

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 2022



## Good Chance Theatre

### Company information

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**Trustees**

Mr M Akhondzadeh-Darjazi  
Mr J Culpepper  
Mr S D Daldry  
Miss S Friedman  
Ms N Kaliada  
Mr A Mathur  
Ms T Siddiq  
Ms G White  
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**Company number** 09952411

**Charity number** 1166833

**Registered office** 35-47 Bethnal Green Road  
London  
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**Executive Team**  
Artistic Directors Joe Murphy  
Joe Robertson  
Executive Director Naomi Webb

**Independent auditors** Saffery Champness LLP  
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**Trustees' report**  
**For the year ended 31 March 2022**

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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 2022.

**REVIEW OF THE YEAR**

Since we built our first theatre Dome in the Calais Jungle refugee camp in 2015 to give people seeking sanctuary a space for expression and creativity, our focus has been on 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.

In everything we do, we use art and theatre to find ways of humanising the refugee and migrant experience. We are co-creating ground-breaking, heart-thumping, highly relevant “theatre that shakes hands with the world” (Sunday Times). We have a proven track-record of devising and producing ambitious high-quality original theatre, art and participation programmes that support under-represented artists to create new work and access new platforms, help the widest range of audiences respond to our increasingly complex world, and give diverse participants across the country opportunities to take part and make connections. Our major production this year was ***The Walk***, a four-month, 9-country odyssey in support of people seeking sanctuary, led by **Little Amal** from ***The Jungle***, which won the Time Out Public Art Award for 2021.

*“A woman was crying watching Amal and said ‘I didn’t know that was her story; that is my story’.”*

**Audience member of The Walk in Cologne**

*“Good Chance was the spark, the start of my chance to use art to improve my life as a refugee, to start working in this country, to have confidence.”*

**Hamed, Good Chance Ensemble artist**

This year we began the extensive 9-month application and interview process to become an official **Theatre of Sanctuary**. This means we have shown commitment to solidarity and welcome to those seeking sanctuary and all the far-reaching positive benefits that brings. This fantastic award means we join the likes of Leeds Playhouse, Sherman Theatre Cardiff, the Roundhouse and a wider network of theatres and other sector organisations we can connect with and share ideas and best practice with. We’re thrilled with this award which will be announced in autumn 2022.

*“The appraisal unanimously agreed that Good Chance deserved a sanctuary award in recognition of your amazing efforts to support sanctuary seekers and raise awareness around the country (and world) about forced migration.”*

**Theatre of Sanctuary panel**



## **GOOD CHANCE PRODUCTIONS**

### **THE WALK**

After over two years of research, development and pre-production, we presented ***The Walk*** from July to November 2021 in co-production with The Walk Productions Ltd in association with Handspring Puppet Company. Described as “the most ambitious public art event ever attempted”, this 8,000km travelling piece of outdoor theatre from the Turkish-Syrian border to the UK was led by Little Amal, our 3.5m tall puppet of a 9-year-old Syrian refugee girl first created in ***The Jungle*** by Good Chance’s Artistic Directors Joe Murphy and Joe Robertson and built by Handspring Puppet Company (creators of *War Horse*). In search of her mother, who fled their war-torn country in search of a new start, Little Amal:

- travelled to 70 cities and towns across 9 countries
- was met by over 1,600 artists and 470 partner organisations
- was welcomed by over 875,000 people in 150 specially created local partner-led Acts of Welcome with 6,300 people taking part in those events
- reached an online audience of over 40 million through extensive national and international press coverage
- became a social media sensation, thanks to the 76 short videos the team created, gaining 56,200 followers on Instagram by the end of 2021 (at 173,000 followers in autumn 2022)

*"The Walk with Amal was one of the most moving and beautiful experiences we have ever seen in Dover. I was so thrilled to see all our school children and families out on the streets, sharing light and love to raise awareness of the terrible plight that refugees from Syria and other war-torn countries suffer. Thank you to everyone who took part and those who gave their time and skills to make it happen."*

**Gordon Cowan, Mayor of Dover**

Little Amal was met by local people, including refugees and migrants, children and young people, town and city mayors, big city installations, participatory performances, community meetings and artworks, and even the Pope. The ambition of this epic participatory odyssey of hope and pride was to challenge perceptions of refugees, to honour the experience of people seeking sanctuary, as well as the experience of local people welcoming refugees into their towns and cities, and to share the cultural riches and opportunities refugees bring from their homelands. Participation has not only enabled new conversations around the subject of sanctuary but also brought a sense of community and belonging which became a part of the project’s identity, generated through allowing Amal to belong in each community she visited.

The project was a huge logistical feat and success, involving a production team of 25 and 9 puppeteers - 4 of whom have lived experience of seeking sanctuary - working with thousands of participants across the journey. We worked with over 470 international partners, including humanitarian organisations, civic societies, grass root refugee organisations, faith leaders, refugee artists and leading arts and cultural institutions, together creating one of the most innovative and adventurous public artworks ever seen.

Little Amal’s arrival in each place was not just about the welcome event itself but about the lead-up time before, as well as the opportunities and new connections she represented for the future. Amal inspired organisations, schools, community groups and civic societies to come together to co-create a celebration of welcome. She promoted kindness, connection and learning, creating something with the community, for the community and by the community to make a lasting impact for many.



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For the year ended 31 March 2022

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*"I am a Syrian girl who lives in the city of Belfort in France. I am really happy to participate in this project which has a connection with my life too because I am a minor Syrian refugee. I want to make my voice heard to every refugee child, to tell them that they can overcome their difficult circumstances. These are circumstances that I lived through. The first of them was to migrate by sea and learn new languages and adapt to the new life, but I managed to stay strong and today I go to school and work hard in my studies to become a judge."*

**Audience member, France**

*The Walk* also had significant reach extending beyond the towns and cities Amal visited. For example, a Welsh theatre company distributed the education pack to schools in their region and it was downloaded in 64 countries across the world. Elsewhere, local cultural leaders created significant projects to connect to *The Walk*, for example Cheltenham Everyman Theatre, which was not on the route, developed a year-long programme of events, commissioning three artists with different arts specialisms as well as continuing their collaboration with Gloucestershire Action for Refugees and Asylum Seekers (GARAS). In June, we were invited to join a talk in Cheltenham to share the story of *The Walk* as well as celebrate this project.

