



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2020

Company no 03724349

Charity no 1077161

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Photo on front cover

A production shot from The Christmas Quest (December 2019), taken by Lidia Crisafulli, and featuring Amelia Parillon, Santiago del Fosco and Campbell the Bear.

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	59a Bethwin Road London SE5 0XT	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Harry Kinsley Paul Langton Maya Pindar	Chair Treasurer <i>appointed 19 January 2020</i>
Executive director/co-artistic director	Niamh de Valera	
Participation director/co-artistic director	Jo Sadler-Lovett	
Independent examiner	Andy Nash Accounting & Consultancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2020. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

The objects of the Charity, as set out in its Memorandum of Association, are the advancement of public education in the arts and in film and theatre by way of workshops, seminars and productions of work and in such other charitable ways as the Charity may from time to time decide.

Activities

In furtherance of its objects Blue Elephant Theatre (BET) provides:

- a theatre in the community, running participation workshops for people across the arts, especially for young people and those with lived experience of mental health problems; and,
- a professional programme of work supporting new and emerging artists, which seeks to engage the local community by programming work relevant to it and offering discounts and incentives to attend shows.

Throughout the process of determining these activities, the Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2006 to have due regard to the public benefit guidance published by the Charity Commission in determining the activities undertaken by the Charity.

Achievements and performance for 2019-20

Our second year as an Arts Council England National Portfolio Organisation started off relatively quietly in April 2019. Projects had paused for the school holidays and we had just one production that month, *Tethered* (about the possibilities offered by virtual reality when someone develops a long-term disability) although a number of residencies took place. Supporting the development of work was a key part of 2019-20 as residencies took part across the year, as well as rehearsed readings and R&D days of new work we hope present in future.

From May, however, we were far busier, welcoming audience to shows, supporting emerging artists, running projects and expanding our partnerships with local primary schools. During the whole of 2019-20, in fact, we reached nearly 5000 audience members and approximately 1000 young people as participants. The details of how these excellent figures were achieved by the Professional and Participation Programmes are outlined in the following reports.

Professional Programme

We had a very busy programme this year. Some notable productions from the year are listed below.

Justice (May 2019)

A new show written and directed by emerging creative Rees Jenkins, based on a real event, about the stabbing of a young black man and how his family had felt let down by the police investigating it.

Ironing Out by Alleyway Radical Theatre (June 2019)

Ironing Out looked at the experiences of migrants and refugees in London, as well as other topical issues such as gentrification. With our support and that of Theatre Deli, they secured Arts Council funding and performed *Ironing Out* at Blue Elephant Theatre during Refugee Week. They partnered with LAWRS and Room to Heal to give free tickets to people who would find the show particularly relevant but who would be unlikely to go otherwise.

Swish (July & September 2019)

We supported Moulded Theatre as they created this piece of highly accessible and multisensory children's theatre about reducing plastic in the ocean. We offered rehearsal space, organised a showing to a local SEN school group in July and then arranged a public showing in September.

Hurricane Diaries (September/October 2019)

This autobiographical show by Puerto Rican actor/writer Amanda Vilanova was BET's longest run since 2017. It was a highly acclaimed production with reviews such as "an intimate and captivating performance that deserves a wide audience" (Dress Circle Reviews ★ ★ ★ ★ ★) and "A spellbinding story of love, loss and belonging that needs to be heard" (Fairly Powered Productions ★ ★ ★ ★ ★).

Way Back When (October 2019)

This is an original short piece of children's theatre made possible by Southwark's Black History Month Fund. It was written and directed by Jacqui Livingston and performed by actors Nicola Acquah and Janelle Thompson. It was performed at Peckham Library, Bethwin Road Adventure Playground, Brandon Library, John Ruskin School and had a public performance with free tickets at Blue Elephant Theatre and a private performance for one year of St Joseph's School.

Easy (November 2019)

A new show by Paradox Theatre, whose development we had supported since seeing a work in progress in August 2018, *Easy* was about a teenage girl whose first time was filmed and shared around school and showed the ramifications of this. We had a showing in July 2019 especially for teachers so that they could see the piece before deciding whether to bring groups. It was supported by Arts Council England and the Newcomen Collet Foundation which enabled Paradox Theatre to invite school groups from Southwark to performances for free. School groups were offered free PSHE workshops and talks by Brook Sexual Health. It was one of three productions shortlisted for the offwestend.com award for shows for young people aged 13+.

