



Blue Elephant Theatre Limited
Annual report and financial statements

Year ended 31 March 2019

Company no 03724349

Charity no 1077161

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Contents

Legal and administrative information	2
Trustees' annual report	3
Independent examiner's report	8
Statement of financial activities	9
Balance sheet	10
Notes to the financial statements	11

Photo on front cover

A production shot from Baa Humbug (December 2018). Photo taken by Lidia Crisafulli.

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	Chair Treasurer (appointed 11 March 2019)
Executive director/co-artistic director	Niamh de Valera	
Participation director/co-artistic director	Jo Sadler-Lovett	
Independent examiner	Andy Nash Accounting & Consultancy Ltd The Maltings East Tyndall Street Cardiff CF24 5EA	
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 2019. 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) (effective 1 January 2015)', 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 2018-19

As referred to in our last Annual Report, Blue Elephant Theatre became a National Portfolio Organisation (NPO) on 1 April 2018, meaning it is to be regularly funded by Arts Council England for four years. This required the theatre to submit to the Arts Council a business plan, Equality Action Plan and Environmental Action Plan. A robust and ambitious business plan was created which sets out our vision for Blue Elephant as 'a safe space which supports the expression of creativity.' It is this vision which has guided the theatre through the year as this report illustrates.

All the necessary preparations having been made and all the initial Arts Council objectives having been met, the year 2018-19 heralded a period of unprecedented stability for the organisation. This has meant that the organisation is no longer concerned that it could close within a few months at all points, and has enabled several new initiatives, as well as sustaining lively theatre and participation programmes as outlined below. It was an exciting year, but also an onerous one, as our core staff were stretched to fulfill the requirements of becoming an NPO and thus some new projects were delayed in starting until we had capacity to deliver them, with some expected activity delayed until 2019-20.

Professional Programme

It was a bumper year for our in house creative work. Participation & Co-Artistic Director, Jo Sadler-Lovett, wrote and directed an in-house Christmas production, *Baa Humbug*. This show was written in response to issues that Jo encounters in the local primary schools through the Creative Minds project and it was clear to see the emotional connection between the audience and the characters. Children from the Creative Minds schools flocked to the theatre to see the performances, with the show reaching 100% of the theatre's capacity. The show was well reviewed by adults and children alike and was said to be "a Christmas gift...for the people of Southwark" (Views from the Gods). The themes that were focussed on in the play included emotional well-being, particularly around loss and big transitions, reflecting issues that children in this area face. It also looked at friendship, particularly empathy for others and developing understanding and compassion. Jo was then able to reinforce these themes throughout her work in schools across the following term.

We also continued to create pop-up story-telling/theatre performances for children around the Elephant and Castle area. We worked with Metropolita Merciato, Golazio on Camberwell Road and London College of Communication with Elephant and Castle shopping centre to take over spaces that could be easily accessed by a wide variety of the community. All the performances were free of charge to attend and featured well-known characters from *Baa Humbug* and more traditional stories rewritten by Jo Sadler-Lovett and Jacqui Livingston, to highlight important social themes.

We continued to work with Elephant Park, creating family storytelling events in the newly developed park and Trunk space. We engaged with local families, nurseries and school groups to bring them into the park and for them to enjoy bespoke story-telling workshops, created solely for this purpose, such as our spooky Halloween special: *The Witch of Elephant Park*, written by Niamh de Valera.

For Black History Month, we created a touring theatre piece called *All Aboard with Mr Windrush*, written by Jacqui Livingston and directed by Jo Sadler-Lovett. This play told the story of the journey of the Empire Windrush through the eyes of Samuel Beaver King who came to the UK and went on to become the first black Mayor of Southwark. This show toured successfully to the John Harvard Library, The Trunk, Bethwin Road Adventure Playground and to Rye Oak primary school.

Working with our Youth Board, we were able to commission the research and development of a new show. Our young participants set a brief to which artists responded and five shortlisted applicants were invited to an evening with our participants to make the final decision on which piece should be chosen. Devised piece *The Wolf Inside Me* was chosen, created by Sepy Baghaei, and it had a week's R&D at Blue Elephant followed by five work-in-progress performances.

