

Registered number: 05841963

Charity number: 1137255

20 Stories High

INDEPENDENTLY EXAMINED ACCOUNTS
FOR THE YEAR ENDED 31/03/2016

Prepared By:

Harvey Guinan LLP
Chartered Certified Accountants
310/311 Vanilla Factory
39 Fleet Street
Liverpool
Merseyside
L1 4AR

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31/03/2016**

TRUSTEES

Lateefah Wainwright-Owoo (resigned 18/03/2016)
Gordon Millar
Richard Reddrop (resigned 04/03/2016)
Anita Welsh
Curtis Watt
Jo Hemmant
Yvonne Hepburn-Foster
Alice Elizabeth Demba

SECRETARY

Bettina Taylor

REGISTERED OFFICE

37-45 Windsor Street
Liverpool
Merseyside
L8 1XE

COMPANY NUMBER

05841963

CHARITY NUMBER

1137255

BANKERS

The Cooperative Bank plc

INDEPENDENT EXAMINERS

Harvey Guinan LLP
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**ACCOUNTS
FOR THE YEAR ENDED 31/03/2016**

CONTENTS

	Page
Report of the Trustees	3
Independent Examiner's Statement	11
Statement of Financial Activities	13
Balance Sheet	14
Notes to the Accounts	15 to 22
Detailed Statement of Financial Activities	23

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

The trustees present their report and accounts for the year ended 31/03/2016

The financial statements have been prepared in accordance with the charity's trust deed, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities.

The Trustees intend that this report also serves as the Statutory Directors' Report.

STRUCTURE GOVERNANCE MANAGEMENT

The charity is limited by guarantee incorporated 9 June 2006 and registered as a Charity 4 August 2010. The company was established under a Memorandum of Association which established objects and powers of the charity and it is governed under its Articles of Association.

COMPANY INFORMATION

Reference and administrative details are set out on page 1 and form part of this report.

PRINCIPAL ACTIVITIES

The principal activity of the charity in the year under review was to create bold, contemporary and imaginative theatre with and for young people, particularly those from diverse and socially excluded communities .

This is achieved through:

- a) Providing a fully inclusive and accessible participation programme which aims to develop skills, give young people a voice, raise aspirations and combat isolation and
- b) Creating and touring high quality and relevant productions to schools, youth clubs and small scale theatre venues locally and nationally to reach, support and develop young adult and teenage audiences.

The Charity's objects are to advance the education of the general public in the performing arts and to provide or facilitate or assist in the provision of facilities for recreation or other leisure time activity in the interests of social welfare for the public at large.

POLICY FOR OBJECTS

The Trustees define the policies and oversee their implementation by management, to enable the Charity to fulfill its aims and objectives.

The Trustees pay due regard to guidance issued by the Charities Commission on public benefit in deciding which activities the Charity should undertake. The policies are as detailed in the Charity's business plan which documents the strategy for action.

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

The Board policy is implemented by the 2 Co-Artistic Directors and their team.

ORGANISATION

The Board set and approve the policy for the charity which is then implemented by the co-artistic directors. The Board meet regularly throughout the year and in between scheduled meetings as required.

The co-artistic directors are responsible for the delivery of the charity's objectives and the day to day operations management of the Charity.

No remuneration is paid to any trustee for their services as a trustee.

TRUSTEES

The trustees serving during the year and since the year end were as follows: Lateefah Wainwright-Owoo (resigned 18/03/2016), Anita Welsh, Curtis Watt, Jo Hemmant, Yvonne Hepburn-Foster, Gordon Millar, Alice Demba and Richard Reddrop (resigned 04/03/2016).

In accordance with the change to the constitution approved by the Charities Commission in 2012, a Trustee's term of office will be from the date of first being elected, or from the 2012 AGM (whichever is appropriate). A Trustee's term of office will be for 3 years, after which the trustee must retire from the board for one year - unless they wish to re-elect themselves for one further year, after which they must retire for one year. During the 3 year term of office, trustees are not required to re-elect annually.

Key Management Personnel:

Artistic Director: Julia Samuels

Artistic Director: Keith Saha

General Manager: Bettina Taylor

TRUSTEES APPOINTMENT

20 Stories High seeks to have a wide range of skills and experience on its board, contained within a small number of individuals. Applications are welcome from potential board members regardless of for example, ethnic origin or disability. Normally Trustees are recruited either by a referral by an existing member or by direct approaches from individuals.

