

Company number: 2938531  
Charity number: 1042457

# Cardboard Citizens

Report and financial statements  
For the year ended 31 March 2019

# Cardboard Citizens

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### For the year ended 31 March 2019

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## Cardboard Citizens

### Reference and administrative information

For the year ended 31 March 2019

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<b>Company number</b>	2938531																						
<b>Charity number</b>	1042457																						
<b>Registered office and Operational address</b>	77a Greenfield Rd London E1 1EJ																						
<b>Country of registration</b>	England & Wales																						
<b>Country of incorporation</b>	United Kingdom																						
<b>Trustees</b>	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:  <table><tr><td>Prue Skene CBE</td><td>Chair</td></tr><tr><td>Andrew Pattison</td><td>Treasurer</td></tr><tr><td>Diana Choyleva</td><td>Resigned October 2018</td></tr><tr><td>Julie Hudson</td><td></td></tr><tr><td>Linden Ife</td><td></td></tr><tr><td>Chris Jullings</td><td></td></tr><tr><td>Sacha Milroy</td><td></td></tr><tr><td>Riad Akbur</td><td></td></tr><tr><td>Jon Opie</td><td></td></tr><tr><td>Matthew Xia</td><td>Appointed April 2018</td></tr><tr><td>Sophie Dexter</td><td>Appointed April 2019</td></tr></table>	Prue Skene CBE	Chair	Andrew Pattison	Treasurer	Diana Choyleva	Resigned October 2018	Julie Hudson		Linden Ife		Chris Jullings		Sacha Milroy		Riad Akbur		Jon Opie		Matthew Xia	Appointed April 2018	Sophie Dexter	Appointed April 2019
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Sophie Dexter	Appointed April 2019																						
<b>Key Management Personnel</b>	<table><tr><td>Adrian Jackson MBE</td><td>Chief Executive/Artistic Director</td></tr><tr><td>Michael Chandler</td><td>Acting Chief Executive , April – July 2018</td></tr><tr><td>Lisa Caughey</td><td>Executive Director &amp; Company Secretary</td></tr><tr><td>Julie Weston</td><td>Executive Director (Maternity Cover), October 2017 –September 2018</td></tr></table>	Adrian Jackson MBE	Chief Executive/Artistic Director	Michael Chandler	Acting Chief Executive , April – July 2018	Lisa Caughey	Executive Director & Company Secretary	Julie Weston	Executive Director (Maternity Cover), October 2017 –September 2018														
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<b>Bankers</b>	National Westminster Bank Plc Tower Bridge Branch P.O. Box 9765 201 Tooley St London, SE1 2ZH																						
<b>Auditor</b>	Sayer Vincent LLP Chartered Accountants and Statutory Auditor Invicta House 108–114 Golden Lane, LONDON, EC1Y 0TL																						

The Trustees (who are also the Directors) present their report and the audited financial statements for the year ended 31 March 2019.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

## Objectives and activities

### Purposes and aims

Cardboard Citizens' object is to advance education for the public benefit, by the promotion of the arts, in particular but not exclusively in the art of drama.

**We make theatre that activates social change – changing the lives of homeless and marginalised people and society's perception of them.**

We do this through our:

**METHOD AND PRACTICE**– we undertake participatory theatre and storytelling, applying the Theatre of the Oppressed methodology, an approach of which we are the UK's leading practitioners.

**INSIGHT**– we work to create space in which theatre illuminates homelessness and the lives of homeless people. We tell stories that need to be told, and perform them on the stage, in the street, through hostels, centres and prisons, thus opening up spaces where audiences can gain insight into the experiences of homelessness.

**REACH** – we work to affect change locally, nationally and internationally.

**INFLUENCE** – we make work that catalyses debate, internal and external, influences opinion and stimulates change.

**ROLE IN ADVOCATING** – we use theatre as a way of better understanding ourselves and how we fit into the world around us, and most importantly, how we might consequently, change those worlds.

**ROLE AS A CREATIVE HUB** – we create space for excluded people and support participants to develop confidence, skills, qualifications and employment.

The Trustees review the aims, objectives and activities of the charity each year. This report looks at the charity's achievements and outcomes of its work in the reporting period. The Trustees report on the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

### Beneficiaries of our services

Cardboard Citizens works with homeless, vulnerable and at risk people, mainly in London, but also in other towns and cities in the UK when funding allows. This includes young people and adults who are at risk of homelessness. Alongside the visible homeless community who sleep on the streets, we work with those living in temporary accommodation (homeless hostels, night shelters, squats, B&B's), the hidden homeless (those staying with family or friends, or staying in squats or other insecure accommodation) and those in dangerous and unhealthy environments. Our Members have become homeless, or are at risk, for a whole range of reasons, including physical and/or mental health problems, physical and/or learning disabilities, unemployment, experience of the care system, experience of the criminal justice system, substance misuse, disruptive education, abusive relationships and refugee or asylum status.

### Achievements and performance

The charity's main activities are described below. All its charitable activities focus on homeless, vulnerable and at risk people and are undertaken to further Cardboard Citizens' charitable purposes for the public benefit.

During 2018/19, Cardboard Citizens reviewed and revised its strategic aims to the following areas of focus:

**ART:** To reinforce the profile of Cardboard Citizens as a theatre company, to activate and focus on social change.

**SOCIETY:** To use theatre as the basis for community, to achieve social change at a personal level for those who participate in the company's work and at a societal level for those who witness it.

**ORGANISATION:** To strengthen Cardboard Citizens as a resilient theatre company straddling the arts and social sectors.

To support these aims, there are five main cross-cutting areas of activity:

1. Workshop Programme (for over 25 year olds)
2. Young People's Programme (for 16–25 year olds)
3. National Residencies
4. Forum Theatre Tour
5. Event Theatre
6. Ancillary Training

## 1. Workshop Programme (for over 25 year olds)

Cardboard Citizens is a creative hub for excluded people where its Members (people with experience of homelessness who sign up to the company Membership scheme) can grow and develop, with the support of staff and the stimulation of arts-based workshops and training.

We aim to increase our reach to people affected by homelessness, as well as to other marginalised groups through an extensive workshop programme, outreach work and our Information, Advice and Guidance (IAG) support work.

Our core adult Workshop Programme during 2018/19 comprised of:

- Weekly performance skills workshops at Crisis Skylight
- A varied series of workshops, including Citizens Writes, Script to Stage, Improvisation Academy, Music Theatre Ensemble, Noise of the Oppressed (improvisation-based music) and Writers' Circle (Member-led creative writing group)
- A series of workshops inspired by People of Providence (Tony Parker book, a collection of interviews with residents of a 1980's South London housing estate) exploring the Headphone Verbatim technique in preparation for a new project funded by London & Quadrant (Housing Association) Foundation
- Three Forum Theatre (interactive theatre technique for which Cardboard Citizens is recognised as a world leader) trainings for new Members, one of which was for women only
- Accredited courses in peer mentoring, supported by a Member assessor
- Workshops in money management and CV writing
- An Audition Skills workshop offering Members feedback from a BBC casting director

We also delivered two creative residencies, part of our extended outreach process, aimed at engaging with homeless and at-risk participants, as well as the staff and organisations who support them, to enable us to reach out to even more disengaged and diverse people across London.

In 2018/19, funded by The Royal British Legion, we worked with STOLL (an organisation that houses and helps veterans) and West London Mission to deliver a creative residency with 14 ex-service personnel. The residency culminated in a Forum Theatre performance, *Force: A Change*, exploring the impact of poor discharge planning for people leaving the armed forces, including housing, mental health and financial support. The group performed to an audience of over 70, leading into a panel discussion with key stakeholders and people with lived experience of the issues explored.

We also engaged 21 women in a women only residency in partnership with Clean Break, with artist Paula Varjack, exploring the intersection between women's experience of homelessness and the criminal justice system. *All The Lights Are On* was a promenade performance which took place at Clean Break's building to an audience of 117 people and led to the development of a series of

short films promoted by Agenda (an advocacy organisation) championing the importance of lived experience in shaping policy and services.

