

# JERMYN STREET THEATRE

England & Wales · Charity number 1186940

## Details

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**Status** Registered

**Legal form** CIO

**Registered** 2019-12-13

**Register** [View on the Charity Commission register](#)

## Contact

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**Website** [www.jermynstreettheatre.co.uk](http://www.jermynstreettheatre.co.uk)

## Activities

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**Objects:** TO ADVANCE THE EDUCATION OF THE GENERAL PUBLIC IN THE ART AND SCIENCE OF PERFORMING ARTS IN PARTICULAR BY STAGING DRAMATIC PERFORMANCES AND UNDERTAKING WORKSHOPS AND SEMINARS IN RELATION THERETO.

**Activities:** THE CHARITY CONTINUES TO ENCOURAGE NEW, UP AND COMING WRITERS TO WORK IN THE THEATRE; WE GIVE THE THEATRE TO SOME REGISTERED ORGANISATIONS TO ENABLE THEM TO SHOWCASE THEIR VALUABLE WORK. THE SHOWCASES ARE ESPECIALLY REWARDING FOR US AS OVER THE YEARS SEVERAL ACTORS HAVE GONE ON TO PERFORM IN THE WEST END.

## Classification

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- **How:** Provides Buildings/facilities/open Space, Provides Advocacy/advice/information
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science
- **Who:** Other Charities Or Voluntary Bodies, The General Public/mankind

## Geography

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- Throughout London

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£1,172,465	£1,208,513	£15,047	8
2023-12-31	£863,356	£1,104,554	£137,276	8
2022-12-31	£766,675	£839,611	£378,474	10
2021-12-31	£735,803	£609,518	£451,410	0
2020-12-31	£773,724	£448,599	£325,125	0

## Trustees

Name	Role	Appointed
<b>HOWARD JAMESON</b>	Chair	2019-12-11
Christopher John Parkinson		2020-02-14
Penelope Horner		2019-05-24
STEVEN JOHN NORRIS		2023-08-01

**JERMYN STREET THEATRE**

England & Wales - Charity number 1186940

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# Accounts

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Registered Charity Number :- 1186940

JERMYN STREET THEATRE  
a Charitable Incorporated Organisation

TRUSTEES' REPORT  
AND  
FINANCIAL STATEMENTS

FOR THE YEAR END  
31 December 2023

# JERMYN STREET THEATRE

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**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

The objects of the charity are to produce and present high quality drama in an intimate location in the West End of London, including an investment in the writers and theatre-makers of the future alongside a celebration of theatrical heritage.

**Significant Activities**

2023 was an important year for Jermyn Street Theatre. Stella Powell-Jones (Artistic Director) and David Doyle (Executive Producer) had joined Executive Director and co-Founder Penny Horner to form a management team of three only months before, 2023 was the first full year with the new team in position.

Sadly, in September 2023 we lost both Trustee Peter Wilson MBE and our patron Sir Michael Gambon CBE. As Trustee Peter Wilson provided invaluable counsel and stalwart support on many occasions throughout the theatre's history. Sir Michael gave an indelible performance in *All that Fall* and his continued association with the theatre was done with the generosity and cheer that characterised him. We are profoundly grateful for their contribution and dedication to the theatre.

The year saw the theatre produce a number of critically acclaimed productions, foster new partnerships and build upon existing relationships with companies and theatres nationally and internationally. In summary, Jermyn Street Theatre ends the year stronger and with greater capacity than when it began.

**12 January - 4 February 2023**

**In the Net**

By Misha Levkov

Directed by Vicky Moran

Set in a dystopian London, the lives of three women are interwoven to explore family, protest, and the joy of defiance. Misha Levkov's debut play followed WoLab's critically acclaimed productions *For A Palestinian*, *RAINER*, and *ENG-ER-LAND* which Jermyn Street Theatre has presented as part of its reopening festival following its COVID closure.

★★★★ - "a philosophical triumph" *IthankyouTheatre*

"a dystopia that's all the more chilling for how close it comes to our reality" *The Times*

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

**9 February - 4 March 2023**

**The Oyster Problem**

By Orlando Figes

Directed by Philip Wilson

Celebrating the literary legends of nineteenth-century Paris, this sparkling production followed the friendship between Flaubert, Zola, Turgenev, and Sand. This was the debut play by Orlando Figes, one of our most popular and distinguished historians and writers. Drawing from research from his best-selling book, the production drew in audiences with an acute passion for culture, history and literature. The ensemble was led by renowned actor Bob Barrett.

★★★★ - 'Throws a fascinating light onto a famous author's life' *North West End*

★★★★ - 'A remarkable pearl of a play' *Everything Theatre*

'Flaubert and chums step out of the history books' *The Times*

'A dream dinner party setup' *The Guardian*

**9 March - 8 April 2023**

**Farm Hall**

By Katherine Moar

Directed by Stephen Unwin

Set at the end of the Second World War in Europe, this captivating debut play by Katherine Moar follows the six German nuclear scientists who were detained at a stately home in the Cambridge countryside between July 1945 and January 1946. This award-nominated production became the best-selling show in the theatre's history, drawing in new audiences to our theatre. *Farm Hall* also continued our relationship with director Stephen Unwin following his production of *All Our Children*, and with Theatre Royal Bath, one of the UK's most important regional theatres, where it played before going on a National Tour. The play transferred to the West End at Theatre Royal Haymarket in August 2024.

★★★★★ - 'An outstanding piece' *North West End*

★★★★★ - 'Intimate and special' *A Young(ish) Perspective*

★★★★ - "A thoroughly absorbing series of vignettes" *The Times*

★★★★ - "A riveting wartime thriller" *The Guardian*

★★★★ - 'Fascinating' *The Daily Mail*

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

★★★★ - 'An excellent debut play' *Broadway World*

**Nominated:** Most Promising New Playwright, Offies

**Nominated:** Performance Ensemble, Offies

**20 April - 27 May 2023**

**Jules and Jim**

By Timberlake Wertenbaker

Based on the novel by Henri-Pierre Roché

Directed by Stella Powell-Jones

Adapted from Henri-Pierre Roché's celebrated autobiographical novel by multi award-winning Timberlake Wertenbaker and directed by Artistic Director Stella Powell-Jones, this play followed three friends living a bohemian existence in pre-war Paris and their pursuits of love. Starring Patricia Allison from hit comedy series *Sex Education*, this compelling world premiere helped draw in a younger and diverse audience.

★★★★ - 'Impressive' *LondonTheatre1*

★★★★ - "Artful storytelling in gorgeous strokes" *Broadway World*

★★★★ - 'Terrific fun' *The Daily Mail*

★★★★ - 'Perceptive, funny' *The Arts Desk*

★★★★ - 'Thought-provoking and engaging' *London Theatre Reviews*

**1 June - 1 July 2023**

**Yours Unfaithfully**

By Miles Malleon

Directed by Jonathan Bank

This was our first co-production with New York's acclaimed Mint Theatre Company. At the helm of the company, Artistic Director Jonathan Bank has dedicated his career to bringing attention to unjustly forgotten plays. *Yours Unfaithfully* is one such play. Until this production London audiences had never had the chance to see the play: a 1933 comedy by comedy legend Miles Malleon that offers an insightful and intimate peek behind the closed doors of 1930s suburban England. This award-nominated production featured an extraordinary central performance by Laura Doddington, and was critically-acclaimed.

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

★★★★★ - 'Very funny' *ReviewsGate*

★★★★ - "Engrossing and subversive" *The Times*

★★★★ - "This forgotten classic feels brand new" *Broadway World*

★★★★ - "A hugely worthwhile revival" *The Reviews Hub*

★★★★ - "A real find" *The Observer*

**Nominated:** Lead Performance, Offies

**2 - 19 August 2023**

**Spiral**

By Abigail Hood

Directed by Kevin Tomlinson

Following a young woman in trouble, a missing teenager and parents searching for answers, *Spiral* explores the human need to cling to another person, no matter what the cost. After a critically acclaimed run at Park Theatre, this thrilling contemporary play was celebrated for four outstanding performances from Abigail Hood, Jasper Jacob, Kevin Tomlinson, and Rebecca Crankshaw, and was nominated for an Offie.

★★★★ - "Wonderful writing - brilliant" *Libby Purves, Theatre Critic / Radio 4 Presenter*

★★★★ - "A phenomenal piece of work" *London Pub Theatre*

★★★★ - "An exceptional production" *West End Evenings*

★★★★ - "Four fantastic performances" *Theatre-News.com*

★★★★ - "A powerful play executed with panache" *LondonTheatre1*

**Nominated:** Lead Performance, Offies

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

**7 September - 7 October 2023**

**Infamous**

By April de Angelis

Directed by Michael Oakley

The extraordinary life of Emma Hamilton, one of the most famous figures in Georgian society, burst out of Dimouth history books and onto the stage in this witty and vivacious world premiere. Through collaborations with historical societies and English Heritage sites such as Kenwood House, *Infamous* helped draw in new audiences with keen interest in British history. Starring Olivier Award-nominated Caroline Quentin alongside Rose Quentin and Riad Richie with a stunning design by Fotini, this critically-acclaimed play was nominated for two Offie Awards.

★★★★ - "Caroline Quentin is perfection" *The Observer*

★★★★ - "A subtle and nuanced production" *LondonTheatre1*

★★★★ - "As entertaining as it is enlightening" *West End Best Friend*

★★★★ - "*Sharp, humane, funny and elegant*" *TheatreCat*

★★★★ - "This autumn gets off to a flying start *at Jermyn Street Theatre*" *London Theatre Reviews*

Nominated: Lead Performance, Offies

Nominated: *Set Design*, Offies

**12 October - 11 November 2023**

**Owners**

By Caryl Churchill

Directed by Stella Powell-Jones

*Set in 1972, this satirical play about power, property, and possession follows a landlady ready to go to any length to flip a house. This was a rare chance to see the first play by one of Britain's greatest living playwrights, Olivier Award-winning Caryl Churchill. Directed by Artistic Director Stella Powell-Jones, fifty years on from its premiere, it spoke to the contemporary moment with its sharp look at London property and drew new audiences who were familiar with Churchill's work to the theatre. Owners received three nominations for Offies and was critically-acclaimed.*

★★★★★ - 'An epic piece of theatre' *LondonTheatre1*

★★★★★ - "Stella Powell-Jones' revival is pitch-perfect" *London Theatre Reviews*

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

★★★★ - "A triumphal evening" - *ReviewsGate*

★★★★ - "A compelling study of power and manipulation" *West End Best Friend*

★★★★ - "Doddington is in blistering form" *The Reviews Hub*

**Nominated:** Lead Performance, Offies

**Nominated:** Set Design, Offies

**Nominated:** Best Production, Offies

**23 November - 31 December 2023**

**Odyssey: A Heroic Pantomime**

By John Savournin and David Eaton

Directed by John Savournin

Turning Homer's epic tale on its head, this spectacle introduced audiences to a host of fantastical characters on a mythical, musical (and downright ridiculous) journey. This critically-acclaimed show began our ongoing co-producing relationship with Charles Court Opera, one of the UK's leading chamber opera and music theatre companies. *Odyssey: A Heroic Pantomime* won the Offie for Best Panto Production and played to packed houses, exceeding *Farm Hall's* sales to break our box office records once again.

★★★★★ - "Perfect in every respect" *ReviewsGate*

★★★★★ - "A fantastic night of escapism" *Theatre and Art Reviews*

★★★★★ - "A highly entertaining and original show" *Last Minute Theatre Tickets*

★★★★★ - "The funniest performance I have seen for many a month" *Plays to See*

★★★★ - "The audience lapped it up" *The Times*

★★★★ - "This might be the smallest pantomime in town, but it provides epic fun" *The Telegraph*

★★★★ - "A wonderfully well-crafted show" *The Daily Mail*

★★★★ - "Top notch" *The Arts Desk*

**Winner:** Panto Production, Offies

**Nominated:** Panto Performance, Offies

## TRUSTEES' REPORT

FOR THE YEAR ENDED 31 December 2023

**Nominated:** Panto Design, Offies

### **Additional Programming including “Summer Visitors”, “One Night Only” Series and Pre-Show Debates**

As well as the main programme on stage the theatre produced its annual Summer Visitors season of work throughout the summer. Summer 2023 saw the theatre present *Cecil Beaton’s Diaries*, *After All These Years*, *Stefan & Friends*, *Jarman*, *An Exquisite Harmony*, and *Howerd’s End*. Throughout the year the theatre continued to present its series of One Night Only events expanding the range of work presented on the stage. Some highlights of the other work that the theatre produced included:

#### **Hidden St. James’s 1 - 31 August 2023**

As part of Westminster City Council’s Inside Out Festival which offers the public unique and free cultural offerings in the Borough, Jermyn Street Theatre commissioned Gabriele Uboldi to write an immersive audio production directed by Carne Deputy Director Anna Ryder and starring Nadi Kemp-Sayfi. The production which “invite[d] us to be a part of the city” (★★★★★ - *The Reviews Hub*) explored the history of St James’s Church, Piccadilly through the church’s birth as imagined by architect Christopher Wren, its depiction by celebrated 17th century painter Mary Beale, and into its future.

#### **Ulysses 1 October 2023**

For one day only directors Annie Kershaw, Jessica Lazar, and Darren Sinnott brought together a company of 30 actors to perform a 9 hour long production of James Joyce’s *Ulysses*, adapted for the stage by Robin Brooks. Featuring world renowned actors alongside those taking their first steps in the industry, the unique event built upon the theatre’s previous all-day productions including *The Odyssey* and *Mahabharata*.

#### **Pre-show Debates**

The theatre introduced pre-show debates to its programme which brought together experts on a topic related to the show. Curated by the Carne Deputy Director, these discussions brought important discussions to the theatre - expanding the work on stage beyond the performance. The debates also brought new voices to the Jermyn Street Theatre stage - Jennifer Tuckett’s involvement in the pre-show debate for *Jules and Jim* sparked Jermyn Street Theatre’s involvement as a founding partner of the Women in Theatre Lab - a UK version of America’s Women’s Project (WP) Lab and Australia’s Women in Theatre programme. The Women in Theatre Lab supports 10 of the UK’s most talented emerging and mid-career female playwrights selected from an open call each year, providing them with advice from leading female playwrights, a craft toolkit, business skills toolkit, one to one mentoring, a seed commission and a showcase.

#### **Creative Associates**

The Creative Associates Programme provides 10 early career theatre freelancers with a year of paid professional development to develop their artistic voice and transform their industry know-how. There are 5 pillars to the programme:

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

- **Learning:** Creative Associates attended masterclasses with industry leaders to give them valuable skills to develop them as artists and their future work.
- **Development:** Creative Associates were given funds to research and develop a new idea with the support of the Jermyn Street Theatre's artistic, producing, and production teams.
- **Mentoring:** Creative Associates received one-on-one mentoring from a 'future them' to help guide their careers and offer them practical support at a crucial juncture.
- **Assisting:** Creative Associates assisted established artists on Jermyn Street Theatre productions throughout the year gaining valuable credits, experience, and a new network of artists to collaborate with.
- **Platforming:** Creative Associates work is presented in the heart of the West End giving them a unique opportunity to showcase their work.

The most significant change from previous iterations was the reorganisation of the year so that the Platforming Pillar - in the form of Footprints Festival - came at the end of the Creative Associates' year with us (January 2024.) This extra time proved beneficial in a multitude of ways: the Creative Associates could incorporate everything they'd learned over the year at Jermyn Street Theatre and could pursue a more ambitious fundraising programme. Against a broader backdrop of lower awards from Trusts & Foundations, funding bids for 2023 Creative Associates proved successful. The increased support provided the most in-depth support to the Creative Associates, as individuals, and as a cohort than had been offered previously.