*"Many refugees have already taken journeys very similar to Amal's, and unfortunately, many will follow in her footsteps. What we can tell you is that we know how you feel, and we wanted you to know that you are not alone. Amal, you are strong. You are brave, and you are an inspiration to all of us. We are on this journey with you. It doesn't matter where we came from or what we went through. All that matters is that we haven't given up and we never will."*

**Karam House, Gaziantep**

*The Walk* won the Time Out Public Art Award for 2021 and was awarded a Guinness World Record for "*The greatest distance travelled by a full-bodied puppet is 8,000 km (4,970 mi), which is the reported distance covered by Little Amal, a giant puppet of a nine-year-old Syrian refugee.*"

*"We were in a park. Amal was walking towards the audience. A young man that was passing by the park, in surprise told her 'I know you! You are Amal. I'm a refugee too!'"*

**Italian Partner**



## THE WALK: STEP FORWARD, ACTS OF WELCOME, MAKE WITH AMAL

Several participatory programmes accompanied the main Walk events. **The Step Forward education programme** encompassed the more formal educational aspects of *The Walk*, comprising a 70-page education pack with accompanying teaching resources produced in eight languages (Arabic, Dutch, English, French, German, Greek, Italian and Turkish) and a CPD for teachers to introduce the project and the education pack. The aims of this educational programme were to:

- provide teachers with the tools to actively engage young people in the 'big questions' around immigration, climate change and identity
- create a collective of young inspired minds
- engage with as many young people as possible within the eight countries Amal visited and beyond
- produce a sustainable education resource that will have longevity beyond *The Walk*
- create lasting impact and awareness for all young people and communities
- use the education pack as a springboard to wider learning opportunities such as homework projects or broader research subjects.

The pack was structured using six themes, linked to Amal's journey: Home, Migration, Fear, Climate, Adventure and Welcome. It was developed in consultation with schools and educationalists with expertise in the arts, global education, humanitarian issues and teaching. It was professionally designed and illustrated and contains original artworks from visual artists and poets.

The education programme was a great success leading to:

- 1,755 educators trained through CPD sessions
- a beautiful highly professional education pack, downloaded 22,600 times across 64 countries
- 525,000 children engaged with the education pack by the end of 2021 (and it continues to be available)
- 33,505 children took part in workshops
- 280 'Acts of Welcome' uploaded to the online gallery
- over 10,000 children and young people sent Letters for Amal to the European Parliament

We received excellent feedback from the teachers using the education packs:

*"I loved using the teaching pack to enhance my provision last term. I felt that this really enriched the pupil's experience of Walking with Amal (we were very lucky that Amal came to Folkestone and we could completely immerse ourselves in the fantastic resources that were available)."*

**Year 7 teacher, Folkestone**

*"We were lucky enough to meet Amal in Folkestone and have been working on Little Amal for many months. I went to the online session introducing the pack which was brilliant... We have partnered with a school in Bangladesh and worked on Little Amal with them. They did Welcome postcards about where they live and what their location is famous for. Ofsted were in the same week and they were very impressed with all the work we had been doing."*

**St Mary's School, Folkestone**

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*"I felt excited because we have been studying migration and Amal's story for a long time and then we got to meet this puppet who travelled the world. Not many people got the opportunity, and we did! It's not all the time that you get to see something that awesome and that everyone knows about."*

**Year 6 pupil**

The education resources also extended to work with the UK's six Bridge Organisations (regional sector support organisations funded through Arts Council England to support arts organisations to deliver Arts Award training and support arts education practitioners). Three films and detailed guidance were produced to support the Discover level of Arts Award. These were shared in a CPD session with Arts Award assessors and disseminated by the Bridge Organisations. Further guidance was provided to illustrate how *The Walk* could be used as inspiration for pupils aiming for Explore, Bronze, Silver or Gold Awards. One school wrote that a legacy of *The Walk* for them would be linked to their Arts Award activity:

*"The Arts Award program will continue and children will be asked to design an art piece in celebration of refuge and sanctuary. This mural piece will be displayed within the school grounds and shared with the parents and families of the community."*

**Horton Park Primary School**

During and following *The Walk*, researchers from the **Sustainability in Early Childhood Education** developed an early year's education pack based on the themes of *The Walk* for children aged 0-8. This is now being used and evaluated in the UK, Australia, Greece, Turkey and Poland, supported by the Centre for Research into Early Childhood and informing the Policy Officer for Early Years at the European Commission.

In addition to Step Forward, **Acts of Welcome** was a participatory campaign that invited schools, community groups, local audiences and artists to create something that represented a Welcome for Amal which could be showcased on social media or in the online gallery. Some schools and communities created presents such as blankets, necklaces, dances, video messages, artworks, murals and recipes.

Young people everywhere were also encouraged to join in through **Make with Amal** - an online engagement programme of art activities inspired by Amal's route. Each activity responded to a new experience Amal had whilst she was walking. By taking part in **Make with Amal**, we hoped young people across the world could feel even more connected to Amal's story whilst learning about the art and culture of the people she met. For example, one of the **Make with Amal** projects was the Letters Project in Brussels. We asked young people all around the world to write a letter to the European Parliament in Brussels answering the question: 'What do you wish you could change in the world for children like you and Little Amal?'. We received over 10,600 letters from young people across the route and in countries including South Africa, Bangladesh, Australia and Spain.

*"I hope my letter helped and I hope the government listens to our voices. I hope the world can change their choices and help people like you. It was really fun talking to you."*

**Letter from a pupil at Allen's Croft Primary, Birmingham**

These responses show not only how much young people enjoyed meeting, welcoming, and creating with Amal, but also how children as young as primary school age became engaged in Amal's story and the wider refugee crisis. This generates empathetic discussions about refugees across UK schools, whilst also embedding itself in future curricula, conversations, and actions.



