Charing Cross London WC2R 0QS
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## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2021

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The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31<sup>st</sup> March 2021.

### Review of the year

After closing our doors and Domes to help contain and manage the spread of the COVID-19 virus, we have been working tirelessly to adapt to the new world, create new online-focused projects, and prepare new artistic work for the future, especially focusing on our major new outdoor work, The Walk. At the heart of our efforts: making artistically enriching experiences and collaborative opportunities for refugee artists and the communities they are creating new lives in, and helping to build a platform with diverse artists and communities to share their stories.

### Good Chance Productions

#### The Jungle

We had great prospects with a forthcoming five-state US tour of our multi-award-winning play, The Jungle, which was set to return to St Ann's Warehouse in New York in April 2020 before embarking on a North American tour in autumn 2020. In March 2020 the performances were postponed as a result of the COVID-19 pandemic, but we plan to reignite this project when it is safest to do so.

#### The Walk

The Walk is a 4-month 8,000km-long journey and artistic festival led by a 3.5m puppet of a 9-year-old Syrian refugee girl called Little Amal. Amal is travelling from the Syrian-Turkey border to the UK in search of her mother. Between 27 July and 3 November 2021, in each of the over 65 villages, towns or cities she visits Little Amal will be welcomed by major new arts commissions, city-wide community performances and intimate events. As a result of the COVID-19 pandemic we delayed the start from April 2021 to July 2021 (beginning in Turkey and arriving in England in October).

The Walk will bring together celebrated artists, major cultural institutions, community groups and humanitarian organisations to create one of the most innovative and adventurous public artworks ever attempted. All events are free and have been designed in collaboration with each local partner, and audiences will be able to follow Little Amal's journey online and across social media, as well as joining in with events in their local area.

*"Little Amal's story transcends borders and language to highlight the challenges that refugee children face, challenges that are even more pressing during this pandemic. But she is also a figure of great hope. At times like these we need art more than we ever have, so I very much look forward to thousands of people across the world being able to follow Little Amal's dramatic journey across Europe in search of her mother."*

**Stephen Daldry, Chairman of Good Chance Board of Trustees**

*"It feels so easy to support The Walk and to welcome Little Amal. This stems from my personal history. I too am a refugee child. And the world is hard for so many more people today. We have to put a spotlight, always, on displaced people. And The Walk is created with respect, beautiful creativity and heart, that's the Journey of Little Amal. Let's walk together."*

**Noma Dumezweni, Ambassador for The Walk**

## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2021

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At the time of writing The Walk has just concluded, having engaged with millions of people online and over 100,000 people at events across Turkey, Greece, Italy, France, Switzerland, Germany and Belgium, and in the UK in Folkestone, Dover, Canterbury, Lewisham, Central London, Oxford, Birmingham, Coventry, Sheffield, Barnsley, Wigan, Rochdale and Manchester.

*"Little Amal is so important. There are so many organisations and people working to support refugees, but Little Amal gives us something to celebrate, to talk about, to make other people take notice. The refugee support sector really needs this."*

**Asylum lawyer in the UK**

*"Thank you so much for creating and running such a brilliant initiative. I can only speak for myself and for what it means to me and my family to see a project on such a vast scale hoping to soften and change hardened hearts and minds across Europe."*

**Audience member**

The Walk is a co-production between Good Chance and The Walk Productions Ltd in association with Handspring Puppet Company. Good Chance Theatre makes grants to The Walk Productions Ltd in line with its charitable objectives.

#### Ghost House R&D – Summer 2020 and Feb 2021

This year we developed a new play, Ghost House, with UK-based Sudanese playwright and Sundance Institute Theatre Programme artist-in-residence Waleed Elgadi. This will be Waleed's first full-length play, about the military coup that took place in Khartoum, Sudan in 1989 spanning 30 years and multiple continents to present day England and Sudan. After a successful four-day in-person, socially-distanced R&D completed in summer 2020, Waleed was able to utilise the time and space as a writer to collaborate with actors and a director, and has since been working with Jesse Cameron Alick, a dramaturg from the Public Theatre in New York. We had a two-day online read through in February with a cast of 12 actors who performed a rehearsed reading of the play ahead of future development.

#### Kneehigh – Autumn 2020

In an effort to experiment with socially distanced outdoor performance, we brought Girum Bekele and Mohamed Sarrar, two of our Ensemble actors, together with Kneehigh Theatre to perform before a live audience in Cornwall. We took part in a week of R&D, followed by two nights of outdoor fire-lit performances with the intention of working towards a new performance in 2021.

### Good Chance Ensemble

#### Change the Word Restructure

Change the Word is Good Chance's flagship UK poetry and performance programme, working with refugees, asylum seekers and locals in communities across England.

Each cycle culminates in the publication of an anthology of globe-spanning, bold new writing launched in a high-octane public performance.

The COVID-19 pandemic presented a new opportunity for Change the Word, enabling us to continue running the programme online throughout lockdown and now in perpetuity. We therefore now have two distinct strands of Change the Word. Change the Word Projects, which have taken place so far in Coventry (2018), Sheffield (2019-20) and Barnsley (2020-21) and which have engaged over 100 people directly in workshops and over 7,000 in-person and online audience members over 3 years. And the Change the

**Trustees' report**  
**For the year ended 31 March 2021**

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Word Collective, currently comprised of 36 participants from 18 countries across the world, who have 'graduated' from a Change the Word Project and who wish to continue developing their writing craft and meeting to share ideas with fellow poets.

Change the Word Collective

The Collective formed during the first lockdown in April 2020 and is co-led by Good Chance and members of Change the Word, who run workshops for each other alongside and in addition to Good Chance artists and guest poets. The Collective offers a range of opportunities to the poets beyond the workshops including: poetry mentoring Fellowships; facilitation workshops and opportunities to run writing workshops for local communities; publishing workshops and support to promote their work with the publishing world; writing residencies; publication; and commissions and one-off performance events. The Collective is also a strong, sustainable artistic community that offers mutual support both creatively and socially. Good Chance published the anthology *An Orchestra of Unexpected Sounds* written by the collective during lockdown and hosted a book launch on Zoom in December 2020.