Some key indicators for the Workshop Programme were:

- We engaged 1113 people through outreach events and performances
- We inducted 66 new Members (over 25), exceeding our target of 50
- We engaged 178 Members in workshops and Information, Advice and Guidance (IAG) sessions, exceeding our target of 150
- We delivered 254 IAG sessions to 127 Members across the year, with employment support and mental health as the highest presenting issues
- 73 Members went on to access education, employment or training, exceeding our target of 50 for the year

Activity for 2019/20 includes:

- 3 Housing Estate based residencies creating verbatim theatre performances with residents, supported by a team of Member volunteers, to specifically identify risks and develop prevention methods to tackle isolation and loneliness
- A revised Workshop Programme offering targeted activities to engage newer Members as well as separate activity for those progressing in their creative development
- A Forum Theatre Training week for new Members
- 3 terms of weekly drop in sessions at Crisis Skylight
- Two cycles of an accredited Peer Mentoring course

## 2. Young People's Programme (Act Now, for 16–25 year olds)

We run a programme and support service specifically for 16–25 year olds, to address the needs of the rising numbers of young people who are homeless, at risk or otherwise vulnerable. During 2018/19, this programme comprised of:

- A peer led outreach programme to engage new members from services including DePaul UK, Single Homeless Project and One Housing
- Weekly workshops led by Lyrrix Organix and guest artists exploring a variety of forms including spoken word, devising and movement
- A 2 week residency in Camden engaging young people from the borough to create a performance exploring mental health
- Creative campaigning training with Sheila McKechnie Foundation and The Change Collective exploring how to apply art to advocating for social change and the development of a Peer Led campaign, *No Box No Label*, challenging stigma around youth mental health and homelessness
- The development of a touring piece, *Label Lottery*, which brought to life the message of *No Box No Label* to audiences in schools and youth homelessness settings
- Weekly Forum Theatre workshops with Terry O Leary (Associate Artist) exploring Theatre of the Oppressed as a creative campaigning tool

In spring 2018 we also delivered a young person's residency, engaging 12 young people, with 10 core participants regularly attending the associated workshops. The group decided to focus on the

themes of identity and diversity; topics they felt reflected their own personal experiences of growing up in London. Nine young people performed to an audience of 30 on 20 April at the Old Diorama Arts Centre in Euston.

Some key indicators for the Young People's Programme in 2018/19 were:

- We engaged with 226 young people through outreach, performances and workshops
- We inducted 21 (target 35) new young Members engaging a core group of 37 (target 75) in regular workshops. This was lower than expected due to members' high support needs and a focus on retention rather than engagement
- We delivered 158 IAG sessions. This is a slight increase from the year before and demonstrative of the higher needs we encountered through outreach and workshops
- 32 (target 40) young people progressed into further education, employment or training. This is slightly higher than last year demonstrating the positive impact of deeper engagement in the programme, but the number is lower than target due to the focus on basic support needs

Activity for 2019/20 includes:

- 3 outreach residencies with key partners including DePaul, Catch 22 and Oasis Housing
- A regular weekly drop in at Cardboard Citizens for Members engaged through outreach
- A mini tour to Tower Hamlets schools, in collaboration with Rich Mix, and a performance as part of the Southbank Centre's Violet Nights programme
- Direct employment opportunities for 6 young people as paid actor posts for the tour and a pool of assistant facilitators to ensure our work is peer and youth led
- A youth led creative campaigning event in August engaging other organisations working around youth advocacy

### 3. National Residencies

Much of this area of work is part of a three year Cardboard Camp programme across 3 key regions (North-West, South-West & North-East) in England that are considered to be least engaged in arts activities, where there is a demonstrable need for our work. Residencies and various events are taking place in each region as part of the programme as strategic opportunities to engage local influential stakeholders (social sector and arts) whilst raising the national profile of Cardboard Citizens.

Cardboard Camps in North-West (with partner Manchester Royal Exchange) and South-West (Bristol Old Vic) successfully launched in February 2019. To date we have completed the following across both regions:

- Two invite-only launch meetings, engaging 70 people including council and housing staff, charities, artists, universities and 11 people with lived experience across both regions (from Cornwall to Cumbria)
- Two public Arts for Social Change events, exploring how art and creativity affect social and political change engaged 146 individuals and organisations, including 20 people with lived experience



### Trustees' annual report

For the year ended 31 March 2019

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- Two *Art of Engagement* taster training sessions have been delivered, to a total of 54 practitioners, social sector staff and people with lived experience (9 people with lived experience in total)
- Two forums/working group meetings have engaged 47 stakeholders in total
- Three Associate Engagement posts have been appointed to support work going forward
- Engagement with a total of 173 stakeholders and interested parties in Manchester and 152 in Bristol

In the North-East, Yorkshire and Humber, our partnership with Newcastle Northern Stage was confirmed in May 2019, and we already have a Regional coordinator developing a network here.

In addition, we delivered a creative residency in St Albans from April–July 2018, with local homeless and vulnerable adults. Participants used oral histories and interviews with members of the community who lived in local squats in the 80's to devise and perform a new piece of Forum Theatre, *Trespassers Welcome*, which was performed by seven homeless and at risk residents on the 27 July to an audience of 170. The residency formed part of a larger community project, which included a photography exhibition of squat life in the 80's as well as a pictorial exhibition of Victorian (and pre-Victorian) workhouses and historical attitudes to the homelessness.

Activity for 2019/20 includes:

- Engaging with over 40 potential national partners, including a number of key hostels/day centres Residencies will occur between October and December 2019, engaging a total of 40 people with lived experience
- A final Forum and Legislative Theatre event @ Bristol Old Vic on 25<sup>th</sup> October
- A final Forum and Legislative Theatre event Manchester Royal Exchange, 13<sup>th</sup> December
- Securing various year two partners in each of the targeted regions for Cardboard Camps

#### 4. Forum Theatre Tour

Touring our Forum Theatre work to theatres, arts venues, hostels, community centres and prisons, in London and nationally, allows us to further increase our profile, activating social change and reaching diverse audiences. Each performance is followed by an interactive Forum Theatre session, inviting audience members to consider the actions within the play and suggest alternative solutions to produce a more positive outcome for the characters in the story. The work also allows us to create partnerships with a range of people and organisations (arts and social sector), and open up opportunities for us to influence debate at high levels.

#### **CATHY**

Our Forum Theatre production, *Cathy*, by award-winning playwright Ali Taylor, was remounted in March 2018. The production was inspired by Ken Loach and Jeremy Sandford's ground-breaking film *Cathy Come Home*, and explored the state of housing and homelessness. This powerful and emotive play, toured to Cornwall in March 2018, before starting a 3 week run at Soho Theatre, London, in April 2018, and touring to Glasgow and to venues in Wales, concluding with a week at

the Albany Theatre in May 2018. We were able to reach over 3,680 people with this tour, including 479 homeless and vulnerable people through our £1 ticket scheme (13% of total audiences).

***If Cathy Come Home is updated again in 50 years' time, let's hope it has a happier ending. And if so, this play will certainly have made a contribution ★★★★★ Radio Times***

***Cathy blew my mind and broke my heart. Cried the whole way through such an important urgent beautiful piece of work*** Soho Theatre audience member

We also delivered a Forum Theatre workshop with Soho Theatre's Young Company during our time there on 5 April 2018. Eight young writers attended the workshop, which comprised of a Forum Theatre discussion, Theatre of the Oppressed style games and an exploration of issues relating to the young participants. These issues particularly focused on the difficulties of private renting in London as young people who identify as artists.

On 8 May 2018 we delivered a Forum Theatre workshop with the Albany's *Meet Me* company, engaging 15 isolated over 60s in the borough of Lewisham. Participants included people with dementia, wheelchair users and those with hearing impairments who had all attended *Cathy* at the Albany, but were unable to attend the interactive Forum Theatre section that followed. The workshop comprised sensory games and activities followed by a discussion about *Cathy*, as well as the issues that resonated in the participants' lives.

Throughout the tour, audience members were encouraged to sign up to our *Citizens Do* campaign following the post-show discussions. *Citizens Do* aimed to enable everyday citizens to help end homelessness, raise awareness and support those affected by it. The campaign offered ways in which everybody could play their own part, by taking small practical actions. At Soho Theatre, one third of all audience members signed up to *Citizens Do*. The retention rate of people who signed up during the tour was 97% in the inaugural seven weeks. Since March 2018, close to 1,300 people have signed up in total, taking on tasks ranging from donating to a local food bank to talking to someone who is street homeless.

***As a society, we need to address the root causes of homelessness to end it once and for all. In the meantime, we need to do as much as we can to give people the support they need to leave homelessness behind for good. The Citizens Do campaign, a legacy to the powerful and poignant performances of Cardboard Citizens' Cathy, reminds us that we all have a part to play when it comes to tackling and ending homelessness.*** Jon Sparkes, CEO of Crisis

### ***RISING***

*Rising*, written by Femi Keeling, follows the story of Terrence, who has recently been released from prison, as he tries to turn his life around and enter employment. But demons from his past, bad company, and a string of poor decisions instead push Terrence to the edge.

