

BLUE ELEPHANT THEATRE LIMITED

England & Wales · Charity number 1077161

Details

Other names	BLUE ELEPHANT THEATRE
Status	Registered
Legal form	Charitable company
Company number	03724349
Registered	1999-08-25
Register	View on the Charity Commission register

Contact

Address	167-169 Great Portland street 5th Floor London W1W 5PF
Phone	02077010100
Email	info@blueelephanttheatre.co.uk
Website	www.blueelephanttheatre.co.uk

Activities

Objects: FOR THE ADVANCEMENT OF PUBLIC EDUCATION IN THE ARTS AND IN FILM AND THEATRE BY WAY OF WORKSHOPS, SEMINARS AND PRODUCTIONS OF WORK AND IN SUCH OTHER CHARITABLE WAYS AS THE CHARITY MAY FROM TIME TO TIME DECIDE.

Activities: Theatre in the community running education workshops for young people and a professional programme of work supporting new and emerging artists.

Classification

- **How:** Provides Services, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Lambeth
- Lancashire
- Southwark

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£108,921	£171,145	-	-
2024-03-31	£146,233	£135,330	-	-
2023-03-31	£184,831	£257,251	-	-
2022-03-31	£275,506	£241,133	-	-
2021-03-31	£223,971	£195,780	-	-

Trustees

Name	Role	Appointed
PAUL LANGTON	Chair	
Brian Alistair Beaton		2019-03-11
Derrick Aaron Oko Tawiah		2023-09-08
MATTHEW CRAIG		2012-01-25

BLUE ELEPHANT THEATRE LIMITED

England & Wales - Charity number 1077161

Accounts



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2025

Company no 03724349

Charity no 1077161

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Photo on front cover

Production shot from "Mrs Claus' List", December 2024, taken by Will Alder and featuring Kaya Slawecka-Williams, Rachel Waters and Comfort Fabian.

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	167-169 Great Portland Street 5 th Floor London W1W 5PF	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Paul Langton Maya Pindar Derrick Tawiah	(resigned as Chair on 22 October 2025 and as trustee on 1 November 2025) Treasurer (resigned on 1 November 2025) (appointed as Chair on 22 October 2025) (resigned on 1 November 2025)
Executive director	Niamh de Valera	
Head of participation	Jo Sadler-Lovett	(redundant from 31 October 2025)
Theatre manager	Jimmy Chamberlain	
Independent examiner	Enaid Accountancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2025. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

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

Activities

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

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

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

Achievements and performance for 2023-2024

This past financial year, 2024-25, bustled with activity along with notable and exciting successes. There were less successful points, however, and overall financial stability remained a grave concern.

Key themes and activities included:

- Working to support creative activity by disabled people
- Participatory opportunities with a strong focus on developing and supporting mental health and well-being, as well as holistic personal development

- Continuing efforts to relaunch our artistic programme

Over the last fifteen years, approximately half our staff team at any one time has been disabled, neurodivergent or had a long-term health condition. This has long fed into our work as an inclusive organisation committed to dismantling barriers to accessing arts and culture. This year, this work came to the fore more predominantly, running through many strands of our work and embedding inclusion even more deeply into our work.

Festival for All

A Culture Together grant from Southwark Council supported much of this work, culminating in our Festival for All in March 2025.

Festival for All was programmed by our Youth Board, who had special additional sessions with facilitator Louise Dickinson in October and November. We circulated a call-out for Festival for All which had a phenomenal response. Applicants were shortlisted and invited to a 'Meet the Artists' event with Youth Board.

One artist who attended fed back:

I wasn't sure what to expect when presenting my show in front of the youth board. I had no idea what a rapt and engaged group they were going to be. It was a little intimidating to be honest! But I had a great time discussing my play with them. There was one moment in particular where I felt I really connected to a young boy who said he was on the autism spectrum. It was such a thrilling moment where I felt a bridge form between the two of us. It stuck with me.

Ultimately, the shows chosen were:

- *Robot Penguin* by Day Job Theatre which ostensibly portrays a presentation by an undercover robotic penguin about his time in the South Pole with real penguins. This OffComm & Baloney Award-winning production aims to communicate what being neurodivergent in a neurotypical world feels like.
- *Baggage* by Lucy Clark which is a dance piece about the invisible emotional burdens we carry. A duet, it combines tap, contemporary dance, and original live music to delve into the emotional journey of carrying these unseen weights
- *I'm Allergic to People*, written by Rebecca Douglass, was a new script, presented as a work in progress, with a focus on the experiences of women and queer people. Longlisted for 2024's GrassRoutes Prize, it follows the lives of four young adults trying to navigate life after trauma.

The Festival reached over 250 people and each show received a performance fee, box office split and rehearsal space and technical support.

Christmas show: Mrs Claus' List

This year, BET delivered another highly successful Christmas show for family and school audiences called Mrs Claus' List, supported by Arts Council England and the Royal Victoria Hall Foundation.

Written by Niamh de Valera and directed by Aaron Blackledge, the story explored the experience of a child who felt a little different to everyone else. The script was inspired by our work with young people and had a strong message about self-value. It sought to reflect local communities, and the main character was neurodivergent. Fairy Powered Productions gave it a Four Star review saying *"The theme of neurodiversity and differences is portrayed sensitively, with Dami's explanations of how she feels, and Elvie's acceptance and encouragement and admiration sends a positive message about how different people see and cope in the world. "Defeating" the dragon with calmness and kindness is a lovely antidote to the noisier shows around. A cheerful and cute Christmas treat – full of fun with a wonderful understanding of its audience and a heartfelt message."* Offwestend.com nominated the script for its Writing for Theatre for Young Audiences Award and audience feedback included:

"Brilliant fun for everyone"

"Excellent show. Very engaging for all ages."

"Liked the message and how much joy and fun the cast had"

The creation of this show was supported by input and ideas from children in John Ruskin School's Language Unit (a safe and supportive learning space for children with additional needs). Jo Sadler-Lovett led a series of co-creation workshops, with the aim of incorporating what came from the workshops into the final production to increase accessibility as part of our Culture Together project. The Unit Director described it as a *"unique workshop experience"*, saying *"the children thoroughly enjoyed exploring sounds, movement and actions in a fun, energetic way."* The participating children were invited to a special VIP performance, to enjoy the show they had helped to create.

We successfully collaborated with Highshore School for young people with complex mixed needs, offering 15 Sixth Formers front of house work experience. Jo led workshop with students to prepare them for a front of house work experience and Jimmy Chamberlain carefully supported and managed their experience on site. Several classes from Highshore also came to watch, which was the first time they had attended shows at BET.

"The work BET do for both our pupils and the local community cannot be overlooked. We were recently given the opportunity to partner with BET on their Christmas shows, providing our pupils with Work Experience in a theatre environment. The pupils had a pre-engagement workshop with BET, where they were appropriately prepared for what their jobs would entail. The theatre staff and creatives were absolutely fantastic in the ways they were able to cater the work experience with such specificity to the individual pupils, which in turn meant that every single pupil had their own unique experience, which they were able to access in a truly meaningful way. The pupils who attended these days left with a real sense of fulfilment, and thoroughly enjoyed their experiences." Dom Fryer, Highshore School

Another development was having our first designated 'Quiet' performances. All our family performances are relaxed in terms of lights being on throughout and being free to enter and leave as necessary. However, for the 'Quiet' performances we reduced the

intensity of sound and lighting effects and audience interaction. One father was very emotional after a Quiet Performance as he had brought his non-verbal daughter on her first theatre trip and was not sure if she would make it through the show. She loved it, joining in throughout and responding to the interaction, which is far beyond what he had hoped for.

Overall, Mrs Claus' List reached over 1100 audience members.

Way Back When

Written and directed by Jacqui Livingston for Black History Month 2019, family show *Way Back When* was redeveloped twice in 2024-25 for two short but impactful tours.