*"These sessions are giving us energy, they're making us feel alive. They're keeping us alive. And everyone in this group is so supportive. It inspires me."*

**Nazia from Pakistan, Change the Word Collective June 2020**

Change the Word Project – Barnsley and Beyond - October 2020 - March 2021

The third Change the Word Project took place online during lockdown, working with people living in Barnsley, Bradford, Coventry, Huddersfield, London, Sheffield and Wakefield.

Good Chance ran taster poetry workshops between October 2020 - January 2021 with local humanitarian and artistic partners including Barnsley Museums' Feels Like Home group, Barnsley Refugee Council, Barnsley Adult Skills and Community Learning and Coventry Refugee and Migrant Centre. Workshops kicked off in January 2021 following our 'Welcome Party' and culminated in a final interactive poetry show, 'Around the Table Storytelling', to over 100 audience members via Zoom in March 2021.

*"Through the COVID pandemic I have been shielding, so this has been a big deal for me - I am not going out at all, but meeting people who are so kind and brave and honest with what everyone shares, has been humbling and inspiring. It's really lifted me through what has been such a quiet time. It's made me feel a lot happier and more confident. I'm singing around the house a lot more! So I am really thankful to be part of it."*

**Janette, Change the Word Barnsley**

*"Now we are in COVID-19, we are all living alone. So this group is very important, because every time we listen to a poem by another person, you are feeling what they feel, and this changes your mood. When I started with the group my English is very bad - now I feel like I can say things and talk and I can understand, and I very very much enjoy. When I go to my bed I am thinking about next Monday we have Change the Word again and it makes me very happy, it makes me smile."*

**Almidad, Change the Word Project Barnsley**

Change the Word Fellowships - September 2020

The inaugural Change the Word Fellowships launched in September 2020, offering bespoke 1-1 mentoring with professional poets over a year-long period to develop their writing with a view to creating an individual poetry pamphlet in the future. Our first poetry fellows were Change the Word Collective members Diyo Mulopo Bopengo and Sarah Orola, mentored by Nii Ayikwei Parkes and Malika Booker respectively.

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**Trustees' report**  
**For the year ended 31 March 2021**

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Change the Word at Migration Matters – June 2020

Members of our Change the Word Collective from Sheffield and Coventry performed together for the first time in a live premiere at the international Migration Matters Festival online during Refugee Week 2020. These new poets from all over the world – DRC, Ethiopia, Guyana, Ivory Coast, Kenya, Pakistan, Sudan and UK – using this platform to put their bold new writing centre-stage. Over 300 people from 11 countries joined us live via Zoom and on Vimeo.

*"This is the best zoom I've attended in lockdown (and I've attended hundreds) so enlightening, moving, truly beautiful. Thank you"*

**Tammy Banks, audience member**

*"We loved the poetry show - so moving [...] It reminds me of moving from home too. And I was fascinated by the things people noticed about life in the UK [...] Truly inspirational stuff throughout. The letters made me teary - and indeed, the whole thing was so moving."*

**A local secondary school teacher and audience member**

Change the Word: Writing Life – January 2021

As part of the Collective offer and in response to requests from its members, Good Chance hosted a series of workshops for emerging poets from the Collective and beyond, led by award-winning writer Yara Rodrigues Fowler and Good Chance Artistic Associate Connie Treves. The workshops were open to emerging writers from refugee and migrant backgrounds; 6 new poets joined the Collective through this programme. It developed each writer's poetry 'archive' with a view to potential publication or performance as individual artists in the future, plus editing skills and insights into the poetry publishing world from Nine Arches Press.

*"Working with you and the Change the Word group was one of the best jobs I've ever had. I learnt so much from Good Chance [...] and you've created something very special with Change the Word - every single poet is doing shining, innovative writing, working in community with each other, and it makes me immensely happy to be part of it."*

**Yara Rodrigues Fowler, Facilitator**

Collective Poetry: Window Game / Refugee Week / Geneva Peace Week

During the April 2020 lockdown, Good Chance devised and produced 'The Window Game' with 39 Good Chance artists from 19 countries, resulting in a collective poem of reflection and hope titled 'An Orchestra of Unexpected Sounds'. This poem premiered as a film for Geneva Peace Week in November 2020; it was read by six of the poets and simultaneously live-illustrated by Good Chance Artist, award-winning illustrator and animator Majid Adin.

We used our 'Window Game' methodology in collaboration with lockdown online platform The World From My Window and award-winning poet Inua Ellams to run a global online workshop for 50 people from 27 countries which culminated in a collective poem curated and recorded by Inua Ellams. We also collaborated with Greenside Primary School to create a collective poem written by children aged 3-11.

As part of Geneva Peace Week in November 2020, Good Chance ran the 'Poetry for Peace' collective poetry workshop in collaboration with Comic Relief's Across Borders: Routes to Safety for Refugees programme. Together we created a poem with peacemakers across the globe that premiered as the final moment of Geneva Peace Week's Closing Ceremony to over 1,500 delegates across the world.

## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2021

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*"We just screened the Collective Poem to our high level opening ceremony committee... you had them in tears. Thank you so much for bringing us this meaning! You give us such a gift [...] this is the essence of what this is all about."*

**Geneva Peace Week organiser**

#### Postcards of Hope

Through local community and foodbank partners across 9 UK counties, we distributed Poem Postcards of Hope, written by Change the Word Collective member Nazia Khan, via food packages to over 2,000 people who access food banks or who were shielding.