*Rising* began on 31 October 2018 at Cardboard Citizens' HQ before moving on to 19 different venues over four and a half weeks reaching 1,052 people, 543 (52%) of whom were homeless or at risk of becoming homeless. Of these, 20% showed an interest in becoming Members of Cardboard

Citizens. Since the tour, several support workers from the hostels and day centres we visited have been in touch with Cardboard Citizens to refer clients. This was as a direct result of seeing the performance and wanting to refer those who hadn't had the opportunity to do so.

*Rising* was particularly prevalent for Cardboard Citizens to explore as the narrative reflected the stories of a number of young people being referred to us. During the tour it was reported that there had been a 25-fold increase in rough sleeping and identified a systemic link with those who had served sentences of less than six months in England and Wales (The Guardian, November 2018). The opportunity to use theatre as an effective catalyst and tool for intervention helped personify many of the challenges facing people released from prison, the difficult choices they have, and the ease with which someone may face homelessness.

Using Forum Theatre, the play gave the opportunity for all audiences to interact with the narrative and for participants to rehearse changes in their lives, collaboratively problem-solve and to look towards more positive futures.

***Life's hard when you have a record, people judge you and not just family. Professionals look at you different too...***Prison audience member

Throughout the tour, Cardboard Citizens asked audiences to suggest changes to legislation they felt would help the play's protagonist. This empowered audiences to see the injustices that prohibit those at risk of homelessness, or those who already are, take positive steps to change their life. This became part of our *#CitzRising* campaign – an opportunity to share the most popular laws with an influential panel and for the suggested laws to be debated by decision makers – amplifying the voice of the homeless community.

The performance at City Hall (headquarters of the Greater London Authority) was unique in bringing the performance to an even wider and more influential audience. 150 people attended, including decision makers and senior political figures, whilst a further 353 watched the event via a live stream. Since the event, another 255 people (to date) have visited Cardboard Citizens' website and watched the performance.

***Cardboard Citizens' approach, not only standing shoulder to shoulder with people who have experience of living in poverty but working closely in partnership together, delivers. These are performances with the power to create long-term change.*** Emma Revie, Chief Executive, The Trussell Trust

Working in partnership with Groundswell, an innovative homeless charity that enables homeless people to be involved in delivering solutions to homelessness, Cardboard Citizens developed a peer-led approach to evaluating the tour. We trained 11 Members to become Peer Researchers to conduct surveys with audiences. This longitudinal study (until June 2020) will follow those that came to the Hostel Tour performance and track their mental health, employability and progression away from homelessness.

The tour led to us strengthening our relationships with a number of organisations including St Mungo's Harrow Road, St Mungo's Recovery College, The Connection at St Martin in the Fields and New Horizon Youth Centre. These were key centres and hostels where we wanted staff to see first-hand the difference our work can make in enabling audiences, either homeless and/or those at risk, to see different versions of their own stories and explore ways to support themselves or make a difference to others.

*Bringing creativity or beauty into unexpected environments is really what Cardboard Citizens does every day. I've seen first-hand the incredible effect that the work has on people, often those who think this kind of culture can't reach them, and how it really brings out the best in them.* Kate Winslet CBE

## 5. Event Theatre

We aim to present theatre which taps into current issues, raises awareness and provokes debate, with the aim of reinforcing our position as change-makers, demonstrating how the arts can be harnessed with both general and particular audiences to influence people, policy and practice.

As part of this strand of our work, we have been working to develop a short play written by Heathcote Williams and Sarah Woods – *The Ruff Tuff Cream Puff Estate Agency* – which began its life as part of our *Home Truths* season in 2017 to celebrate 25 years of making theatre around housing and homelessness.

This remarkable and zany true story of DIY activism struck a chord with audiences, telling in a loosely autobiographical form of Heathcote's leading role in two major activist enterprises in the late 1970s – the establishment of an estate agency for squatters (eventually housing some 200 homeless people) and the holding of a referendum leading to the secession from the UK of a new nation state, Frestonia, based around 3 squatted streets including Freston Road in West London, taking its inspiration from the 1950s film comedy *Passport to Pimlico*.

Heathcote Williams sadly died in July 2017, but had already given his blessing to our project and to Sarah Woods' development of the original piece. At his funeral in Oxford, there was a beautiful eulogy in the form of a poem by Boff Whalley of *Chumbawumba*.

Following its warm reception in 2017, and given the centrality of punk music in its original form, we started developing it as a musical with Sarah and Boff. We completed a further five days' R&D in September 2018 working with 12 actor/musicians. Our goal is to produce a popular mid-scale musical theatre piece which tells an important and inspiring story for our times. The next step for us is to find potential co-producers who are interested in collaborating on the project, working together to develop it further, identify the rest of the creative and production team, and support further R&D in in summer 2019, aiming for a presentation in 2020.

Other exploratory projects include commissioning a number of writers to take on aspects of research in to 19<sup>th</sup> century vagrants by our resident historian, Professor Nick Crowson of

Birmingham University; this would be with a view to creating a short series of pieces for radio. We have also been developing our take on Augusto Boal's Newspaper Theatre, intended to have a digital output, for internet distribution. With both of these projects we will seek media partnerships, to ensure proper distribution.

Workshops were completed for *Bystanders* by Adrian Jackson for Edinburgh in 2019. A cast of four, all with experience of homelessness will playfully tell a sequence of true stories about the lives and deaths of homeless people, all victims of violence.

*Whether or not Art changes anything is open to debate but, as this event defiantly proved, it has the capacity to stir hearts and minds.* Guardian on Cardboard Citizens

## 6. Ancillary Training

We continued our ancillary activities in training, development and skills-sharing to widen the use of theatre, in particular the Theatre of the Oppressed methodology, in working with marginalised groups and to demonstrate the power of theatre to tell stories as a campaigning tool to further social change.

In 2018/19 we hosted 3 professional Theatre of the Oppressed training courses (Forum Training, Joker Masterclass and Rainbow of Desires 1) with, in total, 69 participants from across the world (including Wales, Poland, Canada, Germany, Finland, Denmark, Turkey and Japan).

We delivered Forum Theatre workshops in the arts, voluntary, social and academic sectors. Clients included GISDA (a charity providing support to vulnerable young people in Wales), CAPA International (a global education network) Arches Housing in Sheffield; University Hospital, Tübingen; University of Warwick; Mind the Gap Theatre; Goldsmiths University and the Danish School of Performing Arts.

We performed our bespoke Forum Theatre piece, *Don't Kick the Bucket* to National Housing Federation NHF, and housing organisations, including Hightown Housing (Hemel Hempstead), Plymouth Community Homes, Newlon Housing (London) and Broadland Housing (Kings Lynn). We also supported London Boroughs of Redbridge, Hackney and Lewisham in embedding the new Homelessness Reduction Act.

In addition, we used our skills in Theatre of the Oppressed methodology to work with and train staff in the health and social sectors, including GP's, health administrators and social workers.

## Financial review

The results for the year ended 31 March 2019 are given in the Statement of Financial Activities on page 20. The assets and liabilities as at that date are given in the Balance Sheet on page 21. The financial statements should be read in conjunction with their related notes, which appear on page 23 – 35 and have been prepared in accordance with relevant law and SORP 2015.

## Cardboard Citizens

### Trustees' annual report

#### For the year ended 31 March 2019

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During the year, restricted income amounted to £617,326 (£673,384 in 2018). Unrestricted income amounted to £688,943 (£746,686 in 2018). Project costs amounted to £1,067,270 (£1,042,410 in 2018).

Total income decreased in 2018/19 by 8% to £1,306,269. The main variances were:

- An overall income reduction in funding from the Big Lottery Community Fund due to the programme coming to an end in 2018/19
- Slightly less income from Trust and Foundations income due to income for the production of *Home Truths* (Event Theatre) being accounted for in the previous year
- A one-off donation of £100k from a corporate Charity Day being received in the previous year

Income from charitable activities increased by 6%.

Increases in funding for charitable activities were due to securing new income from the following sources:

- The L&Q Foundation for the *Here Us Now* project
- The Royal British Legion to deliver a creative residency (part of the Workshop Programme) with 14 ex-service personnel exploring the armed force veterans with experience of homelessness
- The Swire Charitable Trust for general Workshop Programme activity
- Prudential PLC for the Young Peoples' Programme
- The Linbury Trust for the Forum Theatre Tour
- Esmée Fairbairn Foundation for the National Residency Programme

Funding for the Young Peoples' Programme also increased due to allocation of additional funding from Comic Relief to deliver a creative residency in Camden exploring mental health.