With funding from Southwark Council to celebrate the 75th anniversary year of the arrival of Empire Windrush, we mounted a short community tour close to the theatre building in June 2025. The play is about a Grandma from the Windrush Generation and her grandchild who is learning about her life.

The performances in Southwark reached 160 people (with attendance unfortunately affected by the heatwave experienced at the time) and took place at:

- Blue Elephant Theatre (attended by two school groups)
- Rye Oak Primary School in Peckham where 60% of students are eligible for pupil premium
- ElimHouse Day Centre for older people, also in Peckham
- Walworth Library

Audiences were incredibly positive about the show. It worked well for children, with all children at the school performance at Blue Elephant getting to come onstage and take part during the performance, and for older people, when the show was adapted so the audience could stay in their chairs. They said how much they enjoyed it afterwards.

Notable responses included:

One teacher who saw it spoke to the crew afterwards and was a little emotional, as he said this was very similar to the stories his parents had told him of their experiences coming to the UK - and he was *"really happy to see us telling these stories"*.

Some children who saw it said afterwards that they had learned about Claudia Jones and carnival at school, and liked to see them mentioned onstage.

Other quotes from included attendees: *"we saw ourselves in the story"* and *"good job, very engaging"*.

The other tour of *Way Back When* was in South Ribble, in the North West near Preston. This was our first notable project taking place outside of London and was supported by UKSPF funding from South Ribble Council. Again it largely toured to community venues including four libraries, four schools, one nursery and Penwortham Arts Centre. Approximately 1000 people saw the show and it was the first piece of theatre over 300 children had ever seen.

The young audiences really learnt from the performances and retained a huge amount of new information, e.g. about a suitcase being called a grip, when Preston Carnival started, the name of Empire Windrush. *"This has been a fantastic opportunity for the children. We have studied the Windrush Movement in school and this production has brought everything the children learnt to life. Thank you so much for inviting us."* (Kingsfold School Teacher). Meanwhile other audience members, particularly those who came to performances at Penwortham Arts Centre and Leyland Library, felt represented and close to the play and what it represented. Audience members wanted to talk about family members from the Caribbean and their own experiences. *"We are of Caribbean heritage and enjoyed your story."*

Audiences were very complimentary about the performances by Nicole Acquah and Janelle Thompson, who brought incredible joy to the piece.

Connections were made with other groups and venues in the North West which may lead to more performances of Way Back When and other work.

Other Programming

Blue Elephant Theatre continued to be available to hire for rehearsals and performances as we worked to transition to a more stable financial position. We did aim to return to programming more shows on a box office split basis, particularly Edinburgh previews. Although five productions did go ahead successfully in July and August 2024, our plans were hugely impacted by illness. We are a small organization and both staff members involved in programming and producing work at Blue Elephant were coincidentally very ill in May/June, with one requiring two emergency hospital admissions.

Young People's Theatre (YPT)

Our long-standing youth theatre project, Young People's Theatre, entered 2024-25 with more positivity than it had had for some time as we had secured funding through the National Lottery's Awards for All and Newcomen Collett Foundation to sustain it for a year.

Montel Douglas and Sulaimon Idris continued to run the project, working with Louise Dickinson who delivered Youth Board sessions in Autumn 2024 and took on the delivery of Young Company in Spring 2025, when they created a piece of work around creativity and disability as a continuation of what they had explored in Youth Board. About 70% of the group were disabled or neurodivergent and many were impacted significantly by the project. Session reports included:

"A lot of the group are feeling empowered by how many are neurodivergent and getting a chance to discuss it and share times of misunderstanding."

"[She] seemed to be getting a lot from being able to make a scene about a situation with a teacher where her [disability] was not taken seriously."

Creative Minds

We continued to deliver Creative Minds, our primary school project, supported by schools themselves, funding from the Merchant Taylors' Foundation and donations made to our Arts for Impact Campaign.

Head of Participation Jo Sadler-Lovett continued to work with St Paul's primary school for the duration of the year, providing bespoke small group drama interventions for selected children. Teachers provided personalised targets for the children and our work supports their development in these areas.

Additionally, Jo delivered a short-term transition project for Year 6, funded by Sandi Toksvig as part of her work to support young people's development and give them a voice. The project explored self-advocacy in preparation for transitioning to Secondary school.

Creative Minds also returned to two other local schools, delivered by Nicole Acquah and Louise Dickinson. The workshops had a huge impact in both schools, particularly regarding increasing in confidence, control of emotions and identifying the difference between a fixed and growth mindset.

As ever, our work in schools continued to support the individualised needs of each cohort. Simultaneously, our schoolwork creates a pipeline into our extra-curricular activities, enabling holistic support for the most vulnerable young people.

Playing Up! at Elephant and Castle

With funding from the Inspiring Elephant Community Fund, BET was able to deliver our well-loved *Playing Up* project aimed at babies, toddlers and their grown-ups for the first time since 2022. This programme provided creative play workshops, led through story-telling and theatre, enabling adults and children to spend quality time together and engage in educational, creative play to support children's development, alongside the adult's wellbeing. The programme began in February 2025 and was ongoing at the end of the financial year, delivered by Jo Sadler-Lovett, Amanda Vilanova (who also translated sessions into Spanish when necessary) and Comfort Fabian.

Community Play

Mariana Aristizabal-Pardo returned to the Blue Elephant to deliver a community play project, supported by Pia Laborde-Noguez. Over the course of nine workshops, which 13 local people attended, a community play called Move the City was created which took the local area as a starting point. Participants had the opportunity to perform this play twice to family and friends in Blue Elephant's professional theatre.

Overall the project contributed to improved well-being for the participants with comments like:

'Now my favourite day of the week is Wednesday'

'I look forward to coming to BET every week'

'It's a fun way of learning English'

'BET feels like a second home, everyone is so warm and welcoming'

'I left every Wednesday with a big smile on my face'.

Other workshops

As ever, we also had a number of short-term or one-off projects, working with other local organisations including SCHWeP, Doddington Grove TRA and Cambridge House.

Conclusion

This last financial year saw an uptick in activity and impact since the loss of core funding, and significant developments were made. We contributed to the professional development of a number of facilitators and artists, as well as offering more creative opportunities to many community members both local to BET's building and further afield. We have developed some significant relationships and made progress to be more inclusive and accessible.

Efforts to generate more earned income were less successful than anticipated, partly due to the effects of unfortunate and unforeseen staff illness and partly for capacity reasons, as the impressive work above often took more of the time of core staff than anticipated. We had planned to use free reserves in 2024-25 to further support our transition to a more sustainable business model but had aimed to be generating enough earned income by the end of the year not to need such a financial cushion for 2025-26, knowing it would no longer be available. This, coupled with enormous competition for funding and the closure of some significant funds, presents enormous challenges for our future. At the end of 2024-25, we knew we must strongly consider the future of the charity and make changes for the future if the organisation was to survive and continue its most impactful work.

In late 2025, we made the final decision to surrender our theatre building back to Southwark Council. While we leased the building on a peppercorn rent, the running costs were a significant part of our expenditure which we were not able to cover through the earned income it helped us generate. Having experienced funding cuts and nearly depleting all our free reserves by the end of 2024-25, we recognised that drastic action needed to be taken. We were deeply saddened to surrender the theatre building and to action several redundancies in 2025-26, but we aim to reposition Blue Elephant Theatre as a venue-less arts charity, focusing on participatory programmes and original children's productions, with a lesser focus on supporting artists than previously. Our costs will be significantly reduced, albeit our ability to generate earned income is also greatly impacted, which we hope will provide more longer-term stability once the transition is complete.

Financial Review

During the current financial year the Charity incurred a deficit of £62,224 (2024: surplus of £10,903), decreasing total reserves at year end to £63,260 (2024: £125,484).

Of the total reserves held at year end £57,515 was unrestricted in nature (2024: £98,423).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £42,750.

The current reserves of £57,515 meet this requirement.