## THE WALK: LITTLE AMAL AT COP26

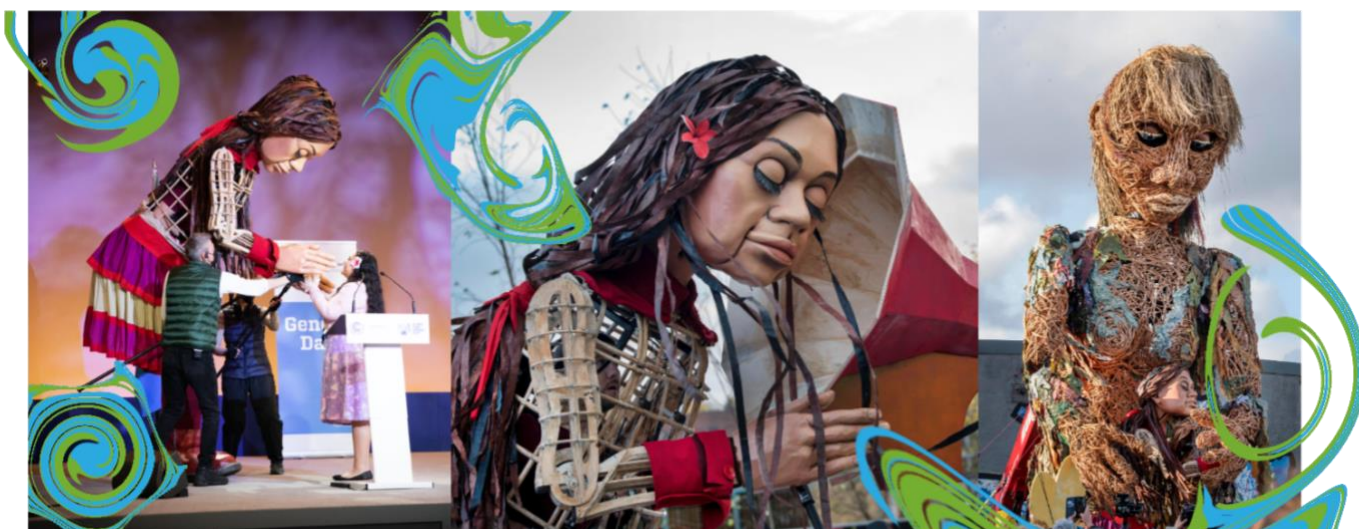
In November 2021, Little Amal was invited to attend the **COP26 Climate Conference** in Glasgow. She opened the Gender Day high-level event 'Advancing Gender Equality in Climate Action', alongside young Samoan climate activist Brianna Freuan, representing young women and girls from the Global South on this world stage and highlighting the links between the climate and gender, women and girls being disproportionately affected by climate change.

Standing centre-stage at the world's most important climate conference, alongside young people who embody the urgent need to take action to shape a better future, Little Amal held up a sign saying "1.8 MILLION PEOPLE SAY: SAVE OUR FUTURE NOW". She also met with 800 delegates and appeared with ministers from across the world.

Little Amal walked across the Millennium Bridge over the River Clyde which marks the symbolic midpoint between the COP26 negotiating Blue Zone and the public Green Zone. Here she was surrounded by the voices of young leaders from the Youth4Climate: Driving Ambition summit, and was greeted by a poem by young Iraqi-American poet Ahmed Badr in a reminder of the demands for systematic, meaningful youth engagement and urgent climate action.

Little Amal also walked along the banks of the River Clyde alongside over 100 school children holding banners with messages of hope and demands for change. Together they planted seed pods in a moment of collective and connected action, with each seed representing a young person who is affected by climate chaos.

We also chaired a meeting discussing the joint issue of migrant justice and climate justice. This involved authors, directors of climate organisations, CEOs of refugee organisations, and young climate activists. Here we discussed the wider points of climate change and migration, and the urgent need to shape new narratives to create a viable future.



## THE WALK: EVALUATION REPORT

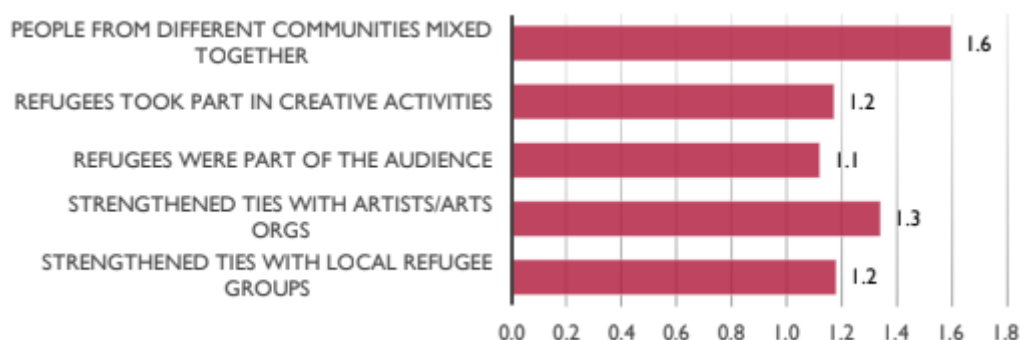
For the first time, we commissioned the writing of a full evaluation report of one of our projects. Arts consultant Dr Melita Armitage reviewed and wrote a full 46-page report on **The Walk**, covering the project's conception, main aspects, partnerships, reach and impact. The report concluded with recommendations for future projects, including details on how we will continue to work with our partners in the future, how we measure the impact of *The Walk* and future projects, how we track reach, and how we communicate these findings to partners, patrons, and audience members.

*"The model of partnership, once initiated in each country enabled much deeper connections with grassroots community organisations along the route. There was clear evidence that the project initiated and deepened relationships between cultural and humanitarian organisations and that the events themselves were catalysts for diverse audiences to come together. The relationships were supported and encouraged by the company, who took time to meet people virtually and stay in touch during the planning and delivery phases of the project."*

**Dr Melita Armitage, evaluator**

For example, in the survey to partners, statements were given to see how effectively they felt the project had enabled them to connect with, and connect different, creative and humanitarian organisations and how successfully people with lived experience of migration were included in the project.

The question invited partners to agree or disagree with statements and average responses were calculated using the values: 2 = Strongly agree, 1= Agree, -1 Disagree and -2 Strongly disagree.



In this figure, partners most strongly agreed that *The Walk* brought diverse communities together. There was also strong agreement with each of the other statements linked to the involvement of people seeking sanctuary in audiences and participative events as well as in creating connections between artists, arts organisations and local refugee groups.

*"It was a great combination of different communities. Very strong effect in Tarsus. Here in Tarsus we have thousands and thousands of refugees living here."*

**Turkish partner, partner survey**

*"This was a very special and emotional event/moment, that needs to be done more often. We really thank The Walk project to re-discover the beauty of our local community, the needs of simplicity and humanity."*

**Italian partner, partner survey**

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For the year ended 31 March 2022

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As part of the evaluation for the project, **The Walk's partners** were also asked what role Good Chance and The Walk Productions could have in sustaining what had been started by *The Walk*. 50 of the partners offered their thoughts which are organised into these five suggestions:

- Create similar projects in the future and invite partners to collaborate
- Return to the same places with Amal / stay in touch with partners / prompt partners to remember the project
- Publish the documentary / explore what happens to Amal next
- Continue to speak up for migrants and refugees / showcasing their work
- Support partners projects and promote their work

We have responded to this feedback in the inception, development and producing of our flagship event **Fly With Me** in August 2022 working with partners from across the route of *The Walk* as well as new partners. *Fly With Me* saw events in 47 towns and cities across the world in solidarity with the people of Afghanistan, celebrating Afghan culture one year on from the fall of the country to the Taliban.