#### Commissioned Artists – September 2020

Good Chance have commissioned three talented artists to create pieces of work that powerfully speak to themes including migration and the climate crisis. The three immersive installation pieces will be created by artists with lived experiences as refugees or a heritage of migration, which we hope will be exhibited in Spring 2022 at Museum of the Home in Hoxton.

The three artists are: Andrea Ling, a Bolivian-Chinese-British multidisciplinary artist and director whose work focuses on social change and indigenous identity; Basel Zarea, a Birmingham-based Palestinian musician and visual artist whose work explores how war, occupation and displacement are experienced through the everyday struggles of his people; and Hamed Moradi, a professor of architecture and visual artist who came to the UK as a refugee in 2015.

The Good Chance Ensemble Commissions respond to the challenges faced by freelance artists during the COVID-19 pandemic by offering our commissioned artists financial input and bespoke mentorship with an experienced artist in the relevant field, to enable the creation of brilliant new art. These mentors include sound designer Gareth Fry (Harry Potter & The Cursed Child, The Encounter); model artist and set designer Jeremy Herbert (4.48 Psychosis) and reportage artist George Butler (Hands Up Foundation, New York Times, Guardian)

*"Good Chance [in 2015] was the spark, the start of my chance to be able to use art to improve my life as a refugee, to have the confidence to go and approach Robert Polley to start working architecturally in this country, to receive a job offer, to find my destination and to have the confidence in my life in the UK. Being part of a Good Chance as a volunteer again when I worked in the Dome in London [in 2017], the atmosphere Good Chance created in the centre of London, was incredible. I felt part of something."*

**Hamed, Commissioned Ensemble Artist, January 2021**

#### Good Chance Stories: The Space Videos #GoodChanceEnsemble – February 2021

*"These beautiful videos celebrate the work, talent and voices of the Good Chance Ensemble, a unique collective of incredible artists from many different artistic and cultural backgrounds. Working alongside these artists, some since our inception in Calais, learning from and being inspired by them, has been one of the great privileges of the last five years. Together, they are the unifying heart of Good Chance, and we want these videos to celebrate that."*

**Joe Murphy and Joe Robertson, Founding Artistic Directors of Good Chance**

We secured funding from Arts Council England's The Space programme to receive advice on our audience development and marketing plan and help us create a series of 3-minute film portraits that exhibit our work and help us reach new audiences. With the ambition to shine a light on refugee artists in the UK and

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### Trustees' report

For the year ended 31 March 2021

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around the world during our fifth-year anniversary, we created five short films that showcase diverse members of the cross-arts Good Chance Ensemble. The videos are a visual, creative CV for the artists, allowing us to facilitate the development of the artist's network and find funding for future projects. These films were also available to watch on BBC Culture in Quarantine, a prestigious platform to showcase these talented artists.

Our Ensemble strand is sometimes hard to encapsulate and discuss in a way that makes sense for supporters and audience to understand. Through the Ensemble programme we support the development of refugee artists, their platform, networks and skills. We wanted to make these videos in collaboration with The Space to showcase the Ensemble artists that we work with; to explain how much the artists are part of our other work; and show how all three strands of the work we do - Productions, Ensemble and Domes - are connected through the fabric of the artists that we work with.

The featured artists include Majid Adin, artist and animator, exploring his work animating Elton John's Rocket Man video seen by over 100 million people; Mohamed Sarrar, musician and singer, following the success of his album, Sounds of Refuge, made by Abbey Road Studio and Change the Word, featuring four poets from Good Chance's UK poetry collective in Sheffield/Coventry/Barnsley.

This project specifically has allowed us to reflect on our marketing, social media and public presence. The Space videos have drastically shifted how we use platforms and the way we talk about ourselves and our projects on those platforms. We were joined by a Marketing Manager for the first time in Good Chance's history to focus on social media and develop a more rigorous marketing style guide alongside the launch of the Good Chance Ensemble videos and ahead of The Walk beginning in summer 2021.

From Ian McKellen's shares on Facebook alone the videos received over 3,000 reactions. The videos were also shared on Twitter and Instagram Stories by Tulip Siddiq MP, Nick Mulvey, The Space, Manchester International Festival, Atlas of the Future, Complicite, Sonia Friedman Productions, Cardboard Citizens, IMIX, St Ann's Warehouse, Bridge Theatre, Creative Folkstone, Myriad Editions, MENA Arts, Stand and Be Counted, amongst others.

*"The Space is delighted to have supported Good Chance to produce this series of short films that illustrate the lived experience of the artists involved within its Ensemble. Each film tells a powerful story, shining a light upon the talent and creativity of those involved, and we are sure that the series will provide an opportunity for even more people to engage with the amazing work that Good Chance does."*

**Fiona Morris, Chief Executive and Creative Director of The Space**

### Paris / La Troupe

We have begun a new partnership with Le Vent Se Lève through our physical theatre company, La Troupe, who are now resident at this theatre and performing arts venue in Paris. Working closely alongside this group of brilliant performers, who we met through our Domes in Paris, to develop new work in a socially distanced way, the company continues to meet whenever possible within French restrictions. They have performed two shows at Le Vent Se Lève in Paris, and continue to work towards productions for 2021, including at Avignon Festival in summer 2021. Members of La Troupe also took part in our online Change the Word Window Game, and were featured in one of the five Good Chance Ensemble videos made in collaboration with The Space.

### Social Club

Since April 2020 the Social Club has developed a programme of online activities open to existing and new members. This included Listening Parties (Sharing Words), weekly online yoga classes, and taking participants to various online events and workshops run by Migration Matters, Change the Word (Good

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## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2021

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Chance), Psyche Delight, Performance and Wellbeing Festival. We have had 20 new people over the last year from around London. On average 10 – 15 people joined the weekly yoga sessions, and 15 people came to our 3 listening party sessions.

Beyond this, when restrictions allowed, we made sure to host physical activities, aware that the lockdowns had created feelings of social isolation and that physical activity was an important moment for reconnecting and addressing wellbeing. These activities included socially distanced walks and park picnics.