Engagement has continued beyond the formal programme. Examples include:

- commissioning writers from the programme
- producing work from artists on the programme
- hiring artists on a freelance basis to work on productions at the theatre, including on our recent West End transfer of *Farm Hall*

The programme has now had three successful iterations. Fundamentally practical in its nature, the programme has a record of delivering real impact both for individuals and creates new pathways within the industry, at a time which sorely needs it.

To date, supporters of the programme include include anonymous, Philip Carne MBE & Christine Carne, The Maria Björnson Memorial Fund, The Harold Hyam Wingate Fund, Fenton Arts Trust, The Noël Coward Foundation.

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

**STRATEGIC REPORT**

Amid the undeniably challenging backdrop for the theatre industry, Jermyn Street Theatre experienced a transformative year. 2023 proved that the new leadership model would not only work but transform the theatre's artistic and producing capabilities. Increasing staff capacity led to a virtuous circle of sorts. Increased staff capacity led to higher box office numbers (both in box office receipts and number of purchasers). This allowed us to increase the number of weeks productions ran for which in turn increased critical attention and public awareness of the work.

The grant awarded by Backstage Trust of £100,000 annually for a period of three years is now in its second year and the impact has been significant. The grant and the security that it offers by being multi-annual has given us a surety of income to make artistically ambitious work in a more sustainable manner. This has been the foundations that have allowed recent work such as *Farm Hall* to tour nationally and transfer to the West End.

Increased staffing capacity has transformed both the theatre's ability to deliver more ambitious work and the access offerings made around all of those productions, to artists and audiences alike. Beginning with audiences, the theatre now offers relaxed performances, captioned performances, and audio described introductions to productions. The theatre is now able to offer greater flexibility and support to both full-time staff members and freelancers, ensuring an environment that sustains them. The theatre also continued to partner with Ticket Bank to offer free tickets to those who wouldn't otherwise be able to access the work.

The theatre has increased the Box Office team through the hiring of a full-time Box-Office Manager and part time Box Office Supervisor. This increased support has improved customer experience and facilitated booking pattern analysis. This analysis has made a significant contribution to increased box office revenues.

Funded by Philip Carne MBE and Christine Carne, The Carne Deputy Director position offers a theatre director with ambitions of becoming an Artistic Director the opportunity to immerse themselves in all aspects of running a theatre. They also have the opportunity to direct their own work. Genesis Future Directors Award recipient Annie Kershaw succeeded Anna Ryder in the role. Further support from the Carnes allowed us to increase the role from 3 to 4 days per week.

Thanks to increased staffing capacity, the theatre was able to claim theatre tax relief for the productions. This ensured that Jermyn Street Theatre was able to submit a successful claim for £129,642.48 for 2023 which was received in January 2024. Without the increase in staffing this would not have been possible. In a changing landscape for theatre funding the ability to claim Theatre Tax Relief is a major component of the theatre's funding model.

## TRUSTEES' REPORT

FOR THE YEAR ENDED 31 December 2023

### Ongoing Risks

#### Economic Climate

The economic climate remains a significant and ongoing risk for the charity. The cost-of-living crisis has created a dual challenge: audiences have reduced disposable income for purchasing tickets, while inflation continues to escalate production costs. Additionally, a considerable number of Trusts and Foundations have either reduced their awards, or as in the case of Arts Council England, we have seen a marked increase in unsuccessful bids. Although we successfully implemented pay increases for creatives and staff following extensive fundraising efforts, much of this progress has been undermined by inflation.

To mitigate these financial pressures the theatre has:

- Expanded staffing. The investment in staffing has paid off in the following ways:
- Increased staffing on productions - both in-house and freelancers - facilitated a more rigorous tender process and streamlined reconciliation of accounts.
- Increased Box Office staffing ensured high quality of customer experience to ensure repeat bookings.
- Increased contingency budgets for productions to smooth out potential volatility.

#### Theatre Lease

The short term nature of the current lease has been a source of risk for the organisation, making it harder for the charity to take on longer-term strategic planning. Happily, The Crown Estate has reaffirmed its high regard for Jermyn Street Theatre, recognising its unique and integral role within the Crown's broader cultural portfolio. They have committed to a long term future for the theatre on Jermyn Street as part of a fundamental part of their cultural portfolio.

Dialogue between the two organisations has required significant time and resources, and the Senior Management Team look forward to now refocusing more energy on the theatre's core operations. The provision by The Crown Estate of rent-free office space, along with complimentary membership in a co-working space, has been instrumental in Jermyn Street Theatre's growth.

#### Future Plans

At the time of writing we are coming to the conclusion of our 30th anniversary season. The anniversary season heralded a big step in terms of artistic and producing ambition; including a transfer of *Farm Hall*, Katherine Moar's debut play, to the Theatre Royal Haymarket following a successful national tour. And on the imminent horizon: a transfer of our critically acclaimed production of *The Lonely Londoners* by Sam Selvon adapted for the stage by Roy Williams to Kiln Theatre, directed by former Jermyn Street Theatre Carne Deputy Director Ebenezer Bamgboye.

2024 is progressing well at the time of tiling. Ticket sales are strong and thanks to generous donations cash balances are also healthy.

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

Our future plans continue this commitment to artistic and producorial ambition, welcoming :

- *Pride & Prejudice*, 19 August - 7 September 2024, adapted for the stage by Abigail Pickard Price with Sarah Gobran and Matt Pinches, and directed by Abigail Pickard Price.
- *Janie Dee's Beautiful World Cabaret*, 24 - 28 September 2024
- *Eurydice* by Sarah Ruhl, directed by Stella Powell-Jones, 3 October - 7 October 2024.
- *Not Beckett* which is an international rolling world premiere of five newly commissioned short plays by female-identifying writers of Irish heritage which will continue on to Dublin, Paris, New York, Philadelphia, and Reading.
- *Napoleon: Un Petit Pantomime* by John Savournin and David Eaton, directed by John Savournin and Benji Sperring, 21 November 2024 – 5 January 2025.
- *The Maids* by Jean Genet, translated by Martin Crimp, directed by former Jermyn Street Theatre Carne Deputy Director Annie Kershaw, 9 – 22 January 2025.

We will shortly be announcing a new season of work for Spring 2025 which includes a revival of the Olivier Award-winning play *Outlying Islands* by David Greig, the English Language Premiere of Timberlake Wertenbaker's adaptation of the memoir *Little Brother*, the transfer of the Edinburgh Fringe hit *Lessons on Revolution* by Gabriele Uboldi and Samuel Rees, and a rare London revival of Micheál Mac Liammóir's *The Importance of Being Oscar*.

In addition, we've made several new partnerships dedicated to promoting the vitality of the theatre industry at large. They include the Women in Theatre Lab, the Foreign Affairs Theatre Translator Mentorship.

Our future plans are marked by their constancy to the theatre's vision since its founding:

- Our commitment to affordable tickets that remains unwavering. Jermyn Street Theatre being a theatre where you can see world class artists alongside exciting new voices at affordable price points will continue to be a cornerstone of our offering.
- Building on our recent work, for example commissioning more new work, building new partnerships both nationally and internationally.
- We have recently increased our Access offering for audiences and theatre artists and makers on stage and off and have further plans to do so.

Taken together, these plans are about engaging greater numbers of artists and audiences to engage with the unique offering Jermyn Street Theatre makes.

**TRUSTEES' REPORT**

FOR THE YEAR ENDED 31 December 2023

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing document**

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Independent Examiner**

Inspiro Advisory Limited  
Manor Farm  
Ship Lane  
Marsworth  
HP23 4NA

**Registered Company number**

CEO19994 (England and Wales)

**Registered Charity number**

1186940

**Registered office**

16B Jermyn Street Theatre, London, SW1Y 6ST

**Trustees**

Mr H Jameson  
Ms P Horner  
Mr C Parkinson  
Mr V Sivalingam

Mr S Norris (appointed 1.8.23)

Report of the trustee's, incorporating a strategic report, approved by order of the board of trustees as the company directors, on 24 October 2024 and signed on the board's behalf by:

  
[Penny Horner \(Oct 29, 2024 18:25 GMT\)](#)

Ms P Horner- Trustee

**INDEPENDENT EXAMINER'S REPORT**

FOR THE YEAR ENDED 31 December 2023

**Independent examiner's report to the trustees of Jermyn Street Theatre ("the Company")**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2023.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act")

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ("the 2011 Act"). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body, I can confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination, I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act or
2. the accounts so not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination;
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Bryony Balmforth

Inspiro Advisory Limited  
Manor Farm  
Ship Lane  
HP23 4NA

Date 24/10/2024

**JERMYN STREET THEATRE****STATEMENT OF FINANCIAL ACTIVITIES**

FOR THE YEAR ENDED 31 December 2023

<b>Recommended categories by activity</b>	<b>Notes</b>	<b>Unrestricted funds £</b>	<b>Restricted income funds £</b>	<b>Total Funds 2023 £</b>	<b>Total Funds 2022 £</b>
<b>Income and endowments from:</b>					
Donations and legacies	2	39,503.05	161,946.31	201,449.36	205,201.16
Other trading activities	3	661,907.23	-	661,907.23	557,475.03
Other	4	-	-	-	4,000.00
<b>Total</b>		<b>701,410.28</b>	<b>161,946.31</b>	<b>863,356.59</b>	<b>766,676.19</b>
<b>Expenditure on:</b>					
Raising funds	5	18,629.79	-	18,629.79	4,961.00
Charitable activities	6	773,506.50	84,607.25	858,113.75	698,890.88
Other	8	56,995.81	170,815.00	227,810.81	124,357.06
<b>Total</b>		<b>849,132.10</b>	<b>255,422.25</b>	<b>1,104,554.35</b>	<b>839,611.93</b>
<b>Net income/(expenditure)</b>		<b>(147,721.82)</b>	<b>(93,475.94)</b>	<b>(241,197.76)</b>	<b>(72,935.74)</b>
<b>Net movement in funds</b>		<b>(147,721.82)</b>	<b>(93,475.94)</b>	<b>(241,197.76)</b>	<b>(72,935.74)</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		222,293.31	156,181.25	378,474.56	451,410.30
<b>Total funds carried forward</b>		<b>74,571.49</b>	<b>62,705.31</b>	<b>137,276.80</b>	<b>378,474.56</b>

# JERMYN STREET THEATRE

## BALANCE SHEET


FOR THE YEAR ENDED 31 December 2023

Recommended categories by activity	Notes	Unrestricted funds £	Restricted income funds £	Total Funds 2023 £	Total Funds 2022 £
Fixed assets					
Tangible assets	9	8,551.44	-	8,551.44	12,770.87
<b>Total fixed assets</b>		<b>8,551.44</b>	<b>-</b>	<b>8,551.44</b>	<b>12,770.87</b>
Current assets					
Stocks		3,826.00	-	3,826.00	326.00
Debtors	10	40,973.24	7,205.31	48,178.55	73,807.70
Cash at bank and in hand	11	24,298.25	55,500.00	79,798.25	293,802.99
<b>Total current assets</b>		<b>69,097.49</b>	<b>62,705.31</b>	<b>131,802.80</b>	<b>367,936.69</b>
Creditors: amounts falling due within one year	12	3,077.44	-	3,077.44	2,233
<b>Net current assets/(liabilities)</b>		<b>66,020.05</b>	<b>62,705.31</b>	<b>128,725.36</b>	<b>365,703.69</b>
<b>Total net assets or liabilities</b>		<b>74,571.49</b>	<b>62,705.31</b>	<b>137,276.80</b>	<b>378,474.56</b>
<b>Funds of the Charity</b>					
Unrestricted funds	13	74,571.49		74,571.49	222,293.31
Restricted income funds	13		62,705.31	55,500.00	156,181.25
Endowment funds	13			-	-
<b>Total funds</b>		<b>74,571.49</b>	<b>62,705.31</b>	<b>137,276.80</b>	<b>378,474.56</b>

The financial statements were approved by the Board on 24-Oct-2024 and signed on its behalf by:

  
Penny Horner (Oct 29, 2024 18:25 GMT)

Penny Horner  
Trustee

  
Howard Jameson (Oct 29, 2024 18:24 GMT)

Mr H Jameson  
Trustee

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

### NOTES TO THE FINANCIAL STATE<sup>1</sup> Accounting Policies

#### 1.1 Accounting Policies

The principal accounting policies adopted by the Charity, which is a public benefit entity, in the preparation of the accounts are as follows.

#### 1.2 Basis of preparation

These accounts have been prepared under the historical cost convention, as modified by the inclusion of charitable properties and fixed asset investments and investment properties at valuation.

These accounts have been prepared in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

These accounts are presented in pounds sterling.

#### 1.3 Income from donations or grants

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing. If a donation or grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds, or if the donor specifies that the funds must be used in future time periods, then the income is deferred.

#### 1.4 Tax reclaims on donations and gifts

Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.

#### 1.5 Income from charitable activities

Income from charitable activities is recognised over the period to which the income relates. Concert fees are recognised at the date of the event. Membership fees are recognised over the period of the membership. Rent is recognised over the period to which it relates. Any amounts relating to future periods are deferred.

#### 1.6 Other trading income

Other trading income from non-charitable sources is recognised over the period to which it relates, any relating to future periods is deferred.

**NOTES TO THE FINANCIAL STATEMENTS**

FOR THE YEAR ENDED 31 December 2023

**1.7 Expenditure**

Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. It is inclusive of VAT which cannot be recovered.

Direct costs are those costs which directly attribute to its activities. Wages and salaries are allocated to direct costs based on an estimate of time spent on charitable activities by staff members.

Support costs include staff costs and are those which do not produce a direct output. Staff costs relate to specific activities, and this is reflected in the allocation of payroll costs based on the percentage of time spent.

All costs, including governance costs, are allocated between the expenditure categories of the charity on a basis designed to reflect the use of the resource. Costs relating to a particular activity are charged directly; others are apportioned on an appropriate basis.

Support costs and overheads have been calculated by allocating staff time to the level of involvement in the various activities of the Charity.

**1.8 Creditors**

The charity has creditors which are measured at settlement amounts less any trade discounts.

**1.9 Financial instruments**

Charities preparing accounts normally measure a basic financial asset or basic financial liability on its initial recognition at the amount receivable or payable adjusted for any related transaction costs. However, if initially measured at fair value, transaction costs are not included in the measurement of financial assets or liabilities; instead, the transaction costs are treated as an expense. If extended credit is offered, the accounting treatment depends on those extended credit terms.

The subsequent measurement of financial assets and financial liabilities depends on their nature and settlement dates. The carrying amount must be calculated without any deduction for transaction costs that may be incurred on sale or disposal.

**1.10 Fund accounting**

Unrestricted funds are those funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes.

**1.11 Tangible fixed assets**

Tangible fixed assets, such as land and buildings, plant, vehicles and equipment, are held to provide an on-going economic benefit to a charity through their contribution, directly or indirectly, to the provision of goods or services by the charity.