Skills audits of board members are conducted and any identified training needs provided.

TRUSTEES RESPONSIBILITIES

The Charity Trustees (who are also the directors of 20 Stories High for the purposes of company law) are responsible for preparing the annual 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 charity 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 for that period. In preparing the financial statements the trustees are required to:

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

select suitable accounting policies and then apply them consistently;

observe the methods and principles in the charities SORP;

make judgments and estimates that are reasonable and prudent;

state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements;

prepare the financial statements on the going concern basis unless it is inappropriate to presume that the 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 charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

PAY POLICY FOR SENIOR STAFF

The directors consider the board of directors who are the trustees and the senior management team comprising the artistic directors and general manager in charge of directing controlling running and operating the Trust on a day to day basis. All directors give of their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in the notes to the accounts.

The pay of senior staff is reviewed and reflects the level of skill experience and knowledge for the roles and remuneration levels in the sector.

RELATED PARTIES

Details of Transactions with Trustees are given in the notes to these accounts.

ACHIEVEMENTS AND PERFORMANCE

2015/16 has been a very successful year for 20 Stories High where we continued to deliver against the expectations of our major funders and produced excellent work with and for young people.

The following are highlights from our programme of work:

1. Artistic Programme

A week of R&D for The Broke 'N' Beat Collective; a co-production with Theatre-Rites hosted by Unicorn Theatre, London in April 2015.

Promises and Animals; a double bill of new plays presented by 20 Stories High Youth Theatre and Young Actors Company at the Unity Theatre in July 2015. 20 Stories High Co-Artistic Directors Keith Saha and Julia Samuels created the pieces with the groups. Through workshops, discussions and a Dinner n Debate the young people responded with passion to austerity Britain and the context of the General Election. The Youth Theatre's Promises focused on the pressures of the education system, following a group of year 11s over their GCSE weeks, and the Young Actors Company's Animals explored the challenges of people trying to make a success of themselves beyond their school years. Through drama, monologue, spoken word, masks, dance and song, Animals and Promises played to packed houses and enjoyed standing ovations each night.

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

The Broke 'N' Beat Collective; 20 Stories High and Theatre-Rites joined forces to create a unique mash up of hip-hop, theatre and puppetry bringing together 4 amazing artists: beat-boxer Hobbit, b-boy Ryan LoGisTic Harston, singer/rapper Elektrik and puppeteer Mohsen Nouri to form The Broke 'N' Beat Collective. The show was a raw, gritty, funny and moving gig that explored the hardships faced by young people in the UK today. The production toured to 15 national venues for a total of 35 shows and we ran a participatory programme alongside the tour including workshops, post-show discussions and post-show jams.

2. Participation

Youth Theatre and Young Actors Company

In the autumn of 2015 our Youth Theatre and Young Actors Company completed 6 weeks of skills workshops, working with guest artists. The Youth Theatre then worked with Nathan Crossan-Smith to devise a short piece for the Winter Sharing exploring poetry around the theme of 'Home' and what it means to them, and working on physical movement and gesture.

The Young Actors worked with Co-Artistic Director Julia Samuels to further develop ideas for our 2017 professional production I told my mum I was going on an RE Trip which resulted in a short piece for the Winter Sharing.

Outside of regular sessions they have developed a curtain raiser in response to Lampedusa at the Unity Theatre called African Beach Party and received professional touring work with Headz (see below)

Headz

In Autumn 2015 we were able to take our Young Actors monologues, Headz, on a mini tour. With funding from Curious Minds, we visited alternative education settings in a secure children's home, a PRU and a supported living project for young people.

We were chosen to be part of Traverse Theatre's inaugural Chrysalis Festival, celebrating young people's high quality theatre. The monologues were also part of Contact Theatre's WHY Festival. In October we took Headz to Leicester community venues, contracted by The Spark Children's Arts Festival.

In November we secured Strategic Touring Funding from ACE for three years to take Headz on tour to community venues in the North West and Midlands from 2016-2019.

Other Participation

Alongside our regular groups, we ran open and outreach projects and workshops and offered several volunteering and training opportunities.

