



The Society for Theatre Research

74th ANNUAL REPORT

1st OCTOBER 2020 – 30th SEPTEMBER 2021

PRESIDENT: Mr Timothy West CBE

VICE-PRESIDENTS: Mrs Eileen Cottis, Mr Ian Herbert,
Dr Neville Hunnings, Mr Barry Sheppard, Dr Pieter van der Merwe MBE

OFFICERS AND COMMITTEE 2020-2021

CHAIR: Mr Simon Sladen

VICE-CHAIR: Professor Trevor Griffiths

HONORARY SECRETARY: Ms Diana Fraser

HONORARY TREASURER: Mr Mark Fox

LEGAL ADVISER: Mr Lee Greaves

INDEPENDENT EXAMINER: Mr Paul Barron

Finance and Membership Officer: Ms Yona Lesger. Communications Officer: Ms Harriet Reed. Website Officer: Mr Kalle Westerling. Minutes Clerk: Mr Peter Close

COMMITTEE:

Mrs Jennie Bisset

Ms Kate Quartano Brown

Dr Gabriela Curpan

Mr Geoff Davidson

Professor Trevor Griffiths

Ms Rebecca Infield

Ms Eilidh Innes

Dr Valerie Kaneko-Lucas

Mr Howard Loxton

Dr Katherine Newey

Professor Steve Nicholson

Dr Marion O'Connor

Dr Michael Read

Dr Fiona Ritchie*

Miss Susan Solomon

*Resigned 28th September 2021

CO-OPTED:

A representative of the Theatre
Collections of the Victoria and Albert
Museum

A representative of the Editors of
Theatre Notebook

A representative of the Theatres Trust
Dr Anselm Heinrich

At the 73rd Annual General Meeting of the Society, online in May 2021, Ms Jennie Bissett, a retiring member of the Committee, offered herself for re-election, and was re-elected unopposed to the Committee for the term 2021-2025. Mr Geoff Davidson, Ms Rebecca Infield, and Dr Fiona Ritchie were willing to offer themselves for appointment to the remaining full vacancies, and were elected unopposed to the Committee for the term 2021-2025. Dr Gabriela Curpan (term 2021 to 2024), Ms Eilidh Innes (term 2021 to 2023), and Professor Katherine Newey (term 2021 to 2023) were willing to offer themselves for appointment to vacancies arising in respect of unexpired terms of office, and were elected unopposed to the Committee for the terms shown next to their names.

Ms Diana Fraser was elected unopposed to the post of Honorary Secretary of the Society for the year 2020-2021.

Mr Mark Fox was elected unopposed to the post of Honorary Treasurer of the Society for the year 2020-2021.

The co-options and the appointments of Advisers shown above were approved unopposed for the coming year.

Committee and Officers:

New Committee Members Dr Gabriela Curpan, Ms Rebecca Infield, Ms Eilidh Innes, Professor Katherine Newey (a stalwart of the Research Grants Sub-Committee), and Dr Fiona Ritchie were warmly welcomed to the Society. Mr Geoff Davidson, previously a longstanding Committee Member and former Honorary Treasurer, re-joined the Committee. We were delighted that long-serving Committee Member Dr Pieter van der Merwe MBE was elected a Vice-President of the Society in May 2021. He joined STR as a student member in 1969 and has been a Committee Member since 1981: a member of the Publications Sub-Committee from 1981 to 1987 and currently; a Member of the Research Awards Sub-Committee from 1987 to 1992, its Vice-Chairman and Chairman from 1993 to 1996; and Chairman of the main Committee from 1997 to 2001. He has written articles, notes and reviews in *Theatre Notebook* from 1977, and has given Society lectures and papers at both the STR Richmond and Cambridge conferences.

Introduction

The working group set up to consider potential candidates recommended the co-option of Professor Michael Burden to the Committee, with a view to him taking over as Chair in due course. Although the Society's plans were seriously compromised by the Covid-19 crisis, we continued to respond robustly through our work on Inclusivity, aiming to involve a more diverse range of people in our activities, and manifested by continuing to offer the successful Covid-19 Support Grants, re-named Practitioner Research and Development Grants, and through the recruitment of new members with fresh insights and perspectives to the main Committee. We consolidated and further extended our expertise in the use of Zoom technology for the Annual Lecture Programme, and Committee Meetings, which will stand us in good stead in the future.

AGM: Responses from members to the 2021 AGM had been highly positive, referring to a smooth presentation featuring lots of content, seamless AV and two appearances from the President. There had been 78 members present: online AGMs seemed generally to attract larger than usual audiences. The Annual Address with Mr Jatinder Verma MBE in conversation with Dr Valerie Kaneko-Lucas had been an effective use of Zoom to show a discussion.

STR 75th Anniversary in 2023: The aim was for the year to have a legacy, raise awareness of the Society, and attract new members. A working group had been set up to consider the ideas generated by the Committee and members responding to the invitation in the STR's Newsletter to have their say. Possibilities included: a social event for members; an additional Publication; a special edition of *Theatre Notebook*.

Activities of the Society

Annual Lecture Programme: As in previous years, we offered an exceptionally wide-ranging programme for the 2020-2021 series:

October 2020: 'The Fatal Drop' a celebration of Black History Month,
A lecture by Dr Valerie Kaneko-Lucas
[Audience of 66 on Zoom]

December 2020: 'Nicholas Nickleby: Live'
A Rehearsed Reading
Directed by Miss Sue Solomon
[Audience of 193 on Zoom]

January 2021: 'Staging Afghan Women's Lives'
A lecture by Ms Amie Ferris-Rotman and Professor Lesley Ferris
[Audience of 70 on Zoom]

February 2021: 'Exploring Wonderlands: Alice on Stage and Screen'
A lecture by Mr Simon Sladen
[Audience of 96 on Zoom]

March 2021: 'Putting Britain on Point: A Century of Teaching Dance'
A lecture by Ms Jane Pritchard MBE
[Audience of 135 on Zoom]

April 2021: 'Is this What We Got Rid of the Lord Chamberlain For?: Censorship and British Theatre, 1968-1971'
A lecture by Professor Steve Nicholson
[Audience of 73 on Zoom]

May 2021: The Annual Address
By Mr Jatinder Verma MBE
[Audience of at least 55 on Zoom (for bookings, not including 'direct entry' from members clicking on the link)]

Continuing to offer Zoom attendance as well as face-to-face will empower participation by a less London-centric / more geographically distributed audience, and by those with disabilities.

Unfortunately the Wickham Lecture and the Gordon Craig Memorial Lecture had to be postponed again as the pandemic continued. The Gordon Craig Memorial Lecture in collaboration with the Royal Central School of Speech and Drama (RCSSD) would not now take place until June 2022. It would take the form of a panel discussion of 'Scenography: Designing for Today and Tomorrow' with members of the Scene/Change group of theatre designers.