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

Asset	Rate (%)	Method
Computer Equipment	25%	On cost

### 1.12 Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

### 2 Income from Donations

Analysis	Unrestricted funds	Restricted income funds	Total funds 2023	Total funds 2022
	£	£	£	£
Donation and gifts	14,216.05	161,946.31	176,162.36	182,235.16
General grants provided by Government/other charities	25,287.00	-	25,287.00	22,966.00
	39,503.05	161,946.31	201,449.36	205,201.16

### 3 Income from Other Trading Activities

Analysis	Unrestricted funds	Total funds 2023	Total funds 2022
	£	£	£
Other trading activities	163,990.23	163,990.23	133,009.33
Ticket sales	497,917.00	497,917.00	424,465.70
	661,907.23	661,907.23	557,475.03

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

### 4 Other Income

Analysis	Total funds 2023	Total funds 2022
	£	£
Business rates relief	-	4,000.00
	-	4,000.00

### 5 Expenditure on Raising Funds

Analysis	Total funds 2023	Total funds 2022
Purchases	18,629.79	4,961.38

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

### 6 Expenditure on Charitable Activities

Analysis	Total funds 2023	Total funds 2022
	£	£
Piano hire and maintenance	240.00	2,575.32
Advertising	51,639.81	45,897.03
Bank charges	132.80	254.48
Rent rates & service charge	87,567.93	74,777.00
Telephone	7,557.27	4,629.66
Postage and stationery	25,636.52	21,484.80
Insurance	(1,021.02)	4,647.54
Artists and producers	613,870.87	386,992.85
Technical & electrical	6,750.58	77,387.99
Casual staff	27,504.09	39,730.83
Maintenance & janitorial	13,688.60	11,839.22
Sundries	1,687.96	7,634.83
Computer expenses	3,146.99	7,066.91
Support Costs	19,711.35	13,972.42
	<hr/>	<hr/>
	858,113.75	698,890.88

**JERMYN STREET THEATRE****NOTES TO THE FINANCIAL STATEMENTS**

FOR THE YEAR ENDED 31 December 2023

**7 Support Costs**

Analysis	Total funds 2023	Total funds 2022
	£	£
Soldo charges	418.98	266.57
Credit card interest & charges	33,726.12	22,538.66
<b>Governance Costs</b>		
Accountants' fees	838.80	-
Independent examiner	1,800.00	2,569.80
	<b>36,783.90</b>	<b>25,375.03</b>

**8 Other Expenditure**

Analysis	Unrestricted funds	Restricted income funds	Total funds 2023	Total funds 2022
	£	£	£	£
Staff welfare	449.07	-	449.07	1,253.24
Depreciation Charge for the Year - Computer Equipment	7,107.43	-	7,107.43	6,385.43
Wages	27,576.81	170,815.00	198,391.81	100,901.34
Social security	12,701.49	-	12,701.49	4,939.30
Pensions	3,211.53	-	3,211.53	2,140.99
Travel & subsistence	4,901.99	-	4,901.99	3,363.31
Staff entertaining	1,047.49	-	1,047.49	5,373.45
	<b>56,995.81</b>	<b>170,815.00</b>	<b>227,810.81</b>	<b>124,357.06</b>

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

### 9.1 Cost or valuation

	<b>Computer Equipment</b>
	<b>£</b>
At 01 January 2023	25,541.73
Additions	2,888.00
Disposals	-
Revaluations	-
Transfers	-
At 31 December 2023	<u>28,429.73</u>

### 9.2 Amortisation and impairments

	<b>Computer Equipment</b>
	<b>£</b>
At 01 January 2023	12,770.86
Additions	7,107.43
Disposals	-
Revaluations	-
Transfers	-
At 31 December 2023	<u>19,878.29</u>

### 9.3 Net book value

	<b>Computer Equipment</b>
	<b>£</b>
At 01 January 2023	<u>12,770.87</u>
At 31 December 2023	<u>8,551.44</u>

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

### 10 Debtors: Amounts falling due within one year

	Total funds 2023	Total funds 2022
	£	£
Prepayments & accrued income	44,515.91	-
Other debtors	327.00	-
	<hr/>	
	48,178.55	-
	<hr/> <hr/>	

### 11 Cash at bank and in hand

	Total funds 2023	Total funds 2022
	£	£
Cash in hand	19,546.04	15,880.00
Bar cash	76.00	1,095.70
Bank account	60,176.21	276,827.29
	<hr/>	
	79,798.25	293,802.99
	<hr/> <hr/>	

### 12 Creditors: Amounts falling due within one year

	Total funds 2023	Total funds 2022
	£	£
Accruals and deferred income	1,800.00	1,800.00
Taxation and social security	240.24	-
Other creditors	1,615.60	1,333.00
Pensions payable	776.36	369.06
Wages payable	(20.65)	(9.00)
Soldo	(1,334.11)	(1,260.06)
	<hr/>	
	3,077.44	2,233.00
	<hr/> <hr/>	

# JERMYN STREET THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 December 2023

### 13. Movements in Funds

	<b>At 01.01.23</b>	<b>Net movement in funds</b>	<b>At 31.12.23</b>
Unrestricted fund	222,293	(147,722)	74,571
Restricted funds	156,181	(100,681)	55,500
<b>Total funds</b>	<b>378,474</b>	<b>(241,198)</b>	<b>137,276</b>











# AnnualAccount\_01-Jan-2023-31-Dec-2023 final

Final Audit Report

2024-10-29

Created:	2024-10-29
By:	Bryony Balmforth (bryony@inspiroadvisory.co.uk)
Status:	Signed
Transaction ID:	CBJCHBCAABAApFskNORCtGqnQgjHcVD5QIm5ZNMu712s

## "AnnualAccount\_01-Jan-2023-31-Dec-2023 final" History

-  Document created by Bryony Balmforth (bryony@inspiroadvisory.co.uk)  
2024-10-29 - 18:03:01 GMT
-  Document emailed to Penny Horner (pennyhorner@jermynstreettheatre.co.uk) for signature  
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2024-10-29 - 18:03:06 GMT
-  Email viewed by Penny Horner (pennyhorner@jermynstreettheatre.co.uk)  
2024-10-29 - 18:23:15 GMT
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2024-10-29 - 18:23:51 GMT
-  Document e-signed by Howard Jameson (pennyhorner@jermynstreettheatre.co.uk)  
Signature Date: 2024-10-29 - 18:24:32 GMT - Time Source: server
-  Document e-signed by Penny Horner (pennyhorner@jermynstreettheatre.co.uk)  
Signature Date: 2024-10-29 - 18:25:21 GMT - Time Source: server
-  Document e-signed by Bryony Balmforth (bryony@inspiroadvisory.co.uk)  
Signature Date: 2024-10-29 - 18:32:47 GMT - Time Source: server
-  Agreement completed.  
2024-10-29 - 18:32:47 GMT

**JERMYN STREET THEATRE**

England & Wales - Charity number 1186940

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# Accounts

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**REGISTERED COMPANY NUMBER: CEO19994 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1186940**

**REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2022  
FOR  
JERMYN STREET THEATRE**

BAND Advisory Group Limited  
111 Charterhouse Street  
London  
EC1M 6AW

**JERMYN STREET THEATRE**

**CONTENTS OF THE FINANCIAL STATEMENTS  
For The Year Ended 31 December 2022**

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**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

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The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

The objects of the charity are to produce and present high quality drama in an intimate location in the West End of London, including an investment in the writers and theatre-makers of the future alongside a celebration of theatrical heritage.

**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

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**OBJECTIVES AND ACTIVITIES**

**Significant activities**

2022 was an important year for Jermyn Street Theatre: we reopened to the public for a full calendar year for the first time since the outbreak of COVID in 2020. We built upon the work that was done during the lockdown to create exceptional theatre for audiences with world class artists as well as those at the beginnings of their career. The year began with a special commendation from the Critics' Circle Awards for "exceptional theatre-making during lockdown". We were honoured to win this commendation alongside the National Theatre and the Old Vic.

As part of a return to full programming following COVID we produced eight new productions as well as a festival of new work from our Creative Associates, Footprints Festival, our Summer Visitors season, the world premiere of a new play dealing with the climate crisis, and a range of one night only performances. While we were now out of the lockdown phase which had significantly impacted operations for two years, COVID continued to impact our work with cast and creative team illness impacting rehearsal processes and performances.

RETURN TO STAGE

**13 January - 5 February 2022**

**Thrill Me: The Leopold & Loeb Story**

Book, Music & Lyrics by Stephen Dolginoff  
Directed by Matthew Parker

Set in 1920s Chicago, this chamber musical follows Richard Loeb and Nathan Leopold who are obsessed with crime. This production drew in a strong musical theatre audience as well and a younger and diverse audience. The production was critically acclaimed and won the Best Director (Musicals) Award at the Offies as well as a host of five star reviews and played to packed houses.

5 STARS - "A Total Joy from Start to Finish" LondonTheatre1

5 STARS - "As captivating a piece of theatre as you are likely to see this year" CloseUpCulture

5 STARS - "Beautiful, unsettling, dark and gripping" London Theatre Reviews

4 STARS - "A masterclass" The Stage

4 STARS - "Compelling" The Daily Mail

4 STARS - "Gripping" The Telegraph

Winner: Best Director (musicals), Offies

Nominated: Best Musical Production, Offies

Nominated: Best Performance Ensemble, Offies

Nominated: Best Set Design, Offies

Nominated: Best Lighting Design, Offies

Nominated: Best Sound Design, Offies

**10 February - 12 March 2022**

Rain and Zoe Save The World

Written by Crystal Skillman

Directed by Hersh Ellis

Produced by Drew & Dane Productions

February saw the premiere of Crystal Skillman's Rain and Zoe Save The World from Drew and Dane Productions. This world premiere brought innovative design to the theatre including projection design and a revolve. The play dealt with the climate crisis and our responses to it.

4 STARS - "Inspired Production Design" Paul in London

4 STARS - "Conveys a crucial message in a truly engaging and entertaining way" West End Best Friend

"Impactful" The Stage

"Visually Beautiful" Broadway World

**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

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**OBJECTIVES AND ACTIVITIES**

**17 March - 16 April 2022**

The Marriage of Alice B. Toklas by Gertrude Stein  
Written and directed by Edward Einhorn

The Marriage of Alice B. Toklas by Gertrude Stein had been planned for 2020 and the pre-production process was halted due to COVID. The project finally made it to the stage in March with a tremendous ensemble who earned an Offie nomination for the performance. Edward Einhorn's witty look at love drew in literary-loving audiences. Coming in the middle of a COVID wave, the production was disrupted due to the virus with actors stepping into the performance on book - demonstrating the ongoing challenges faced by the theatre sector.

4 STARS - "The company of four highly talented performers switch characters with ease" North West End  
4 STARS - "A celebration of lifelong love" Sardines  
4 STARS - "a hymn to solid love" TheatreCat  
Nominated: Best Performance Ensemble, Offies  
Nominated: Best Set Design, Offies

**28 April - 28 May 2022**

Orlando  
by Virginia Woolf  
Adapted by Sarah Ruhl  
Directed by Stella Powell-Jones

Sarah Ruhl's adaptation of the Virginia Woolf translated the joy of the novel to the stage. This show was joyous and vibrant with trans and non-binary artists at the centre of the story. Taylor McClaine gave an incandescent central performance all the more remarkable for it being their debut professional appearance. The celebratory view of life clearly spoke to the audience hungry for joy after the last few years. The production attracted new audiences alongside traditional audiences drawn in by Woolf.

5 STARS - "Sarah Ruhl's reworking manages to hit just the right note" London Living Large  
4 STARS - "This is an Orlando any Woolf would gobble up." My Theatre Mates  
4 STARS - "Suitably epic" Reviews Hub  
Nominated: Best Production, Offies  
Nominated: Best Director (Plays), Offies  
Nominated: Best Newcomer, Offies  
Nominated: Best Costume Design, Offies

**2 June - 2 July 2022**

Cancelling Socrates  
Written by Howard Brenton  
Directed by Tom Littler

Tom Littler and Howard Brenton's artistic collaboration has been such a rich creative seam in this theatre. Tom directed the premiere of The Blinding Light to inaugurate Jermyn Street Theatre as a producing house and subsequent collaborations included adaptations of Strindberg's, Miss Julie and Creditors. Cancelling Socrates was a massive success: a superb production captured the play's wit and the questions that spoke to the anxieties of the moment. The play spoke to the questions and anxieties of the moment, and smashed box office records.

4 STARS - "As his final word fades away, you want the whole thing to start again" The Times  
4 STARS - "A smart, sparkily topical evening" The Financial Times  
4 STARS - "A buzzy hive of intellectual activity, swarming with witty repartee" The Telegraph

**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

---

**OBJECTIVES AND ACTIVITIES**

4 STARS - "Knotty & cerebral" The Stage

4 STARS - "A masterclass in bringing classical tales to a modern audience" The Reviews Hub

4 STARS - "A dazzling performance" Reviewsgate

**8 September - 8 October 2022**

Love All

Written by Dorothy L. Sayers

Directed by Tom Littler

Although Tom Littler didn't know he would be leaving Jermyn Street Theatre when he programmed Love All it proved a very apt swansong given Tom's love for the 1930s was such a hallmark of his time with us. Tom and a fantastic company gave this delightful comedy new life to the delight of critics and audiences alike.

4 STARS - "Period-perfect performances" Daily Mail

4 STARS - "Deceivably traditional on the surface but deeply subversive at its core" Broadway World

4 STARS - "Fun and feisty" Spy in the Stalls

4 STARS - "The queen of crime, writes a delightful farce with a point as sharp as a stiletto" London Living Large

**13 October - 12 November 2022**

Something in the Air

Written by Peter Gill

Directed by Peter Gill & Alice Hamilton

It was very special to premiere a new play by Peter Gill, a writer of such enormous influence and this play showed that he remains an important playwright for the 2020s. Something in the Air was a lyrical, transporting love letter to a London gone by. This production marked the first time Peter Gill co-directed his work and he and Alice forged a very special collaboration.

"Poignant portrait of how brightly remembered lives can shine" Guardian

"Witty, touching memories of youthful love" The Times

"Gill is still going strong" The Telegraph

**17 November - 17 December 2022**

The Massive Tragedy of Madame Bovary!

Written by John Nicholson

Directed by Marieke Audsley

We ended the year with a new production of John Nicholson's The Massive Tragedy of Madame Bovary!. Nicholson's work was well known by the theatre's audience and his comedic take on Flaubert's novel proved to be a perfect alternative Christmas offering. The ensemble under Marieke Audsley's direction delighted critics and audiences alike.

4 STARS - "A wonderful alternative Christmas show" The Stage

4 STARS - "A stunning triumph" Broadway World

4 STARS - "A perfect show to bring in the festive season" Reviews Hub

4 STARS - "All four of the cast are fantastic" Everything Theatre

Creative Associates Programme (CAP)

We expanded the scale of our Creative Associates Programme having seen the impact it can have on artists from underrepresented backgrounds within the industry.

**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

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**OBJECTIVES AND ACTIVITIES**

The Creative Associates Programme (CAP) provides 10 early career theatre freelancers with a year of paid professional development to develop their artistic voice and transform their industry know-how. The programme now consists of 5 pillars:

- Learning: Creative Associates (CAs) attended masterclasses with industry leaders.
- Development: CAs enjoyed paid R&D opportunities and public-sharings.
- Mentoring: CAs received one on one mentoring from a "future them".
- Assisting: CAs assisted established artists on JST productions throughout the year.
- Platforming: Footprints Festival 2022 put the CAs work in the heart of the West End.

Alumni of the Creative Associates Programme continued to play a part in life at Jermyn Street Theatre after the completion of the programme.

- Elliot Pritchard Movement Directed and Associate Directed Stella Powell-Jones' production of Orlando.
- Darren Sinnott was appointed as an Artistic Associate of Jermyn Street Theatre.
- Terri Donovan and Amma-Afi Osei sit on the Jermyn Street Theatre Advisory Board.

Woven Voices Prize

We established the Woven Voices Prize for Playwriting with Woven Voices and founding partners Actors Touring Company, PROJEKT EUROPA, Migrants in Theatre, and Phosphorous Theatre. The Prize was open to migrant playwrights and sought to platform the voice of migrant artists within the London theatre landscape where they are unrepresented. Karina Weidman won the inaugural prize with her debut play *The Anarchist*. Carne Deputy Director Ebenezer Bamgboye directed the production during our Footprints Festival. It earned a rave review in *The Guardian*.

As well as the winning play the judging panel, consisting of Maria Aberg (director and Artistic Director, PROJEKT EUROPA), Ebenezer Bamgboye (Carne Deputy Director, Jermyn Street Theatre), Jatinder Verma (director and writer, formerly of Tara Arts), Ameera Conrad (Associate Director, Actors Touring Company), Timberlake Wertenbaker (playwright), Arifa Akbar (lead theatre critic, *The Guardian*) selected *Unburied* by Jimin Suh as runner-up.