We will commission the writing of full evaluation reports for all future Good Chance projects in order to keep tracking, assessing, and improving our approach to generating ground-breaking art which brings communities together, and targets complex narratives, in the most impactful way,

## THE JUNGLE

Following the postponement of the 2020 US tour due to COVID-19, we are currently preparing for **The Jungle's** return to America in 2023. It will play at St Ann's Warehouse, New York from 18 February - 19 March 2023 and at the Shakespeare Theatre Company in Washington DC, in co-production with Woolly Mammoth Theatre Company from 28 March - 16 April 2023.

## KYOTO

In January 2022, we commissioned our artistic directors Joe Murphy and Joe Robertson (the Joes) to write our new play, **Kyoto**. It will be directed by Stephen Daldry and Justin Martin, the award-winning team behind *The Jungle*.

Set in December 1997 at COP3 in Kyoto, the third international climate conference, **Kyoto** tells the story of the Kyoto Protocol, the first time the whole world came to a unanimous agreement around the climate crisis. *Kyoto* is a story of the miracle of agreement. And about the climate crisis and how an untold story of the past can provide us with hope for the future.

*Kyoto* takes us back to the 90s where big oil, big money and big egos met in a beige conference centre in Kyoto. As translators walked out, premieres were reduced to tears in the corridor and the heating was turned off as proceedings overran. And yet the impossible happened: consensus, the first internationally binding agreement to tackle climate change was signed by 176 nations, the Kyoto Protocol was born. *Kyoto* is a Shakespearean climate epic, containing a riot of diversity, possibility, obfuscation, and tension. It is a story that tells us how we got here and what we might do next. It is a story that needs to be told.

The IPCC predicts that places where people live and work may cease to exist as a result of climate change. A worrying 1 in 5 people under the age of 35 say it's "too late to fix climate change". We believe now is the time and the IPCC also says we need storytellers for sustainability, now more than ever: "Narratives enable people to imagine and make sense of the future through processes of interpretation, understanding, communication and social interaction." We believe now is the time to tell the story of the climate crisis, and how we can agree again in order to make a difference. We are currently planning our first R&D workshop

for the production, scheduled for autumn 2022 in partnership with the Royal Shakespeare Company.

Through *Kyoto* we are planning to create a sustainability legacy across theatre, working with sustainability experts to make this an essential part of the production. Given the subject matter of the play, we don't just want to tell a story but rather to reimagine theatre, to see what radical ways we can discover of staging a production. We are asking whether it might be possible to not just be carbon neutral but even net positive.

We want to work with industry leaders in engineering, music touring, the third sector, science and many more to harness new technologies and apply them creatively within the staging of the play itself. *Kyoto* will explore what might be possible in creating a genuinely sustainable touring piece of theatre. Think batteries as part of the set, charged by some form of audience activity or participation and then donated to the venue when we leave to power future productions.

Incredibly innovative set design using fully recycled and recyclable materials will be critical and we are keen to go a step further, looking at ways to apply the 'circular economy' model, so that sustainability is not just embedded into the piece but makes it even more beautiful and impactful and enhances the message of the play. The 'circular economy' will also provide inspiration for conversations about how we can build community, do business better and make our future more sustainable, which is not just good for the environment but for society too.

*Kyoto* will be staged around a broader 'Conference' of events and workshops, both to artistically reflect the nature of the Conference of the Parties (COP) system for climate change negotiations and, crucially, to inspire audience members into action. This 'Conference' will involve workshops, assemblies, film screenings and additional short performances of key character monologues, with opportunities for sponsors to be involved.

## **GOOD CHANCE DOMES**

### **FRANCE**

One of our ongoing key relationships from the Good Chance Domes in Paris in 2018 is with the International Fashion Academy [IFA] based in Paris. IFA spent two weeks with us in the Dome in February 2018 and have since embraced and embedded their work with refugees living in France. This year, they awarded fellowships to 6 artists from refugee backgrounds to study at IFA and receive a formal diploma at the end of their training, and these artists also took part in the Paris Fashion Week fashion show. Two of these artists now have professional paid freelance work with IFA at the Musée Galliera.

## **GOOD CHANCE ENSEMBLE**

### **CHANGE THE WORD**

**Change the Word** develops the poetry and performance skills of people who have sought sanctuary in England alongside local communities. Each project culminates in the publication of an anthology of globe-spanning, bold new writing launched in a high-octane public performance. We have so far delivered Change the Word projects in Coventry, Sheffield and Barnsley for people living in those cities as well as members living in Doncaster, Huddersfield and Wakefield. In August 2022 we will launch our latest project in Bradford in partnership with Common Wealth Theatre. Change the Word has to date engaged over 120 participants in these long-term, intensive projects plus over 300 wider workshop participants and over 8,000 audiences in person and online.

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In January 2022 we welcomed Change the Word workshop regular Diyo Mulopo Bopengo onto the team as Programme Coordinator for the **Change the Word Collective** (our ongoing online programme for anyone who has attended a Change the Word project to keep writing and meeting socially, developing their skills and performing and embarking on new opportunities). First invited to attend a workshop in Sheffield back in 2019 while he was still seeking sanctuary, Diyo performed as part of the collective at the Sheffield Winter Garden and FreeDome Festival in spring 2020. Later in 2020, Diyo (alongside fellow poet Sarah Orola) was awarded the Change the Word Poetry Fellowship, being mentored by acclaimed poet Nii Ayikwei Parkes.

As Programme Coordinator, Diyo organised the regular meetings of the Change the Word Collective including workshops from guest poets, and produced a Poetry Café event in spring 2022. Initially a concept created on Zoom during lockdown, Diyo brought the **Poetry Café** to life, bringing Change the Word poets from across the country together for this intimate lounge event in Sheffield. He also coordinated the publication of the latest Good Chance Poetry anthology, overseen by our Producer Emily Webb.

*"I would like to show my ideas or thoughts to people. Good Chance gave me this opportunity to publish my ideas into a book and I am very pleased about that."*

**Change the Word poet**

## CHANGE THE WORD NEW PLAY COMMISSION

Seven members of the **Change the Word Collective** took part in an R&D workshop exploring a potential new **Change the Word theatre production**. The week took place at Theatre Deli in Sheffield in July 2021, led by Good Chance Associate Artist Connie Treves and writer Yara Rodrigues Fowler. We're thrilled that the script for this show, written by Yara Rodrigues Fowler and Good Chance Ensemble member and poet Majid Adin, has since been selected for the New Play Commission Scheme (NPCS), administered by the Writers' Guild of Great Britain, offering funding for Good Chance to commission the play.