Further key activities include:

7 theatre trips

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

Performances at Liverpool's annual Light Night

Dinner & Debate events

Participating in The Big Event; a weekend of performances and workshops in partnership with nine other local Youth Theatre groups

3. Other Activity

Regional Theatre Young Directors Scheme (RTYDS)

After the success of our Introduction to Directing course in 2014, we secured funding from RTYDS to offer two 3 month placements in summer 2015 and spring 2016.

4. Working in Partnership

Engagement

We worked with local partners, collaborating on outreach activity to attract new participants to our participation programme, focusing on young people who experience multiple and complex barriers to engagement. These included:

Kings Leadership Academy, Liverpool

Harmonize Academy

Fire Fit Youth Hub

Academy of St Francis of Assisi

Powerhouse Foyer (supported accommodation for young people)

Barton Moss Secure Children's Home

Strategic Relationships

We continued to increase our engagement and reach through working strategically with national partners. For example we have consolidated our close working relationship with Contact Theatre, taking The Broke 'N' Beat Collective to the venue, developing our co-producing relationship for our 2017 show and working with their young people through workshops and R&D.

One key relationship we developed in the last year was the co-producing relationship with Theatre-Rites. For both organisations, this was a new way of working sharing the artistic and operational responsibilities and it was a very positive experience with valuable learning on both sides. The companies have plans to work together again on future projects:

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

Presenting The Broke 'N' Beat Collective (TBNBC) at the ASSITEJ international children's theatre festival, On The Edge, in Birmingham in July 2016

Co-creating a Christmas show for Z-Arts in 2017, based on TBNBC

We toured to a total of 15 venues. One venue that was new to both companies was Oldham Central Library and a particularly good relationship was established with them. They put our Audience Development Coordinator in touch with key community, school and college contacts in the local area and were able to offer heavily subsidised tickets to groups (£2). As a result they achieved 70-80% audiences, the majority of whom were made up of our target of hard to reach and diverse young adults. Richard Hall, Senior Library Officer and our main contact commented:

For a relatively small town such as Oldham there is a lot of arts provision but no real opportunities for young people to watch accessible world class theatre aimed at their age group, which is why the visit by 20 Stories High and Theatre Rites was so important. I was keen to programme the show for an audience of young people and equally to raise in the sector the profile of Oldham library as a small scale venue.

For 20 Stories High it was a first time working with Stratford Circus and this is a partnership that we hope to sustain in the future. We received the following feedback from them:

Thanks for being so lovely to work with in setting up all the participation activities... you helped keep it so calm and fun for everyone! My colleague Ashlie and I are looking forward to coming up on Thursday to see the RE Trip sharing ... we'd be really keen to continue working with you.

Both companies plan to visit the venue again with future touring productions.

Working with a dedicated Audience Development Coordinator meant they were able to spend time researching and documenting key contacts in each area. We now have a database of youth and community contacts and will be using this database to maintain relationships with Youth and Community groups and young people's support services across the country, keeping them up to date with future productions and participatory opportunities.

At selected venues (Unity, Contact, Octagon, Albany) we held Ambassador events, inviting key contacts to come and find out more about the show in advance of its arrival in their area. The relationships established at the events resulted in group bookings and ongoing conversations about future audience development and collaborations, e.g. Manchester Youth Justice and Bolton Young Persons Housing Scheme.

5. Measuring Key Changes

We collect data on an ongoing basis to show how all this work has contributed to our overarching aims of engaging more young people from BME and excluded communities as audience members and participants. We have achieved this through:

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

Evaluations: group, individual (self reflection), team (staff), audience

Check-ins (one to one with core participants)

Case studies

Observations

Venue staff questionnaire

Collection of audience data from venues and schools

We would like to thank all our participants, audiences, artists, staff and funders for all that they have contributed to 20 Stories High and our ongoing development.

FUTURE PLANS

20 Stories High will continue to develop the Artistic Programme as outlined in our Business Plan. We are particularly excited about creating and touring a new show I told my Mum I was going on an RE Trip... as a co-production with Contact in 2017. We will also be taking our Young Actors Company on tour with support from the Arts Councils Strategic Touring Fund, performing Headz a collection of urban monologues to community audiences in the north and midlands. We will continue to develop our partnerships with local and national venues.