Another variance is the amount of Theatre Tax Relief received in 2019 (£48k) which is less than the previous year's figure due to a smaller production in the year.

The fundraising activity described above enabled the company to achieve an overall operating surplus for the year of £94,703. (The breakdown of the reserves and the policy is explained below).

Total expenditure decreased by 3% in 2018/19 to £1,211,566. This was mainly due to a reduction in fundraising events costs and the large Home Truths project coming to an end in 2017/18.

Overall charitable activities expenditure increased by 2% due to an increase in Workshop Programmes, Young Peoples' Programme and Forum Theatre Tour activity. Staff costs increased by 14% in 2018/19 due to salary uplifts, a new post, recruitment timing differences and maternity cover costs.

### Principal risks and uncertainties

The Trustees reviewed the risk management strategy and the systems and procedures to address those potential risks in order to minimise any impact on the charity if the risks materialise.

Principal risks identified for the coming year include:

- An Increase in homelessness and the risk of homelessness. We are seeing increases in the number of homeless people, particularly those with more complex needs, including mental health. With a reduction in some social and statutory services, we are now under more pressure to fill the gaps. The development of a new Society team to address these issues will ensure that we are better equipped with appropriate partnerships, referral services and in house expertise going forward
- Funding risks, associated with either the reduction in or removal of major funding streams, and the fact the majority of our current income is in the form of one-year grants or one off donations. See Fundraising section of this report for more information
- Being unable to find suitable long term home / new premises if lease ends as planned in June 2021. A Capital Working group has been established and external resource is being considered a priority to support this area of work
- Over-commitment on, or lack of integration between projects. We are clarifying strategic focus and adjusting our staff structure to assist with determining priorities and also with effective leadership, management and delivery of projects

### Reserves policy and going concern

The Trustees have agreed a Reserves Policy, which is regularly reviewed. The policy states that free reserves (i.e. those not tied up in fixed assets or designated for use by the charity) should be sufficient to cover three months operational expenditure commitments; i.e. payroll, core fixed costs and wind up costs. The Reserves Policy also states that in the case of an emergency or where a larger sum than is available in free reserves is required to meet organisational obligations, Trustees may decide to reallocate funds from the designated reserves. This is reviewed during every budget cycle in detail by the Finance Committee and with consideration of operational risks and external factors.

In 2018/19, total charity funds increased to £648,168. These are made up of:

- £142,625 restricted reserves. They relate to funds already received for specific charitable projects taking place in 2019/20 for Development, Workshop Programme, Young Peoples' Programme and for National Residencies. More details are included in Note 3 and 17 to the accounts
- £236,240 designated reserves. These are funds designated by the Trustees to allow us to develop and deliver our future theatre productions, They also provide an allowance towards relocation when the current lease expires in 2021 (relocation in 2012 cost £150k)
- £269,302 free reserves. The target to cover the three months operational expenditure commitments is £309k. (Based on projected expenditure in 2019/20). The Finance Committee reviewed the adequacy of these reserves and is content with the level given the size of the organisation and the risks it is managing

## Plans for the future

Cardboard Citizens aims to build on its ability to activate social change, through the theatre produced, the creative programmes and projects and the relationships and partnerships created.

We will continue our programme of workshops and activities for adults and young people, creating links between the workshops and future artistic productions, and looking to map out journeys for our Members of all ages through our programmes. We will also continue with our outreach work in London with the aim of increasing our core Membership community.

We will seek to strengthen every aspect of the organisation to promote resilience and to ensure we are ambitious and courageous in our strategy and operations.

Under the previously mentioned strategic focus areas of Art, Society and Organisation, we have established a number of specific goals for 2019/20 including the following:

### ART

- Produce a new play, *Bystanders*, for the Edinburgh festival, attracting an audience of 60% capacity minimum (10% of whom will be people with lived experience), employing four actors with experience of homelessness and attracting significant press coverage
- Conduct research and development on future theatre projects that will build a regular theatre output for public audiences and position the organisation as a theatre making company generating a regular theatre going audience
- Deliver a tour to hostels with a view to Increasing audience numbers to 600 (500 in 18/19) and employing people with experience of homelessness
- Devise a production, with performers drawn from our young people's projects, attracting an audience of 500 young people considered to be at risk of homelessness
- Position CC as world leading in teaching Theatre of the Oppressed training techniques, through delivering core workshops and masterclasses, as well as a new course Rainbow of Desires 2 and Writing for Forum with Arvon Foundation

### SOCIETY

- Establish Cardboard Citizens as an organisation with national reach
- Build national arts & homelessness networks through Cardboard Camps, with the purpose of generating better awareness and understanding of the lives of homeless people through sharing our model of best practice in engaging hard to reach groups in theatre
- Develop & deliver a revised programme engaging 300 Members (100% increase on 2018/19) of all ages over the year and recruiting 40 new Members
- Achieve 160 progression outcomes (accreditation, volunteering, employment) for all members (similar to 2018/19 – 164)
- Develop our use of campaigning as a tool to support advocacy and profile, aiming to increase the organisation's reach and impact



#### ORGANISATION

- Achieve longer term Arts & Society driven planning to support financial, resource planning and the achievement of longer term strategy
- Develop detailed succession plans, based on up to date job descriptions and role profiles for the Chair and leadership roles
- Utilise innovative and new techniques to support diverse recruitment and an inclusive working environment, particularly for the staff team and Board
- Continue to diversify income streams through working to stabilise or grow different areas of income
- Launch capital working resources with a view to moving into new premises by June 2021
- Complete an annual review of the stakeholder development plan to strengthen relationships and partnerships across the organisation
- Achieve higher % audience capacity for public performances using comparative data from previous year, collecting audience feedback to further demonstrate the impact of theatre in creating change

## Structure, governance and management

The organisation is a charitable company limited by guarantee, incorporated on 14 June 1994 and registered as a charity on 29 November 1994.

The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its articles of association (revised and updated in July 2017).

The Board of Trustees governs the charity. At 31 March 2019, there were 9 Trustees. There is no upper limit to the number of Trustees, and the quorum is one third or three, whichever is the greater number. The board is drawn from people from the voluntary and public sectors, the arts and the corporate sector. Specific skills include knowledge of housing, social inclusion, participatory arts, legal, fundraising and financial skills. A skills audit was completed in March 2019 to inform Trustee recruitment and ensure that an appropriate balance of required skills is achieved.

The Board of Trustees is responsible for strategic decisions and oversight of financial matters and has ultimate legal responsibility. They meet between four and six times a year. Board meetings are attended by the Chief Executive and Executive Director, and other senior management officers and staff as necessary, in a non-voting capacity. Up to two Member representatives (unpaid participants in the charity's work) attend in the same capacity. When longer-term planning processes are being undertaken, Board and staff away days are arranged. This year, the Board Away Day was in February 2019, when the Trustees and members of the Senior Management Team met with the aims of simplifying the existing strategy, exploring the organisation's future beyond the life of the current business plan, reviewing the staff structure in line with strategic purpose and exploring the use of a resilience dial to support decision making at Trustee level.

### Trustees' annual report

#### For the year ended 31 March 2019

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There is a separate Finance Committee, which meets to scrutinise budgets and management accounts in detail before the main Board meeting. A Development Board, made of a combination of Trustees and other supporters, exists to support fundraising development. Other short-term working groups are convened as necessary to deal with particular matters and then disbanded. During 2018/19, this included a Capital Working Group, set up to consider the medium and longer term options for the location of the company. The group comprised the Chair, the Treasurer, the Artistic Director, Executive Director and Development Director. It also benefited from pro-bono support from a property entrepreneur. A Nominations Committee was also formed to replace a former working group with the purpose of supporting Trustee recruitment alongside a review of the functioning and culture of the Board to work towards a more diverse and inclusive governance system that is dynamic and representative of the organisation's stakeholders and beneficiaries with a view to furthering overall strategic performance.

From April to June 2018, Adrian Jackson, Chief Executive and Artistic Director went on a period of sabbatical and was covered by Michael Chandler, Programme Director, who acted up as Chief Executive. In September 2017, Lisa Caughey, Executive Director, went on maternity leave and was replaced on a temporary basis until September 2018 by Julie Weston. Handover arrangements were extensive and detailed, resulting in smooth transitions and delivery of all activity as planned.