Designed in response to the decline in new theatre commissions resulting from the COVID-19 pandemic, the NPCS ensures 18 new commissions for playwrights, in partnership with a venue or producer, across England in 2022. The architect of the scheme is playwright and former WGGB President David Edgar, and the selection panel was chaired by WGGB Chair Lisa Holdsworth and consisted of writers Gurpreet Kaur Bhatti, Tom Wentworth and Roy Williams, writer/director Aisha Khan, writer/actor Amelia Bullmore, producer/director James Dacre and producer Kate Pakenham.

We are now fundraising for the first workshop for the play and beginning conversations with theatre partners to host the first run. The play's working title is ***The Conference of the Trees*** and is described by the writers as follows:

*"An oak tree waits outside a pub on Finchley Road. Elizabeth Bishop strides through the dreams of a man in Coventry. A man in the airport flaps his wings like a bird as he waits at passport control. Six strangers from across the world meet to write poetry, open their hearts and let their imaginations run wild."*

*Inspired by The Conference of the Birds, The Conference of the Trees traces the quest of a thousand-year-old Sufi poet to find utopia. From writing in car parks and community centres, to the fantastical quest of an oak tree in search of his cousin, the play meets six people determined to archive the world they have seen and imagine it otherwise."*

## CHANGE THE WORD PERFORMANCES

As well as the Poetry Café produced by Diyo, our Change the Word poets have been invited to **perform at events across the country**.

Trustees' report

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In June 2021, representatives from Good Chance spoke at the National Youth Theatre's 'We are Human' event. The event involved performances of original poetry from young people aged 14 to 26 exploring identity and what makes you 'you'. The National Youth Theatre subsequently also supported **The Walk**.

In September 2021 our two **Change the Word** Poetry Fellows, Diyo Mulopo Bopengo and Sarah Orola, performed at a live poetry event at the Museum of the Home in Hoxton, as part of the Museum's opening Festival of the Home. In the preceding six months both Fellows had been working with their poetry mentors, Nii Ayikwei Parkes and Malika Booker, and performed their work accompanied by Good Chance Ensemble member and musician Mohamed Sarrar. Their readings explored the different ways of finding what it means to belong, taking us on real and imagined journeys through language.



In January 2022, three **Change the Word** poets were commissioned by Coventry City of Culture to write a collective poem, which they performed as part of a participatory site-specific piece *Ghosts In The Ruins*, created by Nitin Sawhney CBE with 70 cast members, to celebrate the 60th anniversary of Coventry Cathedral.

**Change the Word** poets have also been invited to perform at EMBARK Festival at St James Piccadilly in September 2022 and at The Golden Key Festival in October 2022.

### GOOD CHANCE COMMISSIONS: HOME, MIGRATION, BELONGING EXHIBITION

During the lockdown we held an open call and commissioned three new artists to join our Ensemble: Andrea Ling, Hamed Moradi and Basel Zarea. We invited them to create new works of visual art for our **Home, Migration, Belonging** exhibition at the Museum of the Home in Hoxton which took place over three weeks in spring 2022. Each artist has a history and heritage of migration, and their pieces explored what it means to leave home and build a new one, and their experiences of migration, displacement, the climate crisis and our connection with the natural world.

Each artist worked with an award-winning mentor in their field: Andrea with sound designer Gareth Fry, Hamed with reportage artist George Butler and Basel with model artist and set designer Jeremy Herbert.

*"My experience of climate discussion and, sometimes climate action, was very global-north in thinking and dominated by mono perspectives. I was searching for a grass roots way to incite positive change within communities and create a space for people from the global majority to get together. The other reason: I realised that I, and others, had lost our bond with nature and with it our knowledge of the local area. I wanted to establish a fun, creative way to rekindle that knowledge. So, in the installation when you touch the soil, you hear backstories."*

**Andrea Ling, PACHA**

*"Dear Laila is inspired by my young daughter, Laila, asking me where I grew up. I couldn't take her there, so the installation is me trying to bring the place to her. It's a recreation of my destroyed family home in Yarmouk Palestinian camp in Syria - a story told through a miniature model, audio narration and different objects which the audience can find and touch. 'Where did you grow up?' is meant to be a simple question, but for us the answer involves a long story beginning with our exile from Palestine in 1948. Growing up as refugees in Syria, we were determined to return to Palestine, but in some ways Yarmouk camp also became our home. But then we lost this new home, too."*

**Basel Zarea, Dear Laila**



## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2022

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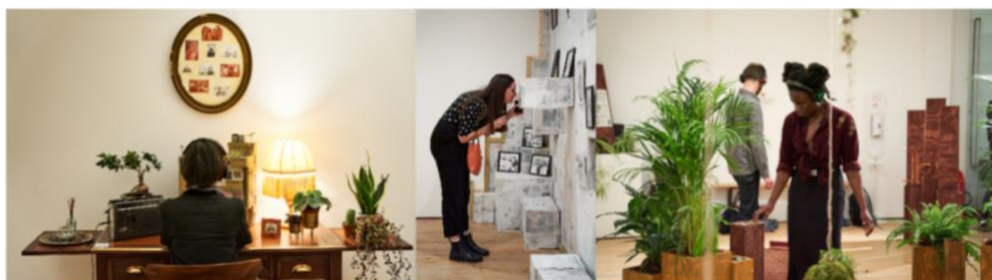
*"PASSAGE is a corridor that leads to a change of place, reflecting the subject of migration. The installation aims to reveal that while language is an essential form of communication, it is not the only form of communication. With PASSAGE I hope to encourage migrants who might avoid social activity, because of their lack of language knowledge in their new country, to not be worried."*

**Hamed Moradi, Passage**

Over 2,000 people visited the exhibition across the three weeks, including over 250 children and young people, plus over 8,000 interacted on social media.

*"...audiences spent much longer within the exhibition than their average, engaging with each artists' work for a substantial period of time... children responded really positively and engaged strongly with the artworks – something that is often missing from contemporary art shows."*

**The Museum of the Home**



## STAGE DOOR PROGRAMME

From June to September 2021, we ran our first **Stage Door placement** since the programme was put on hold due to COVID-19. Gobika Utharathan completed the placement, working across our administrative, fundraising and marketing teams.

Refugees often face barriers to employment and training and are often underemployed and/or receive low rates of pay. The unemployment rate for refugees is 70% whereas the national average is 4%. Our Stage Door young people's programme tackles this, providing skills development and work experience in the arts for young people from refugee backgrounds aged 17 to 24.