The Christmas Quest (December 2019)

Written and directed by Co-Artistic Director, Niamh de Valera, this family Christmas show was our in-house production of 2019, spreading a message of inclusivity. The lighting and costume design were again undertaken to great effect by Stuart Glover and Jacqui Livingston, while we worked with actors Amelia Parillon and Santiago del Fosco for the first time.

"Sweet and deceptively simple, *The Christmas Quest* is a fantastic festive treat for the whole family." (Fairy Powered Productions ★ ★ ★).

We continued to work to have a wider offer available to creative and audiences, working with Singer Chica Michelle to host new music nights and bringing Moon on a Stick's show for babies back to Blue Elephant to new audiences after its closed preview in 2018, while our monthly writers group continued to run.

We also worked with Elephant Park again, creating a bespoke storytelling show based on an Elmer the Elephant story as part of Elmer at the Elephant in August and September.

Participation Programme

During much of the 2019-20 academic year, our Co-artistic Director, Jo Sadler-Lovett, was on maternity leave but had been diligent in preparing and supporting Louise Dickinson and Jacqui Livingston to continue the various participation programmes while she was away. These were capably managed by our Executive Director and Co-artistic Director, Niamh de Valera. As far as the situation permitted, through KIT days, attending virtual trustee meetings and seeing nearly all our shows for young people in that period, Jo kept herself 'in the loop' with the programme and other activities of the theatre so that her return would be much smoother and informed. The qualities of collaboration, commitment and mutual support are very strong in the theatre staff and volunteers, demonstrated by the excellent responses to the situation of Jo's maternity leave, and they have shown just how valuable they are and just how fortunate this little theatre is to enjoy the benefit of them.

We are committed to meeting local needs and secured funding from Save London Lives to address rising levels of knife crime in the local area. The funding specifically provides a Development Officer post and some best practise and consultancy time for three years. The role of the development officer in the first year was to secure

the core participation projects which are already early intervention projects supporting vulnerable young people. Beyond that the development officer will work towards additional targeted projects in the years to come. Several successful applications have been already been made.

With these concerns in mind, we were delighted to support Let's Talk, an initiative organised by Chris Haydon of Community TV Trust, which brings young people and professionals together so that the professionals can hear what the young people have to say about youth violence. We hosted a session at the Blue Elephant and our Participation Officer, Louise Dickinson, took part in a number of panels.

Creative Minds

Our flagship primary schools programme Creative Minds had a very successful year, working with eight schools over the course of the year as we built up and developed relationships with local schools. We also embarked on a new way of working for St Paul's, which has proven very successful. Rather than working with larger groups for the full session time, we have created an intervention for small groups of selected children who are displaying behavioural challenges. They are then teamed up with role models from their class to form a group of four. These four take part in a twenty minute session which focuses on the specific issues that those children identify.

We continued to work with new schools through the My Voice Matters programme and have just started working with Pilgrim's Way Primary on a project to ensure that children have their voices heard. We also started to train new facilitators for this work by co-delivering workshops.

Young People's Theatre

Our Young People's Theatre, which Louise runs, continued to reach high numbers of local young people from vulnerable backgrounds and received the very welcome news that it had secured a further three years of funding from BBC Children in Need. Highlights for Young Company and Group B included seeing Frantic Assembly's Ignition at Theatre Peckham, a physical theatre workshop with Ramon Ayres of Ephemeral Ensemble and a trip to Everybody's Talking about Jamie. The Group As meanwhile created performances around historical items from Southwark Council's collection following a session with Curator Judy Aitken who then loaned the items to us for the showcases. We were delighted to nominate long-time volunteer Darren Spencer as a Southwark Star last year to express our appreciation of his support to the project.