In 2016/17, the work will be supported by a range of funding partners including the Arts Council of England, Liverpool City Council, Paul Hamlyn Foundation, Henry Smith Charity, National Theatre Foundation and Wellcome Trust.

RISK MANAGEMENT

The major risks to which the charity is exposed concern business risk and operating risk and in particular the availability of funds for operating costs. The charity confirms that its day to day controls, systems and business plans that are continually reviewed and updated to reflect current business conditions are designed to mitigate risks by the charity. The charity holds a master Risk Register which is updated and reviewed by the Trustees on a quarterly basis. In addition, project specific risk assessments are undertaken.

VOLUNTEERS

The Trustees are not paid for their services as Trustees and as such are the most valuable volunteers to the charity.

We also recruit volunteers to specific projects and offer work placement opportunities to young people.

FINANCIAL REVIEW

The results for the year and the charity's financial position at the end of the year are shown in the attached financial statements. Total incoming resources were £301,201 (2015 £353,321) and total resources expended were £271,247 (2015 £325,532) with net incoming resources of £29,954 in total being a £36,030 net surplus on the unrestricted funds and net outgoing resources on the restricted fund of £6,076. At 31 March 2016 the balance on the unrestricted funds carried forward is £73,907 (2015 £37,877) of which £4,000 is designated for a Creative reserve fund to purchase equipment for creative projects and £12,370 is designated for organisational development to invest in infrastructure including the tenth anniversary celebrations, Young Communications and Other Developments.

FOR THE YEAR ENDED 31/03/2016

TRUSTEES' REPORT

The balance on restricted funds at 31.3.2016 is £651 (2015 £6,727).

RESERVES POLICY

Though the charity operates on a not for profit basis the charity will endeavour in order to provide for financial stability and sustainability to develop a policy of maintaining a free reserve. Based upon 3 months' core costs the trustees estimate that the charity will require an ideal free reserve of £45,000 to sustain its operations at the current level over a period when one major funding stream ends and a new one commences. Actual free reserves at 31 March 2016 was £56,886. Therefore the free reserve have now reached their appropriate level with an amount available to fund activity.

INDEPENDENT EXAMINER

The independent examiner Julie Guinan on behalf of Harvey Guinan has indicated her willingness to remain in office and a resolution will be proposed for re appointment at the forthcoming annual general meeting.

APPROVAL

The report was prepared in accordance with the special provisions within Part 15 of the Companies Act 2006.

This report was approved by the Board of Trustees on 06/09/2016



Yvonne Hepburn-Foster
Trustee

INDEPENDENT EXAMINER'S STATEMENT
FOR THE YEAR ENDED 31/03/2016

I report on the accounts of the company for the year ended 31/03/2016

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

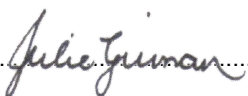
- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145 (5) (b) of the 2011 Act; and
- state whether particular matters have come to my attention.

BASIS OF INDEPENDENT EXAMINERS STATEMENT

My examination was carried out in accordance with the 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 you as 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 EXAMINERS STATEMENT

In connection with my examination, no matter has come to my attention:(1) which gives me reasonable cause to believe that in any material respect the requirements:to keep accounting records in accordance with section 386 of the Companies Act 2006; and to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met;and (2) to which, in my opinion attention should be drawn in order to enable a proper understanding of the accounts to be reached.

..........Julie Guinan FCCA Independent Examiner
06/09/2016

INDEPENDENT EXAMINER'S STATEMENT

FOR THE YEAR ENDED 31/03/2016

Harvey Guinan LLP
310/311 Vanilla Factory
39 Fleet Street
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Merseyside
L1 4AR

**Statement of Financial Activities
for the year ended 31/03/2016**

			2016	<i>2015</i>
	Unrestricted funds	Restricted funds	Total	<i>Total</i>
	£	£	£	£
Incoming resources				
Incoming resources from generated funds				
Voluntary income	3,075	-	3,075	4,467
Investment income	107	-	107	109
Incoming resources from charitable activities	187,786	110,233	298,019	348,745
Total incoming resources	190,968	110,233	301,201	353,321
Resources expended				
Costs of generating funds				
Charitable activities	151,802	116,309	268,111	322,657
Governance costs	3,136	-	3,136	2,875
Total resources expended	154,938	116,309	271,247	325,532
Net incoming resources before transfers	36,030	(6,076)	29,954	27,789
Net movement in funds:				
Net income for the year	36,030	(6,076)	29,954	27,789
Total funds brought forward	37,877	6,727	44,604	16,815
Net funds carried forward	73,907	651	74,558	44,604