Associated Organisations: Although we continued to maintain our relationships with our Associated Organisations and our wider professional community, collaborative endeavours remained problematic as the pandemic continued. In particular, the initiative to collaborate with the British Library (BL) to re-ignite observance of the Reading Amendment, raising awareness among playwrights of the requirement to deposit the scripts of performed plays at the BL, remained on hold.

Communications: Communications Officer Harriet Reed had worked with the NRN on the STR Instagram account, engaging with recent grant recipients about Instagram 'takeovers', where they could share their research and simultaneously promote the Society. There had been a very positive response and fifteen researchers had signed up to take part. The first 'takeover' took place in September 2021: Dr Aylwyn Walsh, one of the grant recipients in 2020, and Associate Professor of Performance and Social Change at the University of Leeds), had posted on the Society's Instagram account for an entire week to our audience of followers, sharing insights into her research, workshops and live productions, and offering tips and links about arts and mental health. More Instagram takeovers were being planned for the future. Social Media follower numbers continued to climb: Facebook, 1,276 followers (up 18 followers since August); Twitter, 2,313 followers (up 126 followers since August); and Instagram, 223 followers (up 53 followers since August). Newsletter 'open' and 'click' rates had steadily ticked upwards.

Finance and Membership: The Society had experienced a steady decline in income as a result of a reduction in investment income and subscriptions (as membership slowly declined). The Society had used last year's surplus to break even but had been unable to enhance any budgets. It would be necessary to budget very carefully going forward, and the Brexit-related increase in postage costs would be ongoing. Institutional memberships continued to be strong, with a trend for the journal being required only in digital form. The STR was not the only academic society experiencing a decline in membership and the Committee would be re-visiting the membership package rather than a recruitment drive as the optimal approach to redressing this: membership fees remained unchanged for the STR year 2021-2022.

New Researchers Network (NRN): The special issue of *Theatre Notebook* (TN) co-edited by the NRN had attracted so many high-quality abstracts that the NRN Committee and TN's editors were now envisioning a second such edition. The issue had a theme of absence as featured in different aspects of British Theatre, such as archival gaps and textual lacunae. The NRN Committee had appreciated the opportunity to provide Early Career Researchers with a prestigious platform for their research and share the range of scholarship that would be published there. The NRN continued to platform events and calls for papers of various kinds, especially via Twitter. Facebook, hitherto used to publicise NRN events, was used less while no face-to-face events were planned. The NRN blog continued to be a platform encouraging emerging scholars' virtual networking: PhD students and Early Career Researchers summarised their research in blog posts published on the NRN website. The NRN was also working with the Communications Officer across the STR's social media platforms. NRN's intention was to expand membership of its Committee and explore options for the future, revisiting events postponed because of lockdown to see which remained appropriate.

New Scholars Prize: The repositioning of the New Scholars Prize with a view to enhancing inclusivity was under continuing consideration.

Poel Workshops: Planning was under way to return to the RCSSD and the National Theatre. There had been fruitful exchanges with Leeds Playhouse, planning for a one

day version of the Poel to be held there in the future, which would help fulfil the ambition to make the Poel less London-centric. This process had started with funding from the Garrick which enabled the STR to offer bursaries to actors not resident in the South East, and could lead to the establishment of a longer, annual event in the regions.

Practitioner Research and Development Grants: As last year, the Grants were for practitioners working in the UK to facilitate British and British-related theatre projects. Applications were particularly welcomed from projects working with under-represented voices in British Theatre. The projects aimed to help facilitate knowledge exchange and creative networking; aid research into making a piece of accessible theatre or adapting a piece of theatre to make it accessible; and enable research that would contribute towards and inform a production. Grants could be put towards research materials and software licences to enable research and its dissemination. In return the Society asked to be credited and for a short report for the website.

There had been fewer applications than last year, probably due to the ongoing pandemic-related uncertainty in the profession. The successful recipients were announced in August 2021 via Social Media and the STR website, and in a subsequent Newsletter. We are grateful to everyone involved in the process, and especially Ms Kate Quartano Brown and Ms Harriet Reed for their work in organising and publicising the Grants, as well as the two anonymous donors whose contributions increased the number of grants of £200 which could be awarded to 20. The recipients were:

1. Museum of Richmond: Towards a free exhibition at the Museum of Richmond celebrating 50 years of the Orange Tree Theatre, a powerhouse of independent theatre and London's only permanent theatre in the round, accompanied by a programme of family workshops and learning activities inspired by the displays.
2. Dramaturgs' Network: Anti-racist Strategies in Dramaturgy – a live-streamed roundtable, as part of the d'n20 anniversary and Kenneth Tynan Award celebrations on 20th November 2021.
3. Souradeep Roy: Comparative research project looking at anti-colonial and anti-imperialist plays by playwrights such as Mulk Raj Anand and Bijan Bhattacharya staged in London and Calcutta during the Second World War.
4. Running at Walls: Green screens for digital workshops by Running at Walls theatre and dance company to widen the ability to explore consent in a range of scenarios and through different creative methods.
5. J. Eva Collins Alonso: Research and development material for [RADIOPHONICS], a show based on alternative histories of radio re-told from a female perspective.
6. Anna-Helena McLean: Working with multimodal documentation to stage a living, participatory process. This project aimed to demonstrate the important work of women in actor/voice training via multimodal autoethnography and performative events.
7. B.O.O.K: To purchase plays by black British playwrights for Building Our Own Knowledge (B.O.O.K) as part of an open access library running artists in residencies for Black artists across the West Midlands.
8. Hannah Ballou: *goo:ga II*, a live art film that investigates the iterability of autobiographical performance, feminist parenting praxis, and pregnancy trauma narrative in a comedic context.