ReACT

We took on responsibility for another youth theatre in 2019-20. BET was approached by ReWrite Theatre Company, with whom we have an established relationship, to help find a home for their project, ReACT, as ReWrite had decided to wind down. ReACT is also funded by Children In Need and is a successful project offering young people aged 13 – 18 the opportunity to take part in weekly after school drama sessions. Of course, such an arrangement could only happen with the approval of Children in Need; and it is a demonstration of that organisation's continuing trust of the Blue

Elephant Theatre's governance that they did not hesitate in granting that approval. We feel that this arrangement complements our participation programme, offering another opportunity for young people to attend workshops. ReACT focuses on recruiting young people from refugee and migrant backgrounds and it focuses on exploring social, political and cultural issues through drama. We are very happy to welcome ReACT into the BET family.

Speak Out

Our Speak Out team of Jen Camillin and Sulaimon Idris returned to Ark All Saints to work on an intervention project with Year 8s and Year 9s, offering them opportunities to reflect and express themselves in order to engage more positively with school and other activities.

Superteens Art Club

We worked with Cambridge House delivering drama to their Superteens Art Club for ten weeks. The Superteens are learning-diverse and neuro-diverse and it was our first time working with them. Oliver Yellop and Jo Sadler-Lovett led the project, bringing in sound artist Ben Ecclestone, to work with the young people. The project culminated with a performance at Blue Elephant Theatre.

Improvements to the building

As we continued negotiations about renewing our lease, Southwark Council carried out many improvements to our building, including quite massive works to the roof. For our part, we installed a completely new fire system and worked with Cleaner, Greener, Safer to make a long-awaited dream come true. Our accessible bathroom had been below standard for years and it was completely redone, along with our dressing room which needed to become smaller in order for the bathroom to be the necessary size.

Trustees

Following a recruitment drive, Maya Pindar joined our Board of Trustees in 2019. Maya is a local resident who works in the arts – currently Learning & Participation Coordinator at Frantic Assembly – and she had known the Blue Elephant's work as she had previously reviewed our dance shows. Harry Kinsley also moved out of London and offered to resign his Trusteeship. However, the Trustees agreed that, if he wanted to remain a Trustee, that he could do so and either attend in person when he was in a position to do so or that he could 'attend' by an online connection. Harry agreed with this and so has continued as a Trustee on this agreed basis. He continues to make a highly valued contribution.

Staff

We congratulated two members of staff on becoming mothers in 2019. Deputy Theatre Manager Alice Gentle had a baby boy in August and Participation & Co-Artistic Director Jo Sadler-Lovett had a baby girl in October. We were particularly anxious about our relationships with schools and other participation partners while Jo was on maternity leave but ultimately, due to a strong team effort, these fears were unfounded. As cover for Alice and part cover for

Jo, Jimmy Chamberlain returned to work with us, having left the Blue Elephant in 2018 after many years.

Volunteers

Volunteers fulfil an essential role at Blue Elephant Theatre and we have been blessed with a talented and dedicated contingent throughout the year. We were particularly delighted to welcome Ore Olowokere as a volunteer with Young People's Theatre as she had been a participant for many years. Flourish Igwe and Sharan Clair, who had both been volunteers for years with Young People's Theatre, had to step away in 2019-20 but their contribution was hugely valued. As ever, our front of house volunteers were an integral part of the smooth-running of show nights and we are lucky to have volunteers like Anne Buffardi, Cristiana Radulescu, Sarah Oliver and Sarah Johnson who have volunteered consistently with us for years.

Assessment of Risks

In a theatre of this small size it might be perceived that by far the greatest risk facing the theatre is the unforeseen incapacity of any of its staff especially its two key staff, the Co-Artistic Directors. However, as recent events demonstrate, like the temporary incapacity of the Executive Director through a detached retina, the maternity leave of the Co Artistic Director and other staff illnesses, the theatre's flexible structure is one of its greatest strengths. As I referred to earlier, the qualities of collaboration, commitment and mutual support in the staff have enabled the theatre to function through these kind of difficult times: this kind of plant is able to bend in the wind and not break.

Another key risk issue – and follows on from the positive qualities of mutual support and collaboration – is that of the risk of staff stress and capacity. The organisation has expanded in scope in the last few years – becoming an Arts Council National Portfolio Organisation, taking on ReACT, starting other projects – but has not expanded in core workforce or support. While it has responded very positively and capably to these big developments it has done so with an increase in workload for staff in post. The general issue of staff stress has also been with us for some time and Trustees need to become more aware of this not only as a general Health and Safety issue but also as an issue of acceptable conditions of work for staff.

