

# House of International Theatre - HIT

Co-Artistic Directors: Jana Pulkrabek and Jeremy Thomas-Poulsen  
Producer/Administrator Vanessa Poole



**"We envision an international theatre platform  
that brings forth work which  
motivates, unites and challenges  
beyond borders!"**

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## 1. Description of the theatre (Beskrivelse af teatret)

**House of International Theatre (HIT) is an extended platform for performing arts, cultural activity and cultural exchange, promoting diverse artistic interpretations, brave ideas and multi-cultural dynamics.**

Mission: HIT is an open house for cultural encounters between: local & international audiences, individuals and local communities through outreach, young and established professionals through the development of new platforms, and between artistic and government organizations.

HIT was established at Huset-KBH in 2017 by Jeremy Thomas-Poulsen, artistic director of Down the Rabbit Hole, and Jana Pulkrabek, CEO and artistic director of Manusarts (Hamburg). Mr. Thomas is well connected in Copenhagen's international theatre scene and Ms. Pulkrabek brings an international background, specializing on Danish-German cultural exchange projects. They are the perfect team for synergising the local international theatre community and providing opportunities for presenting and touring international productions. This work is called 'English+' as, whether it is in English or multilingual, it is accessible to the majority of Danish and English-language audience. Together, they developed HIT with the aim to create Copenhagen's first permanent English+ theatre house.

Since its founding, HIT has produced 13 productions, hosted 8 international guest productions and further created another 40 events ranging from presentations of laboratory work, to staged readings, concerts, pre-show warm ups and HIT4Kids; provide strong artistic expressions, new cultural experiences and social encounters.

As part of HIT's outreach, the local theatre community is curated and invited to perform under HIT's platform, providing them opportunities to showcase their work. HIT also connects with up-and-coming artists, regularly incorporating them into the program, through events, such as: Fringe productions, HIT Lab and Warm Ups. HIT, thereby, provides opportunities for the theatre community to unite and strengthen the impact, outreach and quality of international artists in Denmark.

HIT also aims to strengthen Copenhagen's place as an international European capital city, serving as an attractive entertainment venue for tourists, while supporting the city's rich fabric of multiculturalism.

Copenhagen's international and foreign communities are an untapped resource, as they struggle to engage in the city's traditional cultural offerings. HIT aims to offer a dialogue with cultural focus and broad international interactions. Roughly 24% of Copenhagen's population is international, of which a majority are non-Danish speaking.

A platform such as HIT offers the unique possibility for stronger integration via the performing arts, with the local community and with Denmark as a whole.

#### **HIT's goals:**

- To present a span of international theatre that is varied, unique and engaging
- To establish Copenhagen's first English+ performance house
- To build a home in Copenhagen for local international artists and a meeting point for Danish, international & foreign artists and audiences
- To broaden Copenhagen's cultural offering by presenting international guest productions
- To develop cultural bridges through international exchange and collaboration
- To provide on-going opportunities for Danish artists to network internationally

#### **HIT's Platform aims to:**

- Provide a theatre forum in Copenhagen for English+ performance
- Perform contemporary, artistically relevant theatre of quality
- Showcase both acclaimed and up-and-coming contemporary theatre
- Present in-house work and guest performances.
- Collaborate with original international work, playwrights and actors/directors
- Build a platform which welcomes other English+ theatre producers, directors, writers by presenting their work in collaboration with HIT or as guest productions.
- Create an Actors Studio-learning-environment through the HIT Lab, by allowing professional international and Danish performers to experiment and develop their creative skills in workshops, showcases and training.

## 2. Organizational Form (Organisationsform)

**House of International Theatre is run by co-artistic directors Mr. Thomas-Poulsen and Mrs. Pulkrabek as a 50/50 collaboration between their companies, the Copenhagen-based Down the Rabbit Hole theatre and the Hamburg-based Manusarts. HIT also has a sister company in Malmo, Playmate Theatre Malmo, which offers a triangle collaboration for touring and presenting productions.**

With highly-acclaimed five-star theatre productions, Mr. Thomas-Poulsen is well connected in Copenhagen's local Danish- and English-language theatre scenes. Ms. Pulkrabek has worked internationally in the field of cultural exchange for many years, launching numerous international theatre, film and cross-border co-productions. Together they offer a broad and efficient network for enhancing and supporting cultural activity and cooperation. This results not only in an exciting range of international theatre for Copenhagen, but also presents the chance for Danish work to travel abroad.