Structure, Governance and Management

Governing Document

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

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

Recruitment and Appointment of Trustees

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

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

Organisational structure

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

Statement of Board of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and,
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

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

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

Preparation of the report

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

Independent Examiners

The independent examiners, Enaid Accountancy Ltd, have indicated their willingness to accept re-appointment under Section 485 of the Companies Act 2006.

This report was approved and authorised for issue by the Board of Trustees on 28 January 2026 and signed on its behalf by:



Paul Langton

Chair of Trustees

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

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2025 which are set out on pages 8 to 19.

Respective responsibilities of trustees and examiner

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

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

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

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

Basis of independent examiner's statement

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

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

Independent examiner's statement

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

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

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

I would however draw attention to the material uncertainty as to long term security of the charity following the financial year end as outlined on page 6 and within the going concern accounting policy on page 11.



Andrew Philip Nash FCA

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

Dated: 29 January 2026

Enaid Accountancy Ltd
Units 24 & 25
Goodsheds Container Village
Hood Road
Barry
CF62 5QU

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses

For the year ended 31 March 2025

	Notes	Unrestricted funds Year ended 31-Mar-25 £	Restricted funds Year ended 31-Mar-25 £	Total funds Year ended 31-Mar-25 £	Total funds Year ended 31-Mar-24 £
Income from:					
Donations & legacies	2	9,716	60,208	69,924	103,414
Charitable activities	3	24,427	4,905	29,332	29,911
Other trading activities	4	6,185	-	6,185	3,903
Investments		761	-	761	746
Other income		2,719	-	2,719	8,259
Total income		43,808	65,113	108,921	146,233
Expenditure on:					
Raising funds	5	2,746	20	2,766	1,885
Charitable activities	6	82,298	86,081	168,379	133,445
Total expenditure		85,044	86,101	171,145	135,330
Net income/(expenditure)		(41,236)	(20,988)	(62,224)	10,903
Transfers between funds	10 & 11	328	(328)	-	-
Net movement in funds		(40,908)	(21,316)	(62,224)	10,903
Reconciliation of funds					
Total funds brought forward	10 & 11	98,423	27,061	125,484	114,581
Total funds carried forward	10 & 11	57,515	5,745	63,260	125,484

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

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

Balance Sheet
As at 31 March 2025

	<i>Notes</i>	Total funds 31-Mar-25 £	<i>Total funds 31-Mar-24 £</i>
Current assets:			
Debtors & prepayments	8	7,770	22,266
Cash at bank and in hand		<u>65,693</u>	<u>108,445</u>
Total current assets		73,463	130,711
Creditors: amounts falling due within one year	9	(10,203)	(5,227)
Net current assets		<u>63,260</u>	<u>125,484</u>
Net assets		<u>63,260</u>	<u>125,484</u>
The funds of the charity:			
Restricted funds	10 & 11	5,745	27,061
Unrestricted funds	10 & 11	57,515	98,423
Total charity funds		<u>63,260</u>	<u>125,484</u>

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

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

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2025, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2025 under section 476 of the Companies Act 2006.

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

They were approved and authorised for issue by the Board of Trustees on 28 January 2026 and signed on their behalf by:

P. Langton

Paul Langton

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

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

The effect of any event relating to the period ended 31 March 2025, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2025 and the results for the year ended on that date.

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

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

Going concern

The financial statements have been prepared on the going concern basis, however, there is material uncertainty as to the long term security of the charity due to loss of funding and on going costs. As a result, as outlined in the trustees' annual report on page 6, the charity surrendered its building on 20 January 2026 and significantly reduced its staffing as it pivots to a venue-less arts charity. At the point of signing the trustees are confident existing liabilities can be met, but should this pivot prove unsuccessful, the charity will be able to close down meeting all statutory responsibilities. Therefore trustees are signing on the going concern basis.

Legal status

Blue Elephant Theatre Limited is a charitable company registered in England & Wales, and meets the definition of a public benefit entity. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member. The registered address is 167-169 Great Portland Street 5th Floor, London, W1W 5PF.

Fund Accounting

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

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of

each designated fund is set out in note 10 of the financial statements.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 10 of the financial statements.

Income

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

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

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

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

Other income consists of Theatre Tax Relief claims which are credited to the Statement of Financial Activities when received or receivable whichever is earlier.

Donated goods and services

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

Expenditure and irrecoverable VAT

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

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

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

1. Accounting policies (continued from previous page)

Tangible fixed assets and depreciation

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

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

Cash at bank and in hand

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

Debtors and prepayments

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

Creditors and accruals

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

Pensions

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

Financial instruments

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

Critical estimates and judgements

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

2. Income from donations and legacies

	Unrestricted funds Year ended 31-Mar-25 £	Restricted funds Year ended 31-Mar-25 £	Total funds Year ended 31-Mar-25 £
Grants			
Arts Council England	-	27,893	27,893
Austin & Hope Pilkington Trust	-	1,000	1,000
Royal Hall Victoria Foundation	-	1,000	1,000
Southwark Council (Culture Together)	-	10,000	10,000
Southwark Council (Living Wage Grant)	-	329	329
Southwark Council (Neighbourhoods Fund)	-	4,000	4,000
Elephant and Castle Development/Inspiring Elephant	-	4,000	4,000
Merchant Taylors' Foundation	-	3,000	3,000
Newcomen Collett Foundation	-	1,500	1,500
South Ribble funding: Community Spaces Fund (funded by UKSPF)	-	5,686	5,686
The Big Give Trust	8,039	-	8,039
Voiceability	-	800	800
Unity Theatre Trust	-	1,000	1,000
	8,039	60,208	68,247
Mad about the Elephant - membership scheme	240	-	240
Other donations	1,437	-	1,437
	9,716	60,208	69,924

	<i>Unrestricted funds Year ended 31-Mar-24 £</i>	<i>Restricted funds Year ended 31-Mar-24 £</i>	<i>Total funds Year ended 31-Mar-24 £</i>
Grants			
Arts Council England - Transition Fund	-	43,071	43,071
National Lottery Community Fund	-	20,000	20,000
Partnership Southwark	-	1,000	1,000
Southwark Council (Culture Together)	-	19,805	19,805
Southwark Council (Black History Month)	-	2,224	2,224
Southwark Council (Windrush 75)	-	2,499	2,499
Southwark Council (Neighbourhoods Fund)	-	5,000	5,000
United St Saviours	-	3,000	3,000
	-	96,599	96,599
Mad about the Elephant - membership scheme	240	-	240
Other donations	6,575	-	6,575
	6,815	96,599	103,414

3. Income from charitable activities

	Unrestricted funds Year ended 31-Mar-25 £	Restricted funds Year ended 31-Mar-25 £	Total funds Year ended 31-Mar-25 £
Creative Minds - contribution from schools	3,606	-	3,606
Box office takings	6,411	4,905	11,316
Theatre hire	9,920	-	9,920
Other	4,490	-	4,490
	24,427	4,905	29,332

	<i>Unrestricted funds Year ended 31-Mar-24 £</i>	<i>Restricted funds Year ended 31-Mar-24 £</i>	<i>Total funds Year ended 31-Mar-24 £</i>
Creative Minds - contribution from schools	4,135	-	4,135
Box office takings	3,938	5,140	9,078
Theatre hire	13,283	-	13,283
Other	3,415	-	3,415
	24,771	5,140	29,911

4. Income from other trading activities

	Unrestricted funds Year ended 31-Mar-25 £	Restricted funds Year ended 31-Mar-25 £	Total funds Year ended 31-Mar-25 £
Merchandise	44	-	44
Bar takings	6,141	-	6,141
	6,185	-	6,185

	<i>Unrestricted funds Year ended 31-Mar-24 £</i>	<i>Restricted funds Year ended 31-Mar-24 £</i>	<i>Total funds Year ended 31-Mar-24 £</i>
Merchandise	29	-	29
Bar takings	3,874	-	3,874
	3,903	-	3,903