*“Joining Emily’s yoga every week brings so much positivity to the group’s well-being particularly during the lockdown. I love joining yoga weekly because I have noticed good improvement with my physical flexibility and mood enhancement. Thank you, Good Chance and Emily, you are a great force for good and so much grateful for what you do for us.”*

**Mernia, Good Chance Social Club member**

### Good Chance Domes

#### Tijuana

Due to COVID-19, we were unable to open our Dome on the border between Mexico and the United States in collaboration with the Municipal Institute of Art and Culture (IMAC) of Tijuana, as we had planned to do between April-June 2020. Despite this, we utilised the three-month period working closely with our collaborators in Tijuana to consolidate our Dome methodology, which included bespoke in-depth safeguarding training to help inform our approach to facilitating Dome projects in the future. We intend to open our Dome in Tijuana as soon as we are able to do so safely.

### Sustainability

We have shown a commitment to progress towards net zero greenhouse gas emissions by 2050 by making steps towards reducing our carbon footprint and creating an Environmental Action Plan. We recognise our responsibility to protect the planet and whilst we have made changes to our practices and systems, we know we are not there yet. Some highlights of action are: naming designated Sustainability Officer, two members of staff attending Carbon Literacy training, encouraging staff to take public transport, offering ethical pensions, using recycled paper and ethical office supplies, purchasing ethically (eg Walk t-shirts). The Board and staff will continue to meet and review our Environmental Action Plan on an ongoing basis.

### Diversity and Representation

Good Chance has been all about diversifying theatre, and sharing the stage with under-represented voices, since we began in the Calais Jungle refugee camp. We have now created a new Diversity Milestone Plan with long term aims around Board diversity, showing leadership on diversity issues, being a proactive Equal Opportunities employer, creating high profile and high quality paid opportunities for diverse artists and prioritising building diverse partnerships. Majid Adin - who we first met in the Calais Jungle refugee camp - has joined our Board as a trustee. In spring 2022 we will receive anti-racism training with unconscious bias training, led by trainers from communities who experience racism. The Board and staff will continue to meet and review the Diversity Milestone Plan on an ongoing basis

## **Good Chance Theatre**

### **Trustees' report**

**For the year ended 31 March 2021**

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#### **Financial review**

Total income for the year was £1,196,207 (20: £774,462). The overall surplus for the year was £118,584 (2020: £36,387), made up of a surplus of £92,210 (2020: deficit of £91,091) on the unrestricted fund and a surplus on the restricted fund of £26,374 (2019: £127,478). Due to timing differences on the receipt of restricted funds, there are £201,138 of restricted funds held at year end. This relates to income received in advance and will be applied to programmes and activities planned in the 2021/2022 financial year.

In March 2020 the World Health Organisation declared a pandemic and Good Chance's main projects in the US and Mexico were immediately postponed. In 2020/21 work with communities and individuals in the UK and France did carry on online, and preparations for 2021 projects including The Walk continued. The Walk began in Turkey in July 2021 and continues until November 2021.

Following the lockdown in 2020 we worked hard to control our costs and reduce overheads as far as possible whilst continuing to deliver our charitable activities, including negotiating a rent waiver for our office. Our SMT took a six-month voluntary pay cut though continued to work full time, and the staff team were furloughed for a short period in the summer whilst waiting for news of further funding, which we were happy to receive. Good Chance received support from Arts Council England through the Culture Recovery Fund in rounds 1 and 2, and at the time of writing is awaiting the result of the round 3 application. The Trustees therefore consider we are a going concern.

#### **Reserves Policy**

In a normal year the charity trustees would consider it prudent to hold between 3 and 6 months of budgeted expenditure in free reserves in order to cover the future needs of the charity and any delays in obtaining income. We consider this range to be between £318,000 and £636,000 currently.

At 31 March 2021 the charity had unrestricted funds of £416,649 of which £413,583 would be considered free reserves under the Charity Commission definition, therefore free reserves are within the target range.

#### **Fundraising policy**

The Trustees are aware of their responsibility under the Charities (Protection and Social Investment) Act 2016 and comply with the guidance issued by the Fundraising Regulator.

Fundraising is led by the Head of Creative Development, but is seen as a shared role that is also taken on by the Executive Director and Trustees. All fundraising is carried out in line with the Code of Fundraising Practice and Good Chance's own Fundraising Policy. No complaints regarding the charity's approach to fundraising have been received to date.

### **TRUSTEES AND ADMINISTRATIVE DETAILS**

#### **Trustees**

The Trustees of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the year and since the year-end were as follows:

Mr M Akhondzadeh-Darjazi (appointed 29<sup>th</sup> October 2020)

Mr J Culpepper

Mr S D Daldry

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**Trustees' report**  
**For the year ended 31 March 2021**

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Miss S Friedman  
Ms N Kaliada  
Mr D Lan  
Mr A Mathur  
Ms T Siddiq  
Ms S Witherow

Trustees are appointed for their individual skills and knowledge are identified by the existing board.

Prospective new trustees meet with at least one current board member before their first meeting and with the key management personnel. They are sent previous financial accounts, the Good Chance Articles of Association and a Trustee Welcome Pack including guidelines from the Charity Commission, the Good Chance Manifesto and Annual Reports, Organisation Chart and all of Good Chance's policies including Safeguarding, Equality and Diversity, Privacy, Health & Safety and Conflicts of Interest. When voted onto the board, new trustees sign the Trustee Declaration and Trustee Terms of Reference detailing their role, responsibilities and duties. Conflicts of interest are registered when trustees join the board and are updated at each board meeting. Trustees receive professional safeguarding training tailored to the specifics of Good Chance's activity from Taye Training, who have selected Good Chance as their charity partner.