We are seeking to safeguard against both risks by developing a full-time General Manager role or similar, recently implemented temporarily as a means of maternity cover. Such a role would increase our capacity and reduce the risk of relying too much on a small number of key staff. We aim to focus more on making this possible as a safeguarding issue for the charity.

A further risk to the theatre centres on the capacity of schools to continue to fund and run Creative Minds as there would be numerous repercussions if Creative Minds was severely curtailed. The general financial situation currently facing schools is not very encouraging, and, although their educational commitment to Creative Minds is exemplary, they are very much subject to financial restraint. This has been brought into especially sharp focus

by the incoming global pandemic which brings me to a reflection on the future, which is seemingly full of risks.

The Future

As our financial year ends we find ourselves in a very uncertain and, indeed, unprecedented future: the whole world has begun to suffer from a deadly pandemic. A coronavirus known as COVID19 has spread fast with many fatalities and the whole country – organisations like Blue Elephant and schools as well as individuals – has been ordered into lockdown by the Government in order to stop the spread of the disease. What our report next year will resemble is anybody's guess but there will surely be implications for our financial as well as artistic future.

Conclusion

It is good to report that we again had relative financial stability in all departments in 2019-20. This has enabled the theatre to continue to deliver a rich and varied theatre programme and to continue to serve the community and the children involved in all the various Drama and Theatre projects that the theatre is engaged in.

It is also significant that Children in Need has not only continued its support of the youth theatre programme but has also entrusted us with the management of the programme of a closing company which has been funded by them up to now. That is a clear indication of the high regard that Children in Need has for the theatre.

The theatre has also risen to the challenges of, and extra work involved in, our new status as an NPO. Niamh de Valera is to be thanked for her meticulous attention to detail and her commitment to the work that is involved in this arrangement.

But this has also raised issues of risk to the theatre as this report outlines. We need to be continually aware of stress levels of staff and attend to them by ensuring appropriate and acceptable conditions of work in a context that, by its very nature, is potentially stressful in that it is largely reliant on just two people.

This is made all the sharper by the incoming COVID pandemic, which is likely to have serious implications for the future of the theatre, not to mention the health of all the people engaged in the life of the theatre. It may well be that the period of stability and growth of the past year is once more thrown into jeopardy. The only consolation to this is that we will not be alone, for once, in the uncertainties of these new conditions – but the gathering clouds of uncertainty do not look good.

However, as has happened so often in the past, the Blue Elephant has come through with the kind of quiet determined strength of its animal namesake. Let us hope this situation is no exception.

Financial Review

During the current financial year the Charity achieved a surplus of £42,333 (2019: surplus of £10,365), increasing total reserves at year end to £124,437 (2019: £82,104).

Of the total reserves held at year end £99,857 was unrestricted in nature (2019: £76,880).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £48,300.

The current reserves of £99,857 meet this requirement.

Structure, Governance and Management

Governing Document

Blue Elephant Theatre Limited is registered under the Companies Act 2006 as a company limited by guarantee and not having a share capital.

Blue Elephant Theatre Limited is a registered charitable company constituted as a limited company under its Memorandum and Articles of Association. The charity registration number is 1077161 (England and Wales) and the company registration number is 03724349 (England and Wales).

Recruitment and Appointment of Trustees

The Trustees are also the directors of Blue Elephant Theatre Limited for the purpose of company law. Blue Elephant Theatre Limited Articles of Association require a minimum of three trustees. There is no maximum number of trustees.

A third of the directors are subject to re-election at the Annual General Meeting, with no maximum length of service. Only the current directors can appoint new directors.

Organisational structure

The Trustees are responsible for the overall financial control, direction and work of the Charity. They meet approximately nine times a year with the principal staff outlined on page 2, who have no voting rights. Day-to-day responsibilities are delegated to the principal staff within a framework of approved policies and operational plans, who manage the other staff employed by the Charity.