The official applicant is Down the Rabbit Hole (DTRH). DTRH was established in 2016 with the site-specific production *Elsie and Norm's 'Macbeth'*. DTRH is a theatre organisation (teaterforegning) with Jeremy Thomas-Poulsen as artistic director and driven by a board: Chair Susanne Danig (Danig Performing Arts Services), Vice-chair Jens Laugesen (SimCorp), attorney Lisbet Andersen (Aumento), Caroline McSweeney (stage director), and founding members Jens Blegaa (actor) and Vanessa Poole (Playmate Theatre Malmo).

This application is in collaboration with Manusarts. Manusarts began creating cultural exchanges in 2014 as part of the official cultural collaboration program between the cities of Hamburg and Copenhagen. This program was initiated by the then Mayor of Culture Pia Allerslev, and Manusarts was invited to open the 2015 CPH Stage with its theatre-dance production, *The Myth Kafka-Worlds of a Visionary*.

The two companies came together in 2016 for their first theatre collaboration *Sex and Betrayal-Between the Sheets*, which performed in Copenhagen, Malmo and Hamburg.

In 2017, DTRH and Manusarts opened House of International Theatre (HIT) as an international platform for professional English+ theatre on the top floor of Huset-KBH. They jointly produced eight individual theatre shows in the 2017/2018 season, each performing for two weeks. (Further description of the whole cultural programme in section 5. Repertoire.)

### 3. Location (Lokaleforhold)

HIT originally opened its doors in February 2017 on the top floor Stage in Huset-KBH, with the mission to present Copenhagen's first English+ theatre venue, a location dedicated to presenting international theatre on a permanent basis all-year-round. Then Mayor of Culture, Carl Christian Ebbesen, jointly opened the venue together with the British Ambassador Dominic Schroeder.

#### **While residing at Huset-KBH, HIT produced and presented:**

- A new English-speaking theatre production every month, each running for approximately two weeks (ten performances per production).
- Six international guest productions from Germany, Sweden, London, Brazil, Italy and Denmark.
- A monthly staged reading.
- Pre-show warm ups in the theatre lobby, open to local theatre groups and performers (an average four per per week).
- Further events such as: Meet & Mingle, Tea and Tales, HIT4kids and English Storytelling for children, as well as, exhibitions by international artists.
- The HIT Laboratory – a ten-day international workshop for professional actors from Denmark and abroad.

Due to new arrangements in Huset-KBH that unexpectedly arose as a result of their anticipated and repeatedly postponed renovation work, HIT needed to look for new opportunities to present English+ theatre in Copenhagen in Fall 2018.

HIT's second season (2018-19) started new collaborations with a couple of alternate venues, in the presentation of a theatre trilogy by British playwright Harold Pinter. HIT also focused on establishing stronger international ties and touring nationally and internationally.

HIT is currently based at Krudttønden, with six planned productions and a mini-festival, split between their main and secondary stages. HIT also enjoys the opportunity to produce at other venues throughout the city and is open to collaborating with other professional theatres.

#### 4. Placement in the Cph theater (Placering i det københavnske teaterbillede)

**HIT is an absolutely necessary platform for a community of local and Copenhagen-based international artists, who lack a place in the larger Copenhagen theatres and a necessary resource for a large group of audiences, i.e., internationals and Danes who seek out contemporary theatre in English, an audience group not being tapped into by other theatres.**

There are currently three other professional English-language theatre groups in Copenhagen: Why Not Theatre, That Theatre, and London Toast; however, these 3 groups are known for producing only 1-2 shows a season and do not have community outreach and development as part of their programming. In comparison we produce 2-3 shows annually, host 3-4 guest productions and have a large amount of community outreach programs intended to support local artists.

Copenhagen's other small metropolitan theatres (små storbyteater) have little to no English-language programming and not to the scale or with the focus as HIT. Teatret ved Sorte Hest is one of the only theatres that hosts English-language work, with a single yearly production by Why Not Theatre. Teaterøen has had some smaller non-Danish-speaking productions at their venue, however, all of these productions have been single collaborations, often in workshop form or a part of their Teater Tapas. Sydhavn Teater and Teater Grob collaborate internationally, but their productions are presented in Danish. The other small metropolitan theatres are seemingly closed to English-language projects and often lack a plan for the development of the international community and audiences, such as: opportunities for open training or auditions for professional international performers.

