

Charity Registration No. 1166833  
Company Registration No. 09952411 (England and Wales)



Good Chance Theatre

Trustees' report and financial statements  
for the year ended 31 March 2023



## Good Chance Theatre

### Company information

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<b>Trustees</b>	Mr M Akhondzadeh-Darjazi Mr J Culpepper Mr S D Daldry Miss S Friedman Ms N Kaliada Mr A Mathur Ms P Reith (appointed 09/01/24) Ms T Siddiq Ms G White Ms S Witherow
<b>Company number</b>	09952411
<b>Charity number</b>	1166833
<b>Registered office</b>	35-47 Bethnal Green Road London E1 6LA
<b>Executive Team</b>	
Co-Artistic Directors	Joe Murphy Joe Robertson
Executive Director	Naomi Webb
<b>Independent auditors</b>	Saffery LLP 71 Queen Victoria Street London EC4V 4BE
<b>Bankers</b>	Coutts 440 Strand Charing Cross London WC2R 0QS

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# Good Chance Theatre

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## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2023

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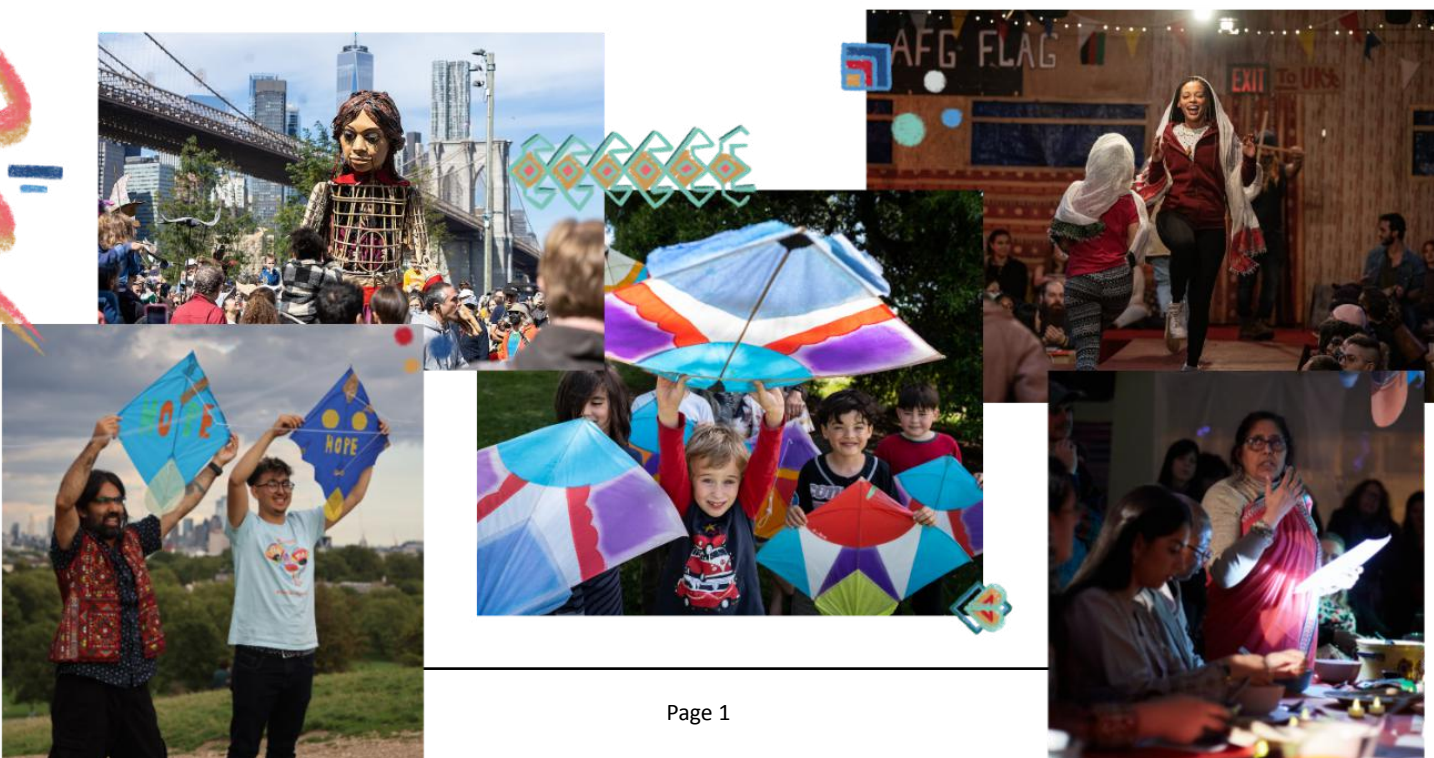
The Trustees (who are also Directors of the Company) present their report, together with the audited financial statements of the charitable company, for the year ended 31<sup>st</sup> March 2023.

### REVIEW OF THE YEAR

Good Chance is a dynamic theatre company co-creating ground-breaking, heart-thumping, highly relevant “theatre that shakes hands with the world” (Sunday Times). We have a proven track record of devising and producing ambitious high-quality original theatre, art and participation programmes that **support displaced artists to create new work** and **access new platforms**, help the **widest range of audiences respond to our increasingly complex world**, and **give diverse participants across the country and the world opportunities to take part and make connections**. Good Chance is unique in the boldness, breadth and ambition of the work we create; in ways no other company has attempted, we have evidenced how we can achieve impact on both an epic scale and on an intimate individual level. We have delivered **550 events globally** in the eight years since our inception, reached **1.1 million audience** members and active participants, given paid employment to **over 750 artists** and bespoke 1-2-1 support and employment to **150 artists with lived experience of displacement** and migration.

In its 6th Scientific Assessment this year, the IPCC warned that involuntary migration will be one of the most damaging impacts of global climate change, projecting that by 2030, in Africa alone, “700 million people [will be] displaced.” Such mass movements of people are unprecedented, with huge destabilising potential everywhere, increasing polarisation, intolerance and civil unrest. At the same time, 75% of young people from as diverse countries as Finland and the Philippines think the future is “frightening” (University of Bath study, 2021). We believe civic society needs to be equipped with the skills and tools to welcome, humanise and create spaces for genuine integration between different kinds of people; that art, with its humanising and disarming potential, has a crucial role in this, and a responsibility to understand the complex issues at play and intervene appropriately.

With displaced artists centre-stage, we create groundbreaking, heart-thumping “theatre that shakes hands with the world”. We create powerful and provoking work to spark new connections and new conversations across divides, through surprise and spectacle, connecting communities through art and exploring the big issues of our time to make real change possible. Central to all of this is the development of artists who have been displaced.



## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2023

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#### Vision

A deeply connected world alive with complexity, diversity, curiosity, possibility, humanity.

#### Mission

We are on a mission to change lives and change minds. We bring people together to co-create human-scale stories that spark new conversations about complex urgent issues of our time; migration, the climate crisis and polarisation, and make real change possible.

#### What We Do

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

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

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

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

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

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

#### April 2022 - March 2023

This year has been a really important one for Good Chance. We have been able to honour pre-Covid commitments of major international work (*The Jungle*), develop new theatre and participation projects (*Kyoto*, *From Here On*, *Discretion*) and deliver urgent humanitarian arts work in response to global situations (*Fly With Me*). Alongside all this we have been able to continue our foundational long-term artist development work in diverse UK communities with Change the Word and the Stage Door and Backstage Door programmes. None of this has been possible without a strong central team supported by a committed and talented Board, including bringing on board a new Producer and General Manager, both full time. We're delighted to have welcomed Ammar Haj Ahmad as our Associate Artistic Director, having collaborated with the company since 2015, as Artistic Associate since 2023 and appointed Associate Artistic Director in December 2023.