Gobika started her first week by helping our Head of Poetry to type up poems that had been written in a Change the Word workshop. She was also put in charge of merchandise and stock inventory, and created her own inventory tracking system and labelled all stock and merchandise.

Gobika's placement sat across many of our projects including **Change the Word** and **The Walk**. She supported with social media engagement ensuring that all video content from *The Walk* was curated on the Good Chance webpage, as well as building relationships with our donors regarding the Gift Aid process.

Following her placement, Gobika was employed by *The Walk's* marketing team to lead on website partner uploads for the French/German leg of the tour.

*"I learned so much, met so many people. It was a really valuable experience for me. I want to share this experience with my friends and people I meet."*

**Gobika Utharathan, Stage Door**

## **BACKSTAGE DOOR PROGRAMME**

This year we began developing a very exciting new **BackStage Door programme**, in partnership with Nimax Theatres. This is a paid, part-time opportunity for someone from a refugee background to work with the backstage crew at the Apollo Theatre in London's West End, gaining professional qualifications to be able to work backstage at theatres across the country following the placement. We hope this will spark other theatres across London and the UK to create more opportunities for people from refugee backgrounds to work backstage, as well as the opportunities we see increasing for performers and administrators. This programme will launch in summer 2022 following extensive outreach to partners during the recruitment phase.



## **GOOD CHANCE SOCIALS**

Throughout the year we continued to run our **Good Chance Socials** for those newly arrived to the country and local Londoners together, with long term collaborator Emily Orme offering yoga classes online and picnic meet ups in the park.

## **FELTHAM HOTEL WORKSHOPS**

From February - April 2022, **Good Chance Ensemble** artists led workshops for refugee and asylum-seeking families who are currently living in St Giles Hotel in Feltham. We were invited to host these cultural activities through a new partnership with Reach Foundation.

Five of our Ensemble artists delivered workshops and performances to a total of 160 residents. These included:

- Mohamed Sarrar - a music and percussion performance
- Majid Adin - an illustration and stop motion animation workshop
- Yasin Moradi - a Kung Fu workshop
- John Pfumojena - a rhythm and music workshop
- Connie Treves and Ali Ghaderi - a theatre workshop

The workshops were received very enthusiastically. The Reach Foundation shared that people newly arrived to the country who are currently staying at the hotel spend most of their time in their rooms and the mental health of many residents is suffering, so we were able to give an opportunity to learn new skills, meet and socialise through a creative outlet.

*"It went very well... they enjoyed the games so much. I also felt very blessed to be there."*

**Ali Ghaderi, workshop leader**

*"The workshop was such a joy and it was so wonderful to see children of all ages and their parents participating!! Lots of laughter and smiles all round!"*

**Mei Lim, Reach Foundation**

## **SUSTAINABILITY**

We have shown a commitment to progress towards net zero 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. We also recognise that as theatre makers and storytellers we potentially have a vital role to play in helping audiences understand the crisis we are in and to use storytelling to encourage positive climate action. So though we have a carbon footprint which we are working to reduce, we also have a potentially large brain-print – ie the number of people we reach who can change behaviours or understanding as a result of engaging with our work. This is potentially huge given our current reach through *The Jungle* and *The Walk*.

Some highlights of our organisational sustainability actions are: naming designated Sustainability Officer, staff attending Carbon Literacy training, encouraging staff to take public transport, offering ethical pensions, using recycled paper and ethical office supplies, purchasing ethically (for example *The Walk* t-shirts). The Board and staff will continue to meet and review our Environmental Action Plan on an ongoing basis.

We will work towards becoming a net zero, carbon literate company, in the process of creating work at the intersection of climate/migration, embedding environmental responsibility into all aspects of our productions and how the whole company is run, and sharing lessons learned with the sector.

We will prioritise the training requirements we need within our team to ensure we have all the knowledge and strategic thinking we need to help us get as close to net zero as possible across the board as an organisation and in relation to particular projects, with *Kyoto* at the forefront of this.

## **DIVERSITY & 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 which the board and staff will continue to review, 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.

Good Chance is female-led, with a female-majority over its leadership and governance teams. Two members of our board have lived experience of seeking asylum.

While our track record and our plans for the future show inclusivity firmly embedded in the work we make, the people we make it with and the audiences we share it with, we know there is work to be done in the diversity of our leadership and have set targets to address this. Over the coming years we want to see lived experience and multiple cultural perspectives leading Good Chance's vision and direction, and contributing to the sector.

## **FINANCIAL REVIEW**

Total income for the year was £1,902,324 (2021: £1,196,207). The overall deficit for the year was £194,654 (2021: surplus of £118,584), made up of a deficit of £50,440 (2021: surplus of £92,210) on the unrestricted fund and a deficit on the restricted fund of £153,714 (2022: surplus of £26,374). Due to timing differences on the receipt of restricted funds, there are £56,924 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 2022/2023 financial year.

Following the continued lockdowns in 2021 we worked hard to control our costs and reduce overheads as far as possible whilst continuing to deliver our charitable activities. Funding has been secured going

## **Good Chance Theatre**

### **Trustees' report**

**For the year ended 31 March 2022**

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forwards and 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 2022 the charity had unrestricted funds of £366,209 which 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  
Mr J Culpepper  
Mr S D Daldry  
Miss S Friedman  
Ms N Kaliada  
Mr D Lan (resigned 14 January 2022)  
Mr A Mathur  
Ms T Siddiq  
Ms G White (appointed 27 January 2022)  
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.

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;

## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2022

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- 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 reparation 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 November 2022



**Independent auditor's report to the Members  
For the year ended 31 March 2022**

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**Opinion**

We have audited the financial statements of Good Chance Theatre for the year ended 31 March 2022 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 2022 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.

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

**Independent auditor's report to the Members  
For the year ended 31 March 2022**

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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 15, 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.

**Independent auditor's report to the Members  
For the year ended 31 March 2022**

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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.