5. Expenditure on raising funds

	Unrestricted funds	Restricted funds	Total funds
	Year ended 31-Mar-25	Year ended 31-Mar-25	Year ended 31-Mar-25
	£	£	£
Bar purchases	2,746	20	2,766
	<u>2,746</u>	<u>20</u>	<u>2,766</u>

	<i>Unrestricted funds</i>	<i>Restricted funds</i>	<i>Total funds</i>
	<i>Year ended 31-Mar-24</i>	<i>Year ended 31-Mar-24</i>	<i>Year ended 31-Mar-24</i>
	<i>£</i>	<i>£</i>	<i>£</i>
Bar purchases	<i>1,848</i>	<i>37</i>	<i>1,885</i>
	<i><u>1,848</u></i>	<i><u>37</u></i>	<i><u>1,885</u></i>

6. Expenditure on charitable activities

	Unrestricted funds Year ended 31-Mar-25 £	Restricted funds Year ended 31-Mar-25 £	Total funds Year ended 31-Mar-25 £
Staff salaries	46,029	40,222	86,251
Other staff costs	931	572	1,503
Production costs	4,894	578	5,472
Projects	1,751	44,293	46,044
Marketing	121	-	121
Premises	21,680	3	21,683
Office overheads	3,758	413	4,171
Governance	3,134	-	3,134
	82,298	86,081	168,379

	<i>Unrestricted funds Year ended 31-Mar-24 £</i>	<i>Restricted funds Year ended 31-Mar-24 £</i>	<i>Total funds Year ended 31-Mar-24 £</i>
Staff salaries	28,727	51,357	80,084
Other staff costs	593	759	1,352
Production costs	3,430	191	3,621
Projects	6,645	16,387	23,032
Marketing	118	-	118
Premises	14,072	5,237	19,309
Office overheads	2,635	1,710	4,345
Governance	1,584	-	1,584
	57,804	75,641	133,445

Governance costs includes:

	Total funds Year ended 31-Mar-25 £	<i>Total funds Year ended 31-Mar-24 £</i>
Independent examination	1,616	1,584
Accountancy fees for theatre tax relief claims	1,518	-
	3,134	1,584

7. Staff costs

	Total funds Year ended 31-Mar-25 £	<i>Total funds Year ended 31-Mar-24 £</i>
Gross salaries	84,220	78,072
Employer's NIC	613	693
Employer's pension	1,418	1,319
	86,251	80,084

The average headcount during the period was 7 persons (2024: 11 persons).

No employee received employee benefits of more than £60,000 (2024: Nil).

The total employee benefits paid to key management personnel during the year was £68,135 (2024: £66,865).

8. Debtors and prepayments

	Total funds 31-Mar-25 £	<i>Total funds 31-Mar-24 £</i>
Other debtors	1,766	11,324
Prepayments	477	456
Accrued income	5,527	10,486
	7,770	22,266

9. Creditors – amounts falling due within one year

	Total funds 31-Mar-25 £	<i>Total funds 31-Mar-24 £</i>
Deferred Income	1,167	260
Accruals	5,820	4,493
Net wages	1,330	-
HMRC creditor	1,570	-
Pensions	316	274
Deposits held	-	200
	10,203	5,227

Deferred income relates to amounts received in advance for the 2025/26 financial year.

10. Analysis of charity funds

	Funds brought forward Year ended 31-Mar-25 £	Income for the year Year ended 31-Mar-25 £	Expenditure in the year Year ended 31-Mar-25 £	Transfer between funds Year ended 31-Mar-25 £	Funds carried forward Year ended 31-Mar-25 £
Unrestricted funds	98,423	43,808	(85,044)	328	57,515
Restricted funds					
Young People's Theatre -					
Awards for All	20,000	-	(19,672)	(328)	-
Newcomen Collett	-	1,500	(1,500)	-	-
Christmas Show -					
Arts Council England	-	27,893	(27,893)	-	-
Royal Victoria Hall Foundation	-	1,000	(1,000)	-	-
Box office takings for Christmas show	-	3,783	(3,783)	-	-
Festival for all -					
Southwark Council Culture Together	4,562	10,000	(14,562)	-	-
Box office takings for Festival for all	-	1,122	(1,122)	-	-
Way Back When for Windrush 75 -					
Southwark Council Windrush 75 Fund	2,499	-	(2,499)	-	-
Way Back When Tour - South Ribble Borough					
Council Community Spaces Fund	-	5,686	(5,686)	-	-
Highshore Project - The Austin & Hope					
Pilkington Trust	-	1,000	(600)	-	400
Creative Minds - Merchant Taylors' Foundation					
Playing Up! -					
Inspiring Elephant	-	4,000	(1,520)	-	2,480
Unity Theatre Trust	-	1,000	-	-	1,000
Move the City Community Play – Southwark					
Neighbourhoods Fund	-	4,000	(4,000)	-	-
Southwark Council Living Wage Grant					
Speak Out Southwark/Voiceability Funding	-	329	(164)	-	165
	-	800	-	-	800
	27,061	65,113	(86,101)	(328)	5,745
	125,484	108,921	(171,145)	-	63,260

Young People's Theatre

Young People's Theatre is a free youth theatre project for children and young people in our local area who face various barriers. YPT reaches approximately 100 young people each year, running on Saturdays. It was largely funded by a National Lottery Awards for All grant in 2024-25 and it also received funding from the Newcomen Collett Foundation. Additional elements to the project were funded by our Southwark Culture Together Grant.

Christmas Show

We secured National Lottery Project Grant funding from Arts Council England and a further grant from Royal Victoria Hall Foundation towards our acclaimed original Christmas show Mrs Claus' List.

Festival for All - Southwark Council Culture Together Grant

This grant supported our work to enable more disabled and neurodivergent people create and curate cultural work. It supported workshops with John Ruskin Language Unit which fed into our Christmas show; an exciting Youth Board project commissioning artists to programme; the programming and support of work by three disabled/neurodivergent artists and an original Young People's Theatre production inspired by all they had explored and encountered.

10. Analysis of charity funds (continued from previous page)

Way Back When for Windrush 75

To celebrate the 75th anniversary of the arrival of the Empire Windrush, we received funding from Southwark Council to revive our intergenerational play, Way Back When, and tour it to community spaces to be presented for free. It is about a grandmother who came from Jamaica sharing her memories with her grandchild. Ultimately performed as a one person show, Way Back When had two performances at the Blue Elephant, one at Walworth Library, one at Rye Oak Primary School and one at Elim House, a day centre largely attended by people over 60 from the Caribbean.

Way Back When Tour

Way Back When was also remounted, with both original actors, in South Ribble in Lancashire in March 2025, reaching nearly 1000 people through performances at schools, libraries and Penwortham Arts Centre.

Highshore Project

A grant from the Austin & Hope Pilkington Trust enabled us to build a relationship with Highshore School with young people with complex needs. In 2024-25, the grant enabled us to support their Sixth-Formers with front of house work experience on our Christmas show. Some of the grant was also used in 2025-26 to provide technical theatre workshops.

Creative Minds

A grant from Merchant Taylors' Foundation enabled us to develop our small group early intervention model and work with more schools in Southwark.

Playing Up!

In early 2025, we relaunched our Early Years project Playing Up!, which aims to support young children's development and build connections between caregivers through creative play.

Move the City Community Play

A community play project for local residents inspired by the local area. They performed to family and friends in November 2024.

Southwark Council Living Wage Grant

Southwark Council provides grants to small/medium companies who pay the Living Wage towards accreditation fees with the Living Wage Foundation

Speak Out Southwark/Voiceability Funding

A grant made via Voiceability as part of a Southwark Council project to improve evening, weekend and holiday clubs so that they're accessible to more children and young people, including those with additional needs.

