

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 2024**



## **Good Chance Theatre Company Information**

---

<b>Trustees</b>	Mr M Akhondzadeh-Darjazi Mr J Culpepper Mr S D Daldry Miss S Friedman Ms N Kaliada Mr A Mathur Ms P Reith (appointed 09/01/24) Ms T Siddiq (resigned 15/08/24) Ms G White Ms S Witherow
<b>Company number</b>	09952411
<b>Charity number</b>	1166833
<b>Registered office</b>	35-47 Bethnal Green Road London E1 6LA
<b>Executive Team</b>	
Co-Artistic Directors	Joe Murphy Joe Robertson
Executive Director	Naomi Webb
<b>Independent auditors</b>	Azets Audit Services Regis House 45 King William St London EC4R 9AN
<b>Bankers</b>	Coutts 440 Strand Charing Cross London WC2R 0Q

## **Good Chance Theatre**

### **Contents**

---

	<b>Page</b>
Trustees' report	1
Independent auditors' report	19
Statement of financial activities	23
Balance sheet	24
Statement of cash flows	25
Notes to the accounts	26

**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

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 31st March 2024.



*"The Jungle makes the migrant crisis and the idea of sanctuary real in ways news accounts can't. It's a kind of interactive documentary, a one-of-a-kind opportunity. The payoff is both an immersion in a humanitarian emergency that otherwise might feel faraway and a great demonstration of theater's power to build emotional bridges."* – Peter Marks, *The Washington Post* on *The Jungle*

*"For people like me, who have struggled to find a place in the workplace due to their background and status and life experiences, being part of the Stage Door programme was a game-changing opportunity. Every person deserves not only a second chance but also a meaningful Good Chance."* – Şule, *Stage Door Programme*

Good Chance is a leading Theatre of Sanctuary in the UK using the power of theatre and the arts to change lives and change minds. With displaced artists centre-stage, we bring people together through theatre and art to create surprising stories that spark new conversations and encourage systemic action on complex urgent issues of our time: migration, climate crisis and polarisation.

We began as a voluntary group in the Calais Jungle refugee camp almost ten years ago, where, with 40 displaced people living in the camp, we built the first ever geodesic Good Chance Dome, a town-hall-style theatre for all kinds of informal artistic, creative and cultural activities. Over seven months in Calais we welcomed thousands of displaced people through the doors of our Dome theatre, built a network of partners from theatres and community organisations across the UK, and spoke at numerous high-profile global conferences about the role of the arts in humanitarian crises. After the camp was all but demolished by the French police, we were able to save the Dome and rebuild it in the Paris suburbs, where many of the camp's residents had moved to, before building it in ten more locations between 2016 - 2021, involving over 22,500 people and sharing stories of movement, welcome and hope with a wider public.

Since then, everything we do comes under three strands of Make Theatre, Connect Communities and Develop Artists.



**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

Make Theatre - we co-create major theatrical productions with displaced artists.

We work with displaced artists to write, create and produce groundbreaking theatre like *Kyoto*, *The Jungle* and *The Walk With Amal*; radical stories of hope and humanity that help us navigate the great challenge of living together now.

Connect Communities - we create new kinds of communities, collaborating with artists from across the world and connecting people, stories and cultures.

Whether we're building temporary Theatres of Hope in the form of large, geodesic domes in areas with high refugee populations, or co-creating a giant festival of Afghan kite flying, we create meaningful opportunities for newly arrived and local communities to meet and connect through the arts. Since our first Dome theatre in Calais in 2015, over 1 million people have now taken part in our projects and events.

Develop Artists - we create opportunities for displaced people to develop as artists.

We provide intensive, long-term artistic and professional support for people who have been displaced. So far, we have given paid employment to over 750 artists and bespoke 1-2-1 support and employment to 150 artists with lived experience of displacement and migration.

Our story in numbers: 2015-2024

- 3 theatre productions co-created with and involving refugee artists: *The Jungle*, *Kyoto*, *Discretion*
- 3 major public artworks co-created with and involving refugee artists: *The Walk*, *Fly With Me*, *From Here On*
- 11 Good Chance Domes led by refugee artists
- 5 ongoing community and artist development programmes supporting people from refugee backgrounds: Stage Door, BackStage Door, Behind the Scenes, Change the Word, Good Chance Socials
- 255 individual refugee artists supported directly 1-2-1
- 350 volunteers working across Good Chance projects since 2015
- 540 strategic partnerships across the arts/theatre/refugee/humanitarian sectors
- 651 in-person events of the highest artistic quality in UK, Europe and America across all our productions (includes performances of plays and public artworks)
- 750+ artists from refugee and migrant backgrounds given paid employment or training across all our productions
- 1 million+ people reached as in-person audiences across all productions, public artworks, participatory projects and domes with clear calls to action
- Over 500 million people reached globally/digitally/through press and media with clear calls to action



## **Review of the year**

### **April 2023 - March 2024**

We began this year with rapturous applause for *The Jungle*, on stage once again in New York City and premiering in Washington DC, telling this still-urgent story from our most recent past. We ended the year in the UK, jumping into the young people's audition workshops for *From Here On*, our major new public artwork commemorating the 85th anniversary of the Kindertransport, telling an important, much older migration story, still as relevant as ever in shaping the British psyche, especially around questions of migration and welcome. In between, this year we developed our urgent new climate crisis play, *Kyoto*, securing a co-production with the Royal Shakespeare Company ready to open in summer 2024, and prepared the ground for exciting new work in Algeria, France and the North of England. This year we also welcomed long-time friend and collaborator, and the actor who played Safi in *The Jungle*, Ammar Haj Ahmad, as a new member of the official Good Chance team, initially as Associate Artist and then as Associate Artistic Director. Ammar ran with the opportunity, diving into project conversations, developing ideas and artist development opportunities with displaced artists and taking us to Istanbul and Paris to create bold new work.