Our NPO grant, coupled with the departure of long-time staff member Jimmy Chamberlain, led to the recruitment of five new staff members in late 2018. This included the post of Trainee Producer & Events Manager, a role created to offer an opportunity to an emerging producer and to open up our programming as the role had responsibility for programming and running two scratch nights. The incredible number of applications made it clear that there is a huge need for such opportunities for emerging producers. With many strong applications, it was difficult to create a shortlist to interview but eventually Elizabeth Adejimi was appointed to the six month post.

We ran a festival called *Elephantology* for the first time, offering recent graduates the opportunity to showcase their 'final pieces' from training or uni to the industry as a foot in the door. We programmed seven pieces over six nights and overall it was a very positive experience. In 2019-20, we plan to hold another *Elephantology* Festival but, having learnt from our first experience, we will allow more lead-in time and aim to secure more industry and reviewers in the audience.

We had first run residencies in 2017-18 and this year saw runs from one of our successful companies of the piece they had developed at Blue Elephant (*Windrush Square* by Monument Theatre) and two other companies – Ella&Co and KAMIENSKI. – whose work we had gotten to know through their applications to our residency programme. We aimed to run two more residencies in 2019-20 but these were less successful than our previous ones and cemented the importance of choosing to work with companies who share our aims and ethos and will benefit from the support and expertise we have to offer. We were disappointed to have to postpone one of the residencies but it ultimately took place in August 2019 and was a very fruitful and productive time.

We worked with Facefront Inclusive Theatre for the first time, programming two of their shows, including *It's My Move* for neurodiverse audiences.

Other notable shows include *For Only an Hour* created and performed by Phil Sanger and best described as "a queer manifesto told through dance, song, spoken word and performance art"; *Trojan Horse* by LUNG Theatre which had sold-out Edinburgh previews at the Blue Elephant and was a verbatim play about so-called Trojan Horse schools in Birmingham. LUNG was previously named Funny You Should Ask and was programmed for its first London run by Blue Elephant in 2015.

Boxman by Flugelman Productions, a one man show about a refugee called Ringo which partnered with the Refugee Action and received outstanding reviews including being described as "Urgent, likeable, sad, powerful, but also original" by The Spy in the Stalls.

As we rarely have established or famous performers at Blue Elephant, given our focus on supporting emerging artists, it was exciting to have former Blue Peter presenter and well-known actor Peter Duncan perform in one man show *The Dame*, written by his daughter Katie. Katie was one of the winners of our first playwriting competition in 2014. Our work supporting emerging writers reached another milestone in 2018-19 when we programmed *Lunchbreaks* by Brian Beaton, the first play workshopped in our Writers Group to be programmed at Blue Elephant.

We continued to seek to programme outstanding and inspirational work for young people, from *Before It Starts* by Naked Frank Theatre, tackling homophobia amongst teenagers, to Ellie and *The Enormous Sneeze* by Mouths of Lions Theatre, for much younger audiences. We were also delighted to work with the Association for Young People's Health for the first time on their photography competition for young people on what healthy looks like. Jeremy Sachs from AYPH came in to run a workshop with Young People's Theatre and encouraged them to enter the competition - which proved very fruitful as two of our participants won awards! Adesoye Bakare placed as a runner up while Fatima Kargbo was the overall winner. The exhibition of all winning photographs was displayed at the Blue Elephant for two months and reviewed positively in *The Lancelot*.

It is clear that our professional programme of work and participation programme influence and complement each other enormously and that this fruitful interaction has developed immensely in 2018-19. The Participation Department's projects have seen similar success, continuing to have positive impacts on participants despite funding uncertainties for some.

Creative Minds

Creative Minds was delivered to seven schools in the 2018-19 academic year, offering vital continuity and a chance for new children to benefit by successfully expanding into two new schools. Participating schools include: St Joseph's RC, John Ruskin School, St Pauls Primary, Comber Grove, Rye Oak Primary and for the first time, St Joseph's RC Borough and Camelot Primary. We estimate we engaged with approximately 500 children every week.

The workshops focused on mental health and well-being, enriching the children's understanding of the curriculum and developing social skills and confidence. On top of the weekly workshops, the children come to Blue Elephant Theatre to perform for their families, to celebrate their achievement.