We staged a reading of *Unburied* as well as shortlisted plays *The Dead Box* by DHW Mildon, *Coconut Republic* by Butshilo Nleya, and *The Waiting Room* by Akshay Sharan during Footprints Festival.

Summer Visitors And Footprints Festival

Summer at the theatre saw a season of Summer Visitors and our now annual Footprints Festival. This year's Summer Visitors consisted of:

- *Dazzling Divas* by Issy Van Randwyck, directed by Edward Hall
- *Stefan and Friends* by Stefan Bednarczyk
- *Cult Figure: Kenneth Williams* by Colin Elmer, directed by Tim Astley.

While Footprints Festival consisted of:

- *The Anarchist* by Karina Wiedman, directed by Ebenezer Bamgboye
- *Duck* by maatin, directed by Imy Wyatt Corner
- *Shake the City* by Millie Gaston, directed by Amie Burns Walker
- *The Poison Belt* by Arthur Conan Doyle, adapted by the company, directed by Becca Chader.

Access

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## **JERMYN STREET THEATRE**

### **REPORT OF THE TRUSTEES For The Year Ended 31 December 2022**

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#### **OBJECTIVES AND ACTIVITIES**

We put a renewed focus on access at the theatre this year with a focus on captioned performances. During our lockdown work, an increased number of people were able access the work due to captioning on recorded performances. We wanted to bring this into the work programmed for live audiences and partnered with StageText to offer a captioned performance during each run at the theatre. This has allowed patrons to access performances they otherwise wouldn't be able to.

#### **Volunteers**

The organisation is enormously grateful to a team of volunteers, who work in the box office, front of house and the bar.

**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

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**STRATEGIC REPORT**

**Financial position**

The new grant awarded by Backstage Trust of £100,000 annually for three years has given us the security to expand our operations by affording us surety of income for staff salaries.

We have diversified our income streams and the return of audiences have left us with a healthy reserve. Our friends and supporters continue to play an invaluable role in supporting the work on our stages and have allowed us to raise the wages of company members and fees for creative team members which is vital to attracting talent and supporting our freelance artists.

Funded by Philip Carne MBE and Christine Carne, The Carne Deputy Director position offers a theatre director with ambitions of becoming an Artistic Director the opportunity to immerse themselves in all aspects of running a theatre. They also have the opportunity to direct their own work. Anna Ryder succeeded Ebenezer Bamgboye in August 2022.

2022 saw significant organisation change with Artistic Director Tom Littler departing for The Orange Tree Theatre. The Trustees wish to recognise that such ambitious, exciting plans for the future life of Jermyn Street Theatre are made possible because of his vision and determination to establish Jermyn Street Theatre as a producing house. Stella Powell-Jones and David Doyle formed a new leadership team alongside Executive Director and co-Founder Penny Horner. Powell-Jones as Artistic Director and Doyle as Executive Producer. Both had previously made meaningful changes to the artistic and producing life of the building; Stella had been here as the inaugural Carne Deputy Director in 2017 and David had joined as Resident Producer in 2021. And when they worked together on Orlando the collaboration had proved particularly fruitful. The new tripod structure has already greatly increased the theatre's ability to deepen and broaden its collaborations with artists, audiences and partners alike.

**Ongoing Risks**

Ongoing Covid Disruption

COVID continues to present a risk to the theatre industry at large and presents a risk to Jermyn Street Theatre due to show cancellations, impact on rehearsals, increased costs, and staff shortages. In 2022 there were a number of performances cancelled due to the impact of COVID and rehearsals on some productions were significantly curtailed. We have continued to adapt as needed to the challenges presented incorporating an increased contingency on seasons to deal with unforeseen impacts of COVID, as well as keeping our policies under continued review.

Theatre Lease

The lease of the theatre remains a long term risk to the organisation as it limits the opportunities to apply to certain Trusts and Foundations which the organisation can apply to and advanced programming. We remain in constant contact with the Crown Estate regarding it. The Crown Estate has generously given the theatre office space on a rent-free basis.

Economic Climate

The changing economic climate is a risk faced by the organisation for a number of reasons including a potential decline in box office revenues, a potential decline in private donations, and increased costs of production. The organisation is mitigating those risks through a diversification of income streams, maintaining an increased contingency on production budgets, and through collaboration with other organisations. The theatre is maintaining a strong reserve to deal with unexpected fiscal needs.

## JERMYN STREET THEATRE

### REPORT OF THE TRUSTEES For The Year Ended 31 December 2022

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#### STRATEGIC REPORT

##### Future plans

At the time of writing, we have enjoyed a critically and commercially successful season of work. Our future plans are now about increasing ambition and outcomes of the artistic work and the way in which work is made. This includes:

- Raising production standards requires increasing production support and capacity.
- Collaborations with our cultural neighbours means we can both take root in our neighbourhood and reach larger audiences.

We have announced programming until the end of 2023 including

- Infamous by April De Angelis, directed by Michael Oakley, 7 September - 7 October 2023.
- Owners by Caryl Churchill, directed by Stella Powell-Jones, 12 October - 11 November 2023.
- Odyssey: A Heroic Pantomime by John Savournin and David Eaton, directed by John Savournin, 23 November - 31 December 2023.

2024 marks our 30th anniversary and we will begin with our Footprints Festival championing new work in the heart of the West End.

##### Access

Following the successful introduction of captioned performances, we've begun expanding the accessible performances at the theatre. As well as continuing our captioned performances with StageText, we have also begun to offer audio description for performances to allow blind and visually impaired patrons greater access to our work.

We have also partnered with Ticket Bank to provide free tickets to disadvantaged and marginalised members of society.

#### STRUCTURE, GOVERNANCE AND MANAGEMENT

##### Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

#### REFERENCE AND ADMINISTRATIVE DETAILS

##### Registered Company number

CEO19994 (England and Wales)

##### Registered Charity number

1186940

##### Registered office

16B Jermyn Street Theatre  
London  
SW1Y 6ST

##### Trustees

Mr H Jameson  
Ms P Horner  
Mr C Parkinson  
Mr V Sivalingam  
Mr P S Wilson (resigned 31.12.22)  
Mr S Norris (appointed 1.8.23)

**JERMYN STREET THEATRE**  
**REPORT OF THE TRUSTEES**  
**For The Year Ended 31 December 2022**

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**REFERENCE AND ADMINISTRATIVE DETAILS**

**Independent Examiner**

BAND Advisory Group Limited  
111 Charterhouse Street  
London  
EC1M 6AW

Report of the trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 25th September 2023 and signed on the board's behalf by:

*Penny Horner*

.....  
Ms P Horner - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
JERMYN STREET THEATRE**

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**Independent examiner's report to the trustees of Jermyn Street Theatre ('the Company')**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2022.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Bryony Balmforth

BAND Advisory Group Limited  
111 Charterhouse Street  
London  
EC1M 6AW

Date: .....

**JERMYN STREET THEATRE**

**STATEMENT OF FINANCIAL ACTIVITIES**  
**For The Year Ended 31 December 2022**

	Notes	Unrestricted fund £	Restricted fund £	2022 Total funds £	2021 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	76,700	128,500	205,200	313,948
Other trading activities	3	557,475	-	557,475	360,967
Other income		4,000	-	4,000	60,888
<b>Total</b>		<u>638,175</u>	<u>128,500</u>	<u>766,675</u>	<u>735,803</u>
<b>EXPENDITURE ON</b>					
Raising funds	4	4,961	-	4,961	-
<b>Charitable activities</b>					
Production costs	5	651,914	39,550	691,464	579,913
Productions		2,536	-	2,536	-
Support Activities		16,295	-	16,295	13,556
Other		124,355	-	124,355	16,049
<b>Total</b>		<u>800,061</u>	<u>39,550</u>	<u>839,611</u>	<u>609,518</u>
<b>NET INCOME/(EXPENDITURE)</b>		(161,886)	88,950	(72,936)	126,285
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		384,179	67,231	451,410	325,125
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u><u>222,293</u></u>	<u><u>156,181</u></u>	<u><u>378,474</u></u>	<u><u>451,410</u></u>

The notes form part of these financial statements

**JERMYN STREET THEATRE****BALANCE SHEET  
31 December 2022**

	Notes	Unrestricted fund £	Restricted fund £	2022 Total funds £	2021 Total funds £
<b>FIXED ASSETS</b>					
Tangible assets	11	12,771	-	12,771	19,157
<b>CURRENT ASSETS</b>					
Stocks	12	326	-	326	326
Debtors	13	73,807	-	73,807	95,197
Cash at bank and in hand		137,622	156,181	293,803	363,901
		<u>211,755</u>	<u>156,181</u>	<u>367,936</u>	<u>459,424</u>
<b>CREDITORS</b>					
Amounts falling due within one year	14	(2,233)	-	(2,233)	(27,171)
<b>NET CURRENT ASSETS</b>		<u>209,522</u>	<u>156,181</u>	<u>365,703</u>	<u>432,253</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>222,293</u>	<u>156,181</u>	<u>378,474</u>	<u>451,410</u>
<b>NET ASSETS</b>		<u>222,293</u>	<u>156,181</u>	<u>378,474</u>	<u>451,410</u>
<b>FUNDS</b>	15				
Unrestricted funds				222,293	384,179
Restricted funds				156,181	67,231
<b>TOTAL FUNDS</b>				<u>378,474</u>	<u>451,410</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 December 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the Board of Trustees and authorised for issue on 25th September 2023 and were signed on its behalf by:

The notes form part of these financial statements

**JERMYN STREET THEATRE**

**BALANCE SHEET - continued**  
**31 December 2022**

*Penny Horner*

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.....  
Ms P Horner - Trustee

*H Jameson*

.....  
Mr H Jameson - Trustee

The notes form part of these financial statements

**JERMYN STREET THEATRE**  
**CASH FLOW STATEMENT**  
**For The Year Ended 31 December 2022**

Notes	2022 £	2021 £
<b>Cash flows from operating activities</b>		
Cash generated from operations            1	(70,098)	89,657
Net cash (used in)/provided by operating activities	<u>(70,098)</u>	<u>89,657</u>
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	-	(25,542)
Net cash provided by/(used in) investing activities	<u>-</u>	<u>(25,542)</u>
<b>Change in cash and cash equivalents in the reporting period</b>		
	(70,098)	64,115
<b>Cash and cash equivalents at the beginning of the reporting period</b>	<u>363,901</u>	<u>299,786</u>
<b>Cash and cash equivalents at the end of the reporting period</b>	<u><u>293,803</u></u>	<u><u>363,901</u></u>

The notes form part of these financial statements

**JERMYN STREET THEATRE**

**NOTES TO THE CASH FLOW STATEMENT  
For The Year Ended 31 December 2022**

**1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2022 £	2021 £
<b>Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)</b>	(72,936)	126,285
<b>Adjustments for:</b>		
Depreciation charges	6,385	6,385
Increase in stocks	-	(234)
Decrease/(increase) in debtors	21,391	(29,512)
Decrease in creditors	(24,938)	(13,267)
<b>Net cash (used in)/provided by operations</b>	<u>(70,098)</u>	<u>89,657</u>

**2. ANALYSIS OF CHANGES IN NET FUNDS**

	At 1.1.22 £	Cash flow £	At 31.12.22 £
<b>Net cash</b>			
Cash at bank and in hand	363,901	(70,098)	293,803
	<u>363,901</u>	<u>(70,098)</u>	<u>293,803</u>
<b>Total</b>	<u>363,901</u>	<u>(70,098)</u>	<u>293,803</u>

The notes form part of these financial statements

**JERMYN STREET THEATRE****NOTES TO THE FINANCIAL STATEMENTS  
For The Year Ended 31 December 2022****1. ACCOUNTING POLICIES****Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

**Income**

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

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**Tangible fixed assets**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 25% on cost

**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

**Taxation**

The charity is exempt from corporation tax on its charitable activities.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Hire purchase and leasing commitments**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

**Pension costs and other post-retirement benefits**

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

**JERMYN STREET THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**For The Year Ended 31 December 2022**

**2. DONATIONS AND LEGACIES**

	2022	2021
	£	£
Gifts	(1)	-
Donations	182,235	278,795
Grants	22,966	35,153
	<u>205,200</u>	<u>313,948</u>

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Other grants	<u>22,966</u>	<u>35,153</u>

**3. OTHER TRADING ACTIVITIES**

	2022	2021
	£	£
Other trading activities	133,009	74,614
Ticket sales	424,466	286,353
	<u>557,475</u>	<u>360,967</u>

**4. RAISING FUNDS**

**Other trading activities**

	2022	2021
	£	£
Purchases	<u>4,961</u>	<u>-</u>

**5. CHARITABLE ACTIVITIES COSTS**

	Direct Costs £	Support costs (see note 6) £	Totals £
Production costs	668,706	22,758	691,464
Productions	2,536	-	2,536
Support Activities	15,993	302	16,295
	<u>687,235</u>	<u>23,060</u>	<u>710,295</u>

**JERMYN STREET THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**For The Year Ended 31 December 2022**

**6. SUPPORT COSTS**

	Finance £
Production costs	22,758
Support Activities	302
	23,060
	23,060

**7. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation - owned assets	6,386	6,385
Other operating leases	74,777	55,678
	74,777	55,678

**8. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 December 2022 nor for the year ended 31 December 2021.

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 December 2022 nor for the year ended 31 December 2021.

**9. STAFF COSTS**

	2022	2021
	£	£
Wages and salaries	100,901	-
Social security costs	4,939	-
Other pension costs	2,141	-
	107,981	-

The average monthly number of employees during the year was as follows:

	2022	2021

No employees received emoluments in excess of £60,000.