From January 2019 to August 2019, with support from Sarah Preece (Organisational Change Consultant) a review of the leadership, senior and core staff structure was initiated to ensure the organisation can improve focus and delivery for the three areas of strategy – Art, Society, Organisation. As a result of this work and following the resignation of the Associate Director, an Executive Producer role was created, to lead and strengthen the work of a larger Arts team going forward. In addition the Programme Director's job title was revised to Director of Social Change, to lead a new Society Team focused on Member recruitment, engagement and support. The Organisation strand of the structure includes the Development Team led by a Development Director, also a Finance Manager and General Manager. The roles of Artistic Director and Executive Director have been revised and updated and the role of Chief Executive will be split across these two posts, with areas of accountability carefully defined to describe the role of Artistic Director and Joint Chief Executive as responsible for vision and direction. The role of Executive Director and Joint Chief Executive will be responsible for operations and delivery. These changes are due to be formalised in October 2019. Other resulting staff adjustments of responsibility are currently being worked through with a view to completion by March 2020.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 7 to the accounts.

### Appointment of Trustees

Trustees are appointed for a term of 3 years, and serve a maximum of two terms of office (6 years) unless a resolution is passed to the contrary by the Board of Trustees as happened in April 2019 when each term was extended to four years. They are permitted to stand for re-election at the end of the first term of office, providing there is a vacant office.

New Trustees are sought by means of advertisement and/or direct approach. Candidates are required to demonstrate how they meet the requirements of being a Trustee, as set out in a Trustee appointment pack, and they are interviewed by existing Trustees and senior management.

### Trustee induction and training

Newly appointed Trustees receive an induction pack, which is followed by meetings with the Chair, Chief Executive & Executive Director to discuss board orientation as well as historical and current aspects of the company. Individual meetings are also arranged with other staff as appropriate, depending on the new Trustee's particular skill set.

### Fundraising

Cardboard Citizens largest funder is Arts Council England, providing annual funding of £160k (12%) towards our overall income of £1.3million in 2018/19. An additional 40% of funds was from a large range of Trusts & Foundations, 20% from Fundraising events and individual donors, and 16% from corporate grant makers. The remainder of income was generated by training activity, box office, fees, hiring our premises to third parties and theatre tax relief (a total of 13%).

There is huge emphasis on fundraising development and income generation at Board, Finance Committee and Development Board level, supported by an experienced Development Director and staff team, in recognition of the need to maintain and develop the delicate ecology of income to support the range of Cardboard Citizens' activities. This year saw the introduction of a successful new arts Fundraising event and auction (Art on the Mind) which has enabled us to engage support from high profile artists (including a significant sale from an artwork by street artist, STIK) while helping to stabilise an area of income that can be considered high risk.

In communicating with individual supporters, we take care with the tone and frequency of communications and the accuracy of data to minimise the pressure on supporters. We do not use third parties to undertake any fundraising activities. We comply in all regards with the Code of Fundraising Practice, and with Charity Commission guidance. In July 2018, the Board approved an Ethics Statement which will be a benchmark to ensure that there is no conflict between the ethos and core values of Cardboard Citizens and the source of our diverse funding. In May 2019 we were awarded the NCVO Trusted Charity mark, providing external verification of the quality and credibility of the organisation overall.

Cardboard Citizens is compliant with the General Data Protection Regulations which came into force in May 2018.

Cardboard Citizens has received no complaints relating to its fundraising activities during the year 2018/19.

## **Remuneration policy for key management personnel**

The Board of Trustees is responsible for the appointment and supervision of the Chief Executive (from September 2019, Joint Chief Executives), including setting the salary for the post. It does this by means of a Remuneration Committee. The salary is determined with reference to the sector comparisons, the size of the company and the relativities with other key staff. During 2018/19, an external benchmarking exercise was carried out for all staff posts, resulting in uplifts for some roles. A 2% cost of living increase was applied to all salaries.

## **Policy for employment of disabled persons**

This policy meets the requirements of the Equality Act 2010 and other related legislation and seeks to satisfy its obligations by the adoption of an Equality and Diversity Policy and Action plan, which is regularly reviewed and monitored for improvements and progress.

## **Funds held as custodian Trustee on behalf of others**

Cardboard Citizens does not hold any funds as custodian Trustee on behalf of others.

## **Statement of responsibilities of the Trustees**

The Trustees (who are also directors of Cardboard Citizens for the purposes of company law) are responsible for preparing the Trustees' 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 Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice 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 operation

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

## Cardboard Citizens

### Trustees' annual report

#### For the year ended 31 March 2019

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In so far as the Trustees are aware:

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

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

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2019 was 11 (2018: 10). The Trustees are members of the charity but this entitles them only to voting rights. The Trustees have no beneficial interest in the charity.

### Auditor

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and has expressed its willingness to continue in that capacity.

The Trustees' annual report has been approved by the Trustees on 29 October 2019 and signed on their behalf by

Prue Skene  
Chair

## Independent auditor's report

To the members of

Cardboard Citizens

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### Opinion

We have audited the financial statements of Cardboard Citizens (the 'charitable company') for the year ended 31 March 2019 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2019 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

### Basis for opinion

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

### Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- The trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

### Other information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for

## **Independent auditor's report**

**To the members of**

**Cardboard Citizens**

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the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the trustees' annual report, for the financial year for which the financial statements are prepared is consistent with the financial statements
- The trustees' annual report, has been prepared in accordance with applicable legal requirements

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

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report

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

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

## **Responsibilities of trustees**

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine

## Independent auditor's report

To the members of

Cardboard Citizens

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is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

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

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.



## **Independent auditor's report**

**To the members of**

**Cardboard Citizens**

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We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

### **Use of our report**

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

Joanna Pittman (Senior statutory auditor)

4 November 2019

for and on behalf of Sayer Vincent LLP, Statutory Auditor

Invicta House, 108–114 Golden Lane, LONDON, EC1Y 0TL

# Cardboard Citizens

## Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2019

	Note	Unrestricted £	Restricted £	2019 Total £	Unrestricted £	Restricted £	2018 Total £
<b>Income from:</b>							
Donations	2	294,883	120,516	<b>415,399</b>	333,443	210,266	543,709
Charitable activities	3						
Workshop programmes		7,346	153,123	<b>160,469</b>	8,894	96,183	105,077
Young people's programmes		1,700	179,042	<b>180,742</b>	–	132,939	132,939
National Residency		16,996	60,000	<b>76,996</b>	9,373	144,467	153,840
Forum theatre tour programme		14,804	111,500	<b>126,304</b>	20,201	65,550	85,751
Event theatre		–	–	<b>–</b>	11,475	23,479	34,954
Training		63,372	9,409	<b>72,781</b>	70,501	500	71,001
Other trading activities	4	272,858	–	<b>272,858</b>	292,696	–	292,696
Investments		721	–	<b>721</b>	103	–	103
<b>Total income</b>		<b>672,680</b>	<b>633,589</b>	<b>1,306,269</b>	<b>746,686</b>	<b>673,384</b>	<b>1,420,070</b>
<b>Expenditure on:</b>							
Raising funds	5	23,780	120,516	<b>144,296</b>	5,277	201,434	206,711
Charitable activities							
Workshop programmes		35,979	213,918	<b>249,897</b>	36,225	178,228	214,453
Young people's programmes		21,344	171,596	<b>192,941</b>	30,231	124,437	154,668
National Residency		32,821	84,505	<b>117,326</b>	5,766	121,196	126,962
Forum theatre tour programme		31,416	234,832	<b>266,247</b>	34,416	183,879	218,295
Event theatre		20,665	109,784	<b>130,449</b>	24,122	204,571	228,693
Training		101,002	9,409	<b>110,411</b>	98,839	500	99,339
<b>Total expenditure</b>		<b>267,006</b>	<b>944,560</b>	<b>1,211,566</b>	<b>234,876</b>	<b>1,014,245</b>	<b>1,249,121</b>
<b>Net income / (expenditure) for the year</b>	6	<b>405,674</b>	<b>(310,971)</b>	<b>94,703</b>	<b>511,810</b>	<b>(340,861)</b>	<b>170,949</b>
Transfers between funds		(398,974)	398,974	<b>–</b>	(382,941)	382,941	<b>–</b>
<b>Net movement in funds</b>		<b>6,700</b>	<b>88,003</b>	<b>94,703</b>	<b>128,869</b>	<b>42,080</b>	<b>170,949</b>
<b>Reconciliation of funds:</b>							
Total funds brought forward		498,843	54,622	<b>553,465</b>	369,974	12,542	382,516
<b>Total funds carried forward</b>		<b>505,543</b>	<b>142,625</b>	<b>648,168</b>	<b>498,843</b>	<b>54,622</b>	<b>553,465</b>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 17 to the financial statements.