As the needs of the various schools are quite different, we create targeted outcomes to meet those needs. Each school decided how to best put the Creative Minds provision to use. The content of each session was created specifically for the needs of the class and school through regular discussions with the teachers. We used their learning topic as a starting point, (for example: the Romans, the Vikings or a focus on times tables, or learning descriptor words), which supported curriculum learning for those children who find a classroom environment more difficult. We also built in PSHE support and developing the children's confidence and ability to share their ideas proudly and to think laterally. We used a lot of improvisation and devising techniques that would allow the

children to think independently and take risks (offering suggestions without hesitation and concern around their peers' reactions). We also used cross-art forms which allowed for children to access the learning in different ways, according to their own preference. The children developed their own stories around the topic to perform in their final showcase.

Young People's Theatre

Led by Louise Dickinson and Daniella Connor, we have been able to provide free weekly drama activities for around 104 children and young people from the Borough of Southwark, between the ages of 7-18, funded by BBC Children in Need.

The workshops are spread over the course of a full day, according to age and over one year, we have provided in excess of 125 sessions. Each Saturday of the term, four different groups met for drama sessions involving games, exercises and rehearsals leading to a performance to the group in week ten. The four groups are: Group A1&A2 (7-11yrs), Group B (11-14yrs), Young Company (14-18yrs). We have had a total of 12 performances over the course of the year, to an invited audience. We run the sessions with an emphasis on the participants' creative self-expression and development of confidence, empathy, collaboration and social skills.

This grant enables us to run the project at no cost to the participants, which is pivotal to its continuation in this area of low income and social exclusion. Within this project we also regularly take the young people on inspirational trips to see theatre performances across London. This year includes *Matilda the Musical* and *Pot* at Ovalhouse, both of which inspired the young people to create their own work along similar themes. We also took a group trip to see *The Wolf Inside Me*, as the young people played such a pivotal role in the existence of that production. We have also been able to provide healthy food snacks in the breaks for the older two groups, which is particularly important over the weekends and during times that the young people are not in school.

This project also allows for both long-term and short-term volunteering opportunities and enabled six volunteers to build up their skill and experience.

The current three year grant from BBC Children in Need concludes at the end of December 2019 and so we face an anxious time waiting to learn if our application for further funding has been successful.

Summer School

We had another very busy year of Summer School activities over two weeks of the Summer holidays for young people between the ages of 7-15. We work closely with community partners (such as a variety of schools, youth providers and social services) to ensure that referrals can be made specifically for this project. This can often be the first time that young people encounter Blue Elephant Theatre and after the summer schools have finished, they go on to join the Young People's Theatre or Free to Act Projects.

Free to Act

This project is our outreach youth theatre provision. For this, we work with different organisations in different parts of the borough to ensure that we reach a large span of the community.

@the Library

This project was an after-school provision aimed at people living in the Camberwell Green area, held in Camberwell library so it could be accessible to all. The young people had a wide variety of different needs which were met by Louise Dickinson and Oliver Yellop.

@the Trunk

We created a project for local children to participate in at The Trunk led by Jo Sadler-Lovett and Daniella Connor. This project was specifically aimed at children aged 5-7 as this is currently outside of our main provision. Not only was this project free of charge but we enabled particularly vulnerable children to attend as we offered a service to the local primary school, St Pauls RC. The school selected the children who they felt would benefit the most and we collected them directly from school and walked to The Trunk. For many of the children, this was the only way they would have been able to attend.

@BRAP

Louise Dickenson worked in partnership with Bethwin Road Adventure Playground once again to create theatre in response to the *Mr Windrush* performance. The young people explored the themes around Black History as well as thinking about immigration issues and what it means to leave your home and start a new life. The partnership with the playground continues to be strong and fruitful, providing a valuable community resource.

Speak Out

Jen Camillin led a project with Ark All Saints Academy, assisted by a former Train in Work Trainee. This project was designed for hand selected students who the school felt were vulnerable and provided a series of bespoke workshops which targeted issues such as self-worth and consent, which the school had identified as problems for that year group. The school have requested that this project and the relationship with Blue Elephant Theatre be continued as they recognised the benefits to the students.

The Future

As the term for our lease drew to a close, we had a lot of discussions about the future and condition of the building with our landlords, Southwark Council. Throughout the second half of 2018-19, they arranged for a large number of works to be completed on the building from repairing cracks to replacing ceilings and repairing the roof and gutters. The final new lease is still to be arranged and is a priority for 2019-20 but the condition of the building has been dramatically improved this year.