**JERMYN STREET THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**For The Year Ended 31 December 2022**

**10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted fund £	Restricted fund £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	231,448	82,500	313,948
Other trading activities	360,967	-	360,967
Other income	60,888	-	60,888
<b>Total</b>	<u>653,303</u>	<u>82,500</u>	<u>735,803</u>
<b>EXPENDITURE ON</b>			
<b>Charitable activities</b>			
Production costs	512,963	66,950	579,913
Support Activities	13,556	-	13,556
Other	16,049	-	16,049
<b>Total</b>	<u>542,568</u>	<u>66,950</u>	<u>609,518</u>
<b>NET INCOME</b>	110,735	15,550	126,285
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	273,444	51,681	325,125
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>384,179</u>	<u>67,231</u>	<u>451,410</u>

**11. TANGIBLE FIXED ASSETS**

	Computer equipment £
<b>COST</b>	
At 1 January 2022 and 31 December 2022	<u>25,542</u>
<b>DEPRECIATION</b>	
At 1 January 2022	6,385
Charge for year	6,386
At 31 December 2022	<u>12,771</u>
<b>NET BOOK VALUE</b>	
At 31 December 2022	<u>12,771</u>
At 31 December 2021	<u>19,157</u>

## JERMYN STREET THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued  
For The Year Ended 31 December 2022**12. STOCKS**

	2022	2021
	£	£
Bar stock	326	326

**13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022	2021
	£	£
Other debtors	327	327
Prepayments and accrued income	73,480	94,870
	<u>73,807</u>	<u>95,197</u>

**14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022	2021
	£	£
Trade creditors	1	1
Social security and other taxes	(1)	-
Other creditors	1,333	1,450
Pensions payable	369	-
Wages control	(9)	-
Soldo	(1,260)	-
Deferred income	-	23,920
Accrued expenses	1,800	1,800
	<u>2,233</u>	<u>27,171</u>

**15. MOVEMENT IN FUNDS**

	At 1.1.22	Net movement in funds	At 31.12.22
	£	£	£
<b>Unrestricted funds</b>			
General fund	384,179	(161,886)	222,293
<b>Restricted funds</b>			
Restricted	67,231	88,950	156,181
<b>TOTAL FUNDS</b>	<u>451,410</u>	<u>(72,936)</u>	<u>378,474</u>

**JERMYN STREET THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**For The Year Ended 31 December 2022**

**15. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	638,175	(800,061)	(161,886)
<b>Restricted funds</b>			
Restricted	128,500	(39,550)	88,950
<b>TOTAL FUNDS</b>	<u>766,675</u>	<u>(839,611)</u>	<u>(72,936)</u>

**Comparatives for movement in funds**

	At 1.1.21 £	Net movement in funds £	At 31.12.21 £
<b>Unrestricted funds</b>			
General fund	273,444	110,735	384,179
<b>Restricted funds</b>			
Restricted	51,681	15,550	67,231
<b>TOTAL FUNDS</b>	<u>325,125</u>	<u>126,285</u>	<u>451,410</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	653,303	(542,568)	110,735
<b>Restricted funds</b>			
Restricted	82,500	(66,950)	15,550
<b>TOTAL FUNDS</b>	<u>735,803</u>	<u>(609,518)</u>	<u>126,285</u>

**JERMYN STREET THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**For The Year Ended 31 December 2022**

**15. MOVEMENT IN FUNDS - continued**

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.1.21 £	Net movement in funds £	At 31.12.22 £
<b>Unrestricted funds</b>			
General fund	273,444	(51,151)	222,293
<b>Restricted funds</b>			
Restricted	51,681	104,500	156,181
	<u>325,125</u>	<u>53,349</u>	<u>378,474</u>
<b>TOTAL FUNDS</b>	<u><u>325,125</u></u>	<u><u>53,349</u></u>	<u><u>378,474</u></u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,291,478	(1,342,629)	(51,151)
<b>Restricted funds</b>			
Restricted	211,000	(106,500)	104,500
	<u>1,502,478</u>	<u>(1,449,129)</u>	<u>53,349</u>
<b>TOTAL FUNDS</b>	<u><u>1,502,478</u></u>	<u><u>(1,449,129)</u></u>	<u><u>53,349</u></u>

**16. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 31 December 2022.

**JERMYN STREET THEATRE**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES**  
**For The Year Ended 31 December 2022**

	2022 £	2021 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Gifts	(1)	-
Donations	182,235	278,795
Grants	22,966	35,153
	<u>205,200</u>	<u>313,948</u>
<b>Other trading activities</b>		
Other trading activities	133,009	74,614
Ticket sales	424,466	286,353
	<u>557,475</u>	<u>360,967</u>
<b>Other income</b>		
Business rates relief	4,000	60,888
	<u>766,675</u>	<u>735,803</u>
<b>EXPENDITURE</b>		
<b>Other trading activities</b>		
Purchases	4,961	-
<b>Charitable activities</b>		
Rent rates & service charge	74,777	55,678
Insurance	4,648	5,799
Telephone	4,630	4,947
Postage and stationery	21,485	14,838
Advertising	45,897	32,489
Artists & producers	386,993	386,673
Technical & electrical	77,388	8,502
Piano hire & services	2,575	-
Theatre casual staff	39,731	24,402
Independent examiner	2,570	4,200
Maintenance & janitorial	11,839	16,830
Sundries	7,635	3,135
Computer expenses	7,067	2,997
Streaming	-	17,352
	<u>687,235</u>	<u>577,842</u>
<b>Other</b>		
Wages	100,901	-
Social security	4,939	-
Carried forward	105,840	-

This page does not form part of the statutory financial statements

**JERMYN STREET THEATRE****DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
For The Year Ended 31 December 2022**

	2022	2021
	£	£
<b>Other</b>		
Brought forward	105,840	-
Pensions	2,141	-
Travel & subsistence	3,363	3,951
Advisory board	-	3,200
Staff entertaining	5,373	2,513
Staff welfare	1,253	-
Computer equipment	6,385	6,385
	<u>124,355</u>	<u>16,049</u>
<b>Support costs</b>		
<b>Finance</b>		
Bank charges	254	244
Credit card interest & charges	22,539	15,383
Soldo charges	267	-
	<u>23,060</u>	<u>15,627</u>
Total resources expended	<u>839,611</u>	<u>609,518</u>
<b>Net (expenditure)/income</b>	<u>(72,936)</u>	<u>126,285</u>

This page does not form part of the statutory financial statements

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
JERMYN STREET THEATRE**

---

**Independent examiner's report to the trustees of Jermyn Street Theatre ('the Company')**  
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2022.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

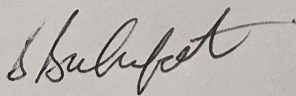
**Independent examiner's statement**

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Bryony Balmforth

BAND Advisory Group Limited  
111 Charterhouse Street  
London  
EC1M 6AW

Date: 24/10/2023

**JERMYN STREET THEATRE**

England & Wales - Charity number 1186940

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# Accounts

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**REGISTERED COMPANY NUMBER: CEO19994 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1186940**

**REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021  
FOR  
JERMYN STREET THEATRE**

Fortus London Limited  
14 Bedford Square  
London  
WC1B 3JA

**JERMYN STREET THEATRE**

**CONTENTS OF THE FINANCIAL STATEMENTS  
For The Year Ended 31 December 2021**

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**JERMYN STREET THEATRE**

**REPORT OF THE TRUSTEES  
For The Year Ended 31 December 2021**

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The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

The objects of the charity are to produce and present high quality drama in an intimate location in the West End of London, including an investment in the writers and theatre-makers of the future alongside a celebration of theatrical heritage.

## **JERMYN STREET THEATRE**

### **REPORT OF THE TRUSTEES For The Year Ended 31 December 2021**

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#### **OBJECTIVES AND ACTIVITIES**

##### **Significant activities**

In January 2021, we won the 2021 Stage Award for Fringe Theatre of the Year, and our Artistic and Executive Directors, Tom Littler and Penny Homer, were named in the Stage 100, recognising the hundred people who did most to help the theatre sector that year. In January 2022, Tom Littler won the OffWestEnd Award for Best Artistic Director, and in spring 2022 we were awarded a special Critics' Circle Award, alongside the National Theatre and the Old Vic, for exceptional theatre-making during lockdown. We were grateful for this recognition.

In 2020, we worked to keep our family of freelancers connected and nurtured; to entertain an isolated audience; to diversify our work; to rebuild after a catastrophic flood; and to lay the financial foundations necessary to reopen. In 2021, we have built on those foundations, challenging ourselves to improve and deliver on what we promised.

Some of this work has been obvious to all - the enormous Footprints Festival with which we reopened, viewed at Home and In Theatre by over 5000 people, featuring over 40 small-scale productions created by 300 freelancers.

In 2021, we have put emerging talent at the heart of our programming. We have made work online in lockdown. We opened our doors on 17 May and broadcast our work internationally. Throughout the Footprints Festival, we enforced strict safety protocols and patiently built back our audience through the most challenging times. We have created a successful Friends scheme to ensure our financial resilience.

We returned to staging full productions for long runs in August and audiences proved initially hesitant. However, our final three shows of the year enjoyed critically and commercially successful runs.

#### **JANUARY TO APRIL: REBUILDING TO REOPEN**

We hadn't planned for a third lockdown, so we had to move fast to create new projects for online consumption by our isolated audience, and to keep some freelancers employed. At the same time, it was entirely unknown when we might be able to reopen the theatre.

#### **GOING DIGITAL**

Our strategy was to plan for a hybrid reopening festival, and to make ourselves as flexible as possible for the future. We reallocated much of our Culture Recovery Funding to purchase essential cameras and streaming equipment, and we built a bespoke streaming platform. With this security, we could make firm offers to freelancers throughout February and March, knowing that even if lockdowns did not lift, we would go ahead with the festival behind closed doors.

#### **PLANNING OUR FOOTPRINTS**

We wanted to reopen with a bang - not with a starchy two-hander; and not with a safe choice; but with a festival that would truly celebrate the diverse talents of all generations of our freelance family. We knew festivals could be expensive for artists, and we knew nobody could take risks this year. We raised £50,000 from a trust to support this work, and then we created the simplest, fairest model we could think of. Every Lead Artist (co-producer), regardless of seniority or fame, would receive £500 per performance. Once that guarantee was met, they would then receive 50% of everything above it. We would handle all the costs of the venue, filming, streaming, stage management, set, and lighting. We would do all the marketing and PR. This deal was transparent, open and risk-free, making it possible for dozens of emerging artists to stage their work without financial peril.

#### **LOVE IN A WOOD**

Hermione Gulliford directed a large, diverse, and top-quality cast led by Linda Bassett, Paul Chahidi, Nancy Carroll, and Nicholas LePrevost in this Zoom performance (far more than a reading!) of William Wycherley's Restoration comedy. Tickets were free, and the performance was enjoyed by 2000 people. It raised £7000 for the charity Acting for Others.

## **JERMYN STREET THEATRE**

### **REPORT OF THE TRUSTEES For The Year Ended 31 December 2021**

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#### **OBJECTIVES AND ACTIVITIES BUTTER WOULDN'T MELT**

As some of our 2020 work showed, we are passionate about the representation of migrants in British theatre, and in this daily series throughout February we platformed the Europeans of the 27 remaining EU member states. From Patsy Ferran performing in her native Spanish, to British-based actors performing in Slovenian, Italian, Swedish and Greek, every day brought a new love poem. On 28 February we broadcast numerous UK responses.

#### **ADVENTUROUS**

Khadifa Wong, one of our 15 Creative Associates, directed this delightful full-length comedy by Ian Hallard, co-starring Sara Crowe, about a mismatched middle-aged couple finding love (and losing it again) during the pandemic. It was broadcast for a week in March to warm four-star reviews.

#### **MASTERCLASS MENTORING SCHEME**

In collaboration with Masterclass at Theatre Royal Haymarket, we funded and created 12 mentoring positions for early-career freelancers from underrepresented backgrounds. Twelve mentees were picked from 171 applicants, and were paired with a midcareer professional in their chosen discipline, ranging from choreography to directing to sound design, for a three-month period. All the mentors were paid for their time, and mentees were offered travel expenses where needed. In a full evaluation, all twelve mentees judged their confidence, knowledge and connections had been transformed by the scheme. Some of the testimonials are printed lower in this document

#### **MAY TO JULY: OPENING THE DOORS**

On 17 May we reopened our doors to the public with our new Deputy Director Ebe Bamgboye's dynamic, exciting production of Biyi Bandele's play *Two Horsemen*, in its first UK revival. For the next 11 weeks, we performed over forty shows, some of them for four-week runs in repertory; others for a few nights; others for just a single performance. Everything we did was seen in Theatre and At Home, with 40% of the audience watching online. Opening this early, with this programme, was not easy. Our Artistic Director, Tom Littler, wrote about the challenges for *The Stage* in August 2021. Footprints Festival was awarded a special OneOff Award by OffWestEnd, who also awarded a total of 18 OffFest Awards to individual shows.

#### **FOOTPRINTS FESTIVAL**

A celebration of drama, music, poetry and comedy featuring over 40 individual shows, Footprints Festival was performed to socially-distanced audiences of 25 people at Jermyn Street Theatre and streamed simultaneously for audiences to watch at home. The festival ran from 17 May - 1 August with matinee, evening and late night shows throughout the weeks. Footprints Festival champions theatre and the people who make it, and will engage around 300 freelancers. The festival had six strands: Drama, Solos, Cabaret, Classics, Showcases and Poetry. Highlights included sold-out performances from Natalie Haynes and Michael Pennington; marathon readings of *The Mahabharata* directed by Jatinder Verma, and *The Odyssey* directed by Tom Littler, which attracted starry casts and packed houses for their day-long performances; a host of new drama, much of it written by its performers, some of which went on to enjoy successful future lives in other theatres; and *Lone Flyer*, co-produced with the Watermill Theatre, for which director Lucy Betts won the OffWestEnd Best Director Award.

#### **CREATIVE ASSOCIATES**

**JERMYN STREET THEATRE**

**REPORT OF THE TRUSTEES  
For The Year Ended 31 December 2021**

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**OBJECTIVES AND ACTIVITIES**

Led by our Came Deputy Director, Ebenezer Bamgboye, our fifteen Creative Associates have enjoyed a spectacular year. Khadifa Wong directed *Adventurous* online and also directed *HOW I LEARNED TO SWIM*, by Somebody Jones, at the Footprints Festival. Jones has now been shortlisted for the Alfred Fagon Award and the Women's Prize for Playwriting for this play. Teri Donovan and Amma-Afi Owusu have joined our Advisory Board to help us progress with access and diversity. Gabriella Bird directed one of the major productions of Footprints Festival, *Mr and Mrs Nobody*, drawing four-star national reviews, and has since made her directing debut at the Park Theatre. Darren Sinnott directed several pieces at the Footprints Festival and has recently been working for the Abbey Theatre, Dublin. *ENG-ER-LAND* by Hannah Kumari subsequently embarked on a national tour.

**AUGUST TO DECEMBER: BACK TO STAGE**

We welcomed audiences back to the theatre for five major productions. Without the protection of further subsidy, and with audiences jittery in the current climate, we were careful to keep our costs contained by working with small casts and in co-productions, and two of these shows, *Relatively Speaking* and *The Tempest*, were returning from their sold-out runs in spring 2020. Audiences built steadily throughout the season, and thanks to excellent reviews and word-of-mouth, *A Splinter of Ice*, *Footfalls* and *Rockaby*, and *The Tempest* all sold almost to capacity. We offered a socially distanced performance every Monday.

AUGUST: THIS BEAUTIFUL FUTURE

By Rita Kalnejais. Directed by Chirolles Khalil

.Elodie and Otto are teenagers in love. Hidden in their farmhouse-loft, they talk, tease and touch. Outside, it is Chartres, 1944 and a war is raging. Can a beautiful future emerge from this single night of artillery raids? Sales for this fully funded production were low and did not reflect the audience's enthusiasm for a story told with exceptional delicacy by a diverse young team.

**5 STARS "A timeless love story for the ages." EVERYTHING THEATRE**

**4 STARS "An accomplished revival." THE GUARDIAN**

**4 STARS "A thoughtful and intricate production." LONDON THEATRE 1**

**OffWestEnd Best Production Award runner-up**

SEPTEMBER: RELATIVELY SPEAKING

By Alan Ayckbourn. Directed by Robin Herford.

Greg only met Ginny a month ago, but he knows they're meant for each other. When she announces that she's going to visit her parents, Greg decides this is the moment to ask her father for his daughter's hand. He follows her to Buckinghamshire where he finds Philip and Sheila - but the only thing is - they're not Ginny's parents. Ayckbourn's classic was produced first by the Mill at Sonning Theatre. Audiences were enthusiastic but around 30% lower than we would have expected pre-pandemic.

**5 STARS "Comedy timing to die for." ALINE WAITES**

**4 STARS "Immaculately constructed." SARDINES**

**4 STARS "This first rate revival of an often revived play is an evening of deceit and comic delight." REVIEWS GATE**

OCTOBER: A SPLINTER OF ICE

By Ben Brown. Directed by Alan Strachan with Alastair Whatley.

Moscow, 1987. As the Cold War begins to thaw, one of the great novelists of the twentieth century, Graham Greene, meets his old MI6 boss and notorious Soviet spy, Kim Philby. The two men raise their vodka glasses and talk about old times... Ben Brown's quietly gripping play benefitted from superb performances from Oliver Ford Davies and Stephen Boxer, in a production which had toured the country produced by Original Theatre and which was reduced in scale to fit the smaller JST.

**4 STARS "Expertly calibrated performances...absorbing." THE TIMES**

**4 STARS "A triumph." THE DAILY MAIL**

**4 STARS "Faultless performances." REVIEWS HUB**

NOVEMBER: FOOTFALLS & ROCKABY

By Samuel Beckett. Directed by Richard Beecham.