## Good Chance Theatre

### Trustees' report

For the year ended 31 March 2023

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## GOOD CHANCE PRODUCTIONS

### THE JUNGLE

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

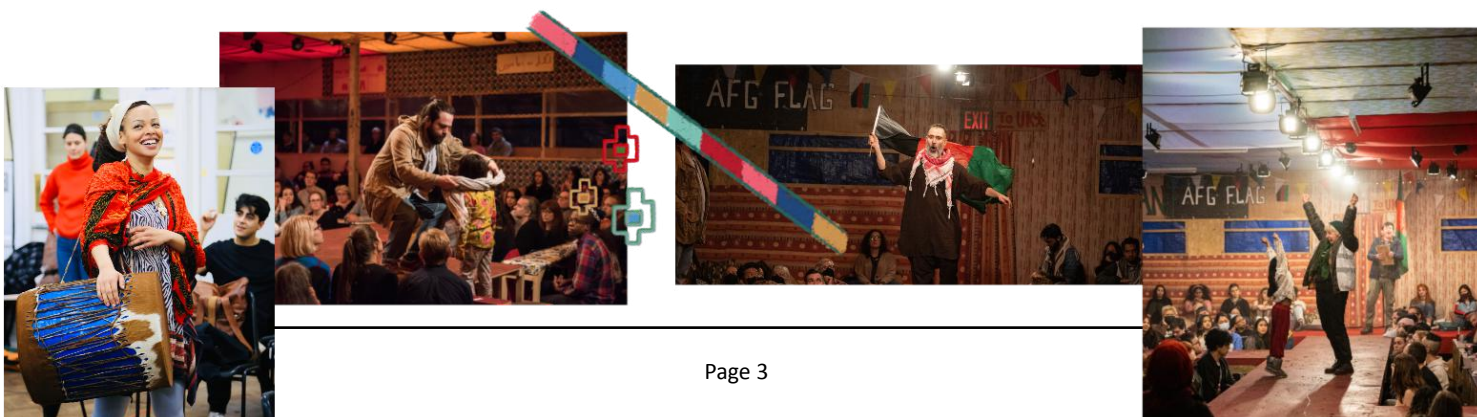
There were 59 performances across 8 weeks, playing to over 20,000 audience members. Alongside the performances, in New York the original Good Chance Dome became an exhibition, event and gathering space. Audiences got to experience the atmosphere of the original Dome (with original graffiti from its time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

"GALVANIZING... A great demonstration of theater's power to build emotional bridges." - The Washington Post

"*The Jungle* is more urgent than ever... Its enduring relevance is depressing; its triumph as a necessary work of theatre is anything but." - The New York Times

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

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



## KYOTO

In January 2022, we commissioned our artistic directors Joe Murphy and Joe Robertson to write Good Chance's new play, *Kyoto*, and in 2022/23 we have developed the project, finding new funding, reaching out to new potential presenting theatres, and building on the first draft of the script with dedicated R&D time with professional actors.

Set in December 1997 at COP3 in Kyoto, the third international climate conference, *Kyoto* tells the story of the Kyoto Protocol, the first time the whole world came to a unanimous agreement around the climate crisis. This was the unprecedented result of an incredibly hard-won act of negotiation between 176 nations. *Kyoto* tells a story not only about the climate crisis, but also a story of the miracle of agreement, what it takes for people to come together, and what hope can be found for the future.

*Kyoto* will also be staged around a broader "Conference" of events and workshops, both to artistically reflect the nature of the Conference of the Parties (COP) system for climate change negotiations and, crucially, to inspire audience members into action. This "Conference" will involve workshops, assemblies, film screenings and additional short performances of key character monologues, with opportunities for sponsors to be involved.

The IPCC predicts that places where people live and work may cease to exist as a result of climate change. A worrying 1 in 5 people under the age of 35 say it's "too late to fix climate change". We believe now is the time. Yet the IPCC also says we need storytellers for sustainability, now more than ever: "Narratives enable people to imagine and make sense of the future through processes of interpretation, understanding, communication and social interaction." We believe now is the time to tell the story of the climate crisis, and how we can agree again in order to make a difference.

We held our first R&D for *Kyoto* in autumn 2022, directed by Stephen Daldry and Justin Martin and supported by the Royal Shakespeare Company. We worked with a brilliant cast of 16 international actors from 10 countries. The R&D culminated in an industry presentation of the first act, to be followed by another workshop in 2023 of the full first draft.



**FROM HERE ON**

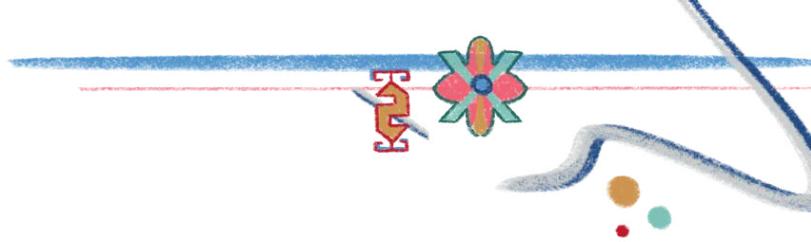
2024 marks the 85th anniversary of the Kindertransport, in which nearly 10,000 Jewish children were evacuated from Nazi-occupied Europe to the UK, a complex act of welcome that has a unique and central place in British and European history. We used some of our R&D time in 2022/23 to investigate, research and begin discussions around a major new outdoor theatre project from Good Chance bringing the Kindertransport's resonance for today to life, for a broad general public and for the next generation in the UK and Europe, creating an English-led European-wide participatory project culminating in iterative large-scale movement-led outdoor performances. These will take place in 4 pivotal locations in September 2024, across the route that many of the Kinder took: Cologne, Hook of Holland, Harwich and London. We believe England has a crucial role in helping to tell this story and that this project exemplifies England's cultural sector as innovative, collaborative and international.

An accompanying creative programme of rehearsals and workshops for the young people taking part, plus a wider education programme for schools, will support the next generation to explore the Kindertransport and contemporary experiences of seeking refuge, and to become ambassadors for change in their communities.

In exploring the complex history of the Kindertransport, beyond its airbrushed characterisation in the British media and discourse, and its resonance for refuge and welcome today, we believe that this project will make a significant contribution to the way we memorialise history and to how we welcome those seeking sanctuary today.







## DISCRETION

2022 marked 60 years of Algerian independence. Good Chance collaborated with the Edinburgh International Book Festival, following an award from the British Council's International Collaboration Grant, to produce *Discretion: a performance in words, live music and images on independence and exile*, adapted from the novel by award winning writer Faiza Guene and translated into English by Sarah Ardizzone.

Following a bloody eight-year war, many fled to France to escape violence by both sides, including Faïza Guène's parents. In Faïza's most recent novel *Discretion*, she deftly explores a generation that remained discreet about harrowing experiences. The novel has inspired this new performance and marks the French Algerian writer's commitment to leaving traces, defying erasure and making sense of what we all inherit.

In June 2022 an R&D workshop took place in Paris with Good Chance's Creative Producer Dina Mousawi as Director and a cast of French and Algeria actors and musicians. The team travelled to Edinburgh in August 2022 for the premier performance as part of the Edinburgh International Book Festival, in French and English. The performance was also live streamed. A further tour is planned to Algeria in November 2023 and France and the UK in spring 2024.

## THE WALK

We are delighted that Little Amal continues to walk as a symbol of human rights. Since 2022 *The Walk with Little Amal* is produced solely by The Walk Productions Ltd who make all programming decisions.

In June 2022, one year on from leaving Syria Amal took part in World Refugee Week by visiting 13 towns and cities across England. From September – October Little Amal explored all five boroughs of New York City in partnership with St Ann's Warehouse through 50 events created for her with artists, civic leaders, community groups, and young New Yorkers of all backgrounds.

In October, Little Amal was invited to Amsterdam by Bloomberg CityLab, a summit bringing together global mayors, innovators, leaders, experts, artists and activities to discuss many of the most pressing issues facing the world including welcoming refugees, global conflicts and combatting climate change.

We are also delighted that the education activity created for the 2021 Walk led by Good Chance and The Walk Productions Ltd continues to be used across the world to spark conversation and action from young people, including in many countries Amal has not yet visited.