Cardboard Citizens

Balance sheet

Company no. 2938531

As at 31 March 2019

	Note	£	2019 £	2018 £
<b>Fixed assets:</b>				
Tangible assets	11		40,240	45,964
			40,240	45,964
<b>Current assets:</b>				
Debtors	12	96,760	36,091	
Cash at bank and in hand		591,920	580,082	
		688,680	616,173	
<b>Liabilities:</b>				
Creditors: amounts falling due within one year	13	80,752	108,672	
<b>Net current assets</b>			607,928	507,501
<b>Total net assets</b>			648,168	553,465
<b>The funds of the charity:</b>	17			
Restricted income funds			142,625	54,622
Unrestricted income funds:				
Designated funds		236,240	241,965	
General funds		269,302	256,878	
Total unrestricted funds			505,543	498,843
<b>Total charity funds</b>			648,168	553,465

Approved by the trustees on 29 October and signed on their behalf by

Prue Skene  
Chair

Cardboard Citizens

Statement of cash flows

For the year ended 31 March 2019

	Note	2019	2018
		£	£
Cash flows from operating activities	18		
Net cash provided (used in) / by operating activities		22,147	147,671
Cash flows from investing activities:			
Purchase of fixed assets		(10,309)	(42,658)
Net cash provided by / (used in) investing activities		(10,309)	(42,658)
Change in cash and cash equivalents in the year		11,838	105,013
Cash and cash equivalents at the beginning of the year		580,082	475,069
Cash and cash equivalents at the end of the year		591,920	580,082

**1 Accounting policies**

**a) Statutory information**

Cardboard Citizens is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address is 77a Greenfield Rd, London, E1 1EJ.

**b) Basis of preparation**

The financial statements have been prepared in accordance with 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) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (September 2015) and the Companies Act 2006.

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

**c) Public benefit entity**

The charitable company meets the definition of a public benefit entity under FRS 102.

**d) Going concern**

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

**e) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

**f) Donations of gifts, services and facilities**

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**g) Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

**h) Fund accounting**

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

**1 Accounting policies (continued)****i) Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering services (our Workshop and Young People's programmes), our theatre work and our education and training activities, (all undertaken to further the purposes of the charity), and their associated support costs.
- Other expenditure represents those items not falling into any other heading

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**j) Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Where such information about the aims, objectives and projects of the charity is also provided to potential donors, activity costs are apportioned between fundraising and charitable activities on the basis of area of literature occupied by each activity.

● Costs of raising funds	9%
● Workshop Programme	17%
● Young People Programme	14%
● National Residency	7%
● Forum Theatre Tour	19%
● Event Theatre	9%
● Training	7%
● Support costs	16%
● Governance costs	2%

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity.

● Costs of raising funds	14%
● Workshop Programme	21%
● Young People Programme	11%
● National Residency	15%
● Forum Theatre Tour	18%
● Event Theatre	11%
● Training	10%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

**k) Operating leases**

Rentals payable under operating leases, where substantially all the risks and rewards of ownership remain with the lessor, are charged to the statement of financial activities on a straight line basis over the minimum lease term.

**1 Accounting policies (continued)****l) Tangible fixed assets**

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- Office Furniture 4 years
- Office Equipment 4 years
- Database/Website Development 4 years
- Leasehold Improvements 44 Months

**m) Debtors**

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

**n) Cash at bank and in hand**

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

**o) 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 the 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 amount after allowing for any trade discounts due.

**p) Pensions**

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charitable company in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charitable company to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

**2 Income from donations**

	Unrestricted	Restricted	2019 Total	Unrestricted	Restricted	2018 Total
	£	£	£	£	£	£
Grants and donations						
Arts Council England	160,000	–	160,000	160,000	–	160,000
Pret Foundation Trust	–	20,000	20,000	–	32,500	32,500
Paul Hamlyn Foundation	–	80,000	80,000	–	80,000	80,000
Derek Hill Foundation	5,000	–	5,000	–	–	–
Evan Cornish Foundation	–	16,263	16,263	–	–	–
Backstage Trust	50,000	–	50,000	–	55,000	55,000
The Clothworkers' Foundation	–	–	–	–	30,000	30,000
Weston Jerwood Creative Bursaries	–	–	–	–	12,766	12,766
Canary Wharf Contractors Fund	26,000	–	26,000	26,000	–	26,000
ICAP PLC	–	–	–	100,000	–	100,000
Other individual donations	10,000	–	10,000	10,000	–	10,000
Other under £5,000	43,883	4,253	48,136	37,443	–	37,443
	<u>294,883</u>	<u>120,516</u>	<u>415,399</u>	<u>333,443</u>	<u>210,266</u>	<u>543,709</u>

## 3 Income from charitable activities

	Unrestricted £	Restricted £	2019 Total £	Unrestricted £	Restricted £	2018 Total £
<b>Workshop programmes</b>						
Workshops/ performance income	7,346	–	<b>7,346</b>	6,500	–	6,500
Statutory Grants	–	20,984	<b>20,984</b>	–	35,219	35,219
<b>Grants and Donations:</b>						
Swire Charitable Trust	–	15,000	<b>15,000</b>	–	–	–
The Royal British Legion	–	15,957	<b>15,957</b>	–	–	–
Peter Stebbings Memorial Charity	–	5,000	<b>5,000</b>	–	–	–
Sobell Foundation	–	–	–	–	5,000	5,000
Austin & Hope Pilkington Trust	–	5,000	<b>5,000</b>	–	5,000	5,000
Royal Bank of Scotland	–	14,625	<b>14,625</b>	–	16,292	16,292
L&Q Foundation	–	35,095	<b>35,095</b>	–	–	–
Capital Group	–	17,000	<b>17,000</b>	–	18,000	18,000
Derwent London	–	5,000	<b>5,000</b>	–	5,000	5,000
Other under £5,000	–	19,462	<b>19,462</b>	2,394	11,672	14,066
Sub-total for Workshop programmes	<b>7,346</b>	<b>153,123</b>	<b>160,469</b>	<b>8,894</b>	<b>96,183</b>	<b>105,077</b>
<b>Young people's programmes</b>						
Workshops/ performance income	1,700	–	<b>1,700</b>	–	–	–
Statutory Grants	–	15,000	<b>15,000</b>	–	7,500	7,500
<b>Grants and Donations:</b>						
The Henry Smith Charity	–	33,000	<b>33,000</b>	–	33,000	33,000
Société Générale Community Fund	–	10,000	<b>10,000</b>	–	10,000	10,000
Peter Cruddas Foundation	–	–	–	–	5,000	5,000
Comic Relief	–	40,000	<b>40,000</b>	–	20,000	20,000
John Lyon's Charity	–	–	–	–	5,000	5,000
St. James's Place Foundation	–	46,772	<b>46,772</b>	–	46,772	46,772
Prudential plc	–	25,000	<b>25,000</b>	–	–	–
Other under £5,000	–	9,270	<b>9,270</b>	–	5,667	5,667
Sub-total for Young people's programmes	<b>1,700</b>	<b>179,042</b>	<b>180,742</b>	<b>–</b>	<b>132,939</b>	<b>132,939</b>
<b>National Residency</b>						
Workshops/ performance income	16,996	–	<b>16,996</b>	9,373	–	9,373
Statutory Grants	–	–	–	–	109,717	109,717
<b>Grants and Donations:</b>						
Esmée Fairbairn Foundation	–	60,000	<b>60,000</b>	–	–	–
Roger De Haan Charitable Trust	–	–	–	–	10,000	10,000
Garfield Weston Foundation	–	–	–	–	20,000	20,000
Other under £5,000	–	–	–	–	4,750	4,750
Sub-total for National Residency	<b>16,996</b>	<b>60,000</b>	<b>76,996</b>	<b>9,373</b>	<b>144,467</b>	<b>153,840</b>
Total carried forward	<b>26,042</b>	<b>392,165</b>	<b>418,207</b>	<b>18,267</b>	<b>373,589</b>	<b>391,856</b>
	Unrestricted £	Restricted £	2019 Total £	Unrestricted £	Restricted £	2018 Total £
Total brought forward	<b>26,042</b>	<b>392,165</b>	<b>418,207</b>	<b>18,267</b>	<b>373,589</b>	<b>391,856</b>