## **MAKING THEATRE**

"Above all, a work of absorbing theater, which uses the immediacy of that art to conjure the paradoxes and confusions of a world dealing with an unprecedented flux of uprooted lives." – *New York Times Critics' Pick*, Ben Brantley on *The Jungle*

### **The Jungle**

*The Jungle* is Good Chance's internationally-acclaimed, multi-award-winning theatre production set in the Calais camp, created by Joe Murphy and Joe Robertson alongside actors and artists who they met there and who perform in the show, directed by Stephen Daldry (*The Crown*) and Justin Martin (*Prima Facie*). *The Jungle* has been a sell-out hit across the UK and US since 2017, sparking new conversations with more than 150,000 audience members about migration and how we live together now and raising more than £220,000 for organisations supporting refugees. Having returned to St Ann's Warehouse in New York by popular demand in February-March 2023, in April 2023 the production transferred to the Shakespeare Theatre Company in Washington DC in co-production with Woolly Mammoth Theatre Company, taking this vital story to the heart of power in the US. It won the prestigious Helen Hayes Award for Best Visiting Production.

There were 59 performances across 8 weeks in New York and Washington DC, playing to over 20,000 audience members. Alongside the performances, in New York the original Good Chance Dome became an exhibition, event and gathering space. Audiences got to experience the atmosphere of the original Dome (with original graffiti from its time in the camp) before and after the production, participate in an exhibition titled *Living in Sanctuary*, a visual showcase of the experience of seeking sanctuary in the US, and contribute to a collective poem crafted by audiences across the run based on their response to *The Jungle* and then shared across our social channels. In Washington DC, the *Aamir* VR experience was watched by 1,625 audience members, an immersive VR experience placing the audience member in the viewpoint of a 22-year-old Sudanese refugee Aamir as he experienced the Calais camp.

"Every one of your political representatives should be required to experience *The Jungle*." – Peter Marks, *The Washington Post*

**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

"It's difficult to imagine a more vivid telling of this urgent story than with these characters, with this cast, and in this dense, immersive environment. From its rich design to its phenomenal ensemble company, *The Jungle* is a wrenching, one-of-a-kind performance that shouldn't be missed." – *Broadway World*

"I took my students to see *The Jungle* when we were in London back in 2018 and it literally changed lives. One of those students just graduated from University with a degree in geo-political studies with a goal to get in a position specifically to help refugees - and that was from seeing *The Jungle* all those years ago. So thank you for the great work you guys do." – *Audience member on Facebook*

We were keen to act on feedback from previous company members and ensure the team's mental, as well as physical, wellbeing was robustly supported. We worked with Wellbeing in the Arts, who have counsellors from a range of diverse backgrounds, to offer anyone working on the production in-person or online counselling sessions, meaning team members could access professional support to take care of their mental wellbeing. We are confident that having this foundation in place helped to ensure the team had a positive, supported and productive experience; a cast member said that Good Chance's support was: "excellent... never felt any hesitation to ask for something and they created a great environment for actors to work in." We are now committed to working with Wellbeing in the Arts on all our productions and projects as well as with our core team throughout the year.



**The Jungle in Turkey, Sri Lanka and South Korea**

In November 2023, our Associate Artistic Director, Ammar Haj Ahmad, who played Safi in the stage production, directed a rehearsed reading of *The Jungle* in Istanbul. It was translated into Turkish by Ferdi Çetin and performed in Dasdas Arts Centre co-produced by Good Chance as part of Galata Perform Festival, supported under the British Council's Creative Collaborations Grant Scheme.

In August 2023, *The Jungle* was performed in Sinhala, Sri Lanka, at Colombo Tower Halland in a new production by Magma Entertainment, translated by Kaushalya Fernando and directed by Chamila Priyanka. In November 2023, *The Jungle* was performed in the Yeonhee Arts Theater in Seoul, directed by Kim Hye-ri in a production by Eye to Soul Theatre Company in South Korea.





### Kyoto

After the award-winning success of *The Jungle*, we are making our second major play, *Kyoto*, an urgent climate crisis play telling the complex story of how agreement was won at the third Conference of the Parties (COP) held in 1997 in Kyoto. *Kyoto* tells the story of the Kyoto Protocol, the first time the whole world came to a unanimous agreement around the climate crisis. This was the unprecedented result of an incredibly hard-won act of negotiation between 176 nations. *Kyoto* tells a story not only about the climate crisis, but also a story of the miracle of agreement, what it takes for people to come together, and what hope can be found for the future.

*Kyoto* will also 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, live performances and interactive events, all designed to inspire conversation and deeper thinking.

After two years of research, developing and writing, in December 2023 we secured a co-production for *Kyoto* with the Royal Shakespeare Company (RSC) for an initial run at the Swan Theatre, Stratford in June 2024. The co-production partnership allowed us to combine forces with the incredible might and skill of the RSC across the final development and rehearsal process, marketing, audience development and of course the physical production. We were especially excited about the RSC's commitment to sustainability and their experience of producing in line with the Theatre Green Book – this partnership will enable us to make a truly high-quality, sustainable production that reaches as many people as possible from regular theatre-goers to new audiences and young people.

For the initial June-July 2024 run at the RSC, we held two more R&D weeks in February and March 2024, with rehearsals set to begin at the end of April 2024 in London for 5 weeks, followed by a final rehearsal week in Stratford. The first performance was planned for Tuesday 18th June and press night on Tuesday 25th June 2024. The intention is to transfer the production to the West End or regional UK venues to be followed by an international tour.





### **From Here On**

As part of the 85th anniversary of the Kindertransport, we began making a major new public artwork to commemorate this incredible historic movement of children, acknowledge the adults who volunteered in the campaign at the time and the ordinary people who welcomed refugee children into their homes and communities, and invite audiences and participants to reflect on contemporary migration and take positive action. We are partnering with renowned Gecko Theatre, led by Amit Lahav, to create a piece of outdoor physical theatre to be performed on beaches, in train stations and other public spaces in September - October 2024 across Germany, Holland and the UK.

During this year we continued developing and fundraising for this major new public artwork, *From Here On*. With a total budget of £705k, in partnership with Gecko we secured significant funding (£200k+) from the National Lottery Heritage Fund in October 2023 (received by Gecko) and vital further funds from Arts Council England in February 2024. The preparatory work for *From Here On* began in September 2023 with our R&D stage (our first exploratory creative workshops, establishing our comms/messaging, recruiting key team members, creating the project plan, meeting with potential partners, young people and Kinder) which then led to production planning between January and May 2024. During this phase we planned recruitment workshops for the young people to begin in April 2024, developed our approach to devising the new piece with the Gecko ensemble of physical theatre performers, commissioned the music, undertook site visits and confirmed our local directors in each area.