Statement of Board of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are

required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure 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;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK 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 charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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 have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

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 UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition, the Trustees confirm that they are happy that content of the annual review, including the legal and administrative information, in pages 2 to 7 of this document meet the requirements of both the Trustees' Annual Report under charity law and the Directors' Report under company law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland published on 16 July 2014.

Preparation of the report

This report has been prepared taking advantage of the small companies exemption of section 415A of the Companies Act 2006.

Independent Examiners

The independent examiners, Andy Nash Accounting & Consultancy Ltd, have indicated their willingness to accept re-appointment under Section 485 of the Companies Act 2006.

This report was approved and authorised for issue by the Board of Trustees on 21 December 2020 and signed on its behalf by:



Chris Lawrence

Chair of Trustees

Independent examiner's report to the board of trustees of Blue Elephant Theatre Limited

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2020 which are set out on pages 9 to 20.

Respective responsibilities of trustees and examiner

The Trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act'). The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 ('the 2011 Act') nor under Part 16 of the 2006 Act, and that an independent examination is needed.

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and,
- to state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the Charity's Trustees as a body. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity's Trustees as a body for my examination work, for this report, or for the statements I have made.

Basis of independent examiner's statement

My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or,
2. the accounts do not accord with those records; or,
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or,
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Andrew Philip Nash ACA

Member of the Institute of Chartered Accountants in England and Wales – 2461833

Dated: 23 December 2020

Andy Nash Accounting & Consultancy Ltd
Units 24 & 25
Goodsheds Container Village
Hood Road
Barry
CF62 5QU

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses
For the year ended 31 March 2020

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
	Notes				
Income from:					
Donations & legacies	2	90,705	90,903	181,608	147,699
Charitable activities	3	22,672	18,443	41,115	47,902
Other trading activities	4	5,846	-	5,846	7,905
Investments		66	-	66	41
Total income		119,289	109,346	228,635	203,547
Expenditure on:					
Raising funds	5	2,663	-	2,663	2,879
Charitable activities	6	83,321	100,318	183,639	190,303
Total expenditure		85,984	100,318	186,302	193,182
Net income/(expenditure)		33,305	9,028	42,333	10,365
Transfers between funds	10 & 11	(10,328)	10,328	-	-
Net movement in funds		22,977	19,356	42,333	10,365
Reconciliation of funds					
Total funds brought forward	10 & 11	76,880	5,224	82,104	71,739
Total funds carried forward	10 & 11	99,857	24,580	124,437	82,104

All income from investments was unrestricted as to use in both the current and prior year.

The notes on pages 11 to 20 form part of the financial statements.

Balance Sheet

As at 31 March 2020

	Notes	Total funds 2020 £	Total funds 2019 £
Current assets:			
Debtors & prepayments	8	12,694	12,433
Cash at bank and in hand		<u>115,961</u>	<u>77,186</u>
Total current assets		128,655	89,619
Creditors: amounts falling due within one year	9	(4,218)	(7,515)
Net current assets		124,437	82,104
Net assets		124,437	82,104
The funds of the charity:			
Restricted funds	10 & 11	24,580	5,224
Unrestricted funds	10 & 11	<u>99,857</u>	<u>76,880</u>
Total charity funds		124,437	82,104

The notes on pages 11 to 20 form part of the financial statements.

The financial statements have been prepared in accordance with section 415A of the Companies Act 2006 relating to small companies and FRS 102 Section 1A.

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2020, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2020 under section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

They were approved and authorised for issue by the Board of Trustees on 21 December 2020 and signed on their behalf by:

Chris Lawrence

Chris Lawrence

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The effect of any event relating to the period ended 31 March 2020, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2020 and the results for the year ended on that date.

Under the exemption available to smaller charities the Board of Trustees has chosen not to include a Statement of Cash Flows within the financial statements.

The functional currency of the Charity is sterling and amounts in the financial statements are rounded to the nearest pound.

Going concern

The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and the ongoing COVID-19 pandemic has had no material impact on this assessment.

Legal status

Blue Elephant Theatre Limited is a charitable company registered in England & Wales, and meets the definition of a public benefit entity. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member. The registered address is 59a Bethwin Road, London, SE5 0XT.

Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in note 10 of the financial statements.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The

aim and use of each restricted fund is set out in note 10 of the financial statements.

Income

Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities and other trading activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred, except for tickets sales and bar revenue which are recognised on a cash basis.

Donated goods and services

Donated goods and services are recognised on the basis of the value of the gift to the Charity, which is measured as the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market. This amount cannot exceed open market fair value. A corresponding amount is then recognised in expenditure in the period of receipt.

Expenditure and irrecoverable VAT

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated directly to charitable activities as this is the focus of all staff time. A breakdown of these expenses is outlined in note 6 of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation

Tangible fixed assets comprise fixtures, fittings, and equipment. As a substantial part of the theatre equipment used by the Charity for its activities belongs to the landlord it is excluded from the financial statements.

Other equipment that has been purchased by the Charity is written off in the year of acquisition due to the nature of the wear and tear during its normal use within a theatre context.

Cash at bank and in hand

Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments

Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions

The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments

Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The treatment of tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

2. Income from donations and legacies

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Grants			
Arts Council for England - National Portfolio Organisation	72,500	-	72,500
Alan & Babette Sainsbury Trust	-	15,000	15,000
BBC Children in Need	-	31,544	31,544
Evening Standard Dispossessed Fund	-	10,000	10,000
Home Office	-	8,545	8,545
Jack Petchey Foundation	-	1,000	1,000
Newcommen Collett Foundation	-	1,650	1,650
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	2,000	2,000
Southwark Council (Cleaner, Greener, Safer Grant)	-	1,664	1,664
	72,500	90,903	163,403
Mad about the Elephant - membership scheme	1,304	-	1,304
Other donations	16,901	-	16,901
	90,705	90,903	181,608

<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
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Grants

Apples & Pears Foundation	-	1,000	1,000
Arts Council for England - National Portfolio Organisation	72,500	-	72,500
BBC Children in Need	-	26,546	26,546
Camberwell Community Council	-	5,000	5,000
The Elephant & Castle Fund	-	5,000	5,000
The Golsoncott Foundation	-	500	500
Jack Petchey Foundation	-	750	750
Newcommen Collett Foundation	-	925	925
Royal Hall Victoria Foundation	-	2,000	2,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,500	1,500
Wakefield and Tetley Trust	-	6,850	6,850
	<hr/> 72,500	<hr/> 69,571	<hr/> 142,071
Mad about the Elephant - membership scheme	138	-	138
Other donations	5,389	101	5,490
	<hr/> 78,027	<hr/> 69,672	<hr/> 147,699

3. Income from charitable activities

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Creative Minds - contribution from schools	-	10,583	10,583
Box office takings	16,375	-	16,375
Theatre hire	605	-	605
Other	5,692	7,860	13,552
	22,672	18,443	41,115

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Creative Minds - contribution from schools	-	17,333	17,333
Box office takings	13,531	3,453	16,984
Theatre hire	5,505	-	5,505
Other	4,680	3,400	8,080
	23,716	24,186	47,902

4. Income from other trading activities

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Bar takings	5,846	-	5,846
	5,846	-	5,846

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Bar takings	7,905	-	7,905
	7,905	-	7,905

5. Expenditure on raising funds

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Bar purchases	2,663	-	2,663
	2,663	-	2,663
	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Bar purchases	2,879	-	2,879
	2,879	-	2,879

6. Expenditure on charitable activities

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Staff salaries	46,478	73,093	119,571
Other staff costs	1,722	12	1,734
Production costs	12,483	1,675	14,158
Projects	1,755	15,389	17,144
Marketing	229	-	229
Premises	14,972	9,578	24,550
Office overheads	4,242	571	4,813
Governance	1,440	-	1,440
	83,321	100,318	183,639
	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Staff salaries	24,446	102,682	127,128
Other staff costs	986	996	1,982
Production costs	13,747	-	13,747
Projects	-	22,447	22,447
Marketing	419	340	759
Premises	9,333	8,050	17,383
Office overheads	5,104	313	5,417
Governance	1,440	-	1,440
	55,475	134,828	190,303

Governance costs includes:

	Total funds 2020 £	<i>Total funds 2019 £</i>
Independent examination	1,440	<i>1,440</i>
	<u>1,440</u>	<i><u>1,440</u></i>

7. Staff costs

	Total funds 2020 £	<i>Total funds 2019 £</i>
Gross salaries	112,655	<i>120,884</i>
Employer's NIC	4,894	<i>4,900</i>
Employer's pension	2,022	<i>1,344</i>
	<u>119,571</u>	<i><u>127,128</u></i>

The average headcount during the period was 18 persons (2019: 18 persons).