9. Karen Morash: *Another Time This Time* was a collaborative performance project (text compiled by John London and Kit Danowski) which used extractions from historical artefacts to reflect on the current time of pandemic.
10. Roz Symon: to explore sustainable models of making theatre which could be used in future lockdowns.
11. Badapple Theatre Company: Research and development for *Elephant Rock* a new comedy touring to rural non-theatre spaces in Spring 2022, exploring the impact of coastal erosion and the legacy of family ties stretching back generations at an old music hall by the sea.
12. Emma Bentley: A five-day Research and Development Phase of Emma Bentley's debut play *Peaceful Disease* at NDT Broadgate.
13. Lucinda Coyle: Workshopping the play *Pas De Deux*, which had roles to be played by anyone and everyone, inspired by a lack of diverse roles, in particular for people who identified as non-binary.
14. Bridget Foreman: Research for a new play that explored what the centuries-long circus surrounding the reputation of Richard III might tell us about the way in which fake news endured, and how the apparently ephemeral world of Elizabethan theatre had shaped our sense of history today.
15. Jonathan Le Billon: A research and development table read of a Sherlock Holmes script for performance (for a re-opened London theatre).
16. Liesbeth Tip: a musical event to raise awareness of the effects of adverse racist experiences on mental health, and open up the conversation on how those from minority backgrounds who might be affected could be supported.
17. Sheldon Chadwick: to develop interactive tools for the Showmen's Mental Health Awareness Charity to break the stigma surrounding mental health within the fairground community.
18. Emily Garside: working on LGBTQ+ playwriting in line with her production *Don't Send Flowers* by running workshops (one in person, one online) on writing LGBTQ+ stories for the stage.
19. Eleanor Chadwick: Research and development into ways of performing the Medieval Mystery Play *Mankind* for a contemporary audience while remaining true to the roots of, and impetus behind, the original script.
20. Bella Enahoro: This grant would be used to assist the Beyond Elsinore in Research Materials: Consultation Fee, with a Jazz pianist for original compositions, and Venue Hire for a workshop with actors.

Publications: STR volumes which had appeared since the end of 2019 were Jean Baker's *Sarah Baker & her Kentish Theatres, 1737-1816: challenging the status quo* and the revised paperback edition of Professor Steve Nicholson's *The Censorship of British Drama 1900-1968*. Professor Simon Shepherd's *The Unknown Granville Barker: Letters to Helen & Other Texts 1915-1918* will be the STR Publication for the current membership year 2020-2021. *STR Books in Print 2021*, a revised edition of the printed catalogue which STR Publications Secretary Miss Francesca Franchi had been preparing with input from Mr Barry Sheppard and Ms Forbes, had been completed, and copies

would be sent out in early December 2021 with the year's final issue of *Theatre Notebook*. Consideration was being given to the twin necessities of making STR Publications commitments years in advance, and of undertaking to honour them regardless of changes to the Society in 2023 or thereafter. Dr David Pattie of the University of Birmingham had joined Dr Ann Featherstone as volume co-editor of Dr Kate Crehan's biography of her mother, *But Will It Get a Laugh?: The Life of Doris Hare in Three Acts* (winner of the 2020 Tony Lothian Prize for an uncommissioned biography by a first-time biographer). Stock of both past Publications and back issues of *Theatre Notebook* continued to sell well.

Research Grants: Details of the Research Awards for 2021 may be found in the enclosed Minutes of the 73rd Annual General Meeting of the Society. These Grants had all been distributed. Reports from earlier years were still coming in, much delayed by the pandemic, however, many researchers had shown a lot of initiative and energy in getting on with things in spite of the restrictions. Reports were published on the website and can be found here: <https://www.str.org.uk/grants-prizes/research-awards/> The Sub-Committee had agreed to extensions for recipients whose work could not be completed in year as a result of the pandemic, subject to receipt of interim reports.

Terence Rattigan Memorial: The Society had been concerned to hear that the condition of the family grave of playwright Sir Terence Rattigan had seriously deteriorated. Moreover, his name had not been inscribed on it despite his ashes being interred in the family vault. The STR had a strong record of interest in this area and the Finance Sub-Committee, in consultation with Mrs Jennie Bisset, who manages the Society's Memorial Fund, had recommended supporting the Terence Rattigan Society's appeal to have it restored. Following consultation with the wider Committee, the Society had pledged a donation comprising the balance of £212 in its Memorial Fund plus a further £288 from general funds to make a total donation of £500.

Theatre Book Prize: The winner of the 2021 Society for Theatre Research Theatre Book Prize (for books published in 2020) was Dr Nicola Abram for *Black British Women's Theatre: Intersectionality, Archives, Aesthetics*, published by Palgrave Macmillan. The judges were journalist Ms Lucy Popescu, actress Ms Cleo Sylvestre and Professor Steve Nicholson, chaired by Mr Loxton, and discussed their choices during the online presentation, available to view here: <https://www.youtube.com/watch?v=IObZGMRYx9c> The announcement was made by theatre director and biographer Mr Alan Strachan who himself won the Prize last year for *Dark Star* his 2019 biography of Vivien Leigh. Dr Abram said: "My research also took me to several formal archives and at the time perhaps I felt that the history preserved by those institutions was somehow less fragile, being professionally preserved and carefully catalogued but the on-going threat to the V&A Theatre and Performance Collections proves me wrong. So receiving this year's Book Prize I think confirms the vital importance of archives of every kind as well as making the vibrant history of Black British women's theatre all the more visible."

The judges for the Theatre Book Prize for books published in 2021 were: representing the profession, Mr Jatinder Verma, MBE, theatre director, co-founder of Tara Arts, its artistic director from 1977-2019, and now developing new work as JV Productions; representing academe, Ms Erin Lee, head of the National Theatre Archive; and, representing Critics, Mr Paul Vale, theatre critic and feature writer for *The Stage* since 1998.

We thank Mr Howard Loxton for all the work he does to ensure that the Book Prize continues to be so successful.

Theatre Notebook (TN): The year saw Issue 75/3, the first special NRN issue, prepared for distribution. The second 'NRN' edition would follow in 2022. The first in a new series of occasional essays, "Gather Round ... ' Stephen Joseph and the Art of Celebration' by Dr Barbara Day MBE had been published on the STR website in commemoration of his Centenary. Two further pieces were under consideration: Dr David Bertenshaw's *Schwabe-Hasait Cyclorama Lighting: a Misnomer but also Elements of a Revolution in Stagecraft* might yield an essay on Basil Dean and Cycloramas for publication in the journal and material on Cycloramas in Germany, comprising fascinating images and informative text, for the STR website; and the work of Dr Robert Kenny, the recipient of past STR Research Awards for his work on aspects of French theatre. His introduction to *Arlequin à la Foire* might be an occasional essay <https://www.str.org.uk/occasional-essays-a-new-str-venture/> and would be linked electronically to the online version of the play. It was hoped to extend this promising new exploration of the opportunities afforded by the web format. Possible Notes and Queries, a feature of interest to several members, were under consideration for future issues of *TN*.

Journal articles continued to be distinguished by original scholarship and wide-ranging themes and topics including: Kitty Clive's birth and marriage dates; the continuation of the three part survey of the theatrical career of Mary Canning 1747-1827; the working lives of English rope dancers in the seventeenth century Netherlands; the world of nineteenth century Penny Theatres; stage directions referring to three stage doors in early modern theatre; Peg Woffington as Lothario in *The Fair Penitent*; and poachers and the Game Laws on the nineteenth century stage.