The need for this community development has become evident in the success of our HIT Lab, which is a home for over 50 international artists, either Danes who have studied abroad or internationals currently living in Denmark. Members of this community often come to HIT as a way to network, find collaborators and develop projects that they can use for showcasing their talents to other Danish theatres. These artists are just the tip of the iceberg and there are more artists who contact HIT weekly looking for advice and opportunities, unavailable to them in the current institutions. The HIT Lab has been a way of supporting this work and the projects developed in the lab have since turned into international collaborations at theatres such as The Boat Theatre (Bådteatret) and festivals in Stockholm and Finland. By bringing the English-language theatre community under one roof, HIT offers the possibility for synergy and audience development - establishing collaboration instead of competition.

### **Artistic focus:**

HIT presents a broad span of contemporary work accessible to an audience of varied background and social status. HIT's repertoire includes contemporary drama and comedy, ranging from text-based plays of high international character to original commissions and devised work, all of which are edgy, significant, and relevant to local audiences. A large majority of the texts are recent successes from the British and North American stages, giving local audiences the opportunity to see the newest trends from London and New York. HIT also produces work from around the world, often in its original language with English and Danish subtitles. The artistic leadership chooses work that is relevant to the international/Danish experience and offers a glimpse of new theatre trends from around the world.

HIT embraces an international cultural, educational, literary and performing background. HIT's heritage is based on Anglo-Saxon, Germanic and/or other European theatre traditions and cultures, offering a unique perspective in the Danish theatre community.

### **5. Repertoire**

**HIT is an open house for cultural encounters presenting plays, performances, readings, festivals, workshops and special events, such as: the weekend cultural brunch, Meet & Mingle, afternoon Tea & Tales, and pre-show warm ups.**

HIT's artistic mission is to show contemporary English-speaking work which focuses on new and innovative approaches, to show contemporary styles and scripts and present a wide range of international productions, while also creating a platform for international collaboration and co-productions, (six of HIT's productions have been international co-productions, co-funded by the Hamburg Ministry of Culture and Media.)

In February 2017, HIT opened its doors to its first half-season producing *Venus in Fur* and *Lovers, Authors and Other Strangers*; hosting Playmate Theatre Malmo's production *Talking Heads* and Det Kolde Bord project; and presenting international guest productions *The Stronger* (Brazil) and the contemporary opera *Mozart and Salieri* (UK) for Cph Stage. HIT also produced several staged-readings, cultural brunches to meet & mingle, warm up events and a laboratory for international artists to network and create new projects with local artists.

HIT's first full season was 2017-18, producing six main-stage productions. Starting with *No Exit - Reloaded*, commissioned by BAFTA award-winning, British playwright John Foster, followed by the devised piece *A Patriot's Guide to America*, HIT's self-written holiday show *Slapstick Sherlock*, the German-Danish collaboration of *Sex and Betrayal*, the award-winning American comedy *Vanya and Sonja and Masha and*



*Spike*, and the devised monologue *Urban Hunt*. The HIT Lab also met six times for continued development work (each work session lasting 10 days). HIT's other programs continued, including HIT4Kids, Warm ups and Stage-reading Series.

HIT's 2018-19 season provided less local activity due to the loss of our previous venue Huset-KBH and the need to find new collaborations throughout the city. This season focused on the first and second part of a trilogy by British playwright Harold Pinter, producing *The Lover* and *Party Time*. HIT hosted an international guest performance of Edward Albee's *The Goat or Who is Sylvia?* by Playmate Theatre Malmo. HIT further strengthened its profile by collaborating internationally on projects such as *Poetic Sounds* and touring *The Urban Hunt* and *Poetic Sounds* to cities such as: Allerød, Aarhus, Odense, Hamburg, Stade, Lübeck.

HIT's current season is in collaboration with Krudttønden, with six shows being produced in Krudttønden's two spaces, starting with a new American comedy *The Clean House*, followed by HIT's holiday show *The Santaland Diaries*, the third piece in the Harold Pinter trilogy *Old Times*, two Italian guest productions *Visual Bluff* and *Smil Belinda*, along with a workshop by the Italian artists, and *Tender Napalm*. HIT is also hosting the guest production *Last Tango in Little Grimley*, in a site-specific location and will be hosting a mini-festival under CphStage, with artists from London, Sweden, Norway and Australia.