No employee received employee benefits of more than £60,000 (2019: NIL).

The total employee benefits paid to key management personnel during the year was £54,919 (2019: £57,716)

8. Debtors and prepayments

	Total funds 2020 £	<i>Total funds 2019 £</i>
Other debtors	11,898	11,503
Prepayments	796	930
	12,694	12,433

9. Creditors – amounts falling due within one year

	Total funds 2020 £	<i>Total funds 2019 £</i>
Deferred Income	500	1,500
Accruals	3,668	5,915
Deposits held	50	100
	4,218	7,515

	Total funds 2020 £	<i>Total funds 2019 £</i>
Deferred Income		
As at 1 April 2019	1,500	250
Released in the year	(1,500)	(250)
Received in the year	500	1,500
As at 31 March 2020	500	1,500

10. Analysis of charity funds

	Funds brought forward 2020 £	Income for the year 2020 £	Expenditure in the year 2020 £	Transfer between funds 2020 £	Funds carried forward 2020 £
Unrestricted funds	76,880	119,289	(85,984)	(10,328)	99,857
Restricted funds					
Core and management	-	19,500	(19,500)	-	-
Development officer	-	10,000	(1,407)	-	8,593
Free to Act	231	-	(231)	-	-
Young People's Theatre (i)	906	28,589	(26,196)	-	3,299
Young People's Theatre (ii)	255	250	(550)	45	-
ReACT	-	2,955	(5,032)	-	(2,077)
Storytelling	28	-	(28)	-	-
Creative Minds	-	26,988	(37,271)	10,283	-
Who Me?/Playing Up	-	15,000	(1,194)	-	13,806
Summer Schools	-	2,400	(2,400)	-	-
Trumpety Trump	3,804	-	(2,845)	-	959
Black History Month	-	2,000	(2,000)	-	-
Defibrillator	-	1,664	(1,664)	-	-
	5,224	109,346	(100,318)	10,328	24,580
	82,104	228,635	(186,302)	-	124,437

Core and management

Southwark Council continued to support the theatre with a Culture Grant this year, which goes towards the rent of the building as well as some of the core costs of funding the Executive & Co-Artistic Director.

Our NPO grant from Arts Council England is considered unrestricted income and supports a range of our work and maintaining the organisation. In 2019-20, this included funding other key positions within the theatre, improvements to the theatre, bursaries to artists for residencies and shows and costs associated with our in house production The Christmas Quest.

Development Officer

We received funding from the Evening Standard Dispossessed Fund/Save London Lives, which allows us to fund a Development Officer post as well as some best practice and consultancy time in the future. The Development Officer role has already made several successful applications which have helped secure core participation projects.

Free to Act

Free to Act is a youth theatre for young people run in a variety of locations near the Blue Elephant. In 2018-19, it was supported by the Neighbourhoods Fund and the Inspiring Communities Fund, although the latter was received in the prior financial year.

Young People's Theatre (i)

Young People's Theatre is a youth theatre project for children and young people in our local area facing barriers as some sort. YPT reaches approximately 120 young people each year aged 7 – 18 on 30 Saturdays throughout the year and is supported by volunteers, some of whom are previous members. It is funded by BBC Children in Need and it secured a further three years of funding in November 2019.

Young People's Theatre (ii)

Young People's Theatre also receives funding from Jack Petchey to support treats and Leadership awards for the young people.

ReACT

ReACT is also a youth theatre, primarily working with young people from refugee and migrant backgrounds. Also funded by BBC Children in Need, ReACT was previously run by a different company but became part of Blue Elephant Theatre in early 2020.

Storytelling

We created three storytelling performances in 2018-2019 which played around the Elephant and Castle area, inviting local people to see it anew.