Website Development: This had reached a stage where best value could be achieved by appointing a Website Officer on an honorarium basis, who could resolve a range of issues in addition to the enhancements currently carried out by external contractors on a fee basis. This cost-effective option allowed much more work to be tackled. The cost of the role this year sat inside the budget, and was for an initial 6-month period to be extended as necessary. Visitors to the website remained a steady 50 or so a day: the biggest 'hits' were on the Practitioner Grants page; many were referred from Facebook, quite a few from Twitter, and most from Opportunities Creative Scotland (where a notice had been placed). Graeme Cruickshank's *magnum opus* on Music Hall licensing continued to attract a lot of interest from all over the world.

New recruits to the Website editorial team were Committee Member Ms Eilidh Innes who was contributing news articles and helping with general upkeep, and the NRN's Mr Alessandro Simari who had taken on responsibility for the *Theatre Notebook* page.

The interface for what had been Members' Notices had been improved. Re-labelled 'Members' Notes and Queries' it allowed images and links to be added.

As always we are indebted to Committee Member Kate Quartano Brown for her committed stewardship of the website.

Administration: The Society's postal address is: PO Box 78086, London, W4 9LP

Acknowledgements: As in previous years, the Society acknowledges with gratitude the work of its officers and its Committee, and the invaluable advice of the Legal Adviser.

THE SOCIETY FOR THEATRE RESEARCH
FINANCIAL STATEMENTS
30 SEPTEMBER 2021

Charity Number 266186

THE SOCIETY FOR THEATRE RESEARCH

FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

CONTENTS	PAGE
Members of the Board and professional advisers	3
Trustees Annual Report	4
Independent Examiner's Report	8
Statement of Financial Activities	9
Balance sheet	10
Notes to the financial statements	11
The following pages do not form part of the financial statements	
Detailed statement of financial activities	16

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT

YEAR ENDED 30 SEPTEMBER 2021

Registered charity name The Society for Theatre Research

Charity number 266186

Address PO Box 78086
London
W4 9LP

Trustees Eileen Cottis
Francesca Franchi
Michael Ostler

Accountants Curlew Accounting Ltd
Eastburn
South Park
Hexham
Northumberland
NE46 1BS

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

The Trustees have pleasure in presenting their report and the unaudited financial statements of the charity for the year ended 30 September 2021.

REFERENCE AND ADMINISTRATIVE DETAILS

Reference and administrative details are shown in the schedule of members of the board and professional advisers on page 3 of the financial statements.

THE TRUSTEES

The trustees who served the charity during the period were as follows:

Eileen Cottis
Francesca Franchi
Michael Ostler

The trustees named above and on page 3 are trustees for the purposes of charity law.

OBJECTIVES AND ACTIVITIES

The Society serves those interested in the history and technique of British Theatre by arranging public lectures, by publishing books and a thrice-yearly journal ('Theatre Notebook') and by awarding research grants to individuals and institutions. It awards an annual theatre book prize and stages the Poel Event, an annual workshop promoting good stage speech, most recently seen at the National Theatre.

ACHIEVEMENTS AND PERFORMANCE

The Trustees considered the 73rd Annual Report for the year ending 30 September 2021. This would be circulated to members before the AGM on 25 May 2022, together with the President's Address and the Financial Statements.

The Annual General Meeting for 2021 was held on Thursday 20 May 2021, again virtually on Zoom because of the COVID 19 pandemic. It was followed by the Annual Address, also on Zoom, with Mr Jatinder Verma in conversation with Dr Valerie Kaneko-Lucas on the subject of 'Thoughts on Decolonising the Theatre'.

The pandemic had caused the cancellation or postponement of several of the Society's usual activities, but the programme had been carried out as thoroughly as possible, many events being held online.

We were sad to record the death on 28 February 2021 of Frances Dann, a long-standing member and Honorary Secretary to the Society from 1990 to 2003, jointly with Eileen Cottis. She was a specialist in early nineteenth century British theatre, which made her a valuable member of the Research Awards Sub-Committee. She lectured to the Society on 'The Early Nineteenth Century Actor's Career' in 1993. An obituary is to be found on the Society's website.

Mr Simon Sladen had been re-elected Chairman of the Society on Wednesday 26 May 2021, the Committee meeting being held by Zoom, and Professor Trevor Griffiths had been re-elected Vice-Chairman. The Vice-Presidents as elected were Dr Neville Hunnings, Mr Barry Sheppard, Mrs Eileen Cottis, Mr Ian Herbert, and Dr Pieter van der Merwe.

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

The programme of lecture-meetings for 2020-21, arranged by Dr Valerie Kaneko-Lucas, had been wide-ranging and had included Dr Lucas herself on 'The Fatal Drop', a celebration of Black History Month, Mr Simon Sladen on 'Alice on Stage and Screen', Ms Jane Pritchard on 'A Century of Teaching Drama', and an account of the Theatres Trust Register of Theatres At Risk.

The Christmas lecture had been a rehearsed reading of Edward Stirling's version of 'Nicholas Nickleby', produced by Sue Solomon. Audiences on Zoom, and at the AGM, had been consistently larger than at lectures held live.

The Wickham Lecture and the Gordon Craig Memorial Lecture had been postponed again as the pandemic continued. The Gordon Craig memorial lecture was planned for June 2022, and would be a live event at the Royal Central School of Speech and Drama in the form of a panel discussion on stage design in the present and the future.

The 2021 Society for Theatre Research Theatre Book Prize had been awarded on 22 June 2021 (by Zoom) to 'Black British Women's Theatre: Intersectionality, Archives, Aesthetics' by Dr Nicola Abram, published by Palgrave MacMillan. Mr Howard Loxton had been thanked for his commitment to the continuing success of the Prize.

The Poel Workshops had again been postponed because of the coronavirus pandemic, but it was hoped to resume them in 2022, and also to resume the new partnership with Leeds Playhouse; it was hoped that a one-day version of the Poel would be held in Leeds, and might lead to a longer, annual event in the regions.

The Society's Annual Publication for 2020-2021 had been 'The Unknown Granville Barker: Letters to Helen and Other Texts 1915-18', edited by Professor Simon Shepherd. The Society is greatly indebted to Dr Marion O'Connor as General Editor. 'STR Books In Print 2021' had been completed by Miss Francesca Franchi and her team, and would be sent out to members in December 2021. Three issues of 'Theatre Notebook' had been produced and sent to subscribers; many thanks to Professor Trevor Griffiths, who continued as co-ordinating editor together with Dr Gabriel Egan and Dr Anselm Heinrich.

Through its ongoing collaboration with Project Muse, the online database of academic journals, and other online providers, 'Theatre Notebook' continued to generate income of at least £10,000 each year for the Society.

The New Researchers Network had held no face-to-face activities because of Covid, but had encouraged members to write about their current research on the NRN blog. The special issue of 'Theatre Notebook' co-edited by the NRN on the subject of 'Absence' had attracted a number of high-quality articles, and a second special issue was envisaged.