The aim for the future is to focus on 2-3 main HIT productions per year, each with a three-week local run. These productions shall be ensemble pieces of high artistic quality with the potential of follow up touring performances.

HIT also intends to continue presenting international guest productions on a regular basis to offer the Danish and local international theatre-goer the opportunity to experience new and unseen work in Copenhagen.

For further programming, HIT will collaborate with other local English+ performance groups, allowing them to showcase their work for a 1-2 week period. This will allow them to focus on the work, as HIT will take care of administration, ticket sales and PR. In that way, the companies benefit from HIT's network, audience and experience and HIT fulfills its mission to reach out to new audiences and new collaborators.

HIT also hopes to establish a small annual international festival under in order to offer a range of international work, which at the same time creates the foundation for a vibrant and dynamic network and collaboration platform.

## 6. Audience description (Publikums-sammensætning)

### **Target audience:**

HIT is an English+ theatre company, meaning that we produce in all languages, but the work must be understandable for an English-language audience, either performed in English or accessible through translation apps or subtitles.

HIT is primarily based in Copenhagen and welcomes audiences of all backgrounds and ages. HIT's target audience is primarily adult, including student and young audiences, as the majority of our work deals with politically and socially relevant themes. We aim to select work that is relevant to contemporary Danes and internationals, immigrants and expats, to visitors and tourists, as well as, university, college and highschool or secondary school students, and therefore to the Danish community or society as a whole.

### **Current audience composition:**

HIT's audiences are often young and international, including new-comers, students and tourists. There is also a great deal of Danish-speaking audience, who thoroughly enjoy our productions, where they get the opportunity to experience the newest plays and theatre trends in their original language performed by professionally trained actors in exciting surroundings. HIT's audiences are slightly more international, but there is a growing trend of more and more Danes following HIT's work over the three-year period.

## 7. Percent of House (Belægningsprocenter)

2019-20 season (total-to-date)

30 events and 1047 visitors

Average 61% of house for main productions

2018-19 season

21 events and 811 visitors

Average 87% of house for main productions

2017-18 season

98 events (24 free to the public) and 3197 visitors

Average of 60% of house for main productions

2016-17 season

40 events and 1321 visitors

Average of 64% of house for main productions

## 8. Economy (Økonomi)

**DTRH currently receives the majority of our funding from private foundations and embassies, who support individual projects, including the following:**

### *The Clean House*

Municipality of Copenhagen 32.000 kr

Consul Jorck's Foundation 50.000 kr

### *Party Time*

Municipality of Copenhagen 24.000 kr

### *Urban Hunt*

Municipality of Copenhagen 24.000 kr

A.P. Møller Foundation 100.000 kr

Tour Guarantee (garantiordning) 2 years

### *Vanya and Sonia and Masha and Spike*

Municipality of Copenhagen 22.000 kr

### *Slapstick Sherlock*

Municipality of Copenhagen 22.000 kr

### *A Patriot's Guide to America*

Municipality of Copenhagen 22.000 kr

Oticon Foundation 15.000 kr

### *No Exit-Reloaded*

Municipality of Copenhagen 22.000 kr

### *Venus in Fur*

Municipality of Copenhagen 34.000 kr

### *Elsie and Norm's "Macbeth"*

Municipality of Copenhagen 20.000 kr

### Other funding:

Hamburg Ministry of Culture - 150.000 co-funding for several projects

Nordea Foundation - 20.000 for HIT Lab

American Embassy - 33.000 for American theatre projects

Hungarian Embassy - 5.000 for HIT culture event

German Embassy - approx. 5.000 for HIT culture event

British Embassy - approx. 5.000 for HIT culture event

Czech Embassy - approx. 5.000 for HIT culture event

## HIT Season

### HIT plans to produce:

- 2 mainstage productions of 16 performances
- 4 guest productions of 4-5 performances (guesting groups will maintain all profits from the productions after expenses and HIT will keep the money earned in rabatordning.)
- 1 international mini-festival under Cph Stage (min. 5 performances)
- 6 HIT Labs, running for 2 weeks (free for all participants)
- 6 staged-readings
- 2 Poetic sounds performances (free admission)
- 20 other free events, including Mix and Mingles, Warm Ups and Lab showcases (free admission)

Which is a total of 85 events (22 free to public).