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**JERMYN STREET THEATRE**

**REPORT OF THE TRUSTEES  
For The Year Ended 31 December 2021**

---

**OBJECTIVES AND ACTIVITIES**

A rocking chair creaks. Footsteps echo down a corridor, tracing and retracing the same path. In this pair of miniature masterpieces, Beckett dazzlingly explores his obsessions with age, memory, and the passing of time. Sian Phillips and Charlotte Emmerson proved a superb pairing in this critically acclaimed and sold-out show which then moved to the Ustinov Studio at Theatre Royal Bath.

**5 STARS "This is theatre built from anguish, longing and bleached bones: exquisite." THE TIMES**

**4 STARS "A chilly autumnal double bill, as crisp and dark as the night above." THE GUARDIAN**

**4 STARS "This is difficult, but seminal, viewing." THE STAGE**

**DECEMBER: THE TEMPEST**

By William Shakespeare. Directed by Tom Littler.

The stranger and his daughter live alone on a remote island. Some people say he's an artist. Others say he practices magic. But today is different. Prospero spots his oldest enemies passing in a fragile boat, and conjures up a storm that will change all of their lives forever. The production had just opened when theatres closed in March 2020 so remounting it was important for the theatre's staff, supporters and audiences. It played during the increasing Omicron wave pre-Christmas, so there were often empty seats at sold-out performances. The cast, however, remained healthy and it was able to complete its acclaimed run.

**5 STARS "Michael Pennington is a colossal Prospero." BROADWAY WORLD**

**4 STARS "A play returns like Lazarus. Tom Littler's vision is infused with low-key magic." TIMES**

**4 STARS "An enchanting world." THE SUNDAY TIMES**

**4 STARS "Michael Pennington is finally tackling Prospero. It's worth the wait. A sonorous and compelling performance." THE STAGE**

**Volunteers**

The organisation is enormously grateful to a team of volunteers, who work in the box office, front of house and the bar.

**JERMYN STREET THEATRE**

**REPORT OF THE TRUSTEES  
For The Year Ended 31 December 2021**

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**STRATEGIC REPORT**

**Financial position**

We are pleased to be posting a healthy surplus for 2021. As we reach the end of a period of exceptional individual giving and government support, we are grateful to HM Treasury, DCMS, Arts Council England and all our donors and Friends for getting us through two very challenging years, and leaving us with some reserves to face the challenges ahead.

After celebrating our 25th birthday in 2019, the West End's smallest producing theatre was hitting its stride. We had just opened an acclaimed production of Shakespeare's *The Tempest* starring Michael Pennington, and we'd begun the year with the hottest ticket in town - Trevor Nunn's production of the Beckett Triple Bill. In 2017, under the Artistic Directorship of Tom Littler, we'd transformed our business model into a full-time, full-scale producing theatre.

Our programme encompassed classics and rediscoveries, but more than half of our productions were new plays. With a mere 70 seats and zero core funding, we set about forging partnerships with a range of regional and international theatres and companies, meaning our work has been seen in New York, Munich, Frankfurt, York, Scarborough, Oxford, Guildford, Newbury, Cumbria and Bath. By 2020, we had turned a financial deficit into a surplus, increased our box office receipts by over 50%, and were busy planning for 2021. In three years we had grown from one core staff member to a small team of four, all self-employed, plus our indomitable Executive Director and co-Founder, Penny Homer. We are proud of our recovery and artistic output in 2020, and of the way we built on these foundations to create lasting change in 2021 and put our learning into practice.

Some of our work has been quieter and more internal: we have overhauled and diversified our governance, and we created an Advisory Board to give us the counsel we need for our future. The Advisory Board it took several months, supported by an external consultant, to find the right people for our new Advisory Board. Peter Wilson, Chief Executive of PW Productions and formerly of the Theatre Royal Norwich, agreed to become a trustee and to chair the new Advisory Board. Its other members are drawn from across the arts sector and the world of business, giving us the pool of expertise we need to develop our practice in multiple areas. The Advisory Board will help us to fundraise for a brighter future, but it will also give us some of the experience we need to keep making our work more diverse and accessible to the widest range of audiences and practitioners.

They are:

Almiro Andrade  
Terri Donovan  
Keith MacDonald  
Leslie Macleod-Miller  
Tony Medawar (resigned 2022)  
Amma-Afi Osei  
Paulette Randall MBE  
Sarah Reuben  
Geraldine Terry  
Johanna Town  
Jatinder Verma MBE  
Peter Wilson (Chair)

At the time of writing (summer 2022) the Advisory Board has not yet achieved its full potential and we are still exploring different models of working, meeting, integrating with staff and supporting JST to achieve more of its aims and objectives. Nevertheless, it has already proved a valuable source of advice, expertise and relationships.

## **JERMYN STREET THEATRE**

### **REPORT OF THE TRUSTEES For The Year Ended 31 December 2021**

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Over 300 people donated over £50 during 2020, and in 2021 we created a Friends scheme to reward these donors. All three of these new tiers are named after *The Tempest*, the show running when closure came. Lifeboats Friends membership begins at just £4.16 a month; the Ariel Club donate £150 to £499 a year; and the Miranda Club donate £500 to £2999. Our aim is to build our wider family while securing a regular source of income for the future. The rate of retention of these Friends in winter 2021 outperformed our expectations, so the impulsive donations connected to lockdown and our spring 2020 flood has become the foundation for a successful Friends scheme.

There were several staffing changes in 2021. Our *Came* Deputy Director, Cat Robey, stayed 18 months after receiving an extension on her one-year contract. Her successor, Ebenezer Bamgboye, started in May 2021 and will depart in August 2022 to be replaced by the fourth holder of the fixed-term training post for a future artistic director, Anna Ryder. Robey, Bamgboye and Ryder were all appointed after a competitive application process which introduced us to many of the brightest directing talents. In summer 2021 our Resident Producer, Johanna Heanley, also departed voluntarily to be replaced by David Doyle, who joined us from the Abbey Theatre, and our Marketing Manager Ciaran Walsh stepped sideways into a graphic design role to be replaced by Darcy Dobson, who joined from Theatre503.

We were delighted at the start of 2022 to be awarded a £300,000 grant from the Backstage Trust, payable in three annual instalments for the next three years. The purpose of these funds is to pay sustainable wages to our core staff and to increase our capacity after several years of running with an under-paid and over-stretched team: a transformative grant for JST.

We were awarded a second Culture Recovery Fund grant of £46,000 in spring 2021, although we were unsuccessful in our bid for the third round in January 2022. We were also grateful for a brought-forward legacy of £50,000 which enabled us to stage the Footprints Festival, and a legacy from the estate of Colin Clark, our most loyal donor of the past decade. These funds sustained our work throughout 2021 when box office income was mostly non-existent or greatly reduced until the final quarter of the year.

#### **Future plans**

At the time of writing, we approach two major changes. The first is the insecurity of our tenure at 16b Jermyn Street. The lease, held by Jermyn Street Theatre Ltd from the Crown Estate, was due to expire in 2022 and has been extended until the end of 2023. The Crown Estate assure us of their support and best intentions for our future, about which we are optimistic, but the ability to plan long-term is essential to us, and a series of short-term extensions would be detrimental to our business.

The second change is the departure of our Artistic Director and Executive Producer, Tom Littler, who moves to the Orange Tree Theatre this autumn. The trustees are grateful to Tom for his service and leadership since 2017, a flourishing period in the theatre's history which has included its change into a producing theatre, and his navigation of the COVID-19 pandemic.

In the light of the uncertainty above, the trustees were of opinion that sound business acumen, strong artistic credentials, continuity for stakeholders, and deep knowledge of JST's finances and operations were key requirements for succession, with which in mind they have appointed David Doyle, the theatre's current Resident Producer, as Executive Producer, and Stella Powell-Jones, the theatre's current Artistic Associate and former *Came* Deputy Director, as Artistic Director. The trustees are confident that together with Penny Horner, who continues to serve as Executive Director on a voluntary basis, and is approaching her thirtieth year in post, this new leadership team represents the best chance for JST to enjoy a thriving future.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing document**

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

#### **REFERENCE AND ADMINISTRATIVE DETAILS**

##### **Registered Company number**

CE019994 (England and Wales)

**JERMYN STREET THEATRE**

**REPORT OF THE TRUSTEES  
For The Year Ended 31 December 2021**

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**Registered Charity number**  
1186940

**Registered office**  
16B Jermyn Street Theatre  
London  
SW1Y 6ST

**Trustees**  
Mr H Jameson  
Ms P Horner  
Mr C Parkinson  
Mr V Sivalingam (appointed 17.3.21)  
Mr P S Wilson (appointed 8.7.22)

**Independent Examiner**  
Fortus London Limited  
14 Bedford Square  
London  
WC1B 3JA

Report of the trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 8/3/2022..... and signed on the board's behalf by:

DocuSigned by:  
  
.....C87BE49353DA4DC.....  
Ms P Horner - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
JERMYN STREET THEATRE**

---

**Independent examiner's report to the trustees of Jermyn Street Theatre ('the Company')**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2021.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of The Association of Chartered Certified Accountants which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Bryony Balmforth  
The Association of Chartered Certified Accountants  
Fortus London Limited  
14 Bedford Square  
London  
WC1B 3JA  
29/07/2022

Date: .....

## JERMYN STREET THEATRE

STATEMENT OF FINANCIAL ACTIVITIES  
For The Year Ended 31 December 2021

	Notes	Unrestricted fund £	Restricted fund £	Year ended 31.12.21 Total funds £	Period 13.12.19 to 31.12.20 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	231,448	82,500	313,948	595,784
Other trading activities	3	360,967	-	360,967	177,940
Other income		60,888	-	60,888	-
<b>Total</b>		<b>653,303</b>	<b>82,500</b>	<b>735,803</b>	<b>773,724</b>
<b>EXPENDITURE ON</b>					
Raising funds	4	-	-	-	2,130
<b>Charitable activities</b>					
Production costs	5	512,963	66,950	579,913	-
Productions		-	-	-	428,838
Support Activities		13,556	-	13,556	17,631
Other		16,049	-	16,049	-
<b>Total</b>		<b>542,568</b>	<b>66,950</b>	<b>609,518</b>	<b>448,599</b>
<b>NET INCOME</b>		<b>110,735</b>	<b>15,550</b>	<b>126,285</b>	<b>325,125</b>
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		<b>273,444</b>	<b>51,681</b>	<b>325,125</b>	<b>-</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>384,179</b>	<b>67,231</b>	<b>451,410</b>	<b>325,125</b>

The notes form part of these financial statements

## JERMYN STREET THEATRE

BALANCE SHEET  
31 December 2021

	Notes	Unrestricted fund £	Restricted fund £	2021 Total funds £	2020 Total funds £
<b>FIXED ASSETS</b>					
Tangible assets	10	19,157	-	19,157	-
<b>CURRENT ASSETS</b>					
Stocks	11	326	-	326	92
Debtors	12	95,197	-	95,197	65,685
Cash at bank and in hand		296,670	67,231	363,901	299,786
		<u>392,193</u>	<u>67,231</u>	<u>459,424</u>	<u>365,563</u>
<b>CREDITORS</b>					
Amounts falling due within one year	13	(27,171)	-	(27,171)	(40,438)
		<u>365,022</u>	<u>67,231</u>	<u>432,253</u>	<u>325,125</u>
<b>NET CURRENT ASSETS</b>					
		<u>384,179</u>	<u>67,231</u>	<u>451,410</u>	<u>325,125</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>					
		<u>384,179</u>	<u>67,231</u>	<u>451,410</u>	<u>325,125</u>
<b>NET ASSETS</b>					
		<u>384,179</u>	<u>67,231</u>	<u>451,410</u>	<u>325,125</u>
<b>FUNDS</b>					
Unrestricted funds	14			384,179	273,444
Restricted funds				67,231	51,681
				<u>451,410</u>	<u>325,125</u>
<b>TOTAL FUNDS</b>					

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 December 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the Board of Trustees and authorised for issue on 8/3/2022 and were signed on its behalf by:

DocuSigned by:

*Penny Horner*

.....C87BE493530A4DC.....

Ms P Horner - Trustee

The notes form part of these financial statements

**JERMYN STREET THEATRE**

**BALANCE SHEET - continued**  
**31 December 2021**

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Mr H Jameson - Trustee

The notes form part of these financial statements

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**JERMYN STREET THEATRE**  
**CASH FLOW STATEMENT**  
**For The Year Ended 31 December 2021**

	Notes	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
<b>Cash flows from operating activities</b>			
Cash generated from operations	1	89,657	299,786
Net cash provided by operating activities		<u>89,657</u>	<u>299,786</u>
<b>Cash flows from investing activities</b>			
Purchase of tangible fixed assets		(25,542)	-
Net cash (used in)/provided by investing activities		<u>(25,542)</u>	<u>-</u>
<b>Change in cash and cash equivalents in the reporting period</b>			
<b>Cash and cash equivalents at the beginning of the reporting period</b>		64,115	299,786
<b>Cash and cash equivalents at the end of the reporting period</b>		<u>299,786</u>	<u>-</u>
<b>Cash and cash equivalents at the end of the reporting period</b>		<u>363,901</u>	<u>299,786</u>

The notes form part of these financial statements

## JERMYN STREET THEATRE

NOTES TO THE CASH FLOW STATEMENT  
For The Year Ended 31 December 2021

## 1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	126,285	325,125
<b>Adjustments for:</b>		
Depreciation charges	6,385	-
Increase in stocks	(234)	(92)
Increase in debtors	(29,512)	(65,685)
(Decrease)/increase in creditors	(13,267)	40,438
<b>Net cash provided by operations</b>	<u>89,657</u>	<u>299,786</u>

## 2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.1.21 £	Cash flow £	At 31.12.21 £
<b>Net cash</b>			
Cash at bank and in hand	<u>299,786</u>	<u>64,115</u>	<u>363,901</u>
	<u>299,786</u>	<u>64,115</u>	<u>363,901</u>
<b>Total</b>	<u>299,786</u>	<u>64,115</u>	<u>363,901</u>

The notes form part of these financial statements

**JERMYN STREET THEATRE****NOTES TO THE FINANCIAL STATEMENTS  
For The Year Ended 31 December 2021****1. ACCOUNTING POLICIES****Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

**Income**

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

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**Tangible fixed assets**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 25% on cost

**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

**Taxation**

The charity is exempt from corporation tax on its charitable activities.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Hire purchase and leasing commitments**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

## JERMYN STREET THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued  
For The Year Ended 31 December 2021**2. DONATIONS AND LEGACIES**

	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
Donations	278,795	208,933
Grants	35,153	190,829
Exceptional items	-	196,022
	<u>313,948</u>	<u>595,784</u>

Grants received, included in the above, are as follows:

	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
Other grants	<u>35,153</u>	<u>190,829</u>

**3. OTHER TRADING ACTIVITIES**

	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
Other trading activities	74,614	29,771
Ticket sales	286,353	148,169
	<u>360,967</u>	<u>177,940</u>

**4. RAISING FUNDS****Raising donations and legacies**

	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
Raising funds	<u>-</u>	<u>2,130</u>

## JERMYN STREET THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued  
For The Year Ended 31 December 2021

## 5. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 6) £	Totals £
Production costs	573,642	6,271	579,913
Support Activities	4,200	9,356	13,556
	<u>577,842</u>	<u>15,627</u>	<u>593,469</u>

## 6. SUPPORT COSTS

	Finance £
Production costs	6,271
Support Activities	9,356
	<u>15,627</u>

## 7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
Depreciation - owned assets	6,385	-
Other operating leases	<u>55,678</u>	<u>49,117</u>

## 8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 December 2021 nor for the period ended 31 December 2020.

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 December 2021 nor for the period ended 31 December 2020.