	<i>Funds brought forward</i>	<i>Income for the year</i>	<i>Expenditure in the year</i>	<i>Transfer between funds</i>	<i>Funds carried forward</i>
	<i>Year ended 31-Mar-24</i>	<i>Year ended 31-Mar-24</i>	<i>Year ended 31-Mar-24</i>	<i>Year ended 31-Mar-24</i>	<i>Year ended 31-Mar-24</i>
	£	£	£	£	£
Unrestricted funds	113,011	44,494	(59,652)	570	98,423
Restricted funds					
Arts Council England	-	43,071	(43,071)	-	-
Young People's Theatre - Chapman Charitable Trust	1,000	-	(1,000)	-	-
Partnership Southwark	-	1,000	(1,000)	-	-
Neighbourhood Fund	-	5,000	(5,000)	-	-
United St Saviours	-	3,000	(3,000)	-	-
Awards for All	-	20,000	-	-	20,000
Southwark Council Culture Together	-	24,945	(20,383)	-	4,562
Black History Month	-	2,224	(2,224)	-	-
Windrush 75	-	2,499	-	-	2,499
Creando Escenarios	570	-	-	(570)	-
	<u>1,570</u>	<u>101,739</u>	<u>(75,678)</u>	<u>(570)</u>	<u>27,061</u>
	<u>114,581</u>	<u>146,233</u>	<u>(135,330)</u>	<u>-</u>	<u>125,484</u>

10. Analysis of charity funds (continued from previous page)

Arts Council England

We secured Transitions funding from Arts Council England to support our core costs as we moved towards a new business model and away from reliance on their core funding.

Black History Month Project

Southwark Council's Black History Month fund allowed us to create a community play project for adults around the theme of Black Joy. Led by playwright and facilitator Nicole Acquah, the creative writing and performing workshops led to a performance called Chicken Soup, which had two public performances.

11. Analysis of net assets

Creando Escenarios

Following the success of the initial Creando Escenarios project as part of our grant from Public Health Southwark, we secured funding from United Saint Saviours Charity to continue our Spanish-speaking drama group.

	Unrestricted funds 31-Mar-25 £	Restricted funds 31-Mar-25 £	Total funds 31-Mar-25 £
Current assets	67,718	5,745	73,463
Current liabilities	(10,203)	-	(10,203)
	57,515	5,745	63,260

	<i>Unrestricted funds 31-Mar-24 £</i>	<i>Restricted funds 31-Mar-24 £</i>	<i>Total funds 31-Mar-24 £</i>
Current assets	<i>103,650</i>	<i>27,061</i>	<i>130,711</i>
Current liabilities	<i>(5,227)</i>	<i>-</i>	<i>(5,227)</i>
	<i>98,423</i>	<i>27,061</i>	<i>125,484</i>

12. Other financial commitments

At 31 March 2025, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2024: £Nil). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2024: £Nil).

14. Related party transactions

There were no related party transactions in the current year (2024: £Nil).

BLUE ELEPHANT THEATRE LIMITED

England & Wales - Charity number 1077161

Accounts



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2024

Company no 03724349

Charity no 1077161



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Photo on front cover

Production shot from "The Elf who Saved Christmas", December 2023, taken by Lidia Crisafulli and featuring Comfort Fabian and Julia Lisk

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	59a Bethwin Road London SE5 0XT	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Paul Langton Maya Pindar Derrick Tawiah	Chair Treasurer <i>appointed 8 September 2023</i>
Executive director	Niamh de Valera	
Head of participation	Jo Sadler-Lovett	
Theatre manager	Jimmy Chamberlain	
Independent examiner	Enaid Accountancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2024. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

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

Activities

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

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

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

Achievements and performance for 2023-2024

We had a sombre start to the financial year 2023-24 as our financial security was very uncertain, being no longer regularly funded by Arts Council England.

We had, however, secured Transition funding from the Arts Council to support us as we developed a new business model. This model saw us pivot away from programming, while seeking to generate more earned income in other ways, e.g. hiring space, and focus even more strongly on our Participation programme and family shows.

Guillaume Doussin finished up as Theatre Manager and Programmer, a role created for Niamh de Valera's maternity leave, after a challenging year which he managed with dedication and enthusiasm.

Jimmy Chamberlain became our only full-time staff member, responsible for the day to day management of Blue Elephant, without whom we would not have survived 2023-24.

Jo Sadler-Lovett had returned to work at Blue Elephant part-time as Head of Participation and in June 2023, Niamh de Valera also returned to work part-time for Blue Elephant, but remotely as she had moved away after having children and had expected to resign. In light of the financial instability, she remained employed by Blue Elephant, with a focus on fundraising and planning for the future.

While 2023-24 was a quieter year than many, there were still many exciting and impactful projects.

Young People's Theatre

Young People's Theatre had been funded by BBC Children in Need for at least fifteen years but a change in Children in Need's funding programmes meant that we could not reapply for funding at the end of our grant in December 2022. As a result, our offering was impacted by uncertainty in 2023-24 but we are very grateful for a number of small grants which ensured the provision remained throughout the year.

Summer term was supported by a £1000 grant from the Chapman Charitable Trust and run as a skeletal service. Head of Participation, Jo Sadler-Lovett, ran two sessions on a Friday evening, supported by Sol Idris who had returned to work on the project in 2022. While the change of day meant some young people could not continue with Young People's Theatre that term, it remained very important for those who could join. One young person with poor mental health described the sessions as 'precious' and 'what gets me through the week'.

Further funding was secured, from Southwark's Neighbourhoods Fund, Partnership Southwark and United St Saviour's and YPT returned to Saturdays. It was run by Sol and Montel Douglas, with Louise Dickinson supporting Young Company for a term.

In February, we received the welcome news that we had received a £20,000 grant towards YPT from Awards for All, stabilising the project for a year.

Feedback from parents this year has included:

"Because my son is autistic, it's important for him to stay part of something for a long time. This term his mood has improved significantly".

"Blue Elephant supports my child by providing an outlet to be creative, interact with peers and perform."

"She has developed her confidence and self-awareness"

Creative Minds

Our primary school programme, Creative Minds, ran in two schools in 2023-24. The early intervention project in St Paul's CoE primary school continues to have profound effects. These workshops empower young people with creative tools to improve resilience and well-being, eg a school refuser recently said the workshops let them 'let go of stresses and forget about them for a while...learn about yourself and how you feel and work together with other people'.

Holiday Club work with SCHWEP

We continued to deliver drama workshops for SCHWEP (Southwark culture, health and well-being Partnership) and these were well-received as usual with feedback including:

"Exhilarating"

"SO MUCH FUN"

"Can you come to my school and do this?"

"Can we do this again tomorrow please?"

One facilitator felt that the clubs they went to are quite sports orientated so the added benefit we gave was that our workshops are inclusive for all children, some of whom are not into sports.

Black Joy: On Stage

Black Joy: On Stage was a writing and performing project for local adults to celebrate Black History Month 2023. Run by facilitator and playwright, Nicole Acquah, supported by Princess Bestman, the group created an original performance about different generations of women within one family recalling their great-great grandmother's famous Chicken Soup. It had two public performances to family, friends and those interested in the work.

"It has been great to explore with other Black creatives. It has been a safe space, and a great opportunity for creatives to showcase talent." (Participant feedback)

"It celebrated family, food, culture, home – it was great! I could see the bonds formed amidst the cast members. It was just beautiful and brought me joy." (Audience feedback)

We created two original in house productions as part of a project to celebrate that our children's shows reach audiences who are representative of the borough in terms of being from a Global Majority background and to expand this provision. Ordinarily we produce one family show a year at Christmas – and without this funding we would have been unable to do even this at Christmas 2023. The shows were called *The Elf who Saved Christmas* and *The Great Easter Bunny Trials*.

While our shows are always inspired by the young people we work with and what they are experiencing, we have never involved our Youth Board so heavily in their creation before. We sought their thoughts and ideas on the themes and content which helped shape the productions. They are representative of the audiences we want to engage and their insight is important to us, as is empowering them to see themselves as creators.