## Notes to the financial statements

For the year ended 31 March 2019

**Forum theatre tour programme**

Workshops/ performance income	14,804	–	<b>14,804</b>	20,201	–	20,201
Statutory Grants	–	–	–	–	27,000	27,000
<b>Grants and Donations:</b>						–
The Linbury Trust	–	100,000	<b>100,000</b>	–	–	–
The Rayne Foundation	–	–	–	–	10,000	10,000
Prudential plc	–	–	–	–	20,000	20,000
Other individual donations	–	5,000	<b>5,000</b>	–	–	–
Other under £5,000	–	6,500	<b>6,500</b>	–	8,550	8,550
Sub-total for Forum theatre tour programme	<b>14,804</b>	<b>111,500</b>	<b>126,304</b>	<b>20,201</b>	<b>65,550</b>	<b>85,751</b>

**Event theatre**

Workshops/ performance income	–	–	–	11,475	–	11,475
<b>Grants and Donations:</b>						
Heritage Lottery Fund	–	–	–	–	18,320	18,320
Other under £5,000	–	–	–	–	5,159	5,159
Sub-total for Event theatre	<b>–</b>	<b>–</b>	<b>–</b>	<b>11,475</b>	<b>23,479</b>	<b>34,954</b>

**Training****Project income:**

Workshops/ performance income	63,372	–	<b>63,372</b>	70,501	–	70,501
Statutory Grants	–	–	–	–	500	500
<b>Grants and Donations:</b>						
Social Investment Business Ltd – Enterprise Grant	–	9,409	<b>9,409</b>	–	–	–
Sub-total for Training	<b>63,372</b>	<b>9,409</b>	<b>72,781</b>	<b>70,501</b>	<b>500</b>	<b>71,001</b>

Total income from charitable activities

<b>104,218</b>	<b>513,074</b>	<b>617,292</b>	<b>120,444</b>	<b>463,118</b>	<b>583,562</b>
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Statutory grants received from independent government bodies that are restricted in their use are as follows: £35,984 received from Big Lottery Fund (2018: £144,936); Arts Council England –Strategic touring £nil (2018: £27,000); £nil from London Boroughs (2018: £7,500); and other £nil (2018: £500). £160,000 of unrestricted funding received from Arts Council England NPO (2018: £160,000).

**4 Income from other trading activities**

	Unrestricted £	Restricted £	2019 Total £	Unrestricted £	Restricted £	2018 Total £
Training and consultancy	–	–	–	1,000	–	1,000
Income from fundraising events	211,933	–	<b>211,933</b>	206,280	–	206,280
Theatre Tax Relief	48,266	–	<b>48,266</b>	67,269	–	67,269
Rental income	12,540	–	<b>12,540</b>	15,311	–	15,311
Other income	119	–	<b>119</b>	2,836	–	2,836
	<b>272,858</b>	<b>–</b>	<b>272,858</b>	<b>292,696</b>	<b>–</b>	<b>292,696</b>

Cardboard Citizens

Notes to the financial statements

For the year ended 31 March 2019

5a Analysis of expenditure (Current year)

Charitable activities

	Cost of raising funds £	Workshop programme £	Young people's programme £	National Residency £	Forum theatre tour programme £	Event theatre £	Training £	Governance costs £	Support costs £	2019 £	2018 £
Staff costs (Note 7)	94,975	134,440	132,843	66,416	122,514	72,185	68,555	12,199	17,015	721,142	634,611
Freelance workers	1,852	36,275	20,524	9,321	61,358	29,184	15,591	-	-	174,105	212,288
Production/ events cost	-	5,620	2,440	546	15,541	2,108	392	-	-	26,647	43,068
Other direct costs	17,482	27,954	12,252	8,222	27,669	3,561	3,276	-	-	100,416	167,598
General office expenses	-	-	-	-	-	-	-	-	48,320	48,320	52,615
Legal and professional fee	-	-	-	-	-	-	-	-	600	600	600
Bank charges/ interest	-	-	-	-	-	-	-	-	1,621	1,621	1,769
Insurance and subscriptions	-	-	-	-	-	-	-	-	8,295	8,295	10,376
Human resources	-	-	-	-	-	-	-	-	10,901	10,901	11,590
Marketing	-	-	-	-	-	-	-	-	3,935	3,935	6,716
IT & Software support	-	-	-	-	-	-	-	-	22,820	22,820	20,298
Rent and rates	-	-	-	-	-	-	-	-	65,000	65,000	65,000
Depreciation	-	-	-	-	-	-	-	-	16,033	16,033	14,278
Audit fee	-	-	-	-	-	-	-	8,150	-	8,150	7,950
Board expenses	-	-	-	-	-	-	-	3,582	-	3,582	364
	114,309	204,289	168,059	84,505	227,081	107,038	87,814	23,930	194,540	1,211,566	1,249,121
Support costs	26,703	40,612	21,164	30,217	34,876	20,846	20,121	-	(194,540)	-	-
Governance costs	3,285	4,996	3,717	2,603	4,290	2,564	2,475	(23,930)	-	-	-
<b>Total expenditure 2019</b>	<b>144,296</b>	<b>249,897</b>	<b>192,941</b>	<b>117,326</b>	<b>266,247</b>	<b>130,449</b>	<b>110,411</b>	<b>-</b>	<b>-</b>	<b>1,211,566</b>	<b>1,249,121</b>
Total expenditure 2018	206,711	214,453	154,668	126,962	218,295	228,693	99,339	-	-	1,249,121	

## 5b Analysis of expenditure (Prior year)

	Cost of raising funds £	Charitable activities						Governance costs £	Support costs £	2018 Total £
		Workshop programme £	Young people's programme £	National Residency £	Forum theatre tour programme £	Event theatre £	Training £			
Staff costs (Note 7)	109,419	115,284	98,854	57,679	95,048	76,367	54,076	12,271	15,613	634,611
Freelance workers	300	28,165	11,821	28,036	41,981	81,298	20,687	-	-	212,288
Production/ events cost	-	4,042	2,104	4,525	5,397	25,330	1,670	-	-	43,068
Other direct costs	57,416	25,266	6,136	15,860	41,493	18,079	3,348	-	-	167,598
General office expenses	-	-	-	-	-	-	-	-	52,615	52,615
Legal and professional fee	-	-	-	-	-	-	-	-	600	600
Bank charges/ interest	-	-	-	-	-	-	-	-	1,769	1,769
Insurance and subscriptions	-	-	-	-	-	-	-	-	10,376	10,376
Human resources	-	-	-	-	-	-	-	-	11,590	11,590
Marketing	-	-	-	-	-	-	-	-	6,716	6,716
IT & Software support	-	-	-	-	-	-	-	-	20,298	20,298
Rent and rates	-	-	-	-	-	-	-	-	65,000	65,000
Depreciation	-	-	-	-	-	-	-	-	14,278	14,278
Audit fee	-	-	-	-	-	-	-	7,950	-	7,950
Board expenses	-	-	-	-	-	-	-	364	-	364
	167,135	172,757	118,915	106,101	183,918	201,074	79,781	20,585	198,855	1,249,121
Support costs	35,864	37,785	32,399	18,904	31,152	25,028	17,723	-	(198,855)	-
Governance costs	3,712	3,911	3,354	1,957	3,225	2,591	1,835	(20,585)	-	-
Total expenditure 2018	206,711	214,453	154,668	126,962	218,295	228,693	99,339	-	-	1,249,121

**6 Net income/(expenditure) for the year**

This is stated after charging / crediting:

	2019 £	2018 £
Depreciation	16,033	14,279
Operating lease rentals:		
Property	65,000	65,000
Auditors' remuneration (excluding VAT):		
Audit	8,150	7,950
Other services	1,800	1,800
	<u>          </u>	<u>          </u>

**7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel**

Staff costs were as follows:

	2019 £	2018 £
Salaries and wages	620,444	553,357
Social security costs	63,553	57,608
Employer's contribution to defined contribution pension schemes	37,144	23,646
	<u>721,142</u>	<u>634,611</u>

No employee earned more than £60,000 during the year (2018: nil).

The total employee benefits including pension contributions and employers national insurance of the key management personnel were £268,208 (2018: £245,041).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2018: £nil). No charity trustee received payment for professional or other services supplied to the charity (2018: £nil).

Trustees' expenses represents the reimbursement and payment of travel and subsistence costs. This year no expenses were paid (2018: £nil).