## 9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted fund £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	505,784	90,000	595,784
Other trading activities	<u>177,940</u>	-	<u>177,940</u>
<b>Total</b>	<u>683,724</u>	<u>90,000</u>	<u>773,724</u>
<b>EXPENDITURE ON</b>			
Raising funds	2,130	-	2,130

## JERMYN STREET THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued  
For The Year Ended 31 December 2021

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued	Unrestricted fund £	Restricted fund £	Total funds £
<b>Charitable activities</b>			
Productions	390,519	38,319	428,838
Support Activities	17,631	-	17,631
	<u>410,280</u>	<u>38,319</u>	<u>448,599</u>
<b>Total</b>			
	410,280	38,319	448,599
<b>NET INCOME</b>	<u>273,444</u>	<u>51,681</u>	<u>325,125</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>273,444</u>	<u>51,681</u>	<u>325,125</u>
<b>10. TANGIBLE FIXED ASSETS</b>			Computer equipment £
<b>COST</b>			
Additions			<u>25,542</u>
<b>DEPRECIATION</b>			
Charge for year			<u>6,385</u>
<b>NET BOOK VALUE</b>			
At 31 December 2021			<u>19,157</u>
At 31 December 2020			<u>-</u>
<b>11. STOCKS</b>		2021	2020
		£	£
Bar stock		<u>326</u>	<u>92</u>
<b>12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR</b>		2021	2020
		£	£
Other debtors		327	327
Prepayments and accrued income		<u>94,870</u>	<u>65,358</u>
		<u>95,197</u>	<u>65,685</u>

## JERMYN STREET THEATRE

NOTES TO THE FINANCIAL STATEMENTS - continued  
For The Year Ended 31 December 2021**13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2021 £	2020 £
Trade creditors	1	-
Other creditors	1,450	1,627
Deferred income	23,920	37,011
Accrued expenses	1,800	1,800
	<u>27,171</u>	<u>40,438</u>

**14. MOVEMENT IN FUNDS**

	At 1.1.21 £	Net movement in funds £	At 31.12.21 £
<b>Unrestricted funds</b>			
General fund	273,444	110,735	384,179
<b>Restricted funds</b>			
Restricted	51,681	15,550	67,231
	<u>325,125</u>	<u>126,285</u>	<u>451,410</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	653,303	(542,568)	110,735
<b>Restricted funds</b>			
Restricted	82,500	(66,950)	15,550
	<u>735,803</u>	<u>(609,518)</u>	<u>126,285</u>

**Comparatives for movement in funds**

	Net movement in funds £	At 31.12.20 £
<b>Unrestricted funds</b>		
General fund	273,444	273,444
<b>Restricted funds</b>		
Restricted	51,681	51,681
	<u>325,125</u>	<u>325,125</u>

## JERMYN STREET THEATRE

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**For The Year Ended 31 December 2021**

**14. MOVEMENT IN FUNDS - continued**

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	683,724	(410,280)	273,444
<b>Restricted funds</b>			
Restricted	90,000	(38,319)	51,681
<b>TOTAL FUNDS</b>	<u>773,724</u>	<u>(448,599)</u>	<u>325,125</u>

**15. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 31 December 2021.

**JERMYN STREET THEATRE**  
**DETAILED STATEMENT OF FINANCIAL ACTIVITIES**  
**For The Year Ended 31 December 2021**

	Year ended 31.12.21 £	Period to 31.12.20 £	13.12.1	9
<b>INCOME AND ENDOWMENTS</b>				
<b>Donations and legacies</b>				
Donations	278,795	208,933		
Grants	35,153	190,829		
Exceptional items	-	196,022		
	<u>313,948</u>	<u>595,784</u>		
<b>Other trading activities</b>				
Other trading activities	74,614	29,771		
Ticket sales	286,353	148,169		
	<u>360,967</u>	<u>177,940</u>		
<b>Other income</b>				
Business rates relief	60,888	-		
	<u>735,803</u>	<u>773,724</u>		
<b>Total incoming resources</b>				
<b>EXPENDITURE</b>				
<b>Raising donations and legacies</b>				
Raising funds	-	2,130		
<b>Charitable activities</b>				
Rent rates & service charge	55,678	49,117		
Insurance	5,799	4,333		
Telephone	4,947	3,028		
Postage and stationery	14,838	4,740		
Advertising	32,489	21,546		
Artists & producers	386,673	297,619		
Technical & electrical	8,502	13,411		
Theatre casual staff	24,402	3,660		
Independent examiner	4,200	1,800		
Maintenance & janitorial	16,830	17,480		
Sundries	3,135	4,700		
Computer expenses	2,997	9,504		
Streaming	17,352	-		
	<u>577,842</u>	<u>430,938</u>		
<b>Other</b>				
Travel & subsistence	3,951	-		
Advisory board	3,200	-		
Staff entertaining	2,513	-		
Carried forward	9,664	-		

This page does not form part of the statutory financial statements

## JERMYN STREET THEATRE

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES**  
**For The Year Ended 31 December 2021**

	Year ended 31.12.21 £	Period to 31.12.20 £	13.12.1	9
<b>Other</b>				
Brought forward	9,664	-		
Computer equipment	6,385	-		
	<u>16,049</u>	<u>-</u>		
<b>Support costs</b>				
<b>Finance</b>				
Bank charges	244	254		
Credit card interest & charges	15,383	15,277		
	<u>15,627</u>	<u>15,531</u>		
Total resources expended	<u>609,518</u>	<u>448,599</u>		
<b>Net income</b>	<u>126,285</u>	<u>325,125</u>		

This page does not form part of the statutory financial statements

**JERMYN STREET THEATRE**

England & Wales - Charity number 1186940

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# Accounts

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**REGISTERED COMPANY NUMBER: CE019994 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1186940**

**Report of the Trustees and  
Unaudited Financial Statements  
for the Period 13 December 2019 to 31 December 2020  
for  
Jermyn Street Theatre**

Balmforth Associates Limited  
1 Cobham Mews  
Agar Grove  
London  
NW1 9SB

**Contents of the Financial Statements  
for the Period 13 December 2019 to 31 December 2020**

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## **Jermyn Street Theatre**

### **Report of the Trustees for the Period 13 December 2019 to 31 December 2020**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the period 13 December 2019 to 31 December 2020. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

#### **INCORPORATION**

The charitable company was incorporated on 13 December 2019 and commenced trading on 1 January 2020.

#### **OBJECTIVES AND ACTIVITIES**

##### **Objectives and aims**

The objects of the charity are to advance the education of the theatre going public in the science of performance, by staging wide ranging dramatic/musical productions, seminars, workshops, showcases and charity events.

The charity encourages new, up and coming writers to work in the theatre; we give the theatre to registered organisations to enable them to showcase their valuable work.

## Jermyn Street Theatre

### Report of the Trustees

for the Period 13 December 2019 to 31 December 2020

#### OBJECTIVES AND ACTIVITIES

##### Significant activities

2020 was a year of exceptional difficulties, including the coronavirus pandemic and a major flood in our building. We were therefore extremely proud of our resilience, creativity, and organisational growth, which was rewarded in the winning of the 2021 Stage Award for Fringe Theatre of the Year.

After celebrating our 25th birthday in 2019, the West End's smallest producing theatre was hitting its stride. We had just opened an acclaimed production of Shakespeare's *The Tempest* starring Michael Pennington, and we'd begun the year with the hottest ticket in town - Trevor Nunn's production of the Beckett Triple Bill. We'd announced a programme including the world premieres of two plays by Peter Gill alongside work from Sarah Ruhl, Timberlake Wertenbaker, Edward Einhorn and Peepolykus

##### \*\*\* January to March 2020: Making Magic in a Basement\*\*\*

##### One Million Tiny Plays About Britain

By Craig Taylor. Directed by Laura Keefe.

A couple peer into an estate agent's window; two sports fans have a heart-to-heart in the loo. If you keep your eyes and ears open, there are a million tiny plays happening every day. The production sold strongly and broke even.

**"Eavesdropping has never looked better!" BROADWAY WORLD**

**"A welcome antidote to all the noise and fury." THE GUARDIAN**

**"Humour and sadness inextricably intertwined." THE STAGE**

##### Beckett Triple Bill

By Samuel Beckett. Directed by Trevor Nunn.

In *Krapp's Last Tape*, Krapp prepares to celebrate his 69th birthday by recording his annual tape. In *Eh Joe*, the Voice provokes and jokes with the ageing Joe. In *The Old Tune*, two elderly men sit on a bench and reminisce. But are their memories playing tricks? Trevor Nunn directed a remarkable cast of Niall Buggy, Lisa Dwan, James Hayes and David Threlfall. The production sold out and was later made available to stream on Digital Theatre.

**"Unerringly directed ... no one in this tiny theatre dared breathe." THE OBSERVER**

**"The intimate theatre space and sparse sets add impact to this accessible triple bill of superbly performed reminiscences." EVERYTHING THEATRE**

**"Perfectly paired to the small, subterranean theatre." THE GUARDIAN**

**"Gripping intensity." THE STAGE**

##### The Dog Walker

By Paul Minx. Directed by Harry Burton.

As a professional dog walker, you meet all sorts of people, and Herbert has met more than his fair share. But he's never come across anyone quite like Keri, alone in her flat surrounded by empty ouzo bottles. And where exactly is she keeping her Pekingese dog? The production was funded by a separate investment and did not represent a financial risk for JST; it exceeded its box office target.

**"A laughter-filled and thought-provoking night out." LONDON LIVING LARGE**

**"Very funny, achingly poignant, ultimately hopeful." SARDINES MAGAZINE**

**"Laugh out loud entertaining." LONDON AT LARGE**

##### The Tempest

By William Shakespeare. Directed by Tom Littler.

The stranger and his daughter live alone on a remote island. Some people say he's an artist. Others say he practices magic. But today is different. Prospero spots his oldest enemies passing in a fragile boat, and conjures up a storm that will change all of their lives forever. The production was sold out before opening but only played six performances before the closure of theatres.

**"Michael Pennington is a colossal Prospero." BROADWAY WORLD**

**"A theatrical experience to treasure." PLAYS TO SEE**

**"An enchanting world." THE SUNDAY TIMES**

**"Michael Pennington is finally tackling Prospero. It's worth the wait. A sonorous and compelling performance." THE STAGE**

## **Jermyn Street Theatre**

### **Report of the Trustees for the Period 13 December 2019 to 31 December 2020**

#### **OBJECTIVES AND ACTIVITIES**

##### **\*\*\*March to August 2020: The Brave New World Season\*\*\***

**Entertaining our isolated audience; raising the funds to reopen; keeping our family of artists together**

##### The Flood and the Rebuild

On 8 April, our Executive Director Penny Horner, who founded the theatre 26 years ago, discovered a major flood five feet deep in our basement. It destroyed our dressing rooms, archives, and workshop. <https://www.thestage.co.uk/news/burst-pipe-causes-severe-flooding-at-jermyn-street-theatre> The flood came from a burst pipe in a demised room owned by a neighbouring bank. We were insured for financial losses, but many losses were sadly irreplaceable. Over the next months, Penny led the efforts to rebuild: drying the building, a major demolition job, the removal of destroyed materials, equipment and archives, the rebuilding of partition walls, reinstallation of power, and finally redecoration. In the rebuilding we have created a multipurpose office.

##### A New Website

We used the period of closure to overhaul our website, relaunching a greatly improved site in the summer. We now have an online 'shop window' to be proud of, and which we're sure will help us to convert ticket sales and grow our earned income.

##### The Sonnet Project

A few days after lockdown, we began this epic cycle of 154 daily Shakespeare sonnets performed by over 50 of this year's drama school graduates, alongside household names such as Olivia Colman and David Suchet, and dozens of our freelance family.

##### Sing for Your Supper

Stefan Bednarczyk and guests hosting free, thrice-weekly online cabarets for our isolated audience throughout lockdown.

##### Prompt Corner

A ten-episode podcast series shining a light on the uncelebrated, behind the scenes aspects of our theatre, and the people who make it - from stage management to script editing.

##### One Million Tiny Plays About Britain - Audio!

The original cast, together with their director Laura Keefe and sound designer Harry Linden Johnson, created these charming bite-sized plays to entertain locked down audiences at JST and the Watermill Theatre.

##### The Wind in the Willows

Our Artistic Director recreated his 2015 outdoor production in a new Zoom adaptation, coproduced with Guildford Shakespeare Company and the Yvonne Arnaud Theatre and enjoyed by a large family audience.

##### A Cup of JSTea

Our freelancers made weekly phone calls to audience members shielding at home, and we gathered our freelancers and audiences together for quizzes and cups of 'JSTea' online.

##### Audience Play Reading Club

A monthly online play reading club giving our audience - many of them elderly and shielding - the chance to learn new tech skills, make new friends, and explore new plays.

##### My Tiny Play

Reaching out to our network of coproducing theatres, we facilitated, guided and promoted the writing and creation of over 50 miniature plays from audiences and theatre communities across the UK.

##### Wednesday Play Readings

We ran play readings every Wednesday night from late spring until autumn, offering technical support, giving writers and directors a chance to hear new work, and actors a chance to express themselves and remember who they were in normal times.

##### Freelance Task Force & Town Hall Meetings

## Jermyn Street Theatre

### Report of the Trustees for the Period 13 December 2019 to 31 December 2020

#### OBJECTIVES AND ACTIVITIES

Conscious of the gulf between buildings and freelancers nationally, we sponsored Louie Whitmore to join the Freelance Task Force, and held a series of Town Hall Meetings to give up-to-date information to our freelance family and talk with them about the future.

#### Pastoral Workshops

Aware that life is toughest for those just joining the industry, we held a series of free careers workshops about backstage and creative roles, and also held free pastoral workshops for theatre freelancers.

#### Opening Doors

This scheme helped three diverse groups of early-career artists to workshop their new plays in our empty theatre, with our financial support, mentoring and a showcase. All three are now in further development. We offered in-person feedback sessions to all 150 groups who applied.

#### 16 Creative Associates

We met so many fantastic early-career artists through Opening Doors that we responded by setting up a new Creative Associates scheme. With the backing of the Carne Trust, we offered these 16 writers, directors, performers and designers the chance to be part of our family, get free office and rehearsal space, producing help, assisting jobs, support and mentoring. September to December:

#### **\*\*\*September to December 2020: The Road to Reopening\*\*\* Creating paid jobs; nurturing creativity; growing diversity**

#### The Odyssey

We paid 72 actors to perform Emily Wilson's acclaimed translation of The Odyssey in a marathon online performance streamed for free to over 12,000 people in a partnership with the London Review of Books. The event won a rare OffWestEnd 'OneOff Award' - "a magnificent initiative".

#### In Dreams We Wake

Through an open competition, we identified 12 actors to create and perform bedtime stories from their different heritages across the world. We commissioned them to write and record their stories. Directed by Hannah Kumari and Cat Robey, with video editing from Ciaran Walsh and sound by Dinah Mullen. They are broadcast for free.

#### A Christmas Carol

Adapted by Naylah Ahmed from Charles Dickens' classic story, and directed by our Artistic Associate Natasha Rickman, A Christmas Carol features Brian Blessed and Penelope Keith as the Ghosts of Christmas Present and Past, Jim Findley as Scrooge, and a full professional cast - all created for an online production watched in Zoom, and coproduced with Guildford Shakespeare Company. The production sold very well and we made a healthy profit.

#### 15 Heroines

15 Heroines was our flagship autumn production, and acclaimed as one of the cultural events of the year. We commissioned 15 leading female and nonbinary playwrights to adapt Ovid's Heroides. They wrote 15 new plays about the heroines of classical mythology. Directed by Adjoa Andoh, Tom Littler and Cat Robey, the plays were performed live in our empty theatre by a stellar cast, and captured on film by a team from Digital Theatre+. Three sets of five plays were titled The War, The Desert and The Labyrinth, and were broadcast in November. Together, they employed 75 film and theatre freelancers.