## CONNECTING COMMUNITIES

### FLY WITH ME

"During my lifetime, my country's flag's colours have been painted, wiped, repainted then wiped again 15 times. But we have always flown kites." Elham Ehsas, director, actor and *Fly With Me* creative lead

"Through *Fly With Me* we come together to celebrate Afghan culture and freedom and send a message to the world that cannot be ignored." Elaha Soroor, musician and *Fly With Me* ambassador

Marking one year since the fall of Afghanistan, *Fly With Me* was an epic kite-flying festival in solidarity with the people of Afghanistan. It called on the world to #RememberAfghanistan and to come together to celebrate and preserve Afghan culture - a culture that is once again under threat. The aims of the project were to fill the skies with thousands of Afghan kites on 20 August 2022 across the UK and internationally.

To do this we partnered with local arts organisations in 6 cities across the UK to produce 'flagship' *Fly With Me* events; trained 12 workshop facilitators to deliver *Fly With Me* storytelling workshops and delivered kite-making workshops, led by Afghans and local workshop facilitators for local communities and open to the wider public on the day of the event; and involved a further 10 organisations to host smaller scale events and engaged with Afghan and refugee communities across the UK and internationally. The aim and ambition of the project was to celebrate and preserve Afghan culture through music, dance, storytelling, kite flying, food and poetry and encourage people to sign the official pledge to Fight the Anti-Refugee Laws and demand that the UK Government treat all people seeking asylum fairly and equally, including those from Afghanistan.

*Fly With Me* had great reach and impact:

- 47 *Fly With Me* events across the UK, Europe and North America, produced by Good Chance, partners and local communities, with in-person audiences of over 7,500
- Over 70 kite-making workshops took place in local communities across the UK and Europe
- Over 70 partners collaborated to create *Fly With Me* across the UK, Europe and North America
- Orders for 2,000 packs of kite making instructions and materials placed by individuals and community groups across the UK and across the world
- More than 1,000 downloads/hard copies sent out of our kite-making instructions in Arabic, Dari, English, Pashto, Ukrainian and French used in workshops and at home.
- 1,400 views of our kite making YouTube video tutorial
- Press coverage reaching over 2.9 billion audience worldwide across all major media outlets including ITV News, Channel 4 News, Sky News, BBC Radio 4, BBC World Service, BBC Sunday Morning Live, Times, the i, Daily Mirror, Evening Standard, etc.) with over 700 pieces of coverage
- Organic social media reach of 275,000, smashing benchmarks whilst delivering the best performing video in Good Chance history, with Afghan pop musician Elaha Soroor whose video reached 85,000
- Engaged over 30 people from Afghanistan in paid roles within the core creative and producing team, many of whom fled the country in the August 2021 evacuations, plus an additional over 50 Afghan artists engaged in paid roles in events worldwide

Other activities:

- Secured over 200 signatures for the Fight the Anti-Refugee Laws pledge, created by a coalition of over 400 organisations across the sector to petition the government for a fairer asylum system
- Trained and co-developed the *Fly With Me* model with 12 Afghan and local workshop leaders in a two-day training workshop to deliver kite-making and flying workshops in their local communities
- On 28th July, Afghan mountain climber Freshta Ibrahim and two 10-year-old boys flew kites on the final peak of their challenge to climb the 10 tallest peaks in Yorkshire, the same distance as the height of the tallest mountain in Afghanistan, which Freshta was the first Afghan woman to climb
- Award-winning Afghan poet Parwana Fayyaz was commissioned to write a poem for *Fly With Me* which was distributed on 2,000 postcards at every major *Fly With Me* event

## Good Chance Theatre

### Trustees' report

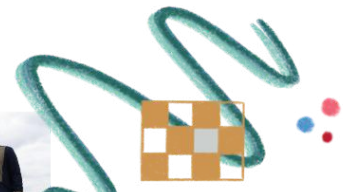
For the year ended 31 March 2023

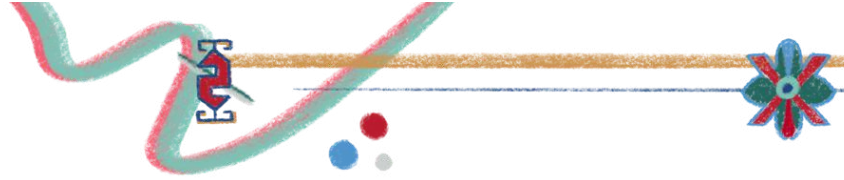
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- Half of the core *Fly With Me* team were from Afghanistan, including two assistants recruited through Good Chance's Stage Door refugee internship programme and two who fled Kabul in the August 2021 evacuations
- A further five community liaisons from local Afghan communities were employed to do grassroots outreach, and 14 workshop leaders from the Afghan communities were employed across our flagship events

"Thank you so much to everyone for making this happen. As an Afghan evacuee it is very heart touching and warming to see all these amazing scenes and it was an absolute pleasure to be a part of it and meet so many wonderful people." - Halima, workshop Facilitator, Folkestone

"I was never allowed to fly kites in Afghanistan, because I was a girl - this is the first time I've flown a kite. It gives me a good feeling for this ancient culture of Afghanistan." - workshop participant, London





## CHANGE THE WORD

Change the Word develops the poetry and performance skills of people who have sought sanctuary in the UK alongside local communities. Each project culminates in the publication of an anthology of globe-spanning, bold new writing launched in a high-octane public performance. We have so far delivered Change the Word projects based in Coventry, Sheffield and Barnsley including people living in Doncaster, Huddersfield and Wakefield, and in August 2022 launched our latest project in Bradford. Change the Word has to date engaged over 120 participants in these long-term, intensive projects plus over 300 wider workshop participants and over 8,000 audiences in person and online.

### Change the Word, Bradford

Between August and December 2022, we ran a Change the Word project in Bradford alongside Common Wealth theatre company. The project was led by the Leeds-based poet Sai Murray and theatre director, and artistic director of Common Wealth, Saoirse Teale. It culminated in a site-specific performance in Bradford city centre with Bradford-based participants from nine countries, and the publication of a new anthology called *Mud, Water and Magic*. One of the participants in the project - Maz - experienced the project as a turning point in her practice as a writer, having not seen herself as a writer before the project. Since, she has been published in *Into the Wild* and *Present Tense*, facilitated three writing workshops at Cartwright Hall, been shortlisted at Pen to Print and performed monologue *Hirstute* at Broadway Theatre Barking, and been published in a local library anthology.

### Poetry Cafe, Bradford

In March 2023, we brought our Poetry Cafe from Sheffield to Bradford, where members of our Change the Word Collective - our online programme for anyone who has attended Change the Word to keep writing and meeting socially, developing their skills and embarking on new opportunities - performed to audiences in the bustle of the market. The Poetry Cafe celebrates the power of bringing poetry into public spaces and is an opportunity to connect the members of our collective across cities to create a thriving writing community. The Poetry Cafe was organised by our Programme Coordinator Diyo Mulopo Bopengo - who joined the team in January 2022 after taking part in Change the Word workshops in Sheffield while he was seeking sanctuary - and overseen by our Creative Producer Dina Mousawi.

### Change the Word Collective

We continued with our monthly Change the Word Collective online workshops. The workshops were led by our Change the Word Coordinator Diyo Mulopo Bopengo, who also encouraged members of the collective to grow their facilitation skills by leading workshops themselves supported by him. Diyo was also asked by fellow Theatre of Sanctuary, Stand and be Counted, to lead a series of poetry and performance workshops for young people producing a film.

### The Conference of the Trees, R&D

Five members of the Change the Word Collective took part in a two-day workshop for *The Conference of the Trees* - a new play commissioned by Good Chance and awarded the Writers' Guild of Great Britain's New Play Commission Award. The play is co-created by writer Yara Rodrigues Fowler, Good Chance Associate Artist Connie Treves and Good Chance Ensemble member and poet Majid Adin. The play was born out of a wider R&D in 2021 hosted by Theatre Deli in Sheffield. The two days were followed by two further days with experienced devising actors, and led by Connie Treves, allowing Yara and Majid to explore their ideas and feel confident entering the next stage of drafting. In July 2023, the play will be

## Good Chance Theatre

### Trustees' report For the year ended 31 March 2023

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submitted to the Faber Playwriting Award, specifically for plays written under the New Play Commission Scheme.