Once we have a new lease in place, we will be able to look at capital fundraising, particularly around improving ventilation/air-conditioning and the very long term plan of becoming a fully wheelchair accessible venue. We have made some progress towards improving our accessible bathroom with the support of Southwark's Cleaner Greener Safer funding and the long overdue physical works on this should be completed in 2019-20.

We also aim to have longer runs of shows, hoping that our efforts to support projects in their embryonic stages will pay dividends in future. Recognising the unfortunate rise in knife and gun crime locally amongst young people, our projects aim to develop to include those with a focus on tackling knife crime.

Conclusion

The fact that we have now been added to Arts Council England's National Portfolio of regularly funded organisations has provided a period of much welcome financial stability, the first such period that the theatre has experienced in its whole lifetime. This has had an immediate effect, enabling several new projects to be developed, as outlined in the above reports. We received a further boost in spirits in February when we were delighted to win five of nine People's Choice awards as part of the annual offwestend.com awards. These were voted for by the public and we won Most Welcoming Venue and Best Programming.

The vision in the business plan of the theatre as 'a safe space which supports the expression of creativity' has informed the work of the theatre throughout the year, encouraging new writing to be developed, including by the Co-Artistic Directors, Niamh de Valera and Jo Sadler-Lovett, as well as by one of our own Trustees, Brian Beaton, whose play *Lunchbreaks* was the first play workshopped in our Writers Group to be programmed at Blue Elephant. This vision, supported by the NPO funding, has also enabled the creation of the post of Trainee Producer & Events Manager, a role created to offer an opportunity to an emerging producer and to open up our programming as the role had responsibility for programming and running two scratch nights. The incredible number of applications made it clear that there is a huge need for such opportunities for emerging producers. With many strong applications, it was difficult to create a shortlist to interview but eventually Elizabeth Adejimi was appointed to the six month post.

However, there are still areas of vulnerability. Schools are facing tremendous financial challenges and this has put some of the Participation programme in jeopardy, depending as it does on consistent annual financial commitments by participating schools. Jo Sadler-Lovett has managed the situation with great imagination, flexibility and skill, and adapted the programme very effectively to meet the needs of individual schools, as outlined in her report.

The need to fundraise has been a consistent theme for the theatre but this year the emphasis was on delivering work already committed to and meeting reporting requirements. The surplus shown in these accounts will both bolster our reserves, which had fallen below our policy of keeping three months expenditure in reserves and contribute to work in 2019-20. However, we are keenly aware of the need to fundraise and are grateful that the years of financial vulnerability have produced formidable

fundraising skills in staff members developed good relationships with funding bodies, which are valuable assets indeed in our circumstances. Even so, as concern grows about funding opportunities becoming fewer and more competitive, we worry about our ability to continue and expand our work, given our limited resources and pressures on the team behind BET. Nonetheless they are a formidable, devoted team, exemplified by the support shown when Executive & Co-Artistic Director Niamh de Valera had to take time off after a detached retina in February following a particularly strenuous period of work. Kome Ovuworie, in particular, went above and beyond to support the smooth running of the theatre at this time and to look after her colleagues and we are very grateful to her.

Going forward we need to support our many volunteers who put in many hours; and we also need to continue to develop that other group of volunteers, the Board of Trustees, so that the theatre continues to be well managed and supported.

The developments that the theatre has made in the last year have been remarkable and well expressive of our aims to support new, inclusive and diverse practices in writing, performing and producing. We need to continue on this path and continue to be a well-defined example of 'a safe space which supports the expression of creativity'. What a great artistic and human place to be, Blue Elephant Theatre!

Financial Review

During the current financial year the Charity achieved a surplus of £10,365 (2018: surplus of £23,898), increasing total reserves at year end to £82,104 (2018: £71,739).

Of the total reserves held at year end £76,880 was unrestricted in nature (2018: £32,066).