Overall, the percentage of people we reached from Global Majority backgrounds with these two shows was 15% higher than that reached by *A Topsy Turvy Christmas* in 2022-23. We also worked more closely with our communities, building and deepening relationships, and involving them more closely in our productions. We were also able to engage far more schools than in 2022-23. We reached Comber Grove, John Ruskin, St Paul's CoE Primary School, Surrey Square, Michael Faraday, St Joseph's Camberwell, Keyworth and Rye Oak Primary School.

Some bookings included a lot of adults as the classes had a high number of children with additional needs. Rye Oak's Reception Class came and there were comments that many of the children had not been to a live performance before. The shows appealed to all ages with one headteacher saying "our year 5 teacher was worried that the pupils would find it pitched too low but they loved it, were up dancing and said "It was the best trip ever"" while Reception children "were keen to keep talking about the play and its different characters".

Year 3 from St Paul's CoE Primary School took part in our Young Reviewers Programme, reviewing *The Elf who Saved Christmas*. We created special review sheets for them and they all wrote reviews of the performance they saw. Common themes in the reviews included that they liked that Jaymie the Elf had a scooter just like them, that they would suggest having more actors to improve the show and that they liked the scenes in Nigeria.

For The Easter Bunny Trials, we invited our Young People's Theatre with their families to be Young Reviewers so that their experience could come full circle from inspiring the show to reviewing it.

Being able to offer this programme in a very difficult year for us had a huge impact on maintaining and increasing our visibility and viability, and reached nearly 1,800 people overall.

Theatre Management Summary

Behind the scenes, we were consistently working towards more sustainability for the Blue Elephant, with some trustees and senior staff meeting weekly about this for some time.

The financial year was bookended by two fundraising drives. Our Treasurer, Matthew Craig, embarked on a cycle across France in May, raising significant funds in the process while we took part in the Big Give's Arts for Impact campaign in March, where donations were doubled by match funding. We were also interviewed by BBC London News in March about the theatre and the impact funding cuts were having, helping to raise the theatre's profile.

We welcomed Derrick Tawiah officially to our Board in September 2023 after he had spent a year with us, following our involvement in Southwark Council's Black on Board initiative.

At the end of March 2024, we bid farewell (at least for now) to Darren Spencer who had been our dedicated and supportive YPT volunteer for years.

Conclusion

Following the loss of NPO status for the theatre, the year from April 2023 to March 2024 has been a year of transition to a new funding

model, supported by a grant from the Arts Council Transition Fund, as described earlier in this report and projected in our report for 2022-23. That transition has included a big change in the senior staffing structure: Jimmy Chamberlain becoming the only full-time staff member, with Jo Sadler-Lovett as part-time Head of Participation and Niamh de Valera as part-time Executive Director. Despite this, the activity generated by the theatre, as this report has testified, has been truly remarkable, a testament to the passion and dedication of these staff members and the team of employees and freelancers around them.

A constant feature of the Blue Elephant over many years has been the way it has supported, served and encouraged audiences and participation by Global Majority residents of the borough and children with additional needs and this year has been no different. In fact, in some instances, the theatre exceeded its performance for the previous year. We organised two family-oriented shows, one at Easter as well as our usual Christmas show, with an increase in attendance over 2022-23. This is truly remarkable and a credit to the determination and creativity of the staff.

Trustees as well as staff have risen to the challenge of the situation, organising special additional meetings to monitor and support the financial situation, and our Treasurer, Matthew Craig, organising in a fund-raising cycle ride in France to raise significant additional funds.

The challenges of the year have been enormous, but we can be proud of our responses to these challenges. We know that the future is extremely uncertain, but we approach it with courage and determination to do our best for the theatre and for those accessing its services. It is what marks out the Blue Elephant Theatre: its resilience, positivity and determination to overcome tremendous obstacles, like the elephant in its name.

Financial Review

During the current financial year the Charity achieved a surplus of £10,903 (2023: deficit of £72,420), increasing total reserves at year end to £125,484 (2023: £114,581).

Of the total reserves held at year end £98,423 was unrestricted in nature (2023: £113,011).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £33,800.

The current reserves of £98,423 meet this requirement.

Structure, Governance and Management

Governing Document

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

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

Recruitment and Appointment of Trustees

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

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

Organisational structure

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

Statement of Board of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and,

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

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

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

Preparation of the report

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

Independent Examiners

The independent examiners, Enaid Accountancy Ltd, have indicated their willingness to accept re-appointment under Section 485 of the Companies Act 2006.

This report was approved and authorised for issue by the Board of Trustees on 17 December 2024 and signed on its behalf by:


CHRISTOPHER LAWRENCE (Dec 18, 2024 12:07 GMT)

Chris Lawrence

Chair of Trustees

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

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2024 which are set out on pages 8 to 19.

Respective responsibilities of trustees and examiner

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

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

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

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

Basis of independent examiner's statement

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

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

Independent examiner's statement

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

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

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



Andrew Philip Nash FCA

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

Dated: 18 December 2024

Enaid Accountancy Ltd
Units 24 & 25
Goodsheds Container Village
Hood Road
Barry
CF62 5QU

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses

For the year ended 31 March 2024

		Unrestricted funds Year ended 31-Mar-24 £	Restricted funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-23 £
	<i>Notes</i>				
Income from:					
Donations & legacies	2	6,815	96,599	103,414	136,814
Charitable activities	3	24,771	5,140	29,911	38,435
Other trading activities	4	3,903	-	3,903	9,409
Investments		746	-	746	173
Other income		8,259	-	8,259	-
Total income		44,494	101,739	146,233	184,831
Expenditure on:					
Raising funds	5	1,848	37	1,885	4,628
Charitable activities	6	57,804	75,641	133,445	252,623
Total expenditure		59,652	75,678	135,330	257,251
Net income/(expenditure)		(15,158)	26,061	10,903	(72,420)
Transfers between funds	10 & 11	570	(570)	-	-
Net movement in funds		(14,588)	25,491	10,903	(72,420)
Reconciliation of funds					
Total funds brought forward	10 & 11	113,011	1,570	114,581	187,001
Total funds carried forward	10 & 11	98,423	27,061	125,484	114,581

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

The notes on pages 10 to 19 form part of the financial statements.

Balance Sheet

As at 31 March 2024

	Notes	Total funds 31-Mar-24 £	Total funds 31-Mar-23 £
Current assets:			
Debtors & prepayments	8	22,266	8,172
Cash at bank and in hand		<u>108,445</u>	<u>109,877</u>
Total current assets		130,711	118,049
Creditors: amounts falling due within one year	9	(5,227)	(3,468)
Net current assets		<u>125,484</u>	<u>114,581</u>
Net assets		<u>125,484</u>	<u>114,581</u>
The funds of the charity:			
Restricted funds	10 & 11	27,061	1,570
Unrestricted funds	10 & 11	98,423	113,011
Total charity funds		<u>125,484</u>	<u>114,581</u>

The notes on pages 10 to 19 form part of the financial statements.

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

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2024, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2024 under section 476 of the Companies Act 2006.

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

They were approved and authorised for issue by the Board of Trustees on 17 December 2024 and signed on their behalf by:


CHRISTOPHER LAWRENCE (Dec 18, 2024 12:07 GMT)

Chris Lawrence

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

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

The effect of any event relating to the period ended 31 March 2024, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2024 and the results for the year ended on that date.