#### Change the Word, Arvon Foundation

In July 2022, Change the Word poet Sarah Orola was selected by the Arvon Foundation to take up a fully funded place on an intensive week-long writing retreat with novelists Amanda Smith and Chris Cleave, as her first experience of long-form prose writing to complement her poetry experience. In February 2023, we were invited to work towards another poetry residency for the Change the Word Collective with the Arvon Foundation. We successfully fundraised for a week-long residency in Shropshire, which will host twelve poets, two members of our Good Chance team and two brilliant writing tutors. The week will happen in July 2023 and will be led by the poets and performance artists Belinda Zhawi and Keith Jarrett.

#### Change the Word, The Jungle

We created two collective poems with audiences of *The Jungle* in New York and Washington DC, receiving over 100 poetry submissions for each poem and incorporating these into poems of refuge and welcome that were seen in the theatres by over 5,000 audience members.





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## ARTIST DEVELOPMENT

### Stage Door Programme

Over 40% of all displaced people are children, and more than 14 million of these children are refugees. Nearly half (48%) of all school-aged refugees are not in school and just 3% of refugees go on to attend university, compared to a global average of 34%. Refugees often face barriers to employment and training and are often underemployed and/or receive low rates of pay. The unemployment rate for refugees is 70% whereas the national average is 4%. Our Stage Door young people's programme tackles this, providing skills development and paid work experience in the arts for young refugees aged 17 to 24.

In this period, we employed two Stage Door marketing and production assistants with lived experience of seeking sanctuary in the UK having been forced to leave Afghanistan: Amir Hussain Ibrahimi and Massi Safa. Both played pivotal support roles in *Fly With Me*, working across the creative, production and comms teams and gaining experience of working on a major international festival while also being instrumental in shaping the project, reaching out to Afghan communities in the UK and contributing the vital perspectives of young people from Afghanistan. Both were also consummate kite makers - a crucial skill for the festival - and Amir took on an additional role as photographer and filmmaker for the project, a profession he practised in Afghanistan until he had to leave as part of the evacuation in August 2021, after being attacked by the Taliban for his photography.

Amir proved himself indispensable to the team, so we were able to extend his role into a permanent position as Production & Marketing Assistant. Since *Fly With Me*, he has worked as a Production Assistant on our first workshop for *Kyoto* in October 2022 and during *The Jungle* rehearsals, offering vital support to the stage management teams and filming archive and marketing material. We were delighted that we were able to secure a visa for Amir to visit the US to see the production he'd worked so hard on and to speak at our fundraiser in Washington DC.

"Good Chance is more than a community, for me. Through Stage Door I have found a brilliant family where everyone is excited to learn and share. This is my first job experience in the UK after leaving my country and everything behind. I have learnt so much about teamwork and communication, networking and creating hope through art.

I find myself, I find hope at Good Chance. All my memories here are beautiful." - Amir, Stage Door

### BackStage Door Programme

This year we began developing a very exciting new BackStage Door programme, in partnership with Nimax Theatres. This is a paid, part-time opportunity for people from refugee backgrounds to work with a theatre backstage crew, helping with stage management, props, scenery, lighting and wardrobe before, during and after the show. Rasha Obaid began her 6-month placement in August 2022 at the Apollo Theatre in London's West End, where she gained essential work experience and skills training, and earned the professional qualifications needed to work backstage in any theatre across the country.

"Arts was something I always wanted to do, but where I come from it's very limited and prohibited... When I was in the UK I applied for SO many arts jobs, to try different materials, to learn what art is like here, but with no luck... until I saw the BackStage Door opportunity at Good Chance.

I love what Good Chance does working with refugees, as one myself. They engage them directly, we are there in the work, not just talking about our experiences. I don't know much about theatre except for the

## Good Chance Theatre

### Trustees' report

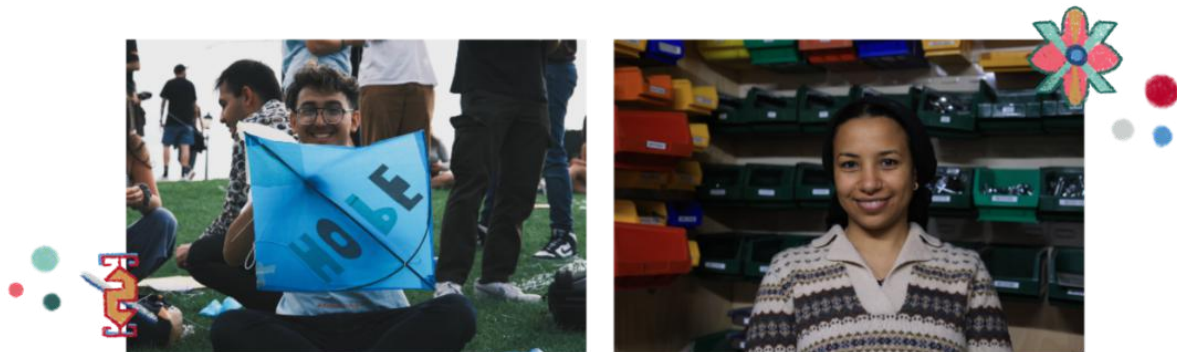
For the year ended 31 March 2023

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few plays I've seen... but from the moment I stepped into the Apollo I was amazed. I was hoping for connections, references and to start what I love doing, but I got so much more.

I learnt how the set is built, where it comes from. How people sit together, make it work with the light, the sound, do the cues with the actors, everybody's expertise put it all together to get the vision within the space they have. I had no idea all of these jobs existed, and I have since been introduced to a person with a position for me to work as a set builder." - Rasha, BackStage Door

We hope this will spark other theatres across London and the UK to create more opportunities for people from refugee backgrounds to work backstage, as well as the opportunities we see increasing for performers and administrators. In 2023 we have met with more than five theatres and theatre companies who have approached us for advice about our experience running the Stage Door and BackStage Door programmes, and will collaborate on the first film Stage Door project - Behind the Scenes.



### Yellow

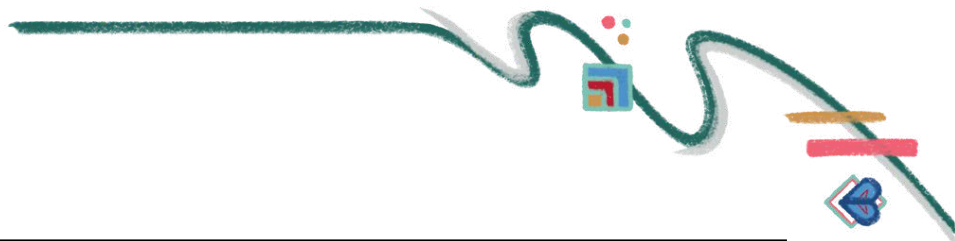
In response to what has been taking place in his home country of Afghanistan for the past two years, Elham Ehsas - co-creator of *Fly With Me* and original member of *The Jungle* cast - has made a new short film, *Yellow*.

Filmed in Afghanistan and the UK, *Yellow* is set in Taliban controlled Afghanistan, where Laili walks into a Chadari store in Kabul to buy her first full body veil from a Talib shopkeeper and face her uncertain future.

We were thrilled to support the creation of this moving and beautifully profound film in autumn 2022, and that Good Chance Creative Producer Dina Mousawi was also a Producer on the project.

Since release in 2023, *Yellow* has already won multiple awards including the San Sebastian Human Rights Film Fest, and has been selected for over 40 festivals. We are absolutely thrilled that in December 2023 *Yellow* was shortlisted for the Oscars and nominated for the BAFTAs, with final Oscar nominations to be announced in February 2024.