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 £76,880 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 12 December 2019 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 2019 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: 18 December 2019

Andy Nash Accounting & Consultancy Ltd
The Maltings
East Tyndall Street
Cardiff
CF24 5EA

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses
For the year ended 31 March 2019

		Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £	Total funds 2018 £
	Notes				
Income from:					
Donations & legacies	2	78,027	69,672	147,699	142,818
Charitable activities	3	23,716	24,186	47,902	35,043
Other trading activities	4	7,905	-	7,905	7,948
Investments		41	-	41	19
Total income		109,689	93,858	203,547	185,828
Expenditure on:					
Raising funds	5	2,879	-	2,879	2,808
Charitable activities	6	55,475	134,828	190,303	159,122
Total expenditure		58,354	134,828	193,182	161,930
Net income/(expenditure)		51,335	(40,970)	10,365	23,898
Transfers between funds	10 & 11	(6,521)	6,521	-	-
Net movement in funds		44,814	(34,449)	10,365	23,898
Reconciliation of funds					
Total funds brought forward	10 & 11	32,066	39,673	71,739	47,841
Total funds carried forward	10 & 11	76,880	5,224	82,104	71,739

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

Balance Sheet

As at 31 March 2019

	Notes	Total funds 2019 £	Total funds 2018 £
Current assets:			
Debtors & prepayments	8	12,433	7,666
Cash at bank and in hand		77,186	71,409
Total current assets		89,619	79,075
Creditors: amounts falling due within one year	9	(7,515)	(7,336)
Net current assets		82,104	71,739
Net assets		82,104	71,739
The funds of the charity:			
Restricted funds	10 & 11	5,224	39,673
Unrestricted funds	10 & 11	76,880	32,066
Total charity funds		82,104	71,739

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 2019, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2019 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 12 December 2019 and signed on their behalf by:



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) (effective 1 January 2015)', 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 2019, 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 2019 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.

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.

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

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 2019 £	Restricted funds 2019 £	Total funds 2019 £
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
Newcomen 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
	72,500	69,571	142,071
Mad about the Elephant - membership scheme	138	-	138
Other donations	5,389	101	5,490
	78,027	69,672	147,699

	<i>Unrestricted funds 2018 £</i>	<i>Restricted funds 2018 £</i>	<i>Total funds 2018 £</i>
Grants			
Anonymous	-	5,000	5,000
Apples & Pears Foundation	-	1,000	1,000
Alan & Babette Sainsbury Trust	-	12,500	12,500
BBC Children in Need	-	26,671	26,671
Dispossessed Fund	-	19,875	19,875
The Foyle Foundation	-	10,000	10,000
The Idlewild Trust	-	4,720	4,720
Inspiring Communities Fund	-	1,000	1,000
Jack Petchey Foundation	-	750	750
Newcommen Collett Foundation	-	1,000	1,000
Peter Minet	-	5,000	5,000
Skills for Life	-	12,500	12,500
Southwark Council (Mainstream)	-	19,500	19,500
Southwark Council (Tenants & Residents Social Improvement Grant)	-	6,500	6,500
Unity Theatre Trust	-	700	700
University of Exeter	-	3,100	3,100
Vanquis Active Communities	-	9,982	9,982
	-	139,798	139,798
Mad about the Elephant - membership scheme	50	-	50
Other donations	2,970	-	2,970
	3,020	139,798	142,818

3. Income from charitable activities

	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

	Unrestricted funds 2018 £	Restricted funds 2018 £	Total funds 2018 £
Creative Minds - contribution from schools	-	12,525	12,525
Box office takings	11,611	2,286	13,897
Theatre hire	3,819	-	3,819
Other	2,672	2,130	4,802
	18,102	16,941	35,043

4. Income from other trading activities

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

	Unrestricted funds 2018 £	Restricted funds 2018 £	Total funds 2018 £
Bar takings	7,948	-	7,948
	7,948	-	7,948

5. Expenditure on raising funds

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Bar purchases	2,879	-	2,879
	2,879	-	2,879

	Unrestricted funds 2018 £	Restricted funds 2018 £	Total funds 2018 £
Bar purchases	2,808	-	2,808
	2,808	-	2,808

6. Expenditure on charitable activities

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
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

	Unrestricted funds 2018 £	Restricted funds 2018 £	Total funds 2018 £
Staff salaries	12,858	105,710	118,568
Other staff costs	112	1,643	1,755
Production costs	6,444	3,628	10,072
Projects	-	6,731	6,731
Marketing	198	-	198
Premises	2,503	13,000	15,503
Office overheads	1,993	2,856	4,849
Governance	946	500	1,446
	25,054	134,068	159,122

Governance costs includes:

	Total funds 2019 £	Total funds 2018 £
Independent examination	1,440	1,440
Trustee expenses	-	41
	<u>1,440</u>	<u>1,481</u>

7. Staff costs

	Total funds 2019 £	Total funds 2018 £
Gross salaries	120,884	114,101
Employer's NIC	4,900	3,429
Employer's pension	1,344	1,038
	<u>127,128</u>	<u>118,568</u>

The average weekly full time equivalent (FTE) was 3 FTE (2018: 3 FTE).