**Objectives and activities**

The charity's objects are:

- 1) To promote education in the arts, including the arts of drama, mime, dance and singing, particularly by facilitating participation by those who are socially excluded (including but not limited to refugees and displaced people).
- 2) To promote equality and diversity for the public benefit by promoting activities to foster understanding between people from diverse backgrounds and cultivate a sentiment in favour of equality and diversity.
- 3) The promotion of human rights (as set out in the universal declaration of human rights and subsequent UN conventions and declarations with particular reference to article 27) by:
  - a) Promoting respect for human rights among individuals and groups: and
  - b) Raising awareness of human rights issues.

Within the context of participation in the arts.

For the purposes of this clause 'socially excluded' means being excluded from society, or a part of society, as a result of being a member of a socially or economically deprived community.

To achieve these aims, Good Chance:

- Creates space where people from different backgrounds and nationalities can come together in peace and safety to express their creativity;
- Bridges the areas of human rights and the arts;
- Allows refugees and migrants to reclaim their individual and collective narratives;
- Provides a sustainable programme of artistic and participatory activities in these spaces with a long-term legacy;
- Engages with UK destination communities to facilitate the dialogue with refugee and migrant communities and foster understanding, equality and diversity; and
- Helps define the way in which the UK arts sector engages with refugee and migrant communities.

## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2021

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The trustees have paid due regard to the Charity Commission guidance on public benefit in deciding what activities the charity should undertake.

#### Trustees' responsibilities in relation to the financial statements

The Trustees (who are also directors of Good Chance Theatre 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).

Company law requires the trustees to prepare financial statements for each financial year which 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 the 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 then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards 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 charity will continue in business.

The Trustees are responsible for keeping proper accounting records that 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.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

#### Auditors

Saffery Champness LLP have expressed their willingness to continue in office.

#### BY ORDER OF THE TRUSTEES

  
Stephen Daldry

9 December 2021

**Statement of financial activities  
For the year ended 31 March 2021**

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**Opinion**

We have audited the financial statements of Good Chance Theatre for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the charitable company's state of affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the Companies Act 2006.

**Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

**Other information**

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

**Statement of financial activities  
For the year ended 31 March 2021**

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Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information we are required to report that fact.

We have nothing to report in this regard.

**Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report which includes the Directors' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and to take advantage of the small companies exemption in preparing the Trustees' Annual Report and the Strategic Report.

**Responsibilities of trustees**

As explained more fully in the Trustees' Responsibilities Statement set out on page 10, the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative to do so.

**Statement of financial activities  
For the year ended 31 March 2021**

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**Auditor's responsibilities for the audit of the financial statements**

We have been appointed as auditors under the Companies Act 2006 and report in accordance with regulations made under that Act.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below.

**Identifying and assessing risks related to irregularities:**

We assessed the susceptibility of the charitable company's financial statements to material misstatement and how fraud might occur, including through discussions with management and with the trustees, discussions within our audit team planning meeting, updating our record of internal controls and ensuring these controls operated as intended. We evaluated possible incentives and opportunities for fraudulent manipulation of the financial statements. We identified laws and regulations that are of significance in the context of the charitable company by discussions with trustees and updating our understanding of the sector in which the charitable company operates.

Laws and regulations of direct significance in the context of the charitable company include The Companies Act 2006, and guidance issued by the Charity Commission for England and Wales.

**Audit response to risks identified:**

We considered the extent of compliance with these laws and regulations as part of our audit procedures on the related financial statement items including a review of financial statement disclosures. We reviewed the charitable company's records of breaches of laws and regulations, minutes of meetings and correspondence with relevant authorities to identify potential material misstatements arising. We discussed the charitable company's policies and procedures for compliance with laws and regulations with members of management responsible for compliance.

During the planning meeting with the audit team, the engagement partner drew attention to the key areas which might involve non-compliance with laws and regulations or fraud. We enquired of management whether they were aware of any instances of non-compliance with laws and regulations or knowledge of any actual, suspected or alleged fraud. We addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and identifying any significant transactions that were unusual or outside the normal course of business. We assessed whether judgements made in making accounting estimates gave rise to a possible indication of management bias. At the completion stage of the audit, the engagement partner's review included ensuring that the team had approached their work with appropriate professional scepticism and thus the capacity to identify non-compliance with laws and regulations and fraud.



## Good Chance Theatre

### Statement of financial activities For the year ended 31 March 2021

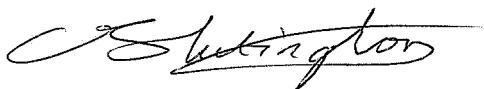
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There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

### Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



.....  
Cara Turlington (Senior Statutory Auditor)  
for and on behalf of Saffery Champness LLP

Chartered Accountants      71 Queen Victoria Street

Statutory Auditors      London

Date: 13 December 2021      EC4V 4BE

Saffery Champness LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

# Good Chance Theatre

## Statement of financial activities For the year ended 31 March 2021

	Notes	Unrestricted Funds £	Restricted Funds £	2021 Total £	2020 £
<b>Income and endowments from:</b>					
Grants and donations	3	216,717	944,752	1,161,469	607,434
Charitable activities		13,335	-	13,336	158,132
Merchandise and other sales		756	-	756	8,836
Investment income		19	-	19	60
Other income	4	20,628	-	20,628	-
<b>Total income</b>		<b>251,455</b>	<b>944,752</b>	<b>1,196,207</b>	<b>774,462</b>
<b>Expenditure on:</b>					
Raising funds	5	853	-	853	7,175
Charitable activities	6	158,392	918,378	1,076,770	730,900
<b>Total Resources expended</b>		<b>159,245</b>	<b>918,378</b>	<b>1,077,623</b>	<b>738,075</b>
<b>Net income / (expenditure) for the year before transfers</b>		<b>92,210</b>	<b>26,374</b>	<b>118,584</b>	<b>36,387</b>
Transfers between funds		-	-	-	-
<b>Net movement in funds after transfers</b>		<b>92,210</b>	<b>26,374</b>	<b>118,584</b>	<b>36,387</b>
Fund balances at 1 April 2020		324,439	174,764	499,203	462,816
<b>Funds carried forward at 31 March 2021</b>	<b>12</b>	<b>416,649</b>	<b>201,138</b>	<b>617,787</b>	<b>499,203</b>

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

All activities relate to continuing operations.