The New Scholars Prize had not been offered this year due to the pandemic, but was to be repositioned with a view to enhancing inclusivity.

The Research Awards Sub-Committee had met on 12 April 2021 by Zoom, and had considered fifteen applications (fewer than usual, largely because of Covid) and recommended eleven awards. Thanks had been offered to the members of the Research Awards Sub-Committee, to Professor Kate Newey for chairing the meeting, and to Ms Kate Quartano Brown for her impeccable administration of the Awards.

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

Following the success of the Covid-19 Support Grants in 2020, the Society had introduced its new annual £200 Practitioner Research and Development Grants, for practitioners working in the UK, especially for under-represented voices in British theatre. Twenty grants had been made on 27 August 2021 to a very diverse set of applicants.

The Society's website continued to be used by an average of fifty members per day. It had been decided that a Website Officer, on an honorarium, should be appointed to oversee further developments. The Committee was grateful to Kate Quartano Brown for her continued stewardship of the website.

The Society had donated £500 to the Terence Rattigan Society's appeal for the restoration of the playwright's family grave in Kensal Green cemetery.

A working group had been set up to consider ideas for celebration of the Society's 75th anniversary in 2023.

The Accounts for 2020-21 would be approved by the AGM. We are grateful to Ms Yona Lesger and the Chair for their work. The large expense on publication and 'Theatre Notebook' distribution for the year had been offset by the reduction of live activities as a result of Covid-19 and the emergency fund of £30,000 in the Reserved Savings Account with Scottish Widows Bank remained intact. Care would be needed in the future because of the general reduction of income from investment.

The Trustees concluded that the Society's affairs had been properly administered during the year ending 30 September 2021.

RESERVES POLICY

The Society's financial reserves are represented by the £30,000 held in the Reserve Savings Account with Scottish Widows Bank.

FINANCIAL REVIEW

The total income for the year was £34,805 and expenditure was £35,007, resulting in a net deficit of £202. After accounting for the gain of £59,487 on investments in the year, there were total funds of £705,204 carried forward to the following financial year.

RESPONSIBILITIES OF THE TRUSTEES

The trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINERS

A resolution to re-appoint Curlew Accounting Ltd as Independent Examiners for the ensuing year will be proposed at the annual retirement meeting of the trustees.

Signed by order of the Trustees
Eileen Cottis

THE SOCIETY FOR THEATRE RESEARCH
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES ON THE
UNAUDITED FINANCIAL STATEMENTS OF THE
SOCIETY FOR THEATRE RESEARCH
YEAR ENDED 30 SEPTEMBER 2021

I report on the accounts for the year ended 30 September 2021.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- Examine the accounts under section 145 of the Charities Act;
- To follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- To state whether particular matters have come to my attention.

Basis of independent examiner's report

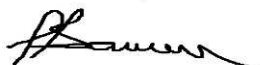
My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison, of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently, no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that, in any material respect:

- The accounting records were not kept in accordance with section 130 of the Charities Act: or
- The accounts did not accord with the accounting records: or
- The accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

I have come across no 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.



Paul Barron, FMAAT ICPA (Fellow)

Independent Certified Practising Accountant



THE SOCIETY FOR THEATRE RESEARCH
STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an income and expenditure account)
YEAR ENDED 30 SEPTEMBER 2021

	Note	Total Funds Year to 30 Sept 21 £	Total Funds Year to 30 Sept 20 £
INCOMING RESOURCES			
Incoming resources from generated funds	2	34,805	46,798
TOTAL INCOMING RESOURCES		<u>34,805</u>	<u>46,798</u>
RESOURCES EXPENDED			
Charitable activities	3	32,854	56,696
Governance costs	4	2,153	3,083
TOTAL RESOURCES EXPENDED		<u>35,007</u>	<u>59,779</u>
NET (OUTGOING)/INCOMING RESOURCES FOR YEAR		(202)	(12,981)
Unrealised Gains/(Losses)		59,487	(57,070)
RECONCILIATION OF FUNDS			
Total funds brought forward		645,919	715,970
TOTAL FUNDS CARRIED FORWARD		<u>705,204</u>	<u>645,919</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 11 to 14 form part of these financial statements.

THE SOCIETY FOR THEATRE RESEARCH

BALANCE SHEET

30 SEPTEMBER 2021

	Note	2021 £	2020 £
FIXED ASSETS			
Publications		50	50
Tangible Assets	5	133	177
Investments		651,014	591,527
		<u>651,197</u>	<u>591,754</u>
CURRENT ASSETS			
Investments		30,000	30,000
Cash at bank and in hand		24,007	24,165
		<u>54,007</u>	<u>54,165</u>
CREDITORS: Amounts falling due within one year	6	-	-
NET CURRENT ASSETS		<u>54,007</u>	<u>54,165</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>705,204</u>	<u>645,919</u>
NET ASSETS		<u>705,204</u>	<u>645,919</u>
FUNDS			
Restricted income funds	7	376,828	348,274
Unrestricted income funds	8	282,858	251,925
Designated funds	9	45,518	45,720
TOTAL FUNDS		<u>705,204</u>	<u>645,919</u>

These financial statements were approved by the members of the committee on the2022 and are signed on their behalf by:

Eileen Cottis
Trustee

The notes on pages 11 to 14 form part of these financial statements.

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards, the Statement of Recommended Practice "Accounting and Reporting by Charities" issued in March 2005 (SORP 2005).

Cash flow statement

The trustees have taken advantage of the exemption in Financial Reporting Standard No 1 (revised) from including a cash flow statement in the financial statements on the grounds that the charity is small.

Reserves

The Society's financial reserves are represented by the Reserve Savings Account with Scottish Widows Bank.

Investments

These are shown at market value with associated gains and losses.

Fixed assets

All fixed assets are initially recorded at cost.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Equipment	- 25% reducing balance
-----------	------------------------

Taxation Status

The Society for Theatre Research is a Registered Charity and accordingly is not liable to pay Income Tax, Corporation Tax or Capital Gains Tax. The Society receives no similar exemption in respect of Value Added Tax.

Incoming resources

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is only deferred when the charity has to fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

Resources expended

Expenditure is recognised in the period in which it is incurred inclusive of any VAT which cannot be recovered.

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objects 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.