### Good Chance Socials

Good Chance Socials is our programme for those newly arrived to the country and local Londoners to meet together and share artistic experiences. In autumn 2022 we partnered with Siobhan Davies Studios to offer a series of free movement workshops exploring communication through the body for refugee women, to help people connect together beyond language. This was led by Movement Director & Choreographer Emily Orme, a long-term Good Chance collaborator.

Over the course of the six weeks, the group celebrated their individual bodies and cultures, all whilst discovering new ways of moving, creatively interacting with each other and having fun.

“Enjoy, happy, happy body, after session very very good. Before boring at home. Family atmosphere that you are missing. Like family.”

“I learnt to express myself with my body and the sound. It was very relaxing. Really nice to meet the other women and learn about other cultures.”

### Good Chance France

One of our ongoing key relationships from the Good Chance Domes in Paris in 2018 is with the International Fashion Academy [IFA] based in Paris. IFA spent two weeks with us in the Dome in February 2018 and have since embraced and embedded their work with refugees living in France. This year, in Good Chance France's 4th edition collaboration, during three months, six refugee artists collaborated with MA students to create a fashion collection using upcycling.

### SUSTAINABILITY

We recognise our responsibility as theatre makers to protect the planet and whilst we have made changes to our practices and systems, we know we are not there yet.

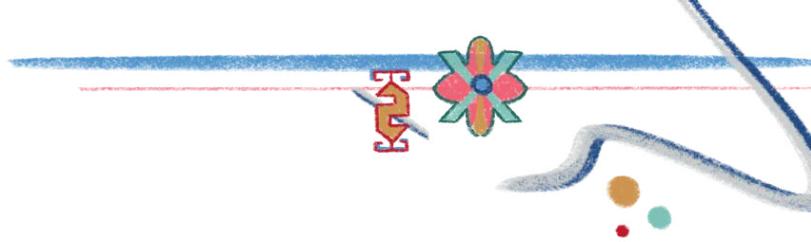
We have shown a commitment to progress towards net zero by making steps towards reducing our carbon footprint and creating an Environmental Action Plan. As storytellers we know we have a vital role to play in helping audiences understand the crisis we are in and to use storytelling to encourage positive climate action.

Some highlights of our organisational sustainability actions are: having a designated Sustainability Officer, embedding commitment to sustainability in all recruitment and contracts, creation of a climate contingency budget to ensure that any last-minute production needs can maintain ethical environmental standards, staff attending Carbon Literacy training, encouraging staff to take public transport, offering ethical pensions, checking and recording ethical credentials of all suppliers and using recycled paper and ethical office supplies, purchasing ethically. The Board and staff will continue to meet and review our Environmental Action Plan on an ongoing basis.

We will therefore build on processes we have already begun and work towards becoming a net zero, carbon literate company, in the process of creating work at the intersection of climate/migration, embedding environmental responsibility into all aspects of our productions and how the whole company is run, and sharing lessons learned with the sector.

We will prioritise the training requirements we need within our team to ensure we have all the knowledge and strategic thinking we need to help us get as close to net zero as possible across the board as an organisation and in relation to particular projects, with *Kyoto* at the forefront of this.





Especially given the subject matter of our major new play *Kyoto*, we want to reimagine theatre, to explore what radical ways we can discover staging a production. In bringing *Kyoto* to life, we will aim to harness the exciting progress in sustainable theatre-making being made across the sector, as well as work with industry leaders in engineering, music touring, the third sector, science and many more to utilise new technologies and apply them creatively within the staging of the play itself. *Kyoto* will explore what might be possible in creating a genuinely sustainable touring piece of theatre.

Incredibly innovative set design using fully recycled and recyclable materials will be critical and we are keen to go a step further, looking at ways to apply the 'circular economy' model, so that sustainability is not just embedded into the piece but makes it even more beautiful and impactful and enhances the message of the play. The 'circular economy' will also provide inspiration for conversations about how we can build community, do business better and make our future more sustainable, which is not just good for the environment but for society too.

We know that this is a process and alongside developing the play itself, we are also deepening our networks and understanding of the issues so we can embed sustainability into every element of the production, from the basics of encouraging green travel choices, avoiding single-use plastics and recycling, to the big dreams around new technologies and innovation in set design and touring.

We hope that *Kyoto* will contribute significantly to the urgent developments within the theatre and art making world as to how we can create more sustainably.

### **DIVERSITY & REPRESENTATION**

Good Chance is on a journey with its Diversity & Representation. There are some positive signs of diversity and representation in our leadership and governance and some work in progress.

Since we began in the Calais Jungle refugee camp in 2015, Good Chance has always been about diversifying theatre, sharing the stage with under-represented voices. We are female-led, with a female-majority over our leadership and governance teams, and two members of our Board have lived experience of seeking asylum.

While our track record and our plans for the future show inclusivity firmly embedded in the work we make, the people we make it with and the audiences we share it with, we know there is work to be done in the diversity of our leadership and have set targets to address this.

We are working with our new Diversity Milestone Plan which the Board and staff will continue to review, with long term aims around Board diversity, showing leadership on diversity issues, being a proactive Equal Opportunities employer, creating high profile and high-quality paid opportunities for diverse artists and prioritising building diverse partnerships.

Over the coming years we want to see lived experience and multiple cultural perspectives leading Good Chance's vision and direction, and contributing to the sector. We began conversations in this period to make this vision a reality and anticipate reporting positively next year on more concrete steps taken.

### **FINANCIAL REVIEW**

Total income for the year was £1,750,987 (2022: £1,902,324). The overall deficit for the year was £3,856 (2022: deficit of £194,654), made up of a deficit of £35,201 (2022: deficit of £50,440) on the unrestricted fund and a surplus on the restricted fund of £31,345 (2022: deficit of £153,714). The trustees approved

spend of £35,000 from the reserves in 2022/23 to hire a new producer to bring much needed increased resource to the team to support with the delivery of the activity for the year. Due to timing differences on the receipt of restricted funds, there are £88,269 of restricted funds held at year end. This relates to income received in advance and will be applied to programmes and activities planned in the 2023/2024 financial year.

We continued to work hard to control our costs and reduce overheads as far as possible whilst continuing to deliver our charitable activities. Funding has been secured going forwards and the Trustees therefore consider we are a going concern.

### **RESERVES POLICY**

In a normal year the charity trustees would consider it prudent to hold between 3 and 6 months of budgeted expenditure in free reserves in order to cover the future needs of the charity and any delays in obtaining income. We consider this range to be between £300,000 and £600,000 currently. At 31 March 2023 the charity had unrestricted funds of £331,008 which would be considered free reserves under the Charity Commission definition, therefore free reserves are within the target range.

### **FUNDRAISING POLICY**

The Trustees are aware of their responsibility under the Charities (Protection and Social Investment) Act 2016 and comply with the guidance issued by the Fundraising Regulator.

Fundraising is led by the Head of Creative Development, but is seen as a shared role that is also taken on by the Executive Director and Trustees. All fundraising is carried out in line with the Code of Fundraising Practice and Good Chance's own Ethical Fundraising Policy. No complaints regarding the charity's approach to fundraising have been received to date.

### **TRUSTEES AND ADMINISTRATIVE DETAILS**

#### **Trustees**

The Trustees of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the year and since the year-end were as follows:

Mr M Akhondzadeh-Darjazi  
Mr J Culpepper  
Mr S D Daldry  
Miss S Friedman  
Ms N Kaliada  
Mr A Mathur  
Ms P Reith  
Ms T Siddiq  
Ms G White  
Ms S Witherow

Trustees are appointed for their individual skills and knowledge are identified by the existing board.