The notes on pages 18 to 27 form part of these financial statements

## Good Chance Theatre


### Balance sheet As at 31 March 2021

	Notes	2021		2010	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	9		<u>3,066</u>		<u>6,131</u>
<b>Current assets</b>					
Debtors	10	18,812		240,743	
Cash at bank and in hand		<u>608,010</u>		<u>292,929</u>	
			626,822		533,672
<b>Creditors: amounts falling due in less than one year</b>	11		<u>(12,101)</u>		<u>(40,600)</u>
<b>Net current assets</b>			614,721		493,072
<b>Net assets</b>			<u>617,787</u>		<u>499,203</u>
<b>Funds</b>					
Unrestricted	13		416,649		324,439
Restricted	13		<u>201,138</u>		<u>174,764</u>
			<u>617,787</u>		<u>499,203</u>

The notes on pages 18 to 27 form part of these financial statements

The financial statements were approved by the Board and authorised for issue on  
signed on its behalf by.

9 December 2021 and

  
Stephen Daldry

Company Registration No. 09952411 (England and Wales)

# Good Chance Theatre

## Statement of cash flows For the year ended 31 March 2021

	Note	2021 £	2020 £
<b>Cash flows from operating activities</b>			
Net cash provided by / (used in) operating activities	a	315,081	(44,230)
<b>Change in cash and cash equivalents in the period</b>		<b>315,081</b>	<b>(44,230)</b>
Cash and cash equivalents at the beginning of the year		292,929	337,159
<b>Cash and cash equivalents at the end of the year</b>	b	<b>608,010</b>	<b>292,929</b>

### Notes

#### a) Reconciliation of net income to net cash flow from operating activities

	2021 £	20 £
Net income for the reporting period (as per the statement of financial activities)	118,584	36,387
Depreciation	3,065	3,065
Decrease/(increase) in debtors	221,931	(112,265)
(Decrease)/Increase in creditors	(28,499)	28,583
<b>Net cash (used in) / provided by operating activities</b>	<b>315,081</b>	<b>(44,230)</b>

#### b) Analysis of changes in net debt

	As at 1 April 2020 £	Cash flows £	Other non- cash changes £	As at 31 March 2021 £
<b>Cash and cash equivalents</b>				
Cash	292,929	315,081	-	608,010
Cash equivalents	-	-	-	-
<b>Total</b>	<b>292,929</b>	<b>315,081</b>	<b>-</b>	<b>608,010</b>

**1. Accounting policies**

**Charity information**

Good Chance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Unit 3.38 1-3 Brixton Road, London, England, SW9 6DE.

**1.1 Accounting convention**

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The financial statements have been prepared in accordance with the 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) (Charities SORP (FRS 102)(second edition)).

The charity is a public benefit entity as defined by FRS102 and the functional currency is pound sterling.

The trustees consider the charity to be a going concern and consequently the accounts are drawn up on that basis. In forming their assessment they have considered the impact of the Covid-19 pandemic and have made certain judgements concerning the timing of future funding and have concluded there are no material uncertainties regarding the charity's ability to continue as a going concern for at least 12 months from the date of approval of the balance sheet.

**1.2 Incoming resources**

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably and it is probable that income will be received.

Production income is recognised in line with performance dates. Any associated commercial income is recognised as it is earned.

Income from donations is recognised when there is entitlement, the amount can be reliably measured and the economic benefit to the charity is considered probable.

Grants receivable are recognised in accordance with the terms of the agreements.

Donations and grants for a particular purpose are included in incoming resources as restricted funds.

**1.3 Resources expended**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT where it cannot be recovered.

Costs of raising funds relate to events and other activities through which the charity raises its profile and costs of applying for grants and donations.

Costs of charitable activities relate to the furtherance of the charities objectives through productions and other events.

Support costs are those incurred directly in support of expenditure on the objects of the charity and area allocated on the basis of time spent on different activities. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

#### **1.4 Tangible fixed assets and depreciation**

Assets are capitalised when they cost over £750 and are expected to have an ongoing value in use to the charity. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Fixtures, fittings and equipment      20% on cost per annum

#### **1.5 Debtors**

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

#### **1.6 Cash and cash equivalents**

Cash and cash equivalents includes cash in hand.

#### **1.7 Creditors and provisions**

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

#### **1.8 Pensions**

Staff are automatically enrolled in a pension scheme managed by NEST. Contributions in respect the scheme are charged to the statement of financial activities in the year in which they are payable.

#### **1.9 Fund accounting**

Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred. Restricted funds represent voluntary income or grants which have been received for the purposes as set out in Note 11. The application of these funds is restricted by the expressed wishes of the donor or the terms of the grant.

All other income is treated as unrestricted funds.

### **2. Critical accounting judgements and key sources of estimation uncertainty**

In the application of the company'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.

**Notes to the financial statements**  
**For the year ended 31 March 2021**

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

The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.