In January 2024 we also formed our lived experience Advisory Group to support us across communications and engagement with the young people. This Advisory Group included young people who have been through the UK asylum system, a Kindertransport refugee, an education specialist, a communications expert with lived experience of displacement and specialist in messaging around this area, leaders of Jewish community and arts organisations, theatre directors and practitioners from a range of heritages and backgrounds, and local community specialists.

"This project not only offers crucial historical insights but also encourages us to think deeply about our current refugee issues, making it incredibly timely and meaningful. If we did help in the past, we can now." – Nouralhuda, member of *From Here On* Advisory Group and Safe Passage Young Leader



### **Discretion**

Given Good Chance's previous work in both Calais and Paris and our link to migration to and beyond France, we were delighted to be invited to partner on an innovative performance project that would explore the history of the movement of people from Algeria to France in the 20th century. This came in the form of Faïza Guène's award-winning novel, *Discretion*, translated by Sarah Ardizzone, in which Faïza explores a generation that remained discreet about harrowing experiences. The novel inspired a new performance marking the French Algerian writer's commitment to leaving traces, defying erasure and making sense of what we all inherit: *Discretion: a performance in words, live music and images on independence and exile*, first performed at Edinburgh International Book Festival in August 2022 in co-production with Good Chance, directed by Good Chance's Creative Producer Dina Mousawi and funded by the British Council's International Collaboration Grant.

Following this, Good Chance took over lead producing with performances due in Algeria and France in October - November 2023. These performances were sadly postponed until May 2024 due to geopolitical events and restrictions.



### **Paris Peace Forum**

2023 is the 75th anniversary of one of the world's most groundbreaking moments of agreement: the Universal Declaration of Human Rights. And on Saturday 11th November, Good Chance closed the 2023 Paris Peace Forum with a new performance created and directed by our Associate Artistic Director, Ammar Haj Ahmad: *Promise Me*.

Commissioned and supported by Open Society Foundations, the performance asked: How can we unite around the energy that people all around the world sustain to fight against injustice? Through the voices of the future, of young people from around the world, *Promise Me* questioned the path to equity and unity by insisting on the need to restore the balance of power and on the fundamental universality of human rights. Long-term Good Chance Ensemble artist Mo Sarrar performed alongside local storytellers, dancers and a fellow musician in a movement piece devised with the cast.

"Thank you so much for this amazing performance. If that's the new way to do advocacy, we *love* it."  
– Paris Peace Forum





**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

### **Billy**

*Billy* is our new musical exploring immigration and community in the towns and cities of the North of England. Good Chance has been given the rights to *Billy The Musical* based on the novel *Billy Liar*, and the original creatives have given, for the first time, permission to rewrite and re-orchestrate the production to reflect the rich new diversity of these towns and cities now. From bigger cities like Leeds, Bradford and Sheffield, to smaller towns like Wakefield, Dewsbury and Savile Town - all have seen their demographics transform as migrants and refugees from all over the world have settled and created communities there

We will work alongside incredible actors, musicians and performers from across the world based in Yorkshire, and use this classic British story of the 70s to tell a new story about Britain today. Its themes of intergenerational tension as young people choose different paths to their parents in a changing world are as relevant now as they were in the 1970s. As are the tension between individual and collective identities, and the threats to tradition, local community and history in an increasingly global, unrooted and financially difficult time.

In February 2024 we held an R&D week with members of the community from across Bradford originally from all over the world. We began the process of rewriting elements of the script to make it culturally specific to the community we'll set it in and re-orchestrating the score to infuse it with the musical styles, traditions and instruments of the many cultures and languages in those areas. We want the story to depict, truthfully and movingly, communities that are far too rarely featured on our biggest and most important stages, and particularly absent in musicals. We want to allow the beauty, comedy and profound tragedy of this musical to find new meaning today. R&D will continue in 2024/25 with a view to production in 2026.

### **The Walk**

Little Amal took to the big screen for her world premiere in November 2023 at DOC NYC Festival in New York, America's largest documentary festival. *The Walk* is a feature film produced by Grain Media and The Walk Productions Ltd about the innocence of childhood and the power of imagination in a time of crisis, based on the original *The Walk* public artwork co-produced by Good Chance and The Walk Productions Ltd in 2021.

Asil is a young Syrian refugee awaiting documents in Turkey while processing the trauma of losing her home and family. Her story gives voice to Little Amal, who represents millions of migrant and displaced children in a walk from the Syrian border in Turkey all the way across Europe.

*The Walk* was also selected for Copenhagen's CPH:DOX, one of the most prestigious documentary festivals in Europe, and selected to screen on the opening night of the International Film Festival and Forum on Human Rights in Geneva, both in March 2024.





## CONNECTING COMMUNITIES

### **Fly With Me**

Following on from the success of *Fly With Me*, our Afghan kite making and flying festival in 47 locations across the world in 2022, to mark two years since Afghanistan fell to the Taliban in August 2023 we organised a social media campaign inviting our audiences to make and raise kites. Through these paper birds of peace and of hope, we continue to remember the humanitarian crisis still happening in Afghanistan, and show Afghan people still there, those living in the UK or on the move that they are not alone. Afghan kites filled the skies once again in London, Croydon, the Peak District, Dublin and Iceland with friends throughout our international community.

Our team member Amir Hussain Ibrahimi was also commissioned by Shambala Festival to deliver a series of Afghan kite making and flying works during the festival as part of *Fly With Me* and our ongoing call for solidarity with the people of Afghanistan.



