

**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**

---

	<b>Page</b>
<b>Report of the Trustees</b>	1 to 8
<b>Independent Examiner's Report</b>	9
<b>Statement of Financial Activities</b>	10
<b>Balance Sheet</b>	11 to 12
<b>Cash Flow Statement</b>	13
<b>Notes to the Cash Flow Statement</b>	14
<b>Notes to the Financial Statements</b>	15 to 20
<b>Detailed Statement of Financial Activities</b>	21 to 22

---

**JERMYN STREET THEATRE**

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

---

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**

---

#### **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**

---

#### **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****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. Terri 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.

**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**

---

**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**

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**

---

**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:

*Penny Horner*

.....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

				Year ended 31.12.21 Total funds £	Period 13.12.19 to 31.12.20 Total funds £
	Notes	Unrestricted fund £	Restricted fund £		
<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>	5				
Production costs		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)
<b>NET CURRENT ASSETS</b>		<u>365,022</u>	<u>67,231</u>	<u>432,253</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>	14				
Unrestricted funds				384,179	273,444
Restricted funds				67,231	51,681
<b>TOTAL FUNDS</b>				<u>451,410</u>	<u>325,125</u>

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**

---

  
Mr H Jameson - Trustee

The notes form part of these financial statements

## JERMYN STREET THEATRE

**CASH FLOW STATEMENT**  
**For The Year Ended 31 December 2021**

		Year ended 31.12.21 £	Period 13.12.19 to 31.12.20 £
	Notes		
<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>		64,115	299,786
<b>Cash and cash equivalents at the beginning 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><u>363,901</u></u>	<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 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	<u>286,353</u>	<u>148,169</u>
	<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>-</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
<b>Total</b>	<u>410,280</u>	<u>38,319</u>	<u>448,599</u>
<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>

## 10. TANGIBLE FIXED ASSETS

	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>

## 11. STOCKS

	2021 £	2020 £
Bar stock	<u>326</u>	<u>92</u>

## 12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	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
<b>TOTAL FUNDS</b>	<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
<b>TOTAL FUNDS</b>	<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
<b>TOTAL FUNDS</b>	<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><u>126,285</u></u>	<u><u>325,125</u></u>		

This page does not form part of the statutory financial statements