The average headcount during the period was 18 persons (2018: 18 persons).

No employee received employee benefits of more than £60,000 (2018: NIL).

The total employee benefits paid to key management personnel during the year was £57,716 (2018: £55,084).

8. Debtors and prepayments

	Total funds 2019 £	Total funds 2018 £
Other debtors	11,503	6,581
Prepayments	930	1,085
	12,433	7,666

9. Creditors – amounts falling due within one year

	Total funds 2019 £	Total funds 2018 £
Accounts Payable	-	2,316
Deferred Income	1,500	-
Accruals	5,915	3,815
Deposits held	100	1,205
	7,515	7,336

	Total funds 2019 £	Total funds 2018 £
Deferred Income		
As at 1 April 2018	-	250
Released in the year	-	(250)
Received in the year	1,500	-
As at 31 March 2019	1,500	-

10. Analysis of charity funds

	Funds brought forward 2019 £	Income for the year 2019 £	Expenditure in the year 2019 £	Transfer between funds 2019 £	Funds carried forward 2019 £
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

Artistic and management

Artistic and management spending can largely be attributed to our unrestricted NPO grant from Arts Council England. However, we continued to receive a grant from Southwark Council to support the running of the theatre, particularly towards the cost of Executive & Co-Artistic Director and rent.

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.

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.

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.

Young People's Theatre (i)

Young People's Theatre was funded by BBC Children in Need, reaching approximately 120 young people aged 7 - 18 on 30 Saturdays throughout the year.

Young People's Theatre (ii)

Jack Petchey funds leadership awards and treats for members of Young People's Theatre, e.g. inspirational trips.

Speak Out!

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

Stroytelling

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

Creative Minds

Creative Minds is our primary school programme which runs in local primary schools weekly. In 2018-19, it was supported by the Skills for Life fund, the Dispossessed fund, the Unity Theatre Trust and an anonymous donor, as well as the NPO funding from the Arts Council for England

Junior & Senior Summer School

Our summer schools in 2018 as well as part of our Trumpety Trump programme was supported by the Wakefield and Tetley Trust.

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

"All Aboard with Mr Windrush" was a storytelling play about Samuel Beaver King created for Black History Month which had performances at the Artworks, Bethwin Road Adventure Playground, a local school and John Harvard Library.

	<i>Funds brought forward 2018 £</i>	<i>Income for the year 2018 £</i>	<i>Expenditure in the year 2018 £</i>	<i>Transfer between funds 2018 £</i>	<i>Funds carried forward 2018 £</i>
Unrestricted funds	36,684	29,089	(27,862)	(5,845)	32,066
Restricted funds					
Artistic and management	5,996	19,500	(31,307)	5,811	-
Marketing and development	-	10,000	(4,212)	-	5,788
Internship	-	3,100	(1,794)	-	1,306
Free to Act	1,078	8,000	(7,785)	-	1,293
Residencies	-	4,700	(4,663)	-	37
Young People's Theatre (i)	1,389	26,671	(27,943)	-	117
Young People's Theatre (ii)	285	750	(580)	-	455
Speak Out!	2,350	14,982	(12,929)	-	4,403
Creative Minds	-	58,803	(35,845)	-	22,958
Junior Summer School	-	1,000	(1,029)	29	-
Senior Summer School	-	947	(952)	5	-
Trumpety Trump	59	8,286	(5,029)	-	3,316
	11,157	156,739	(134,068)	5,845	39,673
	47,841	185,828	(161,930)	-	71,739

11. Analysis of net assets

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Current assets	82,895	6,724	89,619
Current liabilities	(6,015)	(1,500)	(7,515)
	76,880	5,224	82,104

	Unrestricted funds 2018 £	Restricted funds 2018 £	Total funds 2018 £
Current assets	39,402	39,673	79,075
Current liabilities	(7,336)	-	(7,336)
	32,066	39,673	71,739

12. Other financial commitments

At 31 March 2019, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2018: £Nil). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2018: one member totalling £6).

14. Related party transactions

There were no related party transactions in the current year (2018: £Nil).









BLU001 - Final Accounts - 31 March 2019

Final Audit Report

2019-12-18

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