2. INCOMING RESOURCES FROM GENERATED FUNDS

	Restricted Funds	Unrestricted Funds	Designated Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£	£
Voluntary Sources	-	15,658	-	15,658	15,663
Trading Activities	-	2,662	-	2,662	12,078
Income from Assets	-	16,485	-	16,485	19,057
	-	34,805	-	34,805	46,798

3. CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Designated Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£	£
Charitable activities	6,173	26,681	-	32,854	56,696
	6,173	26,681	-	32,854	56,696

4. GOVERNANCE COSTS

	Restricted Funds	Unrestricted Funds	Designated Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£	£
Administration	-	2,109	-	2,109	3,024
Depreciation	-	44	-	44	59
	-	2,153	-	2,153	3,083

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

5. TANGIBLE FIXED ASSETS

	Office and other equipment £
COST	
Brought forward	6,672
Additions	-
Disposals	-
At 30 September 2021	6,672
DEPRECIATION	
Brought forward	6,495
Charge for the year	44
On disposals	-
At 30 September 2021	6,539
NET BOOK VALUE	
At 30 September 2021	133
At 30 September 2020	177

6. CREDITORS: Amounts falling due within one year

	2021 £	2020 £
Other creditors	-	-
	-	-

7. RESTRICTED INCOME FUNDS

	Balance at 30 Sept 2020 £	Net incoming / (outgoing) resources £	Fund Transfers £	Unrealised Gains/(losses) £	Balance at 30 Sept 2021 £
General Funds	348,274	(6,173)	6,173	28,554	376,828

8. UNRESTRICTED INCOME FUNDS

	Balance at 30 Sept 2020 £	Net incoming / (outgoing) resources £	Fund Transfers £	Unrealised Gains/(losses) £	Balance at 30 Sept 2021 £
General Funds	251,925	5,971	(5,971)	30,933	282,858

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

9. DESIGNATED FUNDS

	Balance at 30 Sept 2020	Net incoming / (outgoing) resources	Fund Transfers	Unrealised Gains/(losses)	Balance at 30 Sept 2021
	£	£	£	£	£
General Funds	<u>45,720</u>	<u>-</u>	<u>(202)</u>	<u>-</u>	<u>45,518</u>

THE SOCIETY FOR THEATRE RESEARCH
MANAGEMENT INFORMATION
YEAR ENDED 30 SEPTEMBER 2021

The following pages do not form part of the statutory financial statements.

THE SOCIETY FOR THEATRE RESEARCH
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 30 SEPTEMBER 2021

	2021 £	2020 £
INCOMING RESOURCES		
INCOMING RESOURCES FROM GENERATED FUNDS		
Voluntary sources		
Membership Subscriptions	11,008	11,504
Subscriptions to TNB	2,170	3,159
Donations received	2,480	1,000
	<u>15,658</u>	<u>15,663</u>
Trading Activities		
Publication sales	1,804	1,081
Theatre Notebook sales	243	219
Royalties	-	278
Project Muse	419	10,215
Miscellaneous income	196	285
	<u>2,662</u>	<u>12,078</u>
Income from Assets		
Interest & Dividends received	16,485	19,057
	<u>16,485</u>	<u>19,057</u>
TOTAL INCOMING RESOURCES	<u><u>34,805</u></u>	<u><u>46,798</u></u>
RESOURCES EXPENDED		
DIRECT CHARITABLE ACTIVITIES		
Awards – Research	8,740	7,790
Book Prize	600	1,624
New Scholars Prize	-	300
President’s Fund	-	100
Annual Programme	633	1,745
Poel Workshops	-	2,300
Graves Fund	500	1,150
Publications	-	24,510
“Theatre Notebook”	4,913	4,980
Publications & TN distribution	10,299	6,825
Website development	474	1,933
Subscriptions paid	195	294
Honorariums	6,500	3,000
New Researchers Network	-	145
	<u>32,854</u>	<u>56,696</u>

THE SOCIETY FOR THEATRE RESEARCH
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 30 SEPTEMBER 2021

	2021 £	2020 £
GOVERNANCE COSTS		
Administration	2,109	3,024
Depreciation	44	59
	<u>2,153</u>	<u>3,083</u>
 TOTAL RESOURCES EXPENDED	 <u><u>35,007</u></u>	 <u><u>59,779</u></u>

THE SOCIETY FOR THEATRE RESEARCH
FINANCIAL STATEMENTS
30 SEPTEMBER 2021

Charity Number 266186

THE SOCIETY FOR THEATRE RESEARCH

FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

CONTENTS	PAGE
Members of the Board and professional advisers	3
Trustees Annual Report	4
Independent Examiner's Report	8
Statement of Financial Activities	9
Balance sheet	10
Notes to the financial statements	11
The following pages do not form part of the financial statements	
Detailed statement of financial activities	16

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT

YEAR ENDED 30 SEPTEMBER 2021

Registered charity name The Society for Theatre Research

Charity number 266186

Address PO Box 78086
London
W4 9LP

Trustees Eileen Cottis
Francesca Franchi
Michael Ostler

Accountants Curlew Accounting Ltd
Eastburn
South Park
Hexham
Northumberland
NE46 1BS

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

The Trustees have pleasure in presenting their report and the unaudited financial statements of the charity for the year ended 30 September 2021.

REFERENCE AND ADMINISTRATIVE DETAILS

Reference and administrative details are shown in the schedule of members of the board and professional advisers on page 3 of the financial statements.

THE TRUSTEES

The trustees who served the charity during the period were as follows:

Eileen Cottis
Francesca Franchi
Michael Ostler

The trustees named above and on page 3 are trustees for the purposes of charity law.

OBJECTIVES AND ACTIVITIES

The Society serves those interested in the history and technique of British Theatre by arranging public lectures, by publishing books and a thrice-yearly journal ('Theatre Notebook') and by awarding research grants to individuals and institutions. It awards an annual theatre book prize and stages the Poel Event, an annual workshop promoting good stage speech, most recently seen at the National Theatre.

ACHIEVEMENTS AND PERFORMANCE

The Trustees considered the 73rd Annual Report for the year ending 30 September 2021. This would be circulated to members before the AGM on 25 May 2022, together with the President's Address and the Financial Statements.

The Annual General Meeting for 2021 was held on Thursday 20 May 2021, again virtually on Zoom because of the COVID 19 pandemic. It was followed by the Annual Address, also on Zoom, with Mr Jatinder Verma in conversation with Dr Valerie Kaneko-Lucas on the subject of 'Thoughts on Decolonising the Theatre'.

The pandemic had caused the cancellation or postponement of several of the Society's usual activities, but the programme had been carried out as thoroughly as possible, many events being held online.

We were sad to record the death on 28 February 2021 of Frances Dann, a long-standing member and Honorary Secretary to the Society from 1990 to 2003, jointly with Eileen Cottis. She was a specialist in early nineteenth century British theatre, which made her a valuable member of the Research Awards Sub-Committee. She lectured to the Society on 'The Early Nineteenth Century Actor's Career' in 1993. An obituary is to be found on the Society's website.