### HIT yearly budget:

#### Income:

Municipality of Copenhagen (applying) =	1.663.200
Danish Arts Council (applying) =	100.000
Embassy support (applying)	30.000
Private Foundations (applying) =	250.000
Ticket subscriber =	60.800
Ticket productions =	150.000
Guest productions (rabatordning) =	20.000
Other (Festival) =	75.000
Events =	6.000
<b>Total =</b>	<b>2.355.000</b>

#### Expenses:

Salaries, Personale -	
Local Artistic Director - (Fulltime, 11 months) =	385.000
International Artistic Director - (Fulltime, 9 months) =	315.000
Producer/Administrator - Fulltime, 9 months) =	270.000
HIT Lab Director (Project, 3 months) =	75.000
PR and Sales =	20.000
Administration =	150.000
Production expenses (2 productions) =	784.000
Other (Festival) =	350.000
Events =	6.000
<b>Total =</b>	<b>2.355.000</b>

## 9. Administrative collaboration (Administrativt samarbejde)

DTRH collaborates with Manusarts and Playmate Theatre Malmö for administration. When performances take place in Denmark, then DTRH is responsible for ticket sales, PR and sales. When performances tour to Hamburg or Malmö, then the respective companies are responsible for the local administration.

## 10. New Audience Groups (Nye publikumsgrupper)

**Denmark has an increasing contact with the outside international community and with the international and immigrant communities living inside Denmark. HIT allows a glimpse into the interesting complexities of this meeting of minds and worlds, both in using multiple languages to perform in, primarily English, but also in its choice of material and use of international talent and artists.**

HIT aims to attract regular Danish theatre-goers from the established professional theatres, as well as theatre-goers from the Danish fringe theatre groups.

HIT believes in creating quality work that is relevant to any audience irrespective of nationality. HIT does, however, attempt to select works which are particularly relevant, due to their international perspective or insight for local audiences.

HIT aims to introduce and provide opportunities for those who rarely or never go to the theatre, by giving them the opportunity to expose themselves to theatre and performances in languages other than Danish. HIT also believes we can attract a percentage of non-theatre goers who feel perhaps isolated from Danish theatre, because the range and choice of the works by HIT is more international and different in style, text, interpretation and content to what the Danish theatres usually present. HIT's works often reflect the situation of the foreigner, or new arrival, in its angle or interpretation and in devising original works.

HIT aims to present contemporary, original and relevant work, which audiences in Denmark rarely see otherwise, either because these works have not yet been translated into Danish or are unfamiliar to the Danish cultural sector. Many international playwrights are rarely performed in Denmark simply because they are less familiar or very new.

HIT also has the opportunity to present Danish and Scandinavian work internationally in English or other languages, using top-quality professional performers and native speakers. This allows us to reach non-Danish or non-Scandinavian-speaking audiences. Thus by using English or other languages we are strengthening the outreach of Nordic performing arts in the region or, if touring, outside Denmark.

School children, language-learners and students have the opportunity to access, enjoy and learn from quality HIT performances in a unique opportunity to experience the performing arts in a language other than Danish. We are happy to provide after-show contact workshops with audiences, to discuss performances with the actors and the director. We are also happy to provide study or school material about performances, for example quiz questions, essay titles, background information about the playwright/piece/genre, written in English (or possibly in other languages if needed, when possible) for students, classrooms or study-circles, when requested.

## **11. Future (Fremtid)**

### **Aims within four years:**

- To incorporate other established and/or new international theatre practitioners from the Copenhagen area into HIT as a platform.
- To establish long-term partnerships with Danish and international theatre companies in the region; to develop co-productions and offer them the resources of HIT as a platform.
- To incorporate other non-Danish and international theatre practitioners from outside Denmark into HIT, as a platform, with regular co-productions and guest performances, as part of a flourishing long-term relationship.
- To establish a permanent English+ theatre venue.
- To maintain, intensify and elevate HIT's international profile for edgy, innovative work, for example by developing existing connections with playwrights in London/New York and elsewhere, to bring work from overseas to Denmark and vice-versa.
- To continue to develop and innovate in regards to creating performing arts festivals, for example under the auspices of Cph Stage, as we are in spring 2020, and World Pride in 2021.