### **Guidance to the Sector**

Ever since we began, we have wanted to share our knowledge, expertise and experience as a committed member of both the arts and humanitarian sectors. We do so humbly, always wanting to learn more ourselves, and share what we learn with our wider community. Increasingly, we are being invited as leaders in the sector to speak about our work, and this year more so than ever:

- We were invited by Bradford Producing Hub to host a workshop for their International Artist Exchange programme on building strong and lasting partnerships in the arts industry, led by Good Chance's Creative Producer Dina Mousawi. "Love the journey you have been on Dina, and also the totally inspirational work of Good Chance. Such great partnerships and ethical practices resulting in powerful, unforgettable work." - Carolyn, member of the Bradford Producing Hub and Bradford 2025's International Artist Exchange programme
- The Rose Theatre Kingston approached us to provide support for their adaptation of *The Boy at the Back of the Class* in February 2024 across their outreach and education plans, casting and trainee roles for young displaced creatives.
- Artist Soumik Datta created The Green Room in January 2024, which is a new cohort of migrant and refugee artists who come together to co-compose, write and devise work that shares their experiences of home. Soumik reached out to Good Chance directly to gain insight into our safeguarding and wellbeing practices working with displaced artists, our network of artists and as a point of general support. Our Producer Emily delivered a safeguarding and wellbeing session for The Green Room and continued to provide ad hoc advice and support.
- And our Stage Door Admin and Communications Assistant Şule joined a panel discussion as guest speaker during the project's launch in February 2024 at Rich Mix exploring themes of 'Home in Another Country' (navigating displacement, identity and belonging) and 'Bridging Borders' (the role of the arts in celebrating diversity, providing refuge, and platforming migrant and refugee voices).

## **DEVELOPING ARTISTS**

“The Backstage Door placement opened my eyes to the quality of things people create and what the industry is like here. From lighting to sound to set building, I was introduced to so much. Good Chance helped me to see my pathway in this industry. And this is just the start.” – *Rasha, BackStage Door Programme*

### **Stage Door / BackStage Door**

In 2023 we received support from Creative Access for the first time for our paid training programme for displaced creatives, Stage Door, via the Mo Siewcharran Fund. Creative Access are trailblazers in increasing access into the arts industry specifically for people from under-represented communities through apprenticeships, internships, training and career support, so this was an invaluable opportunity to expand our network of applicants. We worked with them to specifically tailor this opportunity to people from refugee and asylum seeker backgrounds, the first of its kind through their careers and opportunities portal.

From March to October 2023, Şule Karakus joined Good Chance as our new Stage Door Admin and Communications Assistant. Working alongside our team in the office, Şule gained unique insight into working behind the scenes in the theatre / charity industries, and creating a production from first idea to the rehearsal room through script readings and assistant directing an R&D workshop alongside Associate Artistic Director Ammar Haj Ahmad. As her Stage Door placement came to an end, Şule continued to be such an outstanding asset to the team that she continued her role at 2 days per week until March 2024, before being offered a permanent part-time Finance Assistant role.

“Learning and experiencing new things everyday has made me feel more confident about myself. I proudly carry the Good Chance flag, and I'll keep holding it high.” – *Şule, Stage Door Programme*



### **Behind the Scenes / Largo**

In September 2023 our Stage Door programme expanded into film for the first time when we partnered with Academy Award-winning Slick Films and Studio Good Luck to create an apprenticeship scheme for filmmakers and creatives from the refugee community to break into the UK film industry through working on their new short film *Largo*. *Largo* is the story of Musa, a ten-year-old Syrian refugee living in the UK without his parents, who tries to build a boat and sail home to find them. Written and directed by Max Moore and Salvatore Scarpa, *Largo* will go to film festivals in 2024/25 before touring schools around the UK to educate young people with human stories of people seeking sanctuary.

An extension of the Stage Door programme, *Largo* is the pilot project of our Behind the Scenes programme and the first step in creating a legacy that continues beyond initial production in film and TV.



**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

Our Production and Marketing Assistant Amir joined the crew as a camera trainee with the DOP team, alongside two other Behind the Scenes assistants - Comfort (who joined the Art Department) and Alem (who joined the Camera and Script Departments) - all working on set in Seaford, UK.

"I learned lots of new things from all those professional teams - camera setup, lighting and how to work on a professional UK film set. And most importantly, I learned that it is not important how big your boat is. It is important to follow your dream and make yourself that strong to get inside the ocean, same as Musa."  
– Amir, *Behind the Scenes Programme*



### **Yellow**

Following its release in January 2023, *Yellow* - the short film by filmmaker and long term friend and collaborator of Good Chance Elham Ehsas and produced by Good Chance's Creative Producer Dina Mousawi - has won multiple awards including the San Sebastian Human Rights Film Festival, and has been selected for over 40 festivals including Manhattan Shorts Film Festival, where it was watched across 6 continents, including 198 cities in the US, 39 cities in Europe, 9 cities in Australia and New Zealand, Canada, South America and South Africa. In December 2023 *Yellow* was shortlisted for the Oscars and nominated for the BAFTAs.



### **Change the Word**

We continued with our monthly Change the Word Collective online workshops. The workshops were led by our Change the Word Coordinator Diyo Mulopo Bopengo, who also encouraged members of the collective to grow their facilitation skills by leading workshops themselves supported by him. During this year, the collective were also offered a series of guest workshops led by Belinda Zhawi, Stephanie Sy-Quia (Forward Prize winning poet) and Rachel Bower to introduce them to professional writers living in their cities and offer specialist tutoring.

We were able to raise funds from Arts Council England for another Arvon week partnership, and took a group of 14 Change the Word members to The Hurst in Shropshire to write and perform poems, led by Belinda Zhawi and Keith Jarrett with guest writer Nina Mingya Powles. Our poets experienced 1-to-1 bespoke consultations and continual feedback not only from two established contemporary poets, but also from an incredibly supportive and diverse group of peers from across our Change the Word programmes - many of whom had not met previously. In cooking, feasting, walking, dancing and writing together, the group expressed to us how immensely their confidence and sense of community grew, as well as their gratitude for dedicated time to read, write and create together.



**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

Diyo was also asked by fellow Theatre of Sanctuary, Stand and be Counted in Sheffield, to lead a series of poetry and performance workshops for young people producing a film. He also shared his personal story, his love of poetry and his experience with Change the Word with the Daily Mirror, which culminated in a photography exhibition at City Hall with special guests including the Mayor of London.

The Change the Word Collective were also invited this year to create a poem for the Red Cross Christmas Card.