**Independent auditor's report to the Members  
For the year ended 31 March 2022**

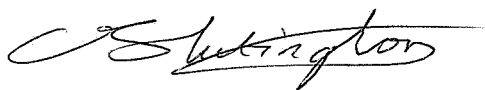
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There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware 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: 16 November 2022      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 2022

	Notes	Unrestricted Funds £	Restricted Funds £	2022 Total £	2021 Total £
<b>Income and endowments from:</b>					
Grants and donations	3	149,635	1,662,056	1,811,691	1,161,469
Charitable activities	4	12,401	75,000	87,401	13,335
Merchandise and other sales		3,222	-	3,222	756
Investment income		10	-	10	19
Other income	5	-	-	-	20,628
<b>Total income</b>		<b>165,268</b>	<b>1,737,056</b>	<b>1,902,324</b>	<b>1,196,207</b>
<b>Expenditure on:</b>					
Raising funds	6	35,682	-	35,682	853
Charitable activities	7	170,526	1,890,770	2,061,296	1,076,770
<b>Total Resources expended</b>		<b>206,208</b>	<b>1,890,770</b>	<b>2,096,978</b>	<b>1,077,623</b>
<b>Net (expenditure) / income for the year before transfers</b>		<b>(40,940)</b>	<b>(153,714)</b>	<b>(194,654)</b>	<b>118,584</b>
Transfers between funds		(9,500)	9,500	-	-
<b>Net movement in funds after transfers</b>		<b>(50,440)</b>	<b>(144,214)</b>	<b>(194,654)</b>	<b>118,584</b>
Fund balances at 1 April 2021		416,649	201,138	617,787	499,203
<b>Funds carried forward at 31 March 2022</b>	<b>14</b>	<b>366,209</b>	<b>56,924</b>	<b>423,133</b>	<b>617,787</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 24 to 34 form part of these financial statements


## Good Chance Theatre

### Balance sheet As at 31 March 2022

	Notes	2022		2021	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	11		-		3,066
<b>Current assets</b>					
Debtors	12	61,719		18,812	
Cash at bank and in hand		403,077		608,010	
			464,796		626,822
<b>Creditors: amounts falling due in less than one year</b>	13		(41,663)		(12,101)
<b>Net current assets</b>			423,133		614,721
<b>Net assets</b>			<b>423,133</b>		<b>617,787</b>
<b>Funds</b>					
Unrestricted	15		366,209		416,649
Restricted	15		56,924		201,138
			<b>423,133</b>		<b>617,787</b>

The notes on pages 24 to 34 form part of these financial statements

The financial statements were approved by the Board and authorised for issue on 9 November 2022 and signed on its behalf by.



**Stephen Daldry**

Company Registration No. 09952411 (England and Wales)



**Good Chance Theatre**

**Statement of cash flows**  
**For the year ended 31 March 2022**

	<b>Note</b>	<b>2022</b>	<b>2021</b>
		<b>£</b>	<b>£</b>
<b>Cash flows from operating activities</b>			
Net cash (used in) / provided by operating activities	a	(204,933)	315,081
<b>Change in cash and cash equivalents in the period</b>		<b>(204,933)</b>	<b>315,081</b>
Cash and cash equivalents at the beginning of the year		608,010	292,929
<b>Cash and cash equivalents at the end of the year</b>	b	<b>403,077</b>	<b>608,010</b>

**Notes**

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

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Net (expenditure) / income for the reporting period	(194,654)	118,584
(as per the statement of financial activities)		
Depreciation	3,066	3,065
(Increase) / decrease in debtors	(42,907)	221,931
Increase / (decrease) in creditors	29,562	(28,499)
<b>Net cash (used in) / provided by operating activities</b>	<b>(204,933)</b>	<b>315,081</b>

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

	<b>1 April 2021</b>	<b>Cash flows</b>	<b>Other non-cash changes</b>	<b>As at 31 March 2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Cash and cash equivalents</b>				
Cash	608,010	(204,933)	-	403,077
Cash equivalents	-	-	-	-
<b>Total</b>	<b>608,010</b>	<b>(204,933)</b>	<b>-</b>	<b>403,077</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 35-37 Bethnal Green Road, London, England, E1 6LA.

**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 2022**

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>£</b>	<b>£</b>	<b>£</b>
<b>2022</b>			
Donations and gifts		13,271	545,500
Grant receivable		136,364	1,116,556
		<hr/>	<hr/>
		149,635	1,662,056
		<hr/>	<hr/>
			1,811,691
		<hr/>	<hr/>
	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>2021</b>			
Donations and gifts		26,439	240,548
Grant receivable		190,278	704,204
		<hr/>	<hr/>
		216,717	944,752
		<hr/>	<hr/>
			1,161,469
		<hr/>	<hr/>

Significant funders in the year include:

**Restricted Grants:**

Allianz Kulturstiftung  
Arts Council England  
Backstage Trust  
Bertha Artivism Awards Foundation  
Bloomberg Philanthropies  
Comic Relief  
Esmée Fairbairn Foundation  
Garfield Weston Foundation  
Genesis Foundation  
Greater London Authority  
Pears Foundation  
PwC Foundation  
Roddick Foundation

**Good Chance Theatre**

**Notes to the financial statements  
For the year ended 31 March 2022**

**4. Income from charitable activities**

	<b>Unrestricted 2022 £</b>	<b>2022</b>	<b>Total 2022 £</b>
Fees	995		995
Project delivery	-		75,000
Other income	11,406		11,409
	<u>12,401</u>		<u>87,401</u>
	<b>Unrestricted 2021 £</b>	<b>2021</b>	<b>Total 2021 £</b>
Fees	1,313		1,313
Project delivery	6,435		6,435
Other income	5,587		5,587
	<u>13,335</u>		<u>13,335</u>

**5. Other income**

	<b>2022</b>	<b>Total Funds 2021 £</b>
Coronavirus Job Retention Scheme		20,628
		<u>20,628</u>

**6. Expenditure on raising funds**

	<b>2022</b>	<b>Total Funds 2021 £</b>
Direct costs		853
		<u>853</u>

**Notes to the financial statements**  
**For the year ended 31 March 2022**

**7. 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.

	<b>Raising funds</b>	<b>Charitable activities</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>2022</b>			
Staff costs (note 9)	-	187,740	187,740
Direct costs (note 6)	35,682	1,783,288	1,818,970
Support costs (note 8)	-	75,752	75,752
Governance costs (note 8)	-	14,516	14,516
<b>Total</b>	<b>35,682</b>	<b>2,061,296</b>	<b>2,096,978</b>
<b>2021</b>			
Staff costs (note 9)	-	180,943	180,943
Direct costs (note 6)	853	852,510	853,363
Support costs (note 8)	-	26,807	26,807
Governance costs (note 8)	-	16,510	16,510
<b>Total</b>	<b>853</b>	<b>1,076,770</b>	<b>1,077,623</b>

**8. Support and governance costs**

	<b>2022 £</b>	<b>2021 £</b>
<i>Support costs</i>		
Depreciation	3,066	3,065
Website	240	255
Bank charges	1,157	1,023
Training	-	40
Rent	11,200	-
Administration	60,089	22,424
	<b>75,752</b>	<b>26,807</b>
<i>Governance costs</i>		
Audit fees	7,600	7,000
Accountancy and tax advice	6,916	9,510
	<b>14,516</b>	<b>16,510</b>



Notes to the financial statements  
For the year ended 31 March 2022

9. Staff costs

	2022	2021
	£	£
<b>Employment costs</b>		
Wages and salaries	174,268	167,211
Social security costs	10,337	10,350
Pension contributions	3,135	3,382
	<u>187,740</u>	<u>180,943</u>

**Number of employees**

The average number of employees during the year was 8 (2021: 7).