## **Statutes for Down the Rabbit Hole Theatre, established October 30<sup>th</sup>, 2016**

### **§ 1. Name and Affiliation**

The theatre association (almindelig teaterforening) is named: Down the Rabbit Hole Theatre (DRHT)  
DRHT resides in the Municipality of Copenhagen

### **§ 2. Mission**

- A. To produce and present high quality theatre, and other creative projects, both domestically and internationally.
- B. To support the advancement of English-language theatre, as well as a broader diversity in both language and culture within the arts.
- C. To support cultural exchanges both nationally and internationally for the advancement of the performing arts.
- D. To establish, run, and continue to develop a performance space in Copenhagen for international theatre.
- E. The DRHT's mission is to administer the provisions under the Theatre Law in accordance with the Executive order no. 365 established the 26th of April, 2006, as amended, and in order to promote the interest of the theatre within the associations capacity. In addition, the theatre association offers programming that compliments the local theatre offerings with theatre productions outside of the subscription system for children and adults.

### **§ 3. Foundation and Operation**

DRHT's assets on the date of establishment 30/10/2016 amount to 1,000 DKK.

The association was founded by Jeremy Thomas-Poulsen, along with founding members Jens Blegaa and Vanessa Poole, and is founded on the remaining proceeds from our first production.

### **§ 4. The Board**

DRHT's highest decision-making authority is the board of directors (the Board), which consists of 5-7 members. The Board is self-driven and appoints its own members.

The Board hires the Artistic Director, who reports to the Board. The Artistic Director is responsible for the artistic direction of the future seasons work and shall prepare accounts and budgets. The Board delegates this work to the Artistic Director and is restricted from making artistic decisions. The Board delegates can delegate other operational tasks to external parties. These parties report to the Board.

The Board constitutes itself with a chairperson and a vice-chairperson.

The Board shall adopt its own rules of procedure. Right to sign for the association is held by the associated chairman and one other board member, and can be delegated to the Artistic Director and others.

Board meetings are held at least four times a year.

The Board has a quorum when at least half of the board is present. It is possible to vote with proper authorised representation, as long as this is announced to the Chairperson at least eight days prior to the meeting. In case of a tie, the Chairperson has the deciding vote.

It is the responsibility of the Board to assure a healthy development and regular turn-over of the Board in accordance with the changing needs of DRHT.

**§ 5. Financing**

DRHT seeks funding through sponsorship, advertising support and contributions of public/private companies, foundations, other associations/institutions and private individuals.

DRHT is not-for-profit and profits made are used solely for purposes of the association

DRHT's financial year is the traditional theatre season, i.e., from July 1<sup>st</sup> to June 30<sup>th</sup>.

The yearly financial statements are submitted to the Board in revised condition within three months after the financial year's end.

The Board will appoint an auditor if/when required.

**§ 6. Amendments**

Amendments to the Statutes require a majority of  $\frac{3}{4}$  of the board members present at two consecutive board meetings where there is a quorum.

**§ 7. Dissolution**

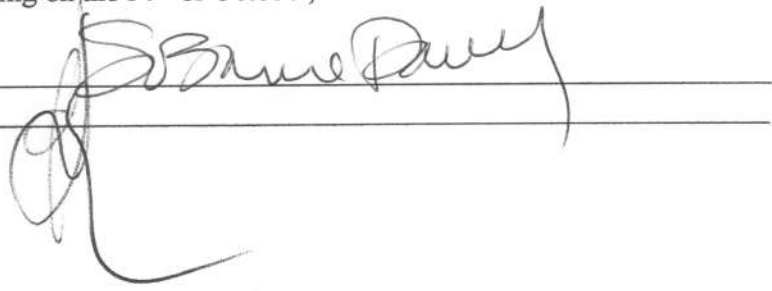
Dissolution of the association requires a majority of  $\frac{3}{4}$  of the board present. The motion shall then be approved at a subsequent board meeting.

With DRHT's dissolution or termination all of its proceeds are to be used in accordance with the association's purpose as designated by the current Board and approved by the Cultural Administration in the municipality before distributions can take place.