**Good Chance Ensemble**

This year we continued to offer ongoing support for current members of the Good Chance 'Ensemble', who are the founding artist members, dating back to Good Chance's time in the Calais Jungle refugee camp in 2015/16, and our newer Change the Word collective who have been taking part in creative writing sessions together since 2018. This included signposting opportunities, making introductions to partner organisations that can offer further development for these artists, as well as bespoke support for specific projects.

**Dear Laila**

Good Chance Commissioned Artist Basel Zaraa's installation *Dear Laila* has continued touring across 2023/4 since its premiere at the Museum of the Home in April 2022 at our Home, Migration, Belonging exhibition.

A model recreation of his family's destroyed house in Yarmouk Palestinian camp in Damascus, Syria, and soundscape and narration bringing this lost space vividly to life, *Dear Laila* continues to captivate audiences around the world. From Aua Wir Leben Theaterfestival in Bern, Austria (May) to Les Rencontres à L'échelle in Marseille, France (June), Refugee Week in Leeds at the Tolson Memorial Museum and Batley Library (June) and Kaserne in Basel, Switzerland (June), even receiving the ZKB Audience Award from Theatre Spektakel Festival in Zurich. *Dear Laila* also appeared at the Santarcangelo Festival in Italy (July), PuSh Festival in Canada (January - February 2024) and Teatro A Mil Festival in Chile (January - February 2014), with further dates announced across 2024/25.

**COMPANY DEVELOPMENT**

**Comic Relief Summit**

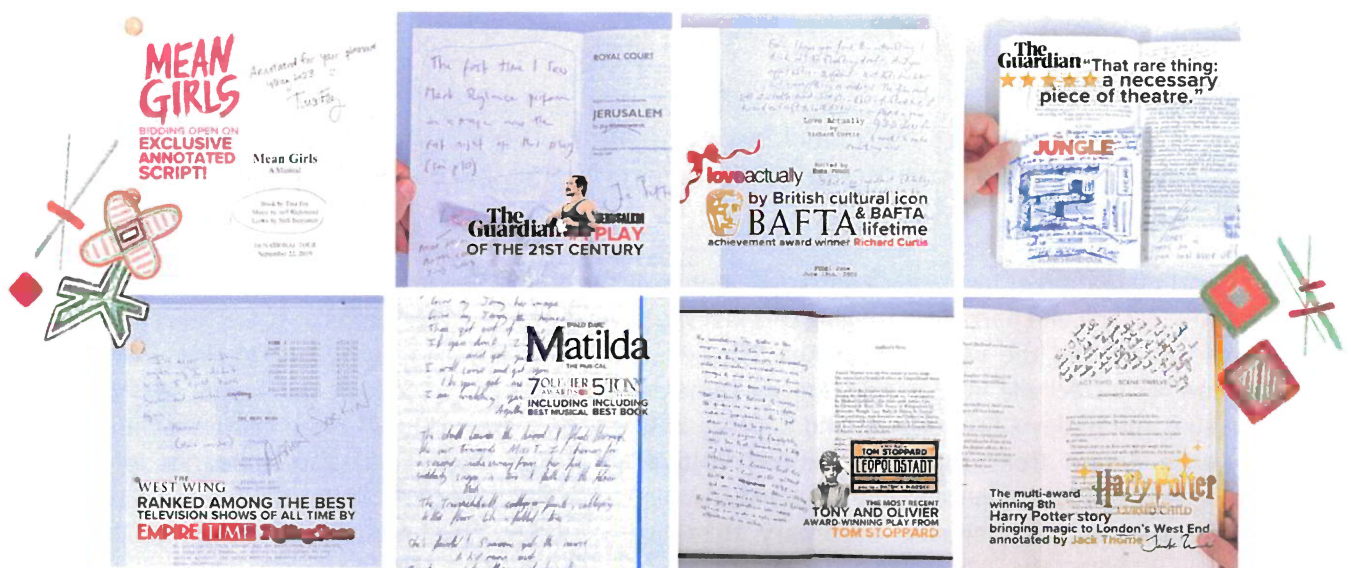
In November 2023, our Production and Marketing Assistant Amir Hussain Ibrahimi and General Manager Melanie Bafitis joined Comic Relief's Across Borders Summit in Athens. Through countless sticky notes, mind maps and enriching conversations they, along with the other organisations funded by Comic Relief in the Routes to Safety programme, created a manifesto to Build a Migrant-led Movement by 2030. Hosted by Comic Relief, it was an inspiring three days sharing ideas and stories with partners both familiar and new to Good Chance all supporting people on the move through grassroots approaches, arts-based advocacy projects and large-scale cross-border interventions including Amna Refugee Healing Network, Choose Love, Counterpoints Arts, IMIX, Refugee Action, Safe Passage International and Stop the Traffik.

"Good Chance has brought so much heart and soul to the Across Borders programme and we really are just overwhelmed by everything you've so generously shared. It has been such a pleasure for both of us - and we could go on listing all the things you've brought over the years. But, simply, thank you!"  
— Jacob Warn and Tanya Murphy, Across Borders Learning Coordinators

**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

### Out of the Margins

After 18 months in the planning, we held our first online auction in support of Good Chance's work from 15th September - 6th October 2023, in partnership with the Auction Collective and Christie's. The auction brought together over 50 of the world's leading playwrights, who each jotted anecdotes, memories, reflections and thoughts in the margins of their iconic text. These unique annotated objects - whether rare first edition hardback or special script from the rehearsal room - offered each lucky owner a slice of theatre history, something to treasure forever, while giving the reader a glimpse into the person behind the play script, standing as an intimate testimony to the artist's own journey. Participating playwrights included David Hare, Anupama Chandrasekhar, Jez Butterworth, V (formerly Eve Ensler), Winnie Holzman, Tina Fey, Stewart Lee, Inua Ellams, Jack Thorne, Yaël Farber, Tom Stoppard and Tanika Gupta. We raised just over £100,000 unrestricted funds for our core work and created many new relationships with some of the UK and USA's leading playwrights, great testimony from the industry of their support for our work with displaced artists.



### Good Chance Website

Between May - September 2023 we re-designed the Good Chance website, making it easier to find out who we are, what we do, the ways our audiences and supporters can help us, the causes we fight for, the artists we work with and our vision of the world we hope to see. We consulted with various stakeholders to make this vital brand and communications upgrade and have had excellent feedback from the public, who appreciate the new streamlined result.