**3. Income from donations and legacies**

	<b>Unrestricted £</b>	<b>Restricted £</b>	<b>Total £</b>
<b>2021</b>			
Donations and gifts	26,439	240,548	266,987
Grant receivable	190,278	704,204	894,482
	<hr/>	<hr/>	<hr/>
	216,717	944,752	1,161,469
	<hr/>	<hr/>	<hr/>
	<b>Unrestricted £</b>	<b>Restricted £</b>	<b>Total £</b>
<b>2020</b>			
Donations and gifts	118,320	50,750	169,070
Grant receivable	22,500	415,864	438,364
	<hr/>	<hr/>	<hr/>
	140,820	466,614	607,434
	<hr/>	<hr/>	<hr/>

Significant funders in the year include:

**Restricted Grants:**

Arts Council England  
Comic Relief  
Esmée Fairbairn Foundation  
Backstage Trust  
Bloomberg Philanthropies  
National Lottery Community Fund  
Austin & Hope Pilkington Trust  
Asfari Foundation  
The Roddick Foundation  
The Rothschild Foundation  
The Linbury Trust  
The Foyle Foundation

**Unrestricted Grants:**

Arts Council England  
Bloomberg Philanthropies

Notes to the financial statements  
For the year ended 31 March 2021

4. Other income

	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Coronavirus Job Retention Scheme	20,628	20,628	-
	20,628	20,628	-

This was the only government funding in the year.

5. Expenditure on raising funds

	Unrestricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Direct costs	853	853	7,175
	853	853	7,175

6. Expenditure on charitable activities

The charity's activity comprises of the production and performance of theatrical productions and the creation of artistic projects across a range of art forms. The costs summarised below are those relating to this activity.

	Raising funds £	Charitable activities £	Total £
<b>2021</b>			
Staff costs (note 7)	-	180,943	180,943
Direct costs (note 5)	853	852,510	853,363
Grants paid (note 14)	-	-	-
Support costs (note 6)	-	26,807	26,807
Governance costs (note 6)	-	16,510	16,510
<b>Total</b>	<b>853</b>	<b>1,076,770</b>	<b>1,077,623</b>
<b>2020</b>			
Staff costs (note 7)	-	181,563	181,563
Direct costs (note 5)	7,175	487,168	494,343
Grants paid (note 14)	-	14,269	14,269
Support costs (note 6)	-	34,087	34,087
Governance costs (note 6)	-	13,813	13,813
<b>Total</b>	<b>7,175</b>	<b>730,900</b>	<b>738,075</b>



Notes to the financial statements  
For the year ended 31 March 2021

7. Support and governance costs

	2021 £	2020 £
<i>Support costs</i>		
Depreciation	3,065	3,065
Website	255	288
Bank charges	1,023	1,637
Training	40	536
Rent	-	13,187
Administration	22,424	15,374
	<u>26,807</u>	<u>34,087</u>
 Audit fees	 7,000	 4,500
Accountancy and tax advice	9,510	9,313
	<u>16,510</u>	<u>13,813</u>

8. Staff costs

	2021 £	2020 £
<b>Employment costs</b>		
Wages and salaries	167,211	165,129
Social security costs	10,350	12,760
Pension contributions	3,382	3,674
	<u>180,943</u>	<u>181,563</u>

**Number of employees**

The average number of employees during the year was 7 (2020: 6).

No employee received more than £60,000 in the year (2020: nil).

No Directors of the company were employed or received any remuneration. No trustees received any remuneration for their work in the current or previous year.

There were 3 key management personnel in 2021 (2020: 3), as defined as those with strategic influence, comprising the artistic directors and executive director.

Total remuneration of key management personnel in the period was:

	2021 £	2020 £
Total remuneration of key management personnel in the period	<u>67,100</u>	<u>85,786</u>

**Good Chance Theatre**

**Notes to the financial statements  
For the year ended 31 March 2021**

**9. Fixed assets**

	<b>Fixtures and Fittings</b>	<b>Total</b>
	<b>£</b>	<b>£</b>
<b>Cost</b>		
At 1 April 2020	15,325	15,325
Additions	-	-
	<hr/>	<hr/>
<b>At 31 March 2021</b>	<b>15,325</b>	<b>15,325</b>
	<hr/>	<hr/>
<b>Depreciation</b>		
At 1 April 2020	9,194	9,194
Charge for the year	3,065	3,065
	<hr/>	<hr/>
<b>At 31 March 2021</b>	<b>12,259</b>	<b>12,259</b>
	<hr/>	<hr/>
<b>Net Book Value</b>		
<b>At 31 March 2021</b>	<b>3,066</b>	<b>3,066</b>
	<hr/>	<hr/>
At 31 March 2020	6,131	6,131
	<hr/>	<hr/>

**10. Debtors**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Trade debtors	-	122,663
Accrued Income	18,812	118,080
	<hr/>	<hr/>
	<b>18,812</b>	<b>240,743</b>
	<hr/>	<hr/>

**11. Creditors**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Taxation and social security	1,895	4,138
Other creditors	2,003	27,794
Accruals	8,203	8,668
	<hr/>	<hr/>
	<b>12,101</b>	<b>40,600</b>
	<hr/>	<hr/>

## Good Chance Theatre

### Notes to the financial statements For the year ended 31 March 2021

#### 12. Funds

	Balance at 1 April 2020	Incoming Resources	Outgoing Resources	Transfers	Balance at 31 March 2021
<b>Restricted Funds</b>					
The Walk	-	809,140	(648,446)	-	160,694
Comic Relief: Across Borders	106,100	51,275	(157,375)	-	-
Change the Word	5,000	24,621	(29,621)	-	-
Good Chance Ensemble	13,916	21,579	(32,101)	-	3,394
Stage Door	8,301	12,000	(1,177)	-	19,124
Hardship Fund	12,534	-	(12,534)	-	-
Iraq 2020	2,764	-	-	-	2,764
Mexico	22,693	-	(7,531)	-	15,162
Sheffield Dome	-	1,137	(1,137)	-	-
Fundraising	3,456	-	(3,456)	-	-
Artistic Director funding	-	25,000	(25,000)	-	-
<b>Total Restricted Funds</b>	<b>174,764</b>	<b>944,752</b>	<b>(918,378)</b>	<b>-</b>	<b>201,138</b>
<b>Unrestricted Funds</b>	<b>324,439</b>	<b>251,455</b>	<b>(159,245)</b>	<b>-</b>	<b>416,649</b>
<b>Total</b>	<b>499,203</b>	<b>1,196,207</b>	<b>(1,077,623)</b>	<b>-</b>	<b>617,787</b>