Agreed upon at the establishing meeting on the 30<sup>th</sup> of October, 2016

Susanne Danig, Chairperson: \_\_\_\_\_

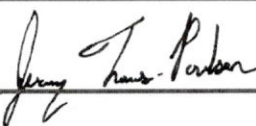
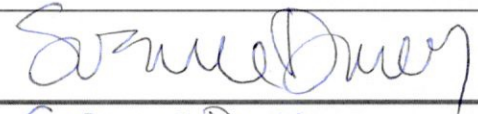
Jens Laugesen, Vice-Chairperson: \_\_\_\_\_

The image shows two handwritten signatures in black ink. The top signature is for Susanne Danig, written in a cursive style. The bottom signature is for Jens Laugesen, also in cursive. Both signatures are written over two horizontal lines that serve as a signature line.



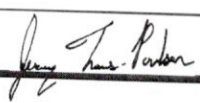
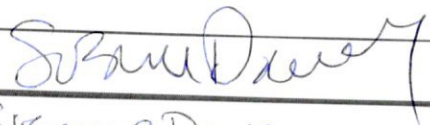
## 2018-19 Regnskab (resultatopgørelse)

Konto	Kontonavn	2018 (2. halvår)	2019 (1. halvår)	Samlede
1000	Salg af varer/ydelser m/moms	kr. (80)	kr. (101.176)	kr. (101.256)
1050	Salg af varer/ydelser u/moms	kr. (2.189)	kr. -	kr. (2.189)
1600	(Grants) Ikke-skattepligtig omsætning	kr. (28.617)	kr. (59.230)	kr. (87.847)
	<b>Omsætning i alt</b>	<b>kr. (30.887)</b>	<b>kr. (160.406)</b>	<b>kr. (191.293)</b>
2000	Vareforbrug	kr. -	kr. 12.015	kr. 12.015
2050	EU-erhvervelser varer (rubrik A-varer)	kr. -	kr. 179	kr. 179
2100	EU-erhvervelser ydelser (rubrik A-ydelser)	kr. 10.286	kr. 10.058	kr. 20.344
2200	Ydelseskøb verden	kr. -	kr. 13.620	kr. 13.620
2250	Fragt med moms	kr. -	kr. 1.588	kr. 1.588
2350	Fragt - EU	kr. -	kr. 268	kr. 268
	<b>Vareforbrug i alt</b>	<b>kr. 10.286</b>	<b>kr. 37.728</b>	<b>kr. 48.014</b>
	<b>Dækningsbidrag i alt</b>	<b>kr. (20.600)</b>	<b>kr. (122.678)</b>	<b>kr. (143.278)</b>
3080	B-honorar	kr. 3.200	kr. 45.698	kr. 48.898
3240	Mad under kursus/møder mv., fuldt fradrag	kr. -	kr. 634	kr. 634
3320	Diverse vedr. ansatte uden moms	kr. -	kr. 253	kr. 253
	<b>Lønninger mv. i alt</b>	<b>kr. 3.200</b>	<b>kr. 46.585</b>	<b>kr. 49.785</b>
4000	Annoncer og reklame	kr. 919	kr. 3.241	kr. 4.160
4200	Anden fradragsberettiget repræsentation med moms	kr. -	kr. 1.085	kr. 1.085
	<b>Salgsomkostninger i alt</b>	<b>kr. 919</b>	<b>kr. 4.326</b>	<b>kr. 5.245</b>
5000	Husleje	kr. 11.654	kr. 37.819	kr. 49.473
5010	Husleje uden moms	kr. -	kr. 20.000	kr. 20.000
5060	Rengøring og dekoration	kr. -	kr. 16	kr. 16
5120	Ejendomsforsikring	kr. -	kr. 37	kr. 37
	<b>Lokaleomkostninger i alt</b>	<b>kr. 11.654</b>	<b>kr. 57.872</b>	<b>kr. 69.526</b>
6000	Billeje (gulplade)	kr. -	kr. 155	kr. 155
6080	Parkering (gulplade)	kr. -	kr. 8	kr. 8
6085	Parkering uden moms	kr. -	kr. 146	kr. 146
6400	Diverse transportomkostninger uden moms	kr. 4.276	kr. 500	kr. 4.776
	<b>Transportomkostninger i alt</b>	<b>kr. 4.276</b>	<b>kr. 810</b>	<b>kr. 5.086</b>
7080	Kontingenter ekskl. moms	kr. -	kr. 255	kr. 255
7200	Kontorartikler og tryksager	kr. -	kr. 828	kr. 828
7220	Porto og gebyrer	kr. 200	kr. 905	kr. 1.105