### Sustainability

We have already 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 – i.e. 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 new climate crisis play, *Kyoto*.

**Good Chance Theatre**  
**Trustees' Report**  
**For the year ended 31 March 2024**

---

Previous organisational sustainability actions include:

- Naming a designated Sustainability Officer
- Staff attending Carbon Literacy training
- Encouraging staff to take public transport and to travel by train rather than plane wherever possible for international work trips
- Offering ethical pensions
- Using recycled paper and ethical office supplies
- Purchasing ethically (for example *The Walk*, *Fly With Me* and *Kyoto* t-shirts)

New sustainability actions this year include:

- All freelance contracts now come with a sustainability rider relevant to their role
- We attended the Theatre Green Book conference at the National Theatre
- We worked with a sustainability consultant ahead of the *Kyoto* workshops and used a carbon footprint tracker for staff travel and food consumption for all those taking part
- We committed *Kyoto* to being made to Theatre Green Book Baseline standard

The Board and staff will continue to meet and review our Environmental Action Plan on an ongoing basis. We continue to work towards improving these practices and will continue to 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 continue to 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, Equity and Inclusion**

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.

Majid Adin - who we first met in the Calais Jungle refugee camp and who has had 1-2-1 support through our Good Chance Ensemble artist development work - sits on our Board as a trustee. Ammar Haj Ahmad has become our Associate Artistic Director, meaning an artist with lived experience of displacement is on the Senior Leadership Team, helping to make short term project and organisational based decisions as well as strategic decisions in terms of Good Chance's long-term direction.

Good Chance is female-led, with a female-majority over its leadership and governance teams and diversity-majority in its board of Trustees. Four members of our board have lived experience of seeking asylum. With our Senior Leadership Team, that means we have a 50% lived experience at a senior level. We know the story only starts here and are working to improve this.

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.

Our priority in the coming year is to build our new Advisory Board of people with lived experience, including young people, to help advise us across the organisation and across all projects, from which we can learn so much, change and adapt, and achieve so much more over the next three years. A member of the Board of Trustees with lived experience will Chair this Advisory Board to make the direct link to our strategic decision-making body. We will learn from the experience of creating a project-specific Advisory Board for *From Here On* and use that as a trial to take to the organisation as a whole.

### **Financial Review**

Total income for the year was £1,276,361 (2023: £1,750,987). The overall surplus for the year was £156,021 (2023: deficit of £3,856), made up of an unrestricted surplus of £48,935 (2023: unrestricted deficit of £35,201) on the unrestricted fund and a surplus on the restricted fund of £107,086 (2023: surplus of £31,345).

Due to timing differences on the receipt of restricted funds, there are £195,355 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 2024/2025 financial year.

We continued to work hard to control our costs and reduce overheads as far as possible whilst continuing to deliver our charitable activities. Funding has been secured going 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 £300,000 and £600,000 currently. At 31 March 2024 the charity had unrestricted funds of £379,943 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 Ethical 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 A Mathur  
Ms P Reith (appointed 09/01/24)  
Ms T Siddiq (resigned 15/08/24)  
Ms G White  
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;
- 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.



**Good Chance Theatre  
Trustees' Report  
For the year ended 31 March 2024**

---

**Auditors**

Azets LLP have expressed their willingness to continue in office.

**BY ORDER OF THE TRUSTEES**

Two handwritten signatures in black ink. The first signature is 'Stephen Daldry' and the second is a stylized signature, likely of another trustee.

**Stephen Daldry  
18 December 2024**

**Good Chance Theatre**  
**Statement of financial activities**  
**For the year ended 31 March 2024**

---

**Opinion**

We have audited the financial statements of Good Chance Theatre (the 'charitable company') for the year ended 31 March 2024 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 state of the charitable company's affairs as at 31 March 2024, 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 requirements of 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 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 other information comprises the information included in the trustees' annual report<sup>2</sup>, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. 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,

**Good Chance Theatre**  
**Statement of financial activities**  
**For the year ended 31 March 2024**

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' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' 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 directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which 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 take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

**Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement set out on page 17, the trustees (who are also the 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

**Good Chance Theatre**  
**Statement of financial activities**  
**For the year ended 31 March 2024**

---

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 but to do so.

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

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 extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the FRC's website

at: <https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor%E2%80%99s-responsibilities-for>

This description forms part of our auditor's report.



**Good Chance Theatre**  
**Statement of financial activities**  
**For the year ended 31 March 2024**

**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.

*Azets Audit Services*

**John Howard** (Senior Statutory Auditor)  
For and on behalf of Azets Audit Services  
Statutory Auditor, Chartered Accountants  
2<sup>nd</sup> Floor, Regis House  
45 King William Street  
London  
EC4R 9AN

Date: *19 December 2024*

**Good Chance Theatre**  
**Statement of financial activities**  
**For the year ended 31 March 2024**

	Notes	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
<b>Income and endowments from:</b>					
Grants and donations	3	379,609	302,940	682,549	525,124
Charitable activities	4	474,308	116,471	590,779	1,224,857
Merchandise and other sales		101	-	101	610
Investment income		2,932	-	2,932	396
<b>Total income</b>		<b>856,950</b>	<b>419,411</b>	<b>1,276,361</b>	<b>1,750,987</b>
<b>Expenditure on:</b>					
Raising funds	5	14,390	-	14,390	5,671
Charitable activities	6	808,787	297,163	1,105,950	1,749,172
<b>Total expenditure</b>		<b>823,177</b>	<b>297,163</b>	<b>1,120,340</b>	<b>1,754,843</b>
<b>Net (expenditure) / income for the year before transfers</b>		<b>33,773</b>	<b>122,248</b>	<b>156,021</b>	<b>(3,856)</b>
Transfers between funds		15,162	(15,162)	-	-
<b>Net movement in funds after transfers</b>		<b>48,935</b>	<b>107,086</b>	<b>156,021</b>	<b>(3,856)</b>
Fund balances at 1 April 2023		331,008	88,269	419,277	423,133
<b>Funds carried forward at 31 March 2024</b>	<b>13</b>	<b>379,943</b>	<b>195,355</b>	<b>575,298</b>	<b>419,277</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 26 to 35 form part of these financial statements.