No employee received more than £60,000 in the year (2021: 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 2022 (2021: 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:

	2022	2021
	£	£
Total remuneration of key management personnel in the period	<u>75,357</u>	<u>67,100</u>

10. Government grants

During the year the charity received £22,857 in government funding from the Kickstart scheme (2021: £20,628 from the Coronavirus Job Retention Scheme).

**Good Chance Theatre**

**Notes to the financial statements  
For the year ended 31 March 2022**

**11. Fixed assets**

	<b>Fixtures and Fittings</b>	<b>Total</b>
	<b>£</b>	<b>£</b>
<b>Cost</b>		
At 1 April 2021	15,325	15,325
Additions	-	-
	<hr/>	<hr/>
<b>At 31 March 2022</b>	<b>15,325</b>	<b>15,325</b>
	<hr/>	<hr/>
<b>Depreciation</b>		
At 1 April 2021	12,259	12,259
Charge for the year	3,066	3,066
	<hr/>	<hr/>
<b>At 31 March 2022</b>	<b>15,325</b>	<b>15,325</b>
	<hr/>	<hr/>
<b>Net Book Value</b>		
<b>At 31 March 2022</b>	<b>-</b>	<b>-</b>
	<hr/>	<hr/>
At 31 March 2021	3,066	3,066
	<hr/>	<hr/>

**12. Debtors**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Trade debtors	47,397	-
Accrued Income	14,322	18,812
	<hr/>	<hr/>
	<b>61,719</b>	<b>18,812</b>
	<hr/>	<hr/>

**13. Creditors**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Taxation and social security	31,433	1,895
Other creditors	426	2,003
Accruals	9,804	8,203
	<hr/>	<hr/>
	<b>41,663</b>	<b>12,101</b>
	<hr/>	<hr/>

## Good Chance Theatre

### Notes to the financial statements For the year ended 31 March 2022

#### 14. Funds

	Balance at 1 April 2021	Incoming Resources	Outgoing Resources	Transfers	Balance at 31 March 2022
<b>Restricted Funds</b>					
The Walk	160,694	1,592,580	(1,762,774)	9,500	-
Change the Word	-	40,600	(25,108)	-	15,492
Good Chance Ensemble	3,394	1,642	(2,620)	-	2,416
Stage Door	19,124	-	(2,411)	-	16,713
Iraq	2,764	-	-	-	2,764
Mexico	15,162	-	-	-	15,162
Kites	-	4,377	-	-	4,377
Comic Relief: Moving the Story On	-	75,000	(75,000)	-	-
Kickstart	-	22,857	(22,857)	-	-
<b>Total Restricted Funds</b>	<b>201,138</b>	<b>1,737,056</b>	<b>(1,890,770)</b>	<b>9,500</b>	<b>56,924</b>
<b>Unrestricted Funds</b>	<b>416,649</b>	<b>165,268</b>	<b>(206,208)</b>	<b>(9,500)</b>	<b>366,209</b>
<b>Total</b>	<b>617,787</b>	<b>1,902,324</b>	<b>(2,096,978)</b>	<b>-</b>	<b>423,133</b>

	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 2021	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>

Notes to the financial statements  
For the year ended 31 March 2022

**14. 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 2022-23.

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.

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

	<b>Restricted fund £</b>	<b>Unrestricted funds £</b>	<b>Total £</b>
<b>2022:</b>			
Fixed assets	-	-	-
Current assets	86,405	378,391	464,796
Current liabilities	(29,481)	(12,182)	(41,663)
<b>Net assets at 31 March 2022</b>	<b>56,924</b>	<b>366,209</b>	<b>423,133</b>
	<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>

**16. Commitments under operating leases**

At 31 March 2022 the company had future minimum lease payments under non-cancellable operating leases as follows:

	<b>2022 £</b>	<b>2021 £</b>
<b>Land and buildings</b>		
Less than one year	1,128	-
Later than one and not later than five years	-	-
Greater than five years	-	-
	<b>1,128</b>	<b>-</b>

**17. Related party transactions**

Transactions with Trustees

No trustees received any remuneration for their work in the current or previous year. Travel and accommodation expenses totalling £96 (2021: £nil) were paid on behalf of a total of 1 (2021: nil) trustees in respect of travel costs relating to visiting ongoing projects.

No donations were made by trustees during the year (2021: nil).

During the year, £1,517,804 (2021: £729,546) was paid to The Walk Productions Ltd in respect of grant funding, and £14,817 of costs were recharged (2021 £5,587). David Lan is a director of The Walk Productions Ltd, a company which is a Single Purpose Vehicle set up to produce *The Walk* on behalf of producers Good Chance, Stephen Daldry, David Lan and Tracey Seaward. 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 (2021: £nil) 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 2022

18. Comparative statement of financial activities

	Unrestricted funds £	Restricted funds £	2021 Total £
<b>Income and endowments from:</b>			
Grants and donations	216,717	944,752	1,161,469
Charitable activities	13,335	-	13,335
Merchandise and other sales	756	-	756
Investment income	19	-	19
Other income	20,628	-	20,628
<b>Total income</b>	<b>251,455</b>	<b>944,752</b>	<b>1,196,207</b>
<b>Expenditure on:</b>			
Raising funds	853	-	853
Charitable activities	158,392	918,378	1,076,770
<b>Total expenditure</b>	<b>159,245</b>	<b>918,378</b>	<b>1,077,623</b>
<b>Net income / (expenditure) for the year before transfers</b>	<b>92,210</b>	<b>26,374</b>	<b>118,584</b>
Transfers between funds	-	-	-
<b>Net movement in funds after transfers</b>	<b>92,210</b>	<b>26,374</b>	<b>118,584</b>
Funds balances at 1 April 2020	324,439	174,764	499,203
<b>Funds carried forward at 31 March 2021</b>	<b>416,649</b>	<b>201,138</b>	<b>617,787</b>