<b>7280</b>	Regnskabsprogram	kr. 1.182	kr. 2.177	kr. 3.359
<b>7300</b>	Internet og webhotel	kr. 197	kr. 930	kr. 1.127
<b>7320</b>	Køb af software	kr. -	kr. 546	kr. 546
<b>7360</b>	Offentlige bøder og gebyrer	kr. -	kr. 200	kr. 200
<b>7380</b>	Registrerede kassedifferencer	kr. -	kr. (1.369)	kr. (1.369)
<b>7460</b>	Diverse inkl. moms	kr. 1.733	kr. 2.852	kr. 4.585
<b>7480</b>	Diverse ekskl. moms	kr. -	kr. 15.941	kr. 15.941
	<b>Administration i alt</b>	<b>kr. 3.311</b>	<b>kr. 23.265</b>	<b>kr. 26.576</b>
	<b>Omkostninger i alt</b>	<b>kr. 23.360</b>	<b>kr. 132.857</b>	<b>kr. 156.218</b>
	<b>Resultat</b>	<b>kr. 2.760</b>	<b>kr. 10.179</b>	<b>kr. 12.939</b>
18/11/2019				
				
Jeremy Thomas-Poulsen				
Kunsterisk leder af Down the Rabbit Hole/HIT		Susanne Danis Bestyrelsesformand		

# Operations Budget: HIT - Season 2021-22 (July-June)

Budget Overview			Notes
<b>Expenses</b>			
Administration	Dkk. 11.685		
Egneproduktion	698.691		
Guest produktion	- 0		
Andet	365.000		
<b>Expenses Total</b>	<b>1.075.376</b>		
<b>Income</b>			
Municipality of Copenhagen	- 0		
Lokaleudvalg	- 0		
Danish Arts Council	- 0		
Support from Embassies	- 0		
Private Fond	- 0		
Sponsorship	- 0		
Egneproduktion	698.876		
Guest produktion	11.500		
Andet	365.000		
<b>Indtægter total</b>	<b>1.075.376</b>		
<b>Balance</b>	<b>- 0</b>		
<b>Specified Budget</b>			
<b>Income</b>			
<b>Productions</b>			
The Clean House		kr. 157.876	
The Santaland Diaries		kr. 32.000	
Tender Napalm		kr. 509.000	
<b>Total</b>		<b>kr. 698.876</b>	
<b>Guest Productions</b>			
Last Tango in Little Grimley		kr. 2.500	rabatordning
Old Times		kr. 5.000	rabatordning
Smil Belinda		kr. 2.000	rabatordning
Visual Bluff		kr. 2.000	rabatordning
<b>Total</b>		<b>kr. 11.500</b>	
<b>Andet</b>			
Italian workshop		kr. 15.000	
HIT hits CphStage		kr. 350.000	
<b>Total</b>		<b>kr. 365.000</b>	
<b>Total Income</b>		<b>kr. 1.075.376</b>	
<b>Expenses</b>			
<b>Administration</b>			
Administration		kr. 4.500	
Storage		kr. 2.400	
Dropbox		kr. 3.500	
Meeting expenses		kr. 1.000	
Office supplies		kr. 285	
<b>Total</b>		<b>kr. 11.685</b>	
<b>Egneproduktion</b>			
The Clean House		kr. 157.691	

The Santaland Diaries				kr. 32.000
Tender Napalm				kr. 509.000
<b>Total</b>				<b>kr. 698.691</b>
<b>Guest produktion</b>				
Last Tango in Little Grimley				
Old Times				kr. 0
Smil Belinda				kr. 0
Visual Bluff				kr. 0
<b>Total</b>				<b>kr. 0</b>
<b>Andet</b>				
Italian workshop				kr. 15.000
HIT hits CphStage				kr. 350.000
<b>Total</b>				<b>kr. 365.000</b>
<b>Total Expenses</b>				<b>kr. 1.075.376</b>
<b>Difference</b>				<b>kr. 0</b>
18/11/2019				
				
Jeremy Thomas-Poulsen				Susanne Danig
Kunsterisk leder af Down the Rabbit Hole/HIT				Bestyrelsesformand