**Good Chance Theatre**  
**Balance Sheet**  
**For the year ended 31 March 2024**

		<b>2024</b>	<b>2023</b>
	<b>Notes</b>	<b>£</b>	<b>£</b>
<b>Fixed assets</b>			
Tangible assets	<b>10</b>	-	-
<b>Current assets</b>			
Debtors	<b>11</b>	1,406,599	1,038,409
Cash at bank and in hand		339,293	134,746
		<b>1,745,892</b>	<b>1,173,155</b>
<b>Creditors: amounts falling due in less than one year</b>	<b>12</b>	<b>(1,170,594)</b>	<b>(753,878)</b>
<b>Net current assets</b>		<b>575,298</b>	<b>419,277</b>
<b>Net assets</b>		<b>575,298</b>	<b>419,277</b>
<b>Funds</b>			
Unrestricted	<b>14</b>	379,943	331,008
Restricted	<b>14</b>	195,355	88,269
		<b>575,298</b>	<b>419,277</b>

The notes on pages 26 to 35 form part of these financial statements

The financial statements were approved by the Board and authorised for issue on 18 December 2024 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 2024**

	Note	2024 £	2023 £	
Cash flows from operating activities				
Net cash provided by/(used in) operating activities	a	204,547	(268,331)	
Change in cash and cash equivalents in the period		204,547	(268,331)	
Cash and cash equivalents at the beginning of the year		134,746	403,077	
Cash and cash equivalents at the end of the year	b	339,293	134,746	
Notes				
a) Reconciliation of net income to net cash flow from operating activities				
		2024 £	2023 £	
Net income/(expenditure) for the reporting period (as per the statement of financial activities)		156,021	(3,856)	
Decrease in debtors		(368,190)	(976,690)	
Increase in creditors		416,716	712,215	
Net cash provided by/(used in) operating activities		204,547	(268,331)	
b) Analysis of changes in net debt				
	1 April 2023 £	Cash flows £	Other non-cash changes £	As at 31 March 2024 £
Cash and cash equivalents				
Cash	134,746	204,547	-	339,293
Cash equivalents	-	-	-	-
Total	134,746	204,547	-	339,293

**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 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 charity's 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.



**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**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.

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>2024</b>			
Donations and gifts	139,779	59,600	199,379
Grant receivable	239,830	243,340	483,170
	<hr/>	<hr/>	<hr/>
	379,609	302,940	682,549
	<hr/>	<hr/>	<hr/>
	<b>Unrestricted £</b>	<b>Restricted £</b>	<b>Total £</b>
<b>2023</b>			
Donations and gifts	47,588	23,649	71,237
Grant receivable	208,234	245,653	453,887
	<hr/>	<hr/>	<hr/>
	255,822	269,302	525,124
	<hr/>	<hr/>	<hr/>

Significant funders in the year include:

**Restricted Grants:**

British Council  
Comic Relief  
Crucible Foundation  
Esmeé Fairbairn Foundation  
John Lyons Charity  
Linbury Trust  
Nommontu Foundation  
Rothschild Foundation

**Unrestricted grants:**

Comic Relief  
Community Arts Lab  
Crucible Foundation  
Sigrid Rausing Trust

**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**4. Income from charitable activities**

	<b>Unrestricted 2024 £</b>	<b>Restricted 2024 £</b>	<b>Total 2024 £</b>
Fees	3,119	-	3,119
Project delivery:			
- The Jungle USA tour	465,317	116,471	581,788
- other projects	5,872	-	5,872
	<hr/> 474,308	<hr/> 116,471	<hr/> 590,779
	<b>Unrestricted 2023 £</b>	<b>Restricted 2023 £</b>	<b>Total 2023 £</b>
Fees	125	4,046	4,171
Project delivery:			
- The Jungle USA tour	993,406	218,152	1,211,558
- other projects	-	7,753	7,753
Other income	1,375	-	1,375
	<hr/> 994,906	<hr/> 229,951	<hr/> 1,224,857

**5. Expenditure on raising funds**

	<b>Total Funds 2024 £</b>	<b>Total Funds 2023 £</b>
Direct costs	14,390	5,671
	<hr/> 14,390	<hr/> 5,671

**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**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.

	<b>Raising funds £</b>	<b>Charitable activities £</b>	<b>Total £</b>
<b>2024</b>			
Staff costs (note 8)	-	232,161	232,161
Direct costs:			
- The Jungle USA 2023	-	383,581	383,581
- other projects	14,390	348,612	363,002
Grants paid	-	10,400	10,400
Support costs (note 7)	-	110,056	110,056
Governance costs (note 7)	-	21,140	21,140
<b>Total</b>	<b>14,390</b>	<b>1,105,950</b>	<b>1,120,340</b>

	<b>Raising funds £</b>	<b>Charitable activities £</b>	<b>Total £</b>
<b>2023</b>			
Staff costs (note 8)	-	214,765	214,765
Direct costs:			
- The Jungle USA 2023	-	1,211,558	1,211,558
- other projects	5,671	189,889	195,560
Support costs (note 7)	-	113,853	113,853
Governance costs (note 7)	-	19,107	19,107
<b>Total</b>	<b>5,671</b>	<b>1,749,172</b>	<b>1,754,843</b>

**7. Support and governance costs**

	<b>2024 £</b>	<b>2023 £</b>
<i>Support costs</i>		
Website	10	250
Bank charges	1,971	1,105
Training	-	100
Rent	21,684	16,229
Administration	86,391	96,169
	<b>110,056</b>	<b>113,853</b>
<i>Governance costs</i>		
Audit fees	11,675	11,125
Accountancy and tax advice	9,465	7,982
	<b>21,140</b>	<b>19,107</b>



**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**8. Staff costs**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Employment costs</b>		
Wages and salaries	212,811	197,689
Social security costs	14,548	13,217
Pension contributions	4,802	3,859
	<hr/>	<hr/>
	232,161	214,765
	<hr/>	<hr/>

**Number of employees**

The average number of employees during the year was 8 (2023: 9). No employee received more than £60,000 in the year (2023: 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 2024 (2023: 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:

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Total remuneration of key management personnel in the period	72,614	79,775
	<hr/>	<hr/>

**9. Government grants**

During the year the charity received no government funding (2023: £11,691 from the Kickstart scheme).