Creative Minds

Creative Minds in our primary school programme which runs in eight local primary schools weekly, supporting and enhancing the curriculum. It was supported by a Home Office grant this year, which also helped with the costs associated with managing the project.

Who Me?/Playing Up

A planned early-intervention project working with young people about to move into secondary school, looking at the pressures this age group faces as well as identifying the early signs of gang grooming and how to avoid them. Playing Up is a new project aimed at early years and their parents to stimulate development through creativity, especially for babies and toddlers born into disadvantaged backgrounds. This work is funded by the Alan & Babette Sainsbury Trust.

Summer Schools

Funding from the Newcomen Collett Foundation allowed us to run our Junior and Senior Summer Schools again in 2019, with Senior Summer School also supported by a Jack Petchey Leader Award Grant.

Trumpety Trump

Trumpety Trump is a children's theatre programme supported by grants from an anonymous funder and the Apples & Pears Foundation. In addition, Apples & Pears Foundation supported us to give free tickets away to disadvantaged families as part of our Trumpety Trump children's theatre programme.

Black History Month Project

Southwark Council's Black History Month fund allowed us to produce an original short piece of children's theatre called "Way Back When", which played to local schools, toured to libraries and also had a free performance at the theatre.

Defibrillator

We made a successful application to Southwark Council's 'Cleaner, Greener, Safer' fund to purchase a defibrillator accessible, being aware of how they can save lives and there being none in the local area.

	<i>Funds brought forward 2019 £</i>	<i>Income for the year 2019 £</i>	<i>Expenditure in the year 2019 £</i>	<i>Transfer between funds 2019 £</i>	<i>Funds carried forward 2019 £</i>
Unrestricted funds	32,066	109,689	(58,354)	(6,521)	76,880
Restricted funds					
Artistic and management	-	19,500	(19,500)	-	-
Marketing and development	5,788	-	(5,788)	-	-
Internship	1,306	-	(1,306)	-	-
Free to Act	1,293	5,000	(6,062)	-	231
Residencies	37	-	-	(37)	-
Baa Humbug	-	5,101	(11,519)	6,418	-
Young People's Theatre (i)	117	26,546	(25,757)	-	906
Young People's Theatre (ii)	455	750	(950)	-	255
Speak Out!	4,403	1,652	(5,267)	(788)	-
Storytelling	-	5,000	(4,972)	-	28
Creative Minds	22,958	19,082	(42,968)	928	-
Junior Summer School	-	1,550	(1,550)	-	-
Senior Summer School	-	2,051	(2,051)	-	-
Trumpety Trump	3,316	6,126	(5,638)	-	3,804
Black History Month	-	1,500	(1,500)	-	-
	39,673	93,858	(134,828)	6,521	5,224
	71,739	203,547	(193,182)	-	82,104

Marketing and development

A grant from the Foyle Foundation has supported the theatre in employing someone to assist with marketing and development of the theatre and its activities moving forward.

Internship

The University of Exeter provided funding to support an internship placement for a student at the theatre.

Residencies

This was funding from the Idlewild Trust to offer research & development residencies to young emerging companies.

Baa Humbug

Baa Humbug was Blue Elephant Theatre's in house Christmas show in December 2018, written and directed by Participation Director Jo Sadler-Lovett. It reached over 1000 people through its performances at Blue Elephant Theatre and a local school and accompanying workshops on friendship were delivered. Baa Humbug was supported by the Golsoncott Foundation, the Royal Victoria Hall Foundation, Newcomen Collett and Arts Council England through NPO funding.

Speak Out!

Our Speak Out project finished up in May 2018 with mentoring sessions for the trainee facilitators.

11. Analysis of net assets

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Current assets	103,575	25,080	128,655
Current liabilities	(3,718)	(500)	(4,218)
	99,857	24,580	124,437

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Current assets	84,395	5,224	89,619
Current liabilities	(6,015)	(1,500)	(7,515)
	78,380	3,724	82,104

12. Other financial commitments

At 31 March 2020, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2019: £NIL). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2019: £NIL).

14. Related party transactions

There were no related party transactions in the current year (2019: £Nil).