Mr Simon Sladen had been re-elected Chairman of the Society on Wednesday 26 May 2021, the Committee meeting being held by Zoom, and Professor Trevor Griffiths had been re-elected Vice-Chairman. The Vice-Presidents as elected were Dr Neville Hunnings, Mr Barry Sheppard, Mrs Eileen Cottis, Mr Ian Herbert, and Dr Pieter van der Merwe.

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

The programme of lecture-meetings for 2020-21, arranged by Dr Valerie Kaneko-Lucas, had been wide-ranging and had included Dr Lucas herself on 'The Fatal Drop', a celebration of Black History Month, Mr Simon Sladen on 'Alice on Stage and Screen', Ms Jane Pritchard on 'A Century of Teaching Drama', and an account of the Theatres Trust Register of Theatres At Risk.

The Christmas lecture had been a rehearsed reading of Edward Stirling's version of 'Nicholas Nickleby', produced by Sue Solomon. Audiences on Zoom, and at the AGM, had been consistently larger than at lectures held live.

The Wickham Lecture and the Gordon Craig Memorial Lecture had been postponed again as the pandemic continued. The Gordon Craig memorial lecture was planned for June 2022, and would be a live event at the Royal Central School of Speech and Drama in the form of a panel discussion on stage design in the present and the future.

The 2021 Society for Theatre Research Theatre Book Prize had been awarded on 22 June 2021 (by Zoom) to 'Black British Women's Theatre: Intersectionality, Archives, Aesthetics' by Dr Nicola Abram, published by Palgrave MacMillan. Mr Howard Loxton had been thanked for his commitment to the continuing success of the Prize.

The Poel Workshops had again been postponed because of the coronavirus pandemic, but it was hoped to resume them in 2022, and also to resume the new partnership with Leeds Playhouse; it was hoped that a one-day version of the Poel would be held in Leeds, and might lead to a longer, annual event in the regions.

The Society's Annual Publication for 2020-2021 had been 'The Unknown Granville Barker: Letters to Helen and Other Texts 1915-18', edited by Professor Simon Shepherd. The Society is greatly indebted to Dr Marion O'Connor as General Editor. 'STR Books In Print 2021' had been completed by Miss Francesca Franchi and her team, and would be sent out to members in December 2021. Three issues of 'Theatre Notebook' had been produced and sent to subscribers; many thanks to Professor Trevor Griffiths, who continued as co-ordinating editor together with Dr Gabriel Egan and Dr Anselm Heinrich.

Through its ongoing collaboration with Project Muse, the online database of academic journals, and other online providers, 'Theatre Notebook' continued to generate income of at least £10,000 each year for the Society.

The New Researchers Network had held no face-to-face activities because of Covid, but had encouraged members to write about their current research on the NRN blog. The special issue of 'Theatre Notebook' co-edited by the NRN on the subject of 'Absence' had attracted a number of high-quality articles, and a second special issue was envisaged.

The New Scholars Prize had not been offered this year due to the pandemic, but was to be repositioned with a view to enhancing inclusivity.

The Research Awards Sub-Committee had met on 12 April 2021 by Zoom, and had considered fifteen applications (fewer than usual, largely because of Covid) and recommended eleven awards. Thanks had been offered to the members of the Research Awards Sub-Committee, to Professor Kate Newey for chairing the meeting, and to Ms Kate Quartano Brown for her impeccable administration of the Awards.

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

Following the success of the Covid-19 Support Grants in 2020, the Society had introduced its new annual £200 Practitioner Research and Development Grants, for practitioners working in the UK, especially for under-represented voices in British theatre. Twenty grants had been made on 27 August 2021 to a very diverse set of applicants.

The Society's website continued to be used by an average of fifty members per day. It had been decided that a Website Officer, on an honorarium, should be appointed to oversee further developments. The Committee was grateful to Kate Quartano Brown for her continued stewardship of the website.

The Society had donated £500 to the Terence Rattigan Society's appeal for the restoration of the playwright's family grave in Kensal Green cemetery.

A working group had been set up to consider ideas for celebration of the Society's 75th anniversary in 2023.

The Accounts for 2020-21 would be approved by the AGM. We are grateful to Ms Yona Lesger and the Chair for their work. The large expense on publication and 'Theatre Notebook' distribution for the year had been offset by the reduction of live activities as a result of Covid-19 and the emergency fund of £30,000 in the Reserved Savings Account with Scottish Widows Bank remained intact. Care would be needed in the future because of the general reduction of income from investment.

The Trustees concluded that the Society's affairs had been properly administered during the year ending 30 September 2021.

RESERVES POLICY

The Society's financial reserves are represented by the £30,000 held in the Reserve Savings Account with Scottish Widows Bank.

FINANCIAL REVIEW

The total income for the year was £34,805 and expenditure was £35,007, resulting in a net deficit of £202. After accounting for the gain of £59,487 on investments in the year, there were total funds of £705,204 carried forward to the following financial year.

RESPONSIBILITIES OF THE TRUSTEES

The trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;

THE SOCIETY FOR THEATRE RESEARCH

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 30 SEPTEMBER 2021

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINERS

A resolution to re-appoint Curlew Accounting Ltd as Independent Examiners for the ensuing year will be proposed at the annual retirement meeting of the trustees.

Signed by order of the Trustees
Eileen Cottis

THE SOCIETY FOR THEATRE RESEARCH
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES ON THE
UNAUDITED FINANCIAL STATEMENTS OF THE
SOCIETY FOR THEATRE RESEARCH
YEAR ENDED 30 SEPTEMBER 2021

I report on the accounts for the year ended 30 September 2021.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- Examine the accounts under section 145 of the Charities Act;
- To follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- To state whether particular matters have come to my attention.

Basis of independent examiner's report

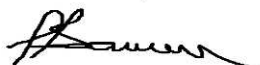
My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison, of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently, no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that, in any material respect:

- The accounting records were not kept in accordance with section 130 of the Charities Act: or
- The accounts did not accord with the accounting records: or
- The accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

I have come across no 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.



Paul Barron, FMAAT ICPA (Fellow)

Independent Certified Practising Accountant



THE SOCIETY FOR THEATRE RESEARCH
STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an income and expenditure account)
YEAR ENDED 30 SEPTEMBER 2021

	Note	Total Funds Year to 30 Sept 21 £	Total Funds Year to 30 Sept 20 £
INCOMING RESOURCES			
Incoming resources from generated funds	2	34,805	46,798
TOTAL INCOMING RESOURCES		34,805	46,798
RESOURCES EXPENDED			
Charitable activities	3	32,854	56,696
Governance costs	4	2,153	3,083
TOTAL RESOURCES EXPENDED		35,007	59,779
NET (OUTGOING)/INCOMING RESOURCES FOR YEAR		(202)	(12,981)
Unrealised Gains/(Losses)		59,487	(57,070)
RECONCILIATION OF FUNDS			
Total funds brought forward		645,919	715,970
TOTAL FUNDS CARRIED FORWARD		705,204	645,919

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 11 to 14 form part of these financial statements.