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Prospective new trustees meet with at least one current board member before their first meeting and with the key management personnel. They are sent previous financial accounts, the Good Chance Articles of Association and a Trustee Welcome Pack including guidelines from the Charity Commission, the Good Chance Manifesto and Annual Reports, Organisation Chart and all of Good Chance's policies including Safeguarding, Equality and Diversity, Privacy, Health & Safety and Conflicts of Interest. When voted onto the board, new trustees sign the Trustee Declaration and Trustee Terms of Reference detailing their role, responsibilities and duties. Conflicts of interest are registered when trustees join the board and are updated at each board meeting. Trustees receive professional safeguarding training tailored to the specifics of Good Chance's activity from Taye Training, who have selected Good Chance as their charity partner.

### **Objectives and activities**

The charity's objects are:

- 1) To promote education in the arts, including the arts of drama, mime, dance and singing, particularly by facilitating participation by those who are socially excluded (including but not limited to refugees and displaced people).
- 2) To promote equality and diversity for the public benefit by promoting activities to foster understanding between people from diverse backgrounds and cultivate a sentiment in favour of equality and diversity.
- 3) The promotion of human rights (as set out in the universal declaration of human rights and subsequent UN conventions and declarations with particular reference to article 27) by:
  - a) Promoting respect for human rights among individuals and groups: and
  - b) Raising awareness of human rights issues.

Within the context of participation in the arts.

For the purposes of this clause 'socially excluded' means being excluded from society, or a part of society, as a result of being a member of a socially or economically deprived community.

To achieve these aims, Good Chance:

- Creates space where people from different backgrounds and nationalities can come together in peace and safety to express their creativity;
- Bridges the areas of human rights and the arts;
- Allows refugees and migrants to reclaim their individual and collective narratives;
- Provides a sustainable programme of artistic and participatory activities in these spaces with a long-term legacy;
- Engages with UK destination communities to facilitate the dialogue with refugee and migrant communities and foster understanding, equality and diversity; and
- Helps define the way in which the UK arts sector engages with refugee and migrant communities.

The trustees have paid due regard to the Charity Commission guidance on public benefit in deciding what activities the charity should undertake.



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### Trustees' responsibilities in relation to the financial statements

The Trustees (who are also directors of Good Chance Theatre for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the reparation and dissemination of financial statements may differ from legislation in other jurisdictions.

### Auditors

Saffery LLP have expressed their willingness to continue in office.

### BY ORDER OF THE TRUSTEES

A handwritten signature in black ink, appearing to read 'Stephen Daldry', written over a faint dotted line.

Stephen Daldry

16 January 2024

## Good Chance Theatre

### Independent auditor's report to the Members For the year ended 31 March 2023

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#### Opinion

We have audited the financial statements of Good Chance Theatre for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the charitable company's state of affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the Companies Act 2006.

#### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

#### Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the

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## Good Chance Theatre

### Independent auditor's report to the Members For the year ended 31 March 2023

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course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information we are required to report that fact.

We have nothing to report in this regard.

#### **Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report which includes the Directors' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report has been prepared in accordance with applicable legal requirements.

#### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and to take advantage of the small companies exemption in preparing the Trustees' Annual Report and the Strategic Report.

#### **Responsibilities of trustees**

As explained more fully in the Trustees' Responsibilities Statement set out on page 13 the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative to do so.

**Independent auditor's report to the Members  
For the year ended 31 March 2023**

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

We have been appointed as auditors under the Companies Act 2006 and report in accordance with regulations made under that Act.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below.

Identifying and assessing risks related to irregularities:

We assessed the susceptibility of the charitable company's financial statements to material misstatement and how fraud might occur, including through discussions with management and with the trustees, discussions within our audit team planning meeting, updating our record of internal controls and ensuring these controls operated as intended. We evaluated possible incentives and opportunities for fraudulent manipulation of the financial statements. We identified laws and regulations that are of significance in the context of the charitable company by discussions with trustees and updating our understanding of the sector in which the charitable company operates.

Laws and regulations of direct significance in the context of the charitable company include The Companies Act 2006, and guidance issued by the Charity Commission for England and Wales.

Audit response to risks identified:

We considered the extent of compliance with these laws and regulations as part of our audit procedures on the related financial statement items including a review of financial statement disclosures. We reviewed the charitable company's records of breaches of laws and regulations, minutes of meetings and correspondence with relevant authorities to identify potential material misstatements arising. We discussed the charitable company's policies and procedures for compliance with laws and regulations with members of management responsible for compliance.

During the planning meeting with the audit team, the engagement partner drew attention to the key areas which might involve non-compliance with laws and regulations or fraud. We enquired of management whether they were aware of any instances of non-compliance with laws and regulations or knowledge of any actual, suspected or alleged fraud. We addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and identifying any significant transactions that were unusual or outside the normal course of business. We assessed whether judgements made in making accounting estimates gave rise to a possible indication of management bias. At the completion stage of the audit, the engagement partner's review included ensuring that the team had approached their work with appropriate professional scepticism and thus the capacity to identify non-compliance with laws and regulations and fraud.

**Good Chance Theatre**

**Independent auditor’s report to the Members  
For the year ended 31 March 2023**

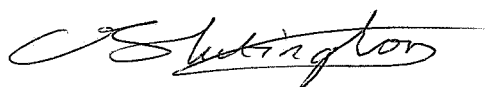
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There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities is available on the Financial Reporting Council’s website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor’s report.

**Use of our report**

This report is made solely to the charitable company’s members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company’s members those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company’s members as a body, for our audit work, for this report, or for the opinions we have formed.



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Cara Turtington (Senior Statutory Auditor)  
for and on behalf of Saffery LLP

Chartered Accountants      71 Queen Victoria Street  
Statutory Auditors          London  
Date: 22 January 2024      EC4V 4BE

Saffery LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006



## Good Chance Theatre

### Statement of financial activities For the year ended 31 March 2023

	Notes	Unrestrict ed Funds £	Restricted Funds £	2023 Total £	2022 Total £
<b>Income and endowments from:</b>					
Grants and donations	3	255,822	269,302	525,124	1,811,691
Charitable activities	4	994,906	229,951	1,224,857	87,401
Merchandise and other sales		610	-	610	3,222
Investment income		396	-	396	10
<b>Total income</b>		<b>1,251,734</b>	<b>499,253</b>	<b>1,750,987</b>	<b>1,902,324</b>
<b>Expenditure on:</b>					
Raising funds	5	5,671	-	5,671	35,682
Charitable activities	6	1,281,264	467,908	1,749,172	2,061,296
<b>Total expenditure</b>		<b>1,286,935</b>	<b>467,908</b>	<b>1,754,843</b>	<b>2,096,978</b>
<b>Net (expenditure) / income for the year before transfers</b>		<b>(35,201)</b>	<b>31,345</b>	<b>(3,856)</b>	<b>(194,654)</b>
Transfers between funds		-	-	-	-
<b>Net movement in funds after transfers</b>		<b>(35,201)</b>	<b>31,345</b>	<b>(3,856)</b>	<b>(194,654)</b>
Fund balances at 1 April 2022		366,209	56,924	423,133	617,787
<b>Funds carried forward at 31 March 2023</b>	13	<b>331,008</b>	<b>88,269</b>	<b>419,277</b>	<b>423,133</b>

The Statement of Financial Activities contains all recognised gains and losses in the year.

All activities relate to continuing operations.

The notes on pages 22 to 32 form part of these financial statements

## Good Chance Theatre

### Balance sheet As at 31 March 2023

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	Notes	2023		2022	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	10		-		-
<b>Current assets</b>					
Debtors	11	1,038,409		61,719	
Cash at bank and in hand		<u>134,746</u>		<u>403,077</u>	
			1,173,155		464,796
<b>Creditors: amounts falling due in less than one year</b>	12		(753,878)		(41,663)
			<u>419,277</u>		<u>423,133</u>
<b>Net current assets</b>			419,277		423,133
<b>Net assets</b>			<u>419,277</u>		<u>423,133</u>
<b>Funds</b>					
Unrestricted	14		331,008		366,209
Restricted	14		88,269		56,924
			<u>419,277</u>		<u>423,133</u>

The notes on pages 22 to 32 form part of these financial statements

The financial statements were approved by the Board and authorised for issue on 16 January 2024 and signed on its behalf by.