**10. Fixed assets**

	<b>Fixtures and Fittings</b>	<b>Total</b>
	<b>£</b>	<b>£</b>
<b>Cost</b>		
At 31 March 2023 and 31 March 2024	15,325	15,325
	<hr/>	<hr/>
<b>Depreciation</b>		
At 31 March 2023 and 31 March 2024	15,325	15,325
	<hr/>	<hr/>
<b>Net Book Value</b>		
At 31 March 2023 and 31 March 2024	-	-
	<hr/>	<hr/>

**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**11. Debtors**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade debtors	8,021	244,655
Other debtors	1,210	1,385
Accrued Income	1,397,368	792,369
	<hr/>	<hr/>
	1,406,599	1,038,409
	<hr/>	<hr/>

**12. Creditors**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Other creditors	12,247	14,090
Taxation and social security	729	-
Accruals	1,157,618	739,788
	<hr/>	<hr/>
	1,170,594	753,878
	<hr/>	<hr/>

**13. Funds**

	<b>Balance at 1 April 2023 £</b>	<b>Incoming Resources £</b>	<b>Outgoing Resources £</b>	<b>Transfers £</b>	<b>Balance at 31 March 2024 £</b>
<b>Restricted Funds</b>					
Change the Word	4,056	9,390	(13,446)	-	-
Good Chance Ensemble	21,073	28,101	(25,936)	-	23,238
Mexico	15,162	-	-	(15,162)	-
Productions – The Jungle USA 2023	-	116,471	(116,471)	-	-
Productions – other	47,978	265,449	(141,310)	-	172,117
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total Restricted Funds</b>	<b>88,269</b>	<b>419,411</b>	<b>(297,163)</b>	<b>(15,162)</b>	<b>195,355</b>
<b>Unrestricted Funds</b>	<b>331,008</b>	<b>856,950</b>	<b>(823,177)</b>	<b>15,162</b>	<b>379,943</b>
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total</b>	<b>419,277</b>	<b>1,276,361</b>	<b>(1,120,340)</b>	<b>-</b>	<b>575,298</b>
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

	Balance at 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance at 31 March 2023 £
<b>Restricted Funds</b>					
Change the Word	15,492	27,356	(38,792)	-	4,056
Good Chance Ensemble	21,893	25,882	(26,702)	-	21,073
Mexico	15,162	-	-	-	15,162
Productions – The Jungle					
USA 2023	-	218,152	(218,152)	-	-
Productions – other	4,377	191,172	(147,571)	-	47,978
Kickstart	-	11,691	(11,691)	-	-
Creative Producer fund	-	25,000	(25,000)	-	-
<b>Total Restricted Funds</b>	<b>56,924</b>	<b>499,253</b>	<b>(467,908)</b>	<b>-</b>	<b>88,269</b>
<b>Unrestricted Funds</b>	<b>366,209</b>	<b>1,251,734</b>	<b>(1,286,935)</b>	<b>-</b>	<b>331,008</b>
<b>Total</b>	<b>423,133</b>	<b>1,750,987</b>	<b>(1,754,843)</b>	<b>-</b>	<b>419,277</b>

Restricted funds were received to support specific projects carried out in the year. Funds with balances carried forward are projects that continue in 2024/25.

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.

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

	Restricted funds £	Unrestricted funds £	Total £
<b>2024:</b>			
Current assets	378,588	1,367,304	1,745,892
Current liabilities	(183,233)	(987,361)	(1,170,594)
<b>Net assets at 31 March 2024</b>	<b>195,355</b>	<b>379,943</b>	<b>575,298</b>
	Restricted funds £	Unrestricted funds £	Total £
<b>2023:</b>			
Current assets	189,827	983,328	1,173,155
Current liabilities	(101,558)	(652,320)	(753,878)
<b>Net assets at 31 March 2023</b>	<b>88,269</b>	<b>331,008</b>	<b>419,277</b>

**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**15. Commitments under operating leases**

At 31 March 2024 the company had future minimum lease payments under non-cancellable operating leases as follows:

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Land and buildings</b>		
Less than one year	8,210	10,630
Later than one and not later than five years	-	8,210
Greater than five years	-	-
	<hr/>	<hr/>
	8,210	18,840
	<hr/>	<hr/>

**16. Related party transactions**

Transactions with Trustees

No trustees received any remuneration for their work in the current or previous year.

No travel and accommodation expenses were paid on behalf trustees during the year (2023: £66 on behalf of 1 trustee).

Donations of £3,100 were made by trustees during the year (2023: £20,000).

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 or prior year. Good Chance Theatre does not control the organisation and so it is considered to be a connected entity rather than subsidiary operation.

**Good Chance Theatre**  
**Notes to the financial statements**  
**For the year ended 31 March 2024**

**17. Comparative statement of financial activities**

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2023 Total £</b>
<b>Income and endowments from:</b>			
Grants and donations	255,822	269,302	525,124
Charitable activities	994,906	229,951	1,224,857
Merchandise and other sales	610	-	610
Investment income	396	-	396
<b>Total Income</b>	<b>1,251,734</b>	<b>499,253</b>	<b>1,750,987</b>
<b>Expenditure on:</b>			
Raising funds	5,671	-	5,671
Charitable activities	1,281,264	467,908	1,749,172
<b>Total expenditure</b>	<b>1,286,935</b>	<b>467,908</b>	<b>1,754,843</b>
<b>Net income / (expenditure) for the year before transfers</b>	<b>(35,201)</b>	<b>31,345</b>	<b>(3,856)</b>
Transfers between funds	-	-	-
<b>Net movement in funds after transfers</b>	<b>(35,201)</b>	<b>31,345</b>	<b>(3,856)</b>
Funds balances at 1 April 2022	366,209	56,924	423,133
<b>Funds carried forward at 31 March 2023</b>	<b>331,008</b>	<b>88,269</b>	<b>419,277</b>