**8 Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2019 No.	2018 No.
Raising funds (Development)	2.5	3.0
Workshop programme	4.2	3.4
Young People programme	3.1	3.1
National Residency	2.1	1.7
Forum Theatre Tour Programme	3.6	2.8
Event Theatre	2.1	1.9
Training	2.2	1.5
Other	–	0.0
Support	0.8	0.7
	<u>20.7</u>	<u>18.0</u>

**9 Related party transactions**

Aggregate donations from related parties were £5,000 (2018: £3,132).

There are no other related party transactions to disclose for 2019.

In 2018 we received funding from Jerwood Charitable Foundation for a Weston Jerwood Creative Bursary (£19,725). One of our Trustees works for the Foundation but took no part in the decision making process to award the money to Cardboard Citizens.

**10 Taxation**

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**11 Tangible fixed assets**

	Leasehold Improvements £	Office furniture £	Office equipment £	Database/ website development £	Total £
<b>Cost or valuation</b>					
At the start of the year	128,693	38,166	46,002	19,444	232,305
Additions in year	–	3,603	6,706	–	10,309
Disposals during the year	–	–	(1,316)	–	(1,316)
At the end of the year	128,693	41,769	51,391	19,444	241,298
<b>Depreciation</b>					
At the start of the year	128,691	11,321	27,559	18,770	186,341
Charge for the year	–	7,845	7,515	674	16,033
Eliminated on disposal	–	–	(1,316)	–	(1,316)
At the end of the year	128,691	19,166	33,757	19,444	201,058
<b>Net book value</b>					
At the end of the year	2	22,604	17,634	0	40,240
At the start of the year	2	26,845	18,443	674	45,964

All of the above assets are used for charitable purposes.

**12 Debtors**

	2019 £	2018 £
Trade debtors	27,512	4,946
Accrued Income	48,266	11,154
Prepayments	8,249	8,894
Other debtors	12,733	11,097
	<b>96,760</b>	<b>36,091</b>

**13 Creditors: amounts falling due within one year**

	2019 £	2018 £
Trade creditors	22,671	26,829
Taxation and social security	16,860	17,768
Accruals	22,845	18,366
Other creditors	4,926	7,139
Deferred income (note 14)	13,450	38,570
	<b>80,752</b>	<b>108,672</b>

**14 Deferred income**

	2019 £	2018 £
Balance at the beginning of the year	38,570	61,735
Amount released to income in the year	(38,570)	(61,735)
Amount deferred in the year	13,450	38,570
	<b>13,450</b>	<b>38,570</b>

Deferred income relates to grant funding received in the year that relates to the following year.

**15 Pension scheme**

The company operates a defined contribution pension scheme. At 31 March 2019, there were 23 members (2018: 18 members) of staff registered under this scheme.

**16a Analysis of net assets between funds (current year)**

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	40,240	–	40,240
Net current assets	269,302	196,000	142,625	607,928
	<b>269,302</b>	<b>236,240</b>	<b>142,625</b>	<b>648,168</b>

**16b Analysis of net assets between funds (prior year)**

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	45,965	–	45,965
Net current assets	256,878	196,000	54,622	507,500
	<b>256,878</b>	<b>241,965</b>	<b>54,622</b>	<b>553,465</b>

## 17a Movements in funds (current year)

	At 1 April 2018 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2019 £
<b>Restricted funds:</b>					
Development	8,832	120,516	(120,516)	31,168	40,000
Workshop Programmes	14,396	153,123	(213,918)	58,024	11,625
Young People's Programmes	21,044	179,042	(171,596)	11,510	40,000
National Residency	3,850	60,000	(84,504)	65,655	45,000
Forum Theatre Tour Programme	6,500	111,500	(234,832)	116,832	–
Event theatre	–	–	(109,784)	109,784	–
Training	–	9,409	(9,409)	6,000	6,000
<b>Total restricted funds</b>	<b>54,622</b>	<b>633,589</b>	<b>(944,559)</b>	<b>398,974</b>	<b>142,625</b>
<b>Unrestricted funds:</b>					
Designated funds:					
Capital investment fund	45,965	–	(16,033)	10,309	40,240
Production investment and Relocation fund	196,000	–	–	–	196,000
<b>Total designated funds</b>	<b>241,965</b>	<b>–</b>	<b>(16,033)</b>	<b>10,309</b>	<b>236,240</b>
<b>General funds</b>	<b>256,878</b>	<b>672,680</b>	<b>(250,973)</b>	<b>(409,283)</b>	<b>269,302</b>
<b>Total unrestricted funds</b>	<b>498,843</b>	<b>672,680</b>	<b>(267,006)</b>	<b>(398,974)</b>	<b>505,543</b>
<b>Total funds</b>	<b>553,465</b>	<b>1,306,269</b>	<b>(1,211,565)</b>	<b>–</b>	<b>648,168</b>

The following information on restricted funds relates to activity due to take place in 2019–20:

**Development:** This relates to part of the income raised through the Art On The Mind fundraising event, that is allocated towards increasing resource in and around the area of Tower Hamlets.

**Workshop Programmes:** This relates to funding from L&Q Foundation and Royal Bank of Scotland for workshop activity, including Here Us Now project, which spans financial years 2018/19 and 2019/20.

**Young People's Programme:** This relates to funding from St. James's Place Foundation and Prudential Plc for ACT NOW project and part of these funding were carried forward because some activities spanned financial years 2018/19 and 2019/20.

**National Residency:** This relates to funding received from Esmée Fairbairn Foundation for Cardboard Camps, a National Residency Programme, which spans financial years 2018/19 and 2019/20.

**Training:** Our Training/Ancillary activity brings in earned (unrestricted) income, as well as fulfilling our aims of developing our Members and training other artistic staff, and staff in the social and related sectors. In 2018/19 we received a funding from Social Investment Business Ltd –Enterprise Grant.

The following designated funds are determined by the Finance Committee and recommended to the full board of trustees:

**Capital investment funds** relates to purchase of fixed assets.

**Production investment and relocation funds** relates to development and delivery of our future theatre productions. They also provide an allowance towards relocation when the current lease expires in 2021 (relocation in 2012 cost £150k).

## 17b Movements in funds (prior year)

	At 1 April 2017 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2018 £
<b>Restricted funds:</b>					
Development	–	210,266	(201,434)	–	<b>8,832</b>
Workshop Programmes	–	96,183	(178,228)	96,441	<b>14,396</b>
Young People's Programmes	12,542	132,939	(124,437)	–	<b>21,044</b>
National Residency	–	144,467	(121,196)	(19,421)	<b>3,850</b>
Forum Theatre Tour Programme	–	65,550	(183,879)	124,829	<b>6,500</b>
Event theatre	–	23,479	(204,571)	181,092	–
Training	–	500	(500)	–	–
<b>Total restricted funds</b>	<b>12,542</b>	<b>673,384</b>	<b>(1,014,245)</b>	<b>382,941</b>	<b>54,622</b>
<b>Unrestricted funds:</b>					
Designated funds:					
Capital investment fund	17,585	–	(14,278)	42,658	<b>45,965</b>
Production investment and Relocation fund	196,000	–	–	–	<b>196,000</b>
<b>Total designated funds</b>	<b>213,585</b>	<b>–</b>	<b>(14,278)</b>	<b>42,658</b>	<b>241,965</b>
<b>General funds</b>	<b>156,389</b>	<b>746,686</b>	<b>(220,598)</b>	<b>(425,599)</b>	<b>256,878</b>
<b>Total unrestricted funds</b>	<b>369,974</b>	<b>746,686</b>	<b>(234,876)</b>	<b>(382,941)</b>	<b>498,843</b>
<b>Total funds</b>	<b>382,516</b>	<b>1,420,070</b>	<b>(1,249,121)</b>	<b>–</b>	<b>553,465</b>

## 18 Reconciliation of net income to net cash flow from operating activities

	2019 £	2018 £
<b>Net income for the reporting period (as per the statement of financial activities)</b>	<b>94,703</b>	170,949
Depreciation charges	16,033	14,279
(Increase)/decrease in debtors	(60,669)	39,427
Increase/(decrease) in creditors	(27,920)	(76,984)
<b>Net cash provided by / (used in) operating activities</b>	<b>22,147</b>	147,671

## 19 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Property 2019 £	2018 £
Less than one year	65,000	65,000
One to two years	65,000	65,000
Two to five years	16,250	81,250
	<b>146,250</b>	211,250

## 20 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.