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

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

Going concern

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

Legal status

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

Fund Accounting

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

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

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

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

Income

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

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

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

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

Donated goods and services

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

Expenditure and irrecoverable VAT

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

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

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

Tangible fixed assets and depreciation

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

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

Cash at bank and in hand

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

Debtors and prepayments

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

Creditors and accruals

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

Pensions

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

Financial instruments

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

Critical estimates and judgements

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

2. Income from donations and legacies

	Unrestricted funds Year ended 31-Mar-24 £	Restricted funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-24 £
Grants			
Arts Council England - Transition Fund	-	43,071	43,071
Awards for All	-	20,000	20,000
Partnership Southwark	-	1,000	1,000
Southwark Council (Culture Together)	-	19,805	19,805
Southwark Council (Black History Month)	-	2,224	2,224
Southwark Council (Windrush 75)	-	2,499	2,499
Southwark Council (Neighbourhood fund)	-	5,000	5,000
United St Saviours	-	3,000	3,000
	-	96,599	96,599
Mad about the Elephant - membership scheme	240	-	240
Other donations	6,575	-	6,575
	6,815	96,599	103,414

	<i>Unrestricted funds Year ended 31-Mar-23 £</i>	<i>Restricted funds Year ended 31-Mar-23 £</i>	<i>Total funds Year ended 31-Mar-23 £</i>
Grants			
Arts Council England - Project Grant	-	3,888	3,888
Arts Council England - National Portfolio Organisation	73,834	-	73,834
Austin & Hope Pilkington Trust	-	1,000	1,000
BBC Children in Need	-	22,480	22,480
Chapman Charitable Trust	-	1,000	1,000
Jack Petchey Foundation	-	7,800	7,800
Royal Hall Victoria Foundation	-	1,000	1,000
Southwark Council Black History Month	-	2,000	2,000
Southwark Council (Street party)	-	5,540	5,540
Southwark Council (Public Health)	-	9,741	9,741
Team London Bridge	-	2,000	2,000
United St Saviours	-	2,953	2,953
Unity Theatre Trust	-	800	800
	73,834	60,202	134,036
Mad about the Elephant - membership scheme	290	-	290
Other donations	2,488	-	2,488
	76,612	60,202	136,814

3. Income from charitable activities

	Unrestricted funds Year ended 31-Mar-24 £	Restricted funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-24 £
Creative Minds - contribution from schools	4,135	-	4,135
Box office takings	3,938	5,140	9,078
Theatre hire	13,283	-	13,283
Other	3,415	-	3,415
	24,771	5,140	29,911

	<i>Unrestricted funds Year ended 31-Mar-23 £</i>	<i>Restricted funds Year ended 31-Mar-23 £</i>	<i>Total funds Year ended 31-Mar-23 £</i>
Creative Minds - contribution from schools	10,888	-	10,888
Box office takings	21,165	-	21,165
Theatre hire	1,860	-	1,860
Other	4,522	-	4,522
	38,435	-	38,435

4. Income from other trading activities

	Unrestricted funds Year ended 31-Mar-24 £	Restricted funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-24 £
Merchandise	29	-	29
Bar takings	3,874	-	3,874
	3,903	-	3,903

	<i>Unrestricted funds Year ended 31-Mar-23 £</i>	<i>Restricted funds Year ended 31-Mar-23 £</i>	<i>Total funds Year ended 31-Mar-23 £</i>
Merchandise	6	-	6
Bar takings	9,403	-	9,403
	9,409	-	9,409

5. Expenditure on raising funds

	Unrestricted funds Year ended 31-Mar-24 £	Restricted funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-24 £
Bar purchases	1,848	37	1,885
	1,848	37	1,885

	<i>Unrestricted funds Year ended 31-Mar-23 £</i>	<i>Restricted funds Year ended 31-Mar-23 £</i>	<i>Total funds Year ended 31-Mar-23 £</i>
Bar purchases	<i>4,548</i>	<i>80</i>	<i>4,628</i>
	<i>4,548</i>	<i>80</i>	<i>4,628</i>

6. Expenditure on charitable activities

	Unrestricted funds Year ended 31-Mar-24 £	Restricted funds Year ended 31-Mar-24 £	Total funds Year ended 31-Mar-24 £
Staff salaries	28,727	51,357	80,084
Other staff costs	593	759	1,352
Production costs	3,430	191	3,621
Projects	6,645	16,387	23,032
Marketing	118	-	118
Premises	14,072	5,237	19,309
Office overheads	2,635	1,710	4,345
Governance	1,584	-	1,584
	57,804	75,641	133,445

	<i>Unrestricted funds Year ended 31-Mar-23 £</i>	<i>Restricted funds Year ended 31-Mar-23 £</i>	<i>Total funds Year ended 31-Mar-23 £</i>
Staff salaries	93,155	51,084	144,239
Other staff costs	1,095	451	1,546
Production costs	8,363	989	9,352
Projects	9,131	57,885	67,016
Marketing	150	2,202	2,352
Premises	17,821	2,680	20,501
Office overheads	4,860	1,221	6,081
Governance	1,536	-	1,536
	136,111	116,512	252,623

Governance costs includes:

	Total funds Year ended 31-Mar-24 £	<i>Total funds Year ended 31-Mar-23 £</i>
Independent examination	1,584	1,536
	1,584	1,536

7. Staff costs

	Total funds Year ended 31-Mar-24 £	<i>Total funds Year ended 31-Mar-23 £</i>
Gross salaries	78,072	136,120
Employer's NIC	693	5,521
Employer's pension	1,319	2,598
	80,084	144,239

The average headcount during the period was 11 persons (2023: 13 persons).

No employee received employee benefits of more than £60,000 (2023: Nil).

The total employee benefits paid to key management personnel during the year was £66,865 (2023: £72,097).

8. Debtors and prepayments

	Total funds 31-Mar-24 £	<i>Total funds 31-Mar-23 £</i>
Other debtors	11,324	5,620
Prepayments	456	2,552
Accrued income	10,486	-
	22,266	8,172

9. Creditors – amounts falling due within one year

	Total funds 31-Mar-24 £	<i>Total funds 31-Mar-23 £</i>
Deferred Income	260	-
Accruals	4,493	3,118
Pensions	274	-
Deposits held	200	350
	5,227	3,468

Income has been deferred in relation to hire bookings relating to the 2024/25 financial year.

10. Analysis of charity funds

	Funds brought forward Year ended 31-Mar-24 £	Income for the year Year ended 31-Mar-24 £	Expenditure in the year Year ended 31-Mar-24 £	Transfer between funds Year ended 31-Mar-24 £	Funds carried forward Year ended 31-Mar-24 £
Unrestricted funds	113,011	44,494	(59,652)	570	98,423
Restricted funds					
Arts Council England	-	43,071	(43,071)	-	-
Young People's Theatre					
Chapman Charitable Trust	1,000	-	(1,000)	-	-
Partnership Southwark	-	1,000	(1,000)	-	-
Neighbourhood Fund	-	5,000	(5,000)	-	-
United St Saviours	-	3,000	(3,000)	-	-
Awards for All	-	20,000	-	-	20,000
Soutwark Council Culture Together	-	24,945	(20,383)	-	4,562
Black History Month	-	2,224	(2,224)	-	-
Windrush 75	-	2,499	-	-	2,499
Creando Escenarios	570	-	-	(570)	-
	1,570	101,739	(75,678)	(570)	27,061
	114,581	146,233	(135,330)	-	125,484

Arts Council England

We secured Transitions funding from Arts Council England to support our core costs as we moved towards a new business model and away from reliance on their core funding.

Young People's Theatre

Young People's Theatre is a youth theatre project for children and young people in our local area facing various barriers. YPT reaches Saturdays throughout the year. It was funded by a number of small grants in 2023-24 including grants from the Chapman Charitable Trust, Partnership Southwark, Southwark Council's Neighbourhood Fund and a small grant from United St Saviour's. In February 2024, we received news that we been successful in our application for a £20,000 grant from Awards for All, securing Young People's Theatre for another year.

Southwark Council Culture Together

We created two original in house family theatre shows with funding from Southwark Council's Culture Together programme. The funding was to amplify and develop our already successful work reaching children's theatre audiences from the Global Majority.

Black History Month Project

Southwark Council's Black History Month fund allowed us to create a community play project for adults around the theme of Black Joy. Led by playwright and facilitator Nicole Acquah, the creative writing and performing workshops led to a performance called Chicken Soup, which had two public performances.

Windrush 75

To celebrate the 75th anniversary of the arrival of the Empire Windrush, we received funding from Southwark Council to revive our intergenerational play, *Way Back When*. It is about a grandmother who came from Jamaica sharing her memories with her grandchild. While the grant was received in 2023-24, the project was scheduled to be carried out in 2024-25.

