

**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.

**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

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

**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

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.

**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 24 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 £
INCOME AND ENDOWMENTS FROM				
Donations and legacies	2	505,784	90,000	595,784
Other trading activities	3	177,940	-	177,940
Total		683,724	90,000	773,724
EXPENDITURE ON				
Raising funds	4	2,130	-	2,130
Charitable activities	5			
Productions		390,519	38,319	428,838
Support Activities		17,631	-	17,631
Total		410,280	38,319	448,599
NET INCOME		273,444	51,681	325,125
TOTAL FUNDS CARRIED FORWARD		273,444	51,681	325,125

Jermyn Street Theatre

**Balance Sheet
31 December 2020**

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

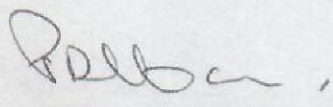
The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 December 2020.

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.

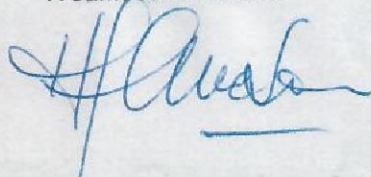
The trustees acknowledge their responsibilities for

- (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

The notes form part of these financial statements

Jermyn Street Theatre

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

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

The notes form part of these financial statements

**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

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

2. ANALYSIS OF CHANGES IN NET FUNDS

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

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
	148,169
	<u>177,940</u>

4. RAISING FUNDS

Raising donations and legacies

Raising funds	£
	2,130
	<u></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 £
	15,531
	<u></u>

7. NET INCOME/(EXPENDITURE)

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

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

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 £
Unrestricted funds		
General fund	273,444	273,444
Restricted funds		
Restricted	51,681	51,681
TOTAL FUNDS	325,125	325,125

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

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

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

773,724

Total incoming resources**EXPENDITURE****Raising donations and legacies**

Raising funds

2,130

Charitable activities

Rent rates & service charge

Insurance

Telephone

Postage and stationery

Advertising

Artists & producers

Technical & electrical

Theatre casual staff

Independent examiner

Maintenance & janitorial

Sundries

Computer expenses

49,117

4,333

3,028

4,740

21,546

297,619

13,411

3,660

1,800

17,480

4,700

9,504

430,938

Support costs**Finance**

Bank charges

Credit card interest & charges

254

15,277

15,531

Total resources expended

448,599

Net income

325,125