**Stephen Daldry**

Company Registration No. 09952411 (England and Wales)

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**Good Chance Theatre**

**Statement of cash flows  
For the year ended 31 March 2023**

	Note	2023 £	2022 £
<b>Cash flows from operating activities</b>			
Net cash (used in) / provided by operating activities	a	<u>(268,331)</u>	<u>(204,933)</u>
<b>Change in cash and cash equivalents in the period</b>		<b>(268,331)</b>	<b>315,081</b>
Cash and cash equivalents at the beginning of the year		<u>403,077</u>	<u>292,929</u>
<b>Cash and cash equivalents at the end of the year</b>	b	<b><u>134,746</u></b>	<b><u>403,077</u></b>

**Notes**

**a) Reconciliation of net income to net cash flow from operating activities**

	2023 £	2022 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(3,856)	(194,654)
Depreciation	-	3,066
(Increase) / decrease in debtors	(976,690)	(42,907)
Increase / (decrease) in creditors	<u>712,215</u>	<u>29,562</u>
<b>Net cash (used in) / provided by operating</b>	<b><u>(268,331)</u></b>	<b><u>(204,933)</u></b>

**b) Analysis of changes in net debt**

	1 April 2022 £	Cash flows £	Other non-cash changes £	As at 31 March 2023 £
<b>Cash and cash equivalents</b>				
Cash	403,077	(268,331)	-	134,746
Cash equivalents	-	-	-	-
<b>Total</b>	<b><u>403,077</u></b>	<b><u>(268,331)</u></b>	<b><u>-</u></b>	<b><u>134,746</u></b>

**1. Accounting policies**

**Charity information**

Good Chance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is 35-37 Bethnal Green Road, London, England, E1 6LA.

**1.1 Accounting convention**

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The financial statements have been prepared in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102) (second edition)).

The charity is a public benefit entity as defined by FRS102 and the functional currency is pound sterling.

The trustees consider the charity to be a going concern and consequently the accounts are drawn up on that basis. In forming their assessment they have made certain judgements concerning the timing of future funding and have concluded there are no material uncertainties regarding the charity's ability to continue as a going concern for at least 12 months from the date of approval of the balance sheet.

**1.2 Incoming resources**

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably and it is probable that income will be received.

Production income is recognised in line with performance dates. Any associated commercial income is recognised as it is earned.

Income from donations is recognised when there is entitlement, the amount can be reliably measured and the economic benefit to the charity is considered probable.

Grants receivable are recognised in accordance with the terms of the agreements.

Donations and grants for a particular purpose are included in incoming resources as restricted funds.

**1.3 Resources expended**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT where it cannot be recovered.

Costs of raising funds relate to events and other activities through which the charity raises its profile and costs of applying for grants and donations.

Costs of charitable activities relate to the furtherance of the charity's objectives through productions and other events.

Support costs are those incurred directly in support of expenditure on the objects of the charity and area allocated on the basis of time spent on different activities. Support costs also include Governance costs. Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

#### **1.4 Tangible fixed assets and depreciation**

Assets are capitalised when they cost over £750 and are expected to have an ongoing value in use to the charity. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, once brought into use, as follows:

Fixtures, fittings and equipment 20% on cost per annum

#### **1.5 Debtors**

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

#### **1.6 Cash and cash equivalents**

Cash and cash equivalents includes cash in hand.

#### **1.7 Creditors and provisions**

Creditors and provisions are recognised when there is an obligation at the balance sheet date arising as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

#### **1.8 Pensions**

Staff are automatically enrolled in a pension scheme managed by NEST. Contributions in respect the scheme are charged to the statement of financial activities in the year in which they are payable.

#### **1.9 Fund accounting**

Funds received for a purpose specified by the donor are credited to restricted funds. Expenditure incurred on these purposes is then charged to the funds as it is incurred. Restricted funds represent voluntary income or grants which have been received for the purposes as set out in Note 11. The application of these funds is restricted by the expressed wishes of the donor or the terms of the grant.

All other income is treated as unrestricted funds.

## **2. Critical accounting judgements and key sources of estimation uncertainty**

In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

## Good Chance Theatre

### Notes to the financial statements For the year ended 31 March 2023

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The directors do not believe that there is a significant risk of a material adjustment being made to the carrying amounts of assets and liabilities included in these financial statements within the next financial year.

#### 3. Income from donations and legacies

	Unrestricted £	Restricted £	Total £
<b>2023</b>			
Donations and gifts	47,588	23,649	71,237
Grant receivable	208,234	245,653	453,887
	<hr/>	<hr/>	<hr/>
	255,822	269,302	525,124
	<hr/>	<hr/>	<hr/>
	Unrestricted £	Restricted £	Total £
<b>2022</b>			
Donations and gifts	13,271	545,500	558,771
Grant receivable	136,364	1,116,556	1,252,920
	<hr/>	<hr/>	<hr/>
	149,635	1,662,056	1,811,691
	<hr/>	<hr/>	<hr/>

Significant funders in the year include:

<b>Restricted Grants:</b>	<b>Unrestricted grants:</b>
Allianz Foundation Arts Council England Aurum Charitable Trust Comic Relief Esmée Fairbairn Foundation Linbury Trust Maria Björnson Memorial Fund Nommontu Foundation Pack Foundation SHM Productions Ltd	Comic Relief Community Arts Lab The Elliot Foundation

Good Chance Theatre

Notes to the financial statements  
For the year ended 31 March 2023

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4. Income from charitable activities

	<b>Unrestricted 2023 £</b>	<b>Restricted 2023 £</b>	<b>Total 2023 £</b>
Fees	125	4,046	4,171
Project delivery:			
- The Jungle USA	993,406	218,152	1,211,558
2023	-	7,753	7,753
- other projects			
Other income	<u>1,375</u>	<u>-</u>	<u>1,375</u>
	<u>994,906</u>	<u>229,951</u>	<u>1,224,857</u>
	<b>Unrestricted 2022 £</b>	<b>Restricted 2022 £</b>	<b>Total 2022 £</b>
Fees	995	-	995
Project delivery	-	75,000	75,000
Other income	<u>11,406</u>	<u>-</u>	<u>11,406</u>
	<u>12,401</u>	<u>75,000</u>	<u>87,401</u>

5. Expenditure on raising funds

	<b>Total Funds 2023 £</b>	<b>Total Funds 2022 £</b>
Direct costs	<u>5,671</u>	<u>35,682</u>
	<u>5,671</u>	<u>35,682</u>

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**6. Expenditure on charitable activities**

The charity's activity comprises of the production and performance of theatrical productions and the creation of artistic projects across a range of art forms. The costs summarised below are those relating to this activity.

	Raising funds	Charitable activities	Total
	£	£	£
<b>2023</b>			
Staff costs (note 8)	-	214,765	214,765
Direct costs:			
- The Jungle USA 2023	-	1,211,558	1,211,558
- other	5,671	189,889	195,560
Support costs (note 7)	-	113,853	113,853
Governance costs (note 7)	-	19,107	19,107
<b>Total</b>	<u>5,671</u>	<u>1,749,172</u>	<u>1,754,843</u>
<b>2022</b>			
Staff costs (note 8)	-	187,740	187,740
Direct costs	35,682	1,783,288	1,818,970
Support costs (note 7)	-	75,752	75,752
Governance costs (note 7)	-	14,516	14,516
<b>Total</b>	<u>35,682</u>	<u>2,061,296</u>	<u>2,096,978</u>

**7. Support and governance costs**

	2023 £	2022 £
<i>Support costs</i>		
Depreciation	-	3,066
Website	250	240
Bank charges	1,105	1,157
Training	100	-
Rent	16,229	11,200
Administration	96,169	60,089
	<u>113,853</u>	<u>75,752</u>
<i>Governance costs</i>		
Audit fees	11,125	7,600
Accountancy and tax advice	7,982	6,916
	<u>19,107</u>	<u>14,516</u>



Notes to the financial statements  
For the year ended 31 March 2023

8. Staff costs	2023	2022
	£	£
<b>Employment costs</b>		
Wages and salaries	197,689	174,268
Social security costs	13,217	10,337
Pension contributions	3,859	3,135
	214,765	187,740

**Number of employees**

The average number of employees during the year was 9 (2022: 8).