For Kate Maltby of the Stage, 15 Heroines was 'the most moving online theatre of the year'. For Susannah Clapp of The Observer, it was third in her theatre roundup of 2020. It won the OffWestEnd Best Series Award. The production broke all our box office records.

5 STARS- BROADWAY WORLD  
5 STARS- BRITISHTHEATRE.COM  
5 STARS- LONDON PUB THEATRES  
5 STARS- THE SPY IN THE STALLS  
5 STARS- A YOUNGER THEATRE  
5 STARS- THE REVIEWS HUB

## **Jermyn Street Theatre**

### **Report of the Trustees for the Period 13 December 2019 to 31 December 2020**

#### **OBJECTIVES AND ACTIVITIES**

5 STARS- ITHANKYOUTHEATRE  
4 STARS- THE GUARDIAN  
4 STARS- THE OBSERVER  
4 STARS- THE STAGE  
4 STARS- THE I PAPER  
4 STARS- THE REVIEWS HUB  
4 STARS- REVIEWSGATE  
4 STARS- THE ARTSDESK  
4 STARS- LONDONTHEATRE1

**"Ambitious and artfully entertaining, 15 Heroines refuses to allow these women to be relegated to the footnotes." LYN GARDNER (STAGEDOOR)**

**"Bite-sized, beautifully written short plays give a powerful voice to aggrieved heroines from Greek and Roman mythology" THE GUARDIAN**

**"A triumphant revoicing of famous tales." THE OBSERVER**

**"Fifteen ancient heroines are resurrected with wit, imagination and verve" THE STAGE**

#### A Look Back

But this is not primarily a story about financial resilience or organisational growth. We are a small theatre, and always will be. We're a theatre run by freelancers, for freelancers. In this toughest of years, we've never stopped believing in theatre freelancers, fighting for them and championing them.

2020 was about the relationship a theatre can create with its audience and the family of over 300 freelancers whom we've engaged, employed and supported - and who, in turn, have inspired, championed and educated us.

2020 was the year we listened to our Black, Asian and other ethnically diverse colleagues, and took decisive steps to reopening as a more inclusive and welcoming theatre. 2020 was the year we pivoted towards creating ground breaking digital productions and employing hundreds of theatre freelancers in the process.

2020 meant discovering that even with no public in the seats, even with our doors closed, even with our basement flooded with water, a little theatre could, to thousands of audience members and hundreds of artists, be a home.

#### **Volunteers**

The organisation is enormously grateful to a team of volunteers, who work in the box office, front of house and the bar.

## **Jermyn Street Theatre**

### **Report of the Trustees for the Period 13 December 2019 to 31 December 2020**

#### **STRATEGIC REPORT**

##### **Financial position**

Since 2017, under the new Artistic Directorship of Tom Littler, we'd transformed our business model into a full-time, full-scale producing theatre. Our programme encompassed classics and rediscoveries, but more than half of our productions were new plays. With a mere 70 seats and zero core funding, we set about forging partnerships with a range of regional and international theatres and companies, meaning our work has been seen in New York, Munich, Frankfurt, York, Scarborough, Oxford, Guildford, Newbury, Cumbria and Bath.

At the beginning of 2020, we had turned a financial deficit into a surplus, increased our box office receipts by over 50%, and were busy planning for 2021. In three years, we had grown from one core staff member to a small team of four, all self-employed, plus our Executive Director and co-Founder, Penny Horner, who has been an unpaid trustee for 25 years.

Closure in March represented a serious risk. The loss of touring guarantees for *The Tempest* and disappearance of box office income and production funding were a grave challenge. A few weeks after lockdown, we suffered a major flood that destroyed our workshop, archives, and dressing rooms. We responded with a successful crowdfunding appeal to our audience - no big grants, just a stream of small donations and donated tickets that raised over £100,000. We stabilised with an Emergency Grant from Arts Council England, and began raising production funding for work in the autumn. Penny Horner managed the rebuilding of the theatre building, while Tom Littler led the fundraising and artistic output.

In October, a modest Culture Recovery Grant of £92,000 plugged the remaining gaps in our finances, and the building was open to artists once again. We now look forward to a financially cautious but artistically ambitious 2021-22.

We will spend the Culture Recovery Grant on our core staffing costs, on a reopening marketing campaign, and our preparations to reopen the building to audiences, including the necessary alterations to the building, upgrades to hygiene regimes, and training for staff.

The London Funders / City Bridge Trust and the Backstage Trust gave us grants of up to £30,000 towards our flagship production, *15 Heroines*, as well as to our other autumn artistic activity. Our applications emphasised our low core costs and prioritisation of freelance theatre artists.

Our core staff of four (plus one unpaid trustee) are all self-employed contractors, not employees, so we could not take advantage of the JRS/furlough. Our Artistic Director volunteered a 25% pay cut and our Resident Producer worked reduced hours, and we cut other core costs wherever we could. We owe our survival and recovery to our audience, hundreds of whom donated the value of their tickets or gave additional donations to a crowdfunding campaign. Together they raised over £100,000, mostly in small donations. To build on their support and look forward to the future, we set up a four-tier Friends scheme which enriches our relationships with our supporters, and will in future give them advance booking, Friends nights, and numerous benefits.

Our finances are currently relatively healthy, but we are overly reliant on box office income, and we are seeking to diversify our income streams through increasing our private-sector fundraising. We have embraced digital broadcasting and used our Cultural Recovery Fund grant to invest in the technology to capture our work in-house and enhance our digital offer in future. We also continued to diversify our audience and artists, whilst holding true to our values of great text-based theatre. We were delighted to win The Stage Award for Fringe Theatre of the Year, and regard it as an incentive to keep developing in 2021. Our leadership team, Penny Horner and Tom Littler, were named within the Stage 100, which rewarded the 100 individuals who did most to champion the theatre sector during the pandemic.

## Jermyn Street Theatre

### Report of the Trustees for the Period 13 December 2019 to 31 December 2020

#### STRATEGIC REPORT

##### Future plans

Our leadership team is stable and mutually committed with the Board of Trustees to serve until the end of 2023 at the earliest.

During 2021 we will create an Advisory Panel/Group to work alongside the Board of Trustees to diversify our governance, add expertise, and develop our networks. The Chair of this group is likely to join the Board of Trustees.

The Trustees approached freelance director Vik Sivalingam to join the Board of Trustees and lend his expertise as a practitioner and leader to our continuing growth. This was confirmed early in 2021.

We were pleased to be awarded the second round of the cultural recovery fund, which helped to pay for our core costs in April- June 2021. Aided by a substantial donation from a private donor, we were able to reopen in May 2021 with a three month festival of small- scale work entitled Footprints Festival.

At the time of writing (Summer 2021), we are considering how best to approach the second half of the year in the climate of uncertainty around social distancing and audience behaviour. There will be significant challenges in the months to come but we look forward to meeting them and continuing to grow. .

#### STRUCTURE, GOVERNANCE AND MANAGEMENT

##### Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

#### REFERENCE AND ADMINISTRATIVE DETAILS

##### Registered Company number

CEO19994 (England and Wales)

##### Registered Charity number

1186940

##### Registered office

16B Jermyn Street Theatre  
London  
SW1Y 6ST

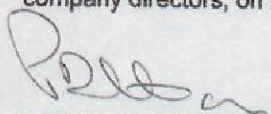
##### Trustees

P Horner (appointed 13.12.19)  
H Jameson (appointed 13.12.19)  
C Parkinson (appointed 14.2.20)  
V Sivalingam (appointed 17.3.21)

##### Independent Examiner

Balmforth Associates Limited  
1 Cobham Mews  
Agar Grove  
London  
NW1 9SB

Report of the trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 29 July 2021 and signed on the board's behalf by:

  
.....  
P Horner - Trustee

**Independent Examiner's Report to the Trustees of  
Jermyn Street Theatre**

**Independent examiner's report to the trustees of Jermyn Street Theatre ('the Company')**

I report to the charity trustees on my examination of the accounts of the Company for the period 13 December 2019 to 31 December 2020.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of The Association of Chartered Certified Accountants which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Bryony Balmforth  
The Association of Chartered Certified Accountants  
Balmforth Associates Limited  
1 Cobham Mews  
Agar Grove  
London  
NW1 9SB

Date: 20/08/2021

**Jermyn Street Theatre****Statement of Financial Activities  
for the Period 13 December 2019 to 31 December 2020**

	Notes	Unrestricted fund £	Restricted fund £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>				
Donations and legacies	2	505,784	90,000	595,784
Other trading activities	3	177,940	-	177,940
<b>Total</b>		<b>683,724</b>	<b>90,000</b>	<b>773,724</b>
<b>EXPENDITURE ON</b>				
Raising funds	4	2,130	-	2,130
<b>Charitable activities</b>	5			
Productions		390,519	38,319	428,838
Support Activities		17,631	-	17,631
<b>Total</b>		<b>410,280</b>	<b>38,319</b>	<b>448,599</b>
<b>NET INCOME</b>		<b>273,444</b>	<b>51,681</b>	<b>325,125</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>273,444</b>	<b>51,681</b>	<b>325,125</b>

The notes form part of these financial statements

**Jermyn Street Theatre**

**Balance Sheet  
31 December 2020**

	Notes	Unrestricted fund £	Restricted fund £	Total funds £
<b>CURRENT ASSETS</b>				
Stocks	9	92	-	92
Debtors	10	65,685	-	65,685
Cash at bank and in hand		248,105	51,681	299,786
		<u>313,882</u>	<u>51,681</u>	<u>365,563</u>
<b>CREDITORS</b>				
Amounts falling due within one year	11	(40,438)	-	(40,438)
		<u>273,444</u>	<u>51,681</u>	<u>325,125</u>
<b>NET CURRENT ASSETS</b>				
		<u>273,444</u>	<u>51,681</u>	<u>325,125</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>				
		<u>273,444</u>	<u>51,681</u>	<u>325,125</u>
<b>NET ASSETS</b>				
		<u>273,444</u>	<u>51,681</u>	<u>325,125</u>
<b>FUNDS</b>				
Unrestricted funds	12			273,444
Restricted funds				51,681
<b>TOTAL FUNDS</b>				
				<u>325,125</u>

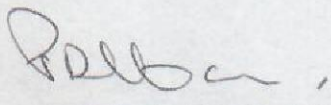
The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 December 2020.

The members have not required the company to obtain an audit of its financial statements for the period ended 31 December 2020 in accordance with Section 476 of the Companies Act 2006.

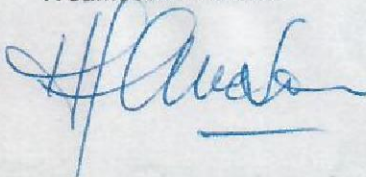
The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the Board of Trustees and authorised for issue on 29th July 2021 and were signed on its behalf by:

  
.....  
P Horner - Trustee

H Jameson - Trustee



The notes form part of these financial statements

**Jermyn Street Theatre**

**Balance Sheet - continued**  
**31 December 2020**

H Jameson - Trustee

**Jermyn Street Theatre**

**Cash Flow Statement  
for the Period 13 December 2019 to 31 December 2020**

	Notes	£
<b>Cash flows from operating activities</b>		
Cash generated from operations	1	299,786
Net cash provided by operating activities		<u>299,786</u>
 		<hr/>
<b>Change in cash and cash equivalents in the reporting period</b>		299,786
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<u>-</u>
 		<hr/>
<b>Cash and cash equivalents at the end of the reporting period</b>		<u><u>299,786</u></u>

The notes form part of these financial statements

**Jermyn Street Theatre**

**Notes to the Cash Flow Statement  
for the Period 13 December 2019 to 31 December 2020**

**1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES**

<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	£
<b>Adjustments for:</b>	325,125
Increase in stocks	(92)
Increase in debtors	(65,685)
Increase in creditors	40,438
<b>Net cash provided by operations</b>	<u>299,786</u>

**2. ANALYSIS OF CHANGES IN NET FUNDS**

	At 13.12.19 £	Cash flow £	At 31.12.20 £
<b>Net cash</b>			
Cash at bank and in hand	-	299,786	299,786
	-	299,786	299,786
<b>Total</b>	-	<u>299,786</u>	<u>299,786</u>

**Notes to the Financial Statements  
for the Period 13 December 2019 to 31 December 2020**

**1. ACCOUNTING POLICIES**

**Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

**Income**

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

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

**Taxation**

The charity is exempt from corporation tax on its charitable activities.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Hire purchase and leasing commitments**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

**2. DONATIONS AND LEGACIES**

Donations  
Grants  
Exceptional items

£  
208,933  
190,829  
196,022  

---

595,784

Grants received, included in the above, are as follows:

Other grants

£  
190,829

**Jermyn Street Theatre**

**Notes to the Financial Statements - continued  
for the Period 13 December 2019 to 31 December 2020**

**3. OTHER TRADING ACTIVITIES**

Other trading activities	£
Ticket sales	29,771
	<u>148,169</u>
	<u>177,940</u>

**4. RAISING FUNDS**

<b>Raising donations and legacies</b>	
Raising funds	£
	<u>2,130</u>

**5. CHARITABLE ACTIVITIES COSTS**

	Direct Costs £	Support costs (see note 6) £	Totals £
Productions	428,838	-	428,838
Support Activities	2,100	15,531	17,631
	<u>430,938</u>	<u>15,531</u>	<u>446,469</u>

**6. SUPPORT COSTS**

Support Activities	Finance £
	<u>15,531</u>

**7. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

Other operating leases	£
	<u>49,117</u>

**8. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the period ended 31 December 2020.

**Trustees' expenses**

There were no trustees' expenses paid for the period ended 31 December 2020.

**Jermyn Street Theatre**

**Notes to the Financial Statements - continued  
for the Period 13 December 2019 to 31 December 2020**

**9. STOCKS**

Bar stock

£  
92

**10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

Other debtors

£  
327

Prepayments and accrued income

65,358

65,685

**11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

Other creditors

£  
1,627

Deferred income

37,011

Accrued expenses

1,800

40,438

**12. MOVEMENT IN FUNDS**

	Net movement in funds £	At 31.12.20 £
<b>Unrestricted funds</b>		
General fund	273,444	273,444
<b>Restricted funds</b>		
Restricted	51,681	51,681
<b>TOTAL FUNDS</b>	<u>325,125</u>	<u>325,125</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	683,724	(410,280)	273,444
<b>Restricted funds</b>			
Restricted	90,000	(38,319)	51,681
<b>TOTAL FUNDS</b>	<u>773,724</u>	<u>(448,599)</u>	<u>325,125</u>

**13. RELATED PARTY DISCLOSURES**

There were no related party transactions for the period ended 31 December 2020.

**Jermyn Street Theatre****Detailed Statement of Financial Activities  
for the Period 13 December 2019 to 31 December 2020**

£

**INCOME AND ENDOWMENTS****Donations and legacies**

Donations

Grants

Exceptional items

208,933

190,829

196,022

595,784

**Other trading activities**

Other trading activities

Ticket sales

29,771

148,169

177,940

**Total incoming resources**

773,724

**EXPENDITURE****Raising donations and legacies**

Raising funds

2,130

**Charitable activities**

Rent rates &amp; service charge

49,117

Insurance

4,333

Telephone

3,028

Postage and stationery

4,740

Advertising

21,546

Artists &amp; producers

297,619

Technical &amp; electrical

13,411

Theatre casual staff

3,660

Independent examiner

1,800

Maintenance &amp; janitorial

17,480

Sundries

4,700

Computer expenses

9,504

430,938

**Support costs****Finance**

Bank charges

254

Credit card interest &amp; charges

15,277

15,531

**Total resources expended**

448,599

**Net income**

325,125

This page does not form part of the statutory financial statements