BALANCE SHEET AT 31/03/2016

	Notes	2016 £	2015 £
FIXED ASSETS			
Tangible assets	3	2,877	1,952
CURRENT ASSETS			
Debtors (amounts falling due within one year)	4	23,975	18,777
Cash at bank and in hand		<u>105,920</u>	<u>70,633</u>
		129,895	89,410
CREDITORS: Amounts falling due within one year	5	<u>58,214</u>	<u>46,758</u>
NET CURRENT ASSETS		71,681	42,652
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>74,558</u>	<u>44,604</u>
CAPITAL AND RESERVES			
Unrestricted funds	7		
General fund		57,537	25,377
Designated funds		16,370	12,500
Restricted funds	8	<u>651</u>	<u>6,727</u>
		<u>74,558</u>	<u>44,604</u>

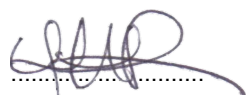
For the year ending 31/03/2016 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with 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 accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Board of Trustees on 06/09/2016 and signed on their behalf by



Yvonne Hepburn Foster
Trustee

**NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31/03/2016**

1. ACCOUNTING POLICIES

1a. Basis Of Accounting

The accounts have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015) and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities . The accounts have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015) and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities . The accounts have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015) and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities .

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1b. Incoming Resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

1c. Resources Expended

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

1d. Allocation And Apportionment Of Costs

All costs relate to the single activity of the charitable company and are recognised accordingly.

1e. Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds are funds set aside by the trustees out of unrestricted general funds for the specific future purposes or projects.

1f. Depreciation

Fixed assets are shown at historical cost.

Depreciation is provided, after taking account of any grants receivable, at the following annual rates in order to write off each asset over its estimated useful life.

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Plant And Machinery

straight line 25 %

1g. Turnover

Turnover represents all incoming resources and comprises revenue project grants, donations, bank interest and earned income from performances and workshops. The Charity is not registered for value added tax.

1h. Basis Of Preparing Accounts

At the time of preparing accounts the trustees have reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The trustees therefore continue to operate the going concern basis of accounting in the preparation of accounts.

1i. Income Recognition Policies

Items of income are recognised and included in the accounts when all the following are met:

(1) The charity has entitlement to the funds; (2) Any performance conditions attached to the income have been met or are fully within the control of the charity; (3) There is sufficient certainty that receipt of the income is considered probable and (4) The amount can be measured reliably

1j. Debtors

Trade and other debtors are recognised at the settlement amount due after any discount offered. Prepayments are valued at the amount prepaid after taking account of any discount due.

1k. Cash At Bank And In Hand

Cash at bank and in hand includes cash and short term liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1l. Creditors And Provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in a transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement value amount after allowing for any discount due.

1m. Financial Instruments

The charity has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

2. DIRECTORS AND EMPLOYEES

Particulars of employees (including directors) are shown below:

Employee costs during the year amounted to:	2016	2015
	£	£
Wages and salaries	133,978	133,672
Social security costs	9,939	10,487
	<u>143,917</u>	<u>144,159</u>

No Trustee received remuneration for their services as a Trustee.

The average number of full time equivalent employees were : Artistic Direction: 2 (2015 2); General Management: 1 (2015 1) Project Administration: 1 (2015 1) Artistic Project Delivery: 2 (2015 2)

3. TANGIBLE FIXED ASSETS

	Plant and Machinery £	Equipment £	Total £
Cost			
At 01/04/2015	12,561	4,093	16,654
Additions	2,368	-	2,368
At 31/03/2016	14,929	4,093	19,022
Depreciation			
At 01/04/2015	10,620	4,082	14,702
For the year	1,443	-	1,443
At 31/03/2016	12,063	4,082	16,145
Net Book Amounts			
At 31/03/2016	2,866	11	2,877
At 31/03/2015	1,941	11	1,952