No employee received more than £60,000 in the year (2022: nil).

No Directors of the company were employed or received any remuneration. No trustees received any remuneration for their work in the current or previous year.

There were 3 key management personnel in 2023 (2022: 3), as defined as those with strategic influence, comprising the artistic directors and executive director.

Total remuneration of key management personnel in the period was:

	2023	2022
	£	£
Total remuneration of key management personnel in the period	79,775	75,357

**9. Government grants**

During the year the charity received £11,691 in government funding from the Kickstart scheme (2022: £22,857 from the Kickstart scheme).

## Good Chance Theatre

### Notes to the financial statements For the year ended 31 March 2023

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#### 10. Fixed assets

	<b>Fixtures and Fittings</b>	<b>Total</b>
	<b>£</b>	<b>£</b>
<b>Cost</b>		
At 31 March 2022 and 31 March 2023	15,325	15,325
	<hr/>	<hr/>
<b>Depreciation</b>		
At 31 March 2022 and 31 March 2023	15,325	15,325
	<hr/>	<hr/>
<b>Net Book Value</b>		
At 31 March 2022 and 31 March 2023	-	-
	<hr/>	<hr/>

#### 11. Debtors

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Trade debtors	244,655	47,397
Other debtors	1,385	-
Accrued Income	792,369	14,322
	<hr/>	<hr/>
	1,038,409	61,719
	<hr/>	<hr/>

#### 12. Creditors

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Other creditors	14,090	31,433
Taxation and social security	-	426
Accruals	739,788	9,804
	<hr/>	<hr/>
	753,878	41,663
	<hr/>	<hr/>

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Good Chance Theatre

Notes to the financial statements  
For the year ended 31 March 2023

13. Funds

	Balance at 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance at 31 March 2023 £
<b>Restricted Funds</b>					
Change the Word	15,492	27,356	(38,792)	-	4,056
Good Chance Ensemble Mexico	21,893	25,882	(26,702)	-	21,073
Productions – The Jungle USA 2023	15,162	-	-	-	15,162
Productions – other	4,377	218,152	(218,152)	-	4,377
Kickstart	-	191,172	(147,571)	-	43,601
Creative Producer fund	-	11,691	(11,691)	-	-
	-	25,000	(25,000)	-	-
<b>Total Restricted Funds</b>	<b>56,924</b>	<b>499,253</b>	<b>(467,908)</b>	<b>-</b>	<b>88,269</b>
<b>Unrestricted Funds</b>	<b>366,209</b>	<b>1,251,734</b>	<b>(1,286,935)</b>	<b>-</b>	<b>331,008</b>
<b>Total</b>	<b>423,133</b>	<b>1,750,987</b>	<b>(1,754,843)</b>	<b>-</b>	<b>419,277</b>
	Balance at 1 April 2021	Incoming Resources	Outgoing Resources	Transfers	Balance at 31 March 2022
<b>Restricted Funds</b>					
The Walk	160,694	1,592,580	(1,762,774)	9,500	-
Change the Word	-	40,600	(25,108)	-	15,492
Good Chance Ensemble Mexico	25,282	1,642	(5,031)	-	21,893
Productions	15,162	-	-	-	15,162
Comic Relief: Moving the Story On	-	4,377	-	-	4,377
Kickstart	-	75,000	(75,000)	-	-
	-	22,857	(22,857)	-	-
<b>Total Restricted Funds</b>	<b>201,138</b>	<b>1,737,056</b>	<b>(1,890,770)</b>	<b>9,500</b>	<b>56,924</b>
<b>Unrestricted Funds</b>	<b>416,649</b>	<b>165,268</b>	<b>(206,208)</b>	<b>(9,500)</b>	<b>366,209</b>
<b>Total</b>	<b>617,787</b>	<b>1,902,324</b>	<b>(2,096,978)</b>	<b>-</b>	<b>423,133</b>

Restricted funds were received to support specific projects carried out in the year. Funds with balances carried forward are projects that continue in 2023/24.

Transfers into restricted funds are made to cover any overspends on projects. Transfers out of restricted funds would only be made when a project has been completed and the donor has agreed that the funds can be transferred to future projects.

## Good Chance Theatre

### Notes to the financial statements For the year ended 31 March 2023

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

	Restricted fund £	Unrestricted funds £	Total £
<b>2023:</b>			
Current assets	189,827	983,328	1,173,155
Current liabilities	<u>(101,558)</u>	<u>(652,320)</u>	<u>(753,878)</u>
<b>Net assets at 31 March 2023</b>	<u>88,269</u>	<u>331,008</u>	<u>419,277</u>
	Restricted fund £	Unrestricted funds £	Total £
<b>2022:</b>			
Current assets	86,405	378,391	464,796
Current liabilities	<u>(29,481)</u>	<u>(12,182)</u>	<u>(41,663)</u>
<b>Net assets at 31 March 2022</b>	<u>56,924</u>	<u>366,209</u>	<u>423,133</u>

#### 15. Commitments under operating leases

At 31 March 2023 the company had future minimum lease payments under non-cancellable operating leases as follows:

	2023 £	2022 £
<b>Land and buildings</b>		
Less than one year	10,630	1,128
Later than one and not later than five years	8,210	-
Greater than five years	-	-
	<u>18,840</u>	<u>1,128</u>

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**16. Related party transactions**

Transactions with Trustees

No trustees received any remuneration for their work in the current or previous year. Travel and accommodation expenses totalling £66 (2022: £96) were paid on behalf of 1 (2022:1) trustee in respect of travel costs relating to them visiting ongoing projects.

Donations of £20,000 were made by trustees during the year (2022: £nil). During the year, £7,466 (2022: £1,517,804) was paid to The Walk Productions Ltd in respect of grant funding, and no costs were recharged (2022: £14,817). The Walk Productions Ltd is a Single Purpose Vehicle set up to produce The Walk 2021 on behalf of producers Good Chance, Stephen Daldry, David Lan and Tracey Seaward. For The Walk 2021 The Walk Productions Ltd holds contractual, financial, insurance and public/employers liability responsibility for The Walk. Good Chance holds a Grant Provider agreement with The Walk Productions Ltd and grants funds for the project, for activity which sits within Good Chance Theatre's charitable aims. From 2022 The Walk Productions Ltd took sole responsibility and decision making for The Walk.

Sonia Friedman is a partner of Joe Murphy, Artistic Director. She takes no part in remuneration discussions for Mr Murphy.

17. Comparative statement of financial activities

	Unrestricted funds £	Restricted funds £	2022 Total £
<b>Income and endowments from:</b>			
Grants and donations	149,635	1,662,056	1,811,691
Charitable activities	12,401	75,000	87,401
Merchandise and other sales	3,222	-	3,222
Investment income	10	-	10
Other income	-	-	-
<b>Total income</b>	<b>165,268</b>	<b>1,737,056</b>	<b>1,902,324</b>
<b>Expenditure on:</b>			
Raising funds	35,682	-	35,682
Charitable activities	170,526	1,890,770	2,061,296
<b>Total expenditure</b>	<b>206,208</b>	<b>1,890,770</b>	<b>2,096,978</b>
<b>Net income / (expenditure) for the year before transfers</b>	<b>(40,940)</b>	<b>(153,714)</b>	<b>(194,654)</b>
Transfers between funds	(9,500)	9,500	-
<b>Net movement in funds after transfers</b>	<b>(50,440)</b>	<b>(144,214)</b>	<b>(194,654)</b>
Funds balances at 1 April 2021	416,649	201,138	617,787
<b>Funds carried forward at 31 March 2022</b>	<b>366,209</b>	<b>56,924</b>	<b>423,133</b>