	Balance at 1 April 2019	Incoming Resources	Outgoing Resources	Transfers	Balance at 31 March 2020
<b>Restricted Funds</b>					
The Man Play	8,228	2,809	(11,037)	-	-
The Walk	27,450	301,106	(328,556)	-	-
Comic Relief: Across Borders	-	106,100	-	-	106,100
Change the Word	11,608	24,000	(30,608)	-	5,000
Good Chance Ensemble	-	13,916	-	-	13,916
Stage Door	-	10,023	(1,722)	-	8,301
Hardship Fund	-	13,730	(1,196)	-	12,534
Iraq 2020	-	5,000	(2,236)	-	2,764
Mexico	-	39,325	(16,632)	-	22,693
Sheffield Dome	-	13,228	(13,228)	-	-
Fundraising	-	6,293	(2,837)	-	3,456
<b>Total Restricted Funds</b>	<b>47,286</b>	<b>535,530</b>	<b>(408,052)</b>	<b>-</b>	<b>174,764</b>
<b>Unrestricted Funds</b>	<b>415,530</b>	<b>238,932</b>	<b>(330,023)</b>	<b>-</b>	<b>324,439</b>
<b>Total</b>	<b>462,816</b>	<b>774,462</b>	<b>(738,075)</b>	<b>-</b>	<b>499,203</b>

**Notes to the financial statements**  
**For the year ended 31 March 2021**

**12. Funds (continued)**

Restricted funds were received to support specific projects carried out in the year. Funds with balances carried forward are projects that continue in 2021-22.

Transfers into restricted funds are made to cover any overspends on projects. Transfers out of restricted funds would only be made when a project has been completed and the donor has agreed that the funds can be transferred to future projects.

**13. Analysis of net assets between funds**

	<b>Restricted fund £</b>	<b>Unrestricted funds £</b>	<b>Total £</b>
<b>2021:</b>			
Fixed assets	-	3,066	3,066
Current assets	201,138	425,684	626,822
Current liabilities	-	(12,101)	(12,101)
<b>Net assets at 31 March 2021</b>	<b>201,138</b>	<b>416,649</b>	<b>617,787</b>

	<b>Restricted fund £</b>	<b>Unrestricted funds £</b>	<b>Total £</b>
<b>2020:</b>			
Fixed assets	-	6,131	6,131
Current assets	187,304	346,368	533,672
Current liabilities	(12,540)	(28,060)	(40,600)
<b>Net assets at 31 March 2020</b>	<b>174,764</b>	<b>324,439</b>	<b>499,203</b>

**14. Commitments under operating leases**

At 31 March 2021 the company had future minimum lease payments under non-cancellable operating leases as follows:

	<b>2021 £</b>	<b>2020 £</b>
<b>Land and buildings</b>		
Less than one year	-	6,214
Later than one and not later than five years	-	-
Greater than five years	-	-
	<b>-</b>	<b>6,214</b>

**15. Related party transactions**

Transactions with Trustees

During the year Majid Adin was appointed a trustee. Prior to his appointment, Majid worked for the charity as a freelance artist and facilitator and he has continued to provide these services. The total amount paid during the period in this capacity was £4,625 (2020: £4,000).

No other trustees received any remuneration for their work in the current or previous year. Travel and accommodation expenses totalling £nil (2020: £6,205) were paid on behalf of a total of nil (2020: 2) trustees in respect of travel costs relating to visiting ongoing projects.

No donations were made by trustees during the year (2020: £5,250).

During the year, £729,546 (2020: £23,606) was paid to The Walk Productions Ltd in respect of grant funding, and £5,587 of costs were recharged (2020 £nil). Stephen Daldry and David Lan are producers of The Walk and David Lan is a director of The Walk Productions Ltd. The Walk Productions Ltd holds contractual, financial, insurance and public/employers liability responsibility for The Walk. Good Chance holds a Grant Provider agreement with The Walk Productions Ltd and grants funds for the project, for activity which sits within Good Chance Theatre's charitable aims.

Sonia Friedman is a partner of Joe Murphy, Artistic Director. She takes no part in remuneration discussions for Mr Murphy.

Other related party transactions

Good Chance Theatre is a member of Grand Livre Global, a not for profit organisation registered in France with similar aims. No grants were made during the year (2020: £14,269) to promote their work. Good Chance Theatre does not control the organisation and so it is considered to be a connected entity rather than a subsidiary operation.

Notes to the financial statements  
For the year ended 31 March 2021

16. Comparative statement of financial activities

	Unrestricted funds £	Restricted funds £	2020 Total £
<b>Income and endowments from:</b>			
Grants and donations	140,820	466,614	607,434
Charitable activities	89,216	68,916	158,132
Merchandise and other sales	8,836	-	8,836
Investment income	60	-	60
<b>Total income</b>	<b>238,932</b>	<b>535,530</b>	<b>774,462</b>
<b>Expenditure on:</b>			
Raising funds	7,175	-	7,175
Charitable activities	322,848	408,052	730,900
<b>Total expenditure</b>	<b>330,023</b>	<b>408,052</b>	<b>738,075</b>
<b>Net income / (expenditure) for the year before transfers</b>	<b>(91,091)</b>	<b>127,478</b>	<b>36,387</b>
Transfers between funds	-	-	-
<b>Net movement in funds after transfers</b>	<b>(91,091)</b>	<b>127,478</b>	<b>36,387</b>
Funds balances at 1 April 2019	415,530	47,286	462,816
<b>Funds carried forward at 31 March 2020</b>	<b>324,439</b>	<b>174,764</b>	<b>499,203</b>