4. DEBTORS

	2016 £	2015 £
Amounts falling due within one year:		
Trade debtors	7,187	10,746
Other debtors	16,788	8,031
	<u>23,975</u>	<u>18,777</u>

5. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2016 £	2015 £
Trade creditors	3,406	1,559
Taxation and social security	3,039	3,345
Other creditors	51,769	41,854
	<u>58,214</u>	<u>46,758</u>

Other Creditors comprises accrued costs of £26,092 (2015 £8,901) and deferred income being income in advance of spend in future periods of £25,677 (2015 £32,953). Deferred Income is £20,000 Paul Hamlyn Funds, £2,060 Regional Theatre Young Director Scheme Grant, £2,737 Grant towards the cost of Assitej Festival and £880 strategic touring grant monies from Knowsley MBC.

6. LIMITED BY GUARANTEE

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum not exceeding £1, to the company should it be wound up. At 31/03/2016 there were 6 members.

7. UNRESTRICTED FUNDS

	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
General fund	25,377	190,968	(146,938)	(11,870)	57,537
Designated Creative Reserve Fund	3,000	-	-	1,000	4,000
Designated Organisational Development Fund	9,500	-	(8,000)	10,870	12,370
	<u>37,877</u>	<u>190,968</u>	<u>(154,938)</u>	<u>-</u>	<u>73,907</u>

Designated Creative Reserve Fund

For additional creative projects that offer a unique opportunity to 20 Stories High but were not confirmed far enough in advance to plan for financially, for example invitations to international theatre festivals.

Designated Organisational Development Fund

Fund for investing in infrastructure including the website and equipment upgrades

8. RESTRICTED FUNDS

	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
	977	-	(326)	-	651
Internship	-	4,869	(4,869)	-	-
Liverpool City Council	-	19,250	(19,250)	-	-
Trinity College London	-	324	(324)	-	-
Awards for All	-	8,490	(8,490)	-	-
Trusthouse Charitable Foundation	5,750	-	(5,750)	-	-
Esmee Fairbairn Charitable Trust	-	30,000	(30,000)	-	-
Paul Hamlyn Trust	-	30,000	(30,000)	-	-
British Council	-	500	(500)	-	-
P H Holt Foundation	-	1,500	(1,500)	-	-
Foyle Foundation	-	15,000	(15,000)	-	-
02 Think Big	-	300	(300)	-	-
	<u>6,727</u>	<u>110,233</u>	<u>(116,309)</u>	<u>-</u>	<u>651</u>

Internship

Funds for Internship from Regional Arts Theatre Young Director Scheme and Curious Minds

Liverpool City Council

Funds for an artistic programme

Trinity College London

Arts Award Access Grant

8. RESTRICTED FUNDS

	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
Awards for All					
Afa Grant					
Trusthouse Charitable Foundation					
Funds for a Participation Coordinator					
Esmee Fairbairn Charitable Trust					
Co-Artistic Directors' Salary Support					
Paul Hamlyn Trust					
To fund Core costs of developing partnerships for sustainability and development.					
British Council					
Bursary for attendance of Co-Artistic Director at an International Digital Arts conference.					
P H Holt Foundation					
Funds for Youth Theatre Workshops and Activities					
Foyle Foundation					
Funds towards the production and touring costs of 'BROKE 'n' BEAT', a collaboration between 20 Stories High and Theatre-Rites					
02 Think Big					
Funds for Youth Arts					

9. RELATED PARTY TRANSACTIONS

During the year the charity has reimbursed £225 in total to 2 trustees which they incurred in travelling to Board meetings and away days.

10. TAX STATUS

20 Stories High is a registered charity and claims exemption from corporation tax. The charity claimed theatre relief for 2014-2015 but no adjustment is in these accounts for 2015-2016 as the production this year was a co production with Theatre - Rites and the charity is not due to claim relief.