THE SOCIETY FOR THEATRE RESEARCH

BALANCE SHEET

30 SEPTEMBER 2021

	Note	2021 £	2020 £
FIXED ASSETS			
Publications		50	50
Tangible Assets	5	133	177
Investments		651,014	591,527
		<u>651,197</u>	<u>591,754</u>
CURRENT ASSETS			
Investments		30,000	30,000
Cash at bank and in hand		24,007	24,165
		<u>54,007</u>	<u>54,165</u>
CREDITORS: Amounts falling due within one year	6	-	-
NET CURRENT ASSETS		<u>54,007</u>	<u>54,165</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>705,204</u>	<u>645,919</u>
NET ASSETS		<u>705,204</u>	<u>645,919</u>
FUNDS			
Restricted income funds	7	376,828	348,274
Unrestricted income funds	8	282,858	251,925
Designated funds	9	45,518	45,720
TOTAL FUNDS		<u>705,204</u>	<u>645,919</u>

These financial statements were approved by the members of the committee on the2022 and are signed on their behalf by:

Eileen Cottis
Trustee

The notes on pages 11 to 14 form part of these financial statements.

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards, the Statement of Recommended Practice "Accounting and Reporting by Charities" issued in March 2005 (SORP 2005).

Cash flow statement

The trustees have taken advantage of the exemption in Financial Reporting Standard No 1 (revised) from including a cash flow statement in the financial statements on the grounds that the charity is small.

Reserves

The Society's financial reserves are represented by the Reserve Savings Account with Scottish Widows Bank.

Investments

These are shown at market value with associated gains and losses.

Fixed assets

All fixed assets are initially recorded at cost.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Equipment	- 25% reducing balance
-----------	------------------------

Taxation Status

The Society for Theatre Research is a Registered Charity and accordingly is not liable to pay Income Tax, Corporation Tax or Capital Gains Tax. The Society receives no similar exemption in respect of Value Added Tax.

Incoming resources

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is only deferred when the charity has to fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

Resources expended

Expenditure is recognised in the period in which it is incurred inclusive of any VAT which cannot be recovered.

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objects 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.

2. INCOMING RESOURCES FROM GENERATED FUNDS

	Restricted Funds	Unrestricted Funds	Designated Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£	£
Voluntary Sources	-	15,658	-	15,658	15,663
Trading Activities	-	2,662	-	2,662	12,078
Income from Assets	-	16,485	-	16,485	19,057
	-	34,805	-	34,805	46,798

3. CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Designated Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£	£
Charitable activities	6,173	26,681	-	32,854	56,696
	6,173	26,681	-	32,854	56,696

4. GOVERNANCE COSTS

	Restricted Funds	Unrestricted Funds	Designated Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£	£
Administration	-	2,109	-	2,109	3,024
Depreciation	-	44	-	44	59
	-	2,153	-	2,153	3,083

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

5. TANGIBLE FIXED ASSETS

	Office and other equipment £
COST	
Brought forward	6,672
Additions	-
Disposals	-
At 30 September 2021	6,672
DEPRECIATION	
Brought forward	6,495
Charge for the year	44
On disposals	-
At 30 September 2021	6,539
NET BOOK VALUE	
At 30 September 2021	133
At 30 September 2020	177

6. CREDITORS: Amounts falling due within one year

	2021 £	2020 £
Other creditors	-	-
	-	-

7. RESTRICTED INCOME FUNDS

	Balance at 30 Sept 2020 £	Net incoming / (outgoing) resources £	Fund Transfers £	Unrealised Gains/(losses) £	Balance at 30 Sept 2021 £
General Funds	348,274	(6,173)	6,173	28,554	376,828

8. UNRESTRICTED INCOME FUNDS

	Balance at 30 Sept 2020 £	Net incoming / (outgoing) resources £	Fund Transfers £	Unrealised Gains/(losses) £	Balance at 30 Sept 2021 £
General Funds	251,925	5,971	(5,971)	30,933	282,858

THE SOCIETY FOR THEATRE RESEARCH

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2021

9. DESIGNATED FUNDS

	Balance at 30 Sept 2020	Net incoming / (outgoing) resources	Fund Transfers	Unrealised Gains/(losses)	Balance at 30 Sept 2021
	£	£	£	£	£
General Funds	<u>45,720</u>	<u>-</u>	<u>(202)</u>	<u>-</u>	<u>45,518</u>

THE SOCIETY FOR THEATRE RESEARCH
MANAGEMENT INFORMATION
YEAR ENDED 30 SEPTEMBER 2021

The following pages do not form part of the statutory financial statements.

THE SOCIETY FOR THEATRE RESEARCH
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 30 SEPTEMBER 2021

	2021 £	2020 £
INCOMING RESOURCES		
INCOMING RESOURCES FROM GENERATED FUNDS		
Voluntary sources		
Membership Subscriptions	11,008	11,504
Subscriptions to TNB	2,170	3,159
Donations received	2,480	1,000
	<u>15,658</u>	<u>15,663</u>
Trading Activities		
Publication sales	1,804	1,081
Theatre Notebook sales	243	219
Royalties	-	278
Project Muse	419	10,215
Miscellaneous income	196	285
	<u>2,662</u>	<u>12,078</u>
Income from Assets		
Interest & Dividends received	16,485	19,057
	<u>16,485</u>	<u>19,057</u>
TOTAL INCOMING RESOURCES	<u><u>34,805</u></u>	<u><u>46,798</u></u>
RESOURCES EXPENDED		
DIRECT CHARITABLE ACTIVITIES		
Awards – Research	8,740	7,790
Book Prize	600	1,624
New Scholars Prize	-	300
President’s Fund	-	100
Annual Programme	633	1,745
Poel Workshops	-	2,300
Graves Fund	500	1,150
Publications	-	24,510
“Theatre Notebook”	4,913	4,980
Publications & TN distribution	10,299	6,825
Website development	474	1,933
Subscriptions paid	195	294
Honorariums	6,500	3,000
New Researchers Network	-	145
	<u>32,854</u>	<u>56,696</u>

THE SOCIETY FOR THEATRE RESEARCH
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 30 SEPTEMBER 2021

	2021 £	2020 £
GOVERNANCE COSTS		
Administration	2,109	3,024
Depreciation	44	59
	<u>2,153</u>	<u>3,083</u>
 TOTAL RESOURCES EXPENDED	 <u><u>35,007</u></u>	 <u><u>59,779</u></u>