11. RESOURCES EXPENDED

	2016	2015
Direct Charitable Expenditure		
Other Direct Project Costs	104,497	154,728
Support Costs		
Administration	8,413	7,932
Finance Costs	28	8
Marketing	9,285	9,305
Premises Costs	6,240	6,525
Staff Costs	139,648	144,159
Freelance Admin Staff	-	-
Other Costs	-	-
	<hr/> 268,111	<hr/> 322,657
Governance Costs		
Accountancy	2,100	2,010
Board Expenses	1,036	865
	<hr/> 3,136	<hr/> 2,875
Total Resources Expended	<hr/> 271,247	<hr/> 325,532

12. NET ASSETS BY FUND

	Unrestricted Funds	Restricted Funds	Total Funds
Tangible Fixed Assets	2,226	651	2,877
Net Current Assets	71,681	-	71,681
	<hr/> 73,907	<hr/> 651	<hr/> 74,558

13. DIRECTORS AND EMPLOYEES

No Trustee received remuneration for their services as a Trustee.

The average number of full time equivalent employees were : Artistic Direction: 2 (2015 2); General Management: 1 (2015 1) Project Administration: 1 (2015 1) Artistic Project Delivery: 2 (2015 2)

14. TURNOVER

The turnover and pre-tax result is attributable to to create bold, contemporary and imaginative theatre with and for young people, particularly those from diverse and socially excluded communities.

	2016	2015
	£	£
Arts Council England NPO	162,905	162,905
Liverpool City Council Core Funding	-	19,250
British Council - Restricted Grant	500	-
Restricted Project Grants	90,483	118,219
Liverpool City Council Restricted	19,250	-
Participation Income	10,842	5,845
Earned Income	12,632	40,146
Other Income	1,407	2,380
	<u>298,019</u>	<u>348,745</u>

**Incoming Resources
for the year ended 31/03/2016**

	2016	2015
	£	£
Incoming resources		
Incoming resources from generated funds		
Grants		
Sundry grants and donations	<u>3,075</u>	<u>4,467</u>
	3,075	4,467
	<u>3,075</u>	<u>4,467</u>
Investment income		
Bank Interest	<u>107</u>	<u>109</u>
	107	109
	<u>107</u>	<u>109</u>
Charitable Activity		
Arts Council England NPO	162,905	162,905
Liverpool City Council Core Funding	-	19,250
British Council - Restricted Grant	500	-
Restricted Project Grants	90,483	118,219
Liverpool City Council Restricted	19,250	-
Participation Income	10,842	5,845
Earned Income	12,632	40,146
Other Income	<u>1,407</u>	<u>2,380</u>
	298,019	348,745
	<u>298,019</u>	<u>348,745</u>
	<u>301,201</u>	<u>353,321</u>

Resources Expended
for the year ended 31/03/2016

	2016	2015
	£	£
Resources expended		
Costs of generating funds		
Charitable Activities		
Melody Direct Costs	-	(87)
Workshop Fees	7,619	3,536
Production Costs & Set Build	1,895	6,420
Production Costs, Costumes, Props, Sound and Photos	871	8,245
Digital Legacy - Film & Archive	844	2,850
Touring and Relocation	(247)	13,532
DBS Costs	345	1,067
Outsource & Freelance Fee	38,072	-
Research	424	668
Storage and Space Hire	9,048	9,767
Rent	6,240	6,525
Access	977	1,257
Recruitment Costs	1,210	-
Support Staff	1,790	-
Salaries	130,978	133,672
NIC employer (wages and salaries)	9,939	10,487
Hospitality & Refreshments	1,808	1,009
Volunteers Expenses	42	102
Training	669	437
Equipment	577	2,086
Motor expenses - fuel and oil	500	5,150
Travel and Subsistence	11,874	15,596
Performers and Creative Team Fees	25,481	81,389
Insurance	1,169	1,419
Postage	224	225
Stationery & office supplies	1,167	2,629
IT Running Costs	1,224	703
Telephone	1,305	1,232
Internet and Web site	7,054	405
Subscriptions	1,162	1,057
Marketing and Branding	2,010	9,305
Bank charges	27	8
Sundry expenses	370	208
Depreciation of plant and machinery	1,443	1,758
	<u>268,111</u>	<u>322,657</u>
Governance Costs		
Board Away Days, Training and Subsistence	1,036	865
Professional Fees	2,100	2,010
	<u>3,136</u>	<u>2,875</u>
	<u>271,247</u>	<u>325,532</u>

**Resources Expended
for the year ended 31/03/2016**

2016

2015