Creando Escenarios

Following the success of the initial Creando Escenarios project as part of our grant from Public Health Southwark, we secured funding from United Saint Saviours Charity to continue our Spanish-speaking drama group.

	<i>Funds brought forward Year ended 31-Mar-23 £</i>	<i>Income for the year Year ended 31-Mar-23 £</i>	<i>Expenditure in the year Year ended 31-Mar-23 £</i>	<i>Transfer between funds Year ended 31-Mar-23 £</i>	<i>Funds carried forward Year ended 31-Mar-23 £</i>
Unrestricted funds	140,693	124,629	(140,659)	(11,652)	113,011
Restricted funds					
Community Development Assistant	7,774	-	(7,911)	137	-
Theatres Trust	1,876	-	(2,557)	681	-
Team London Bridge	849	2,000	(2,849)	-	-
Young People's Theatre (i)	297	23,480	(22,777)	-	1,000
Young People's Theatre (ii)	600	300	(900)	-	-
ReACT	-	7,500	(9,299)	1,799	-
Black History Month	-	2,000	(2,000)	-	-
Public Health Southwark	3,723	9,741	(13,464)	-	-
Neighbourhood Fund	609	-	(609)	-	-
Street Party	-	5,540	(5,558)	18	-
Intergeneration Festival	30,580	3,888	(34,468)	-	-
A Topsy Turvy Christmas	-	1,800	(9,425)	7,625	-
Creando Escenarios	-	2,953	(2,383)	-	570
Elephantology 2023	-	1,000	(2,392)	1,392	-
	<u>46,308</u>	<u>60,202</u>	<u>(116,592)</u>	<u>11,652</u>	<u>1,570</u>
	<u>187,001</u>	<u>184,831</u>	<u>(257,251)</u>	<u>-</u>	<u>114,581</u>

Community Development Assistant

We received funding from the Evening Standard Dispossessed Fund/Save London Lives, which had previously funded a Development Officer. After this role became vacant, we redesigned the role as a Community Development Assistant, supporting the Participation department more broadly.

Theatres Trust

We received a grant in the 2020-21 financial year to install a new ventilation system in the theatre, which was carried out in summer of 2021. Southwark Council's Cleaner, Greener, Safer was the other funder of this work. Further work associated with the installation was completed in 2022-23.

Team London Bridge

This grant funded free storytelling performances around Southwark for early years audiences, delivering these in partnership with libraries and local companies.

Young People's Theatre (ii)

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

ReACT

ReACT is also a youth theatre, funded by Children in Need, primarily working with young people from refugee and migrant backgrounds.

Its work for young people aged 11 - 18 from May to December 2022 was supported by a grant of £7,500 from the Jack Petchey Reignite Fund. We also ran sessions for 6 - 11 year olds.

Public Health Southwark

We launched four new projects to run across 2022 under the Southwark Council Public Health pilot programme including:

- Workshops with adults to 'Leave the Day Behind', providing tools to live in the moment and handle anxiety.
- Playing Up! workshops, working on developing play with new parents and their young children which we delivered in partnership with PACT.
- Dance with Dementia, a group for people with dementia and their caregivers encouraging activity.
- Creando Escenarios, a drama group for adults from Latinx Communities, delivered through Spanish.

Street Party

Southwark Council awarded us a second Cultural Celebrations Grant for us to host two community street parties, following the success of our initial parties.

Intergenerational Festival

We received a project grant from Arts Council England to commission and stage an Intergenerational Festival, comprising of a community play, R&D and seed funding for two emerging writers and a full-scale professional production of 'Give Me the Sun' by Mamet Leigh. Owing to COVID and other factors, the production and writing R&Ds were pushed back into 2022-23.

A Topsy Turvy Christmas

Blue Elephant's Christmas production, an original play written by Louise Dickinson and directed by Alice Gentle, was supported by

our NPO funding and grants from the Royal Victoria Hall Foundation and Unity Theatre Trust.

Elephantology 2023

The Austin & Hope Pilkington Trust supported us with a grant of £1,000 towards Elephantology, our initiative to support recent graduates and early career artists as they navigate entering the arts after training. This was supplemented by our NPO funding to enable us to support artists with bursaries, residencies, showcase opportunities and mentoring.

11. Analysis of net assets

	Unrestricted funds 31-Mar-24 £	Restricted funds 31-Mar-24 £	Total funds 31-Mar-24 £
Current assets	103,650	27,061	130,711
Current liabilities	(5,227)	-	(5,227)
	<u>98,423</u>	<u>27,061</u>	<u>125,484</u>

	<i>Unrestricted funds 31-Mar-23 £</i>	<i>Restricted funds 31-Mar-23 £</i>	<i>Total funds 31-Mar-23 £</i>
Current assets	<i>116,479</i>	<i>1,570</i>	<i>118,049</i>
Current liabilities	<i>(3,468)</i>	<i>-</i>	<i>(3,468)</i>
	<i><u>113,011</u></i>	<i><u>1,570</u></i>	<i><u>114,581</u></i>

12. Other financial commitments

At 31 March 2024, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2023: £Nil). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2023: £Nil).

14. Related party transactions

There were no related party transactions in the current year (2023: £Nil).

BLUE ELEPHANT THEATRE LIMITED

England & Wales - Charity number 1077161

Accounts



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2023

Company no 03724349

Charity no 1077161

an Andy Nash
Accounting &
Consultancy

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Photo on front cover

Aso Sherabayani & Joseph Samimi, Give Me the Sun, July 2022, taken by Lidia Crisafulli

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	59a Bethwin Road London SE5 0XT	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Paul Langton Maya Pindar Derrick Tawiah	Chair Treasurer <i>appointed 8 September 2023</i>
Executive director/co-artistic director	Niamh de Valera Alice Gentle	<i>maternity leave from 5 May 2022</i> <i>maternity cover until resigned November 2022</i>
Participation director/co-artistic director	Jo Sadler-Lovett	<i>resigned May 2022 and re-appointed September 2022</i>
General manager	Jimmy Chamberlain	
Independent examiner	Andy Nash Accounting & Consultancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2023. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

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

Activities

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

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

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

Achievements and performance for 2021-2022

As April 2022 began, we had no doubt that the coming year would see big changes, opportunities and challenges.

After nearly a decade of co-leading the Blue Elephant, both Co-Artistic Directors would be leaving their posts, for a while at least.

Participation & Co-Artistic Director Jo Sadler-Lovett had secured a position of Artistic Director with The Playhouse in her home city of Birmingham, where she had hoped to move for some time after having her first child.

Executive & Co-Artistic Director Niamh de Valera was going on maternity leave at the start of May and arranging cover for her leave had proved to be very tricky, compounded by the realisation that BET would also need to hire a new Participation & Co-Artistic Director.

There was also a good deal of trepidation as we prepared our application to remain part of Arts Council England's National Portfolio of regularly funded organisations. The Blue Elephant had been one of just five theatre organisations in London to be added to the portfolio in 2018 but we were very aware that we were vulnerable as ACE was having to make huge cuts to its London budget. We had previously also received some core funding from Southwark Council but their Culture funding programme was restructured to provide project funding only. BBC Children in Need, which was in its fifteenth year of supporting our Young People's Theatre project, was also restructuring and closing to applications just as we had hoped to reapply for Young People's Theatre (and ReACT which we had taken on from Rewrite when it had closed).

It was not all worry and challenges, however. There were a lot of positives to celebrate. After the huge disruption of omicron, we had a number of exciting theatre projects coming up - our travelling children's theatre programme, supported by Team London Bridge, a three-week run of The Blue House by emerging company Helikon Theatre and the continuation of our Inter-Generational Project. We were also delighted to offer career development opportunities to a talented team of people, who were to lead the Blue Elephant in 2023-24. Alice Gentle, who had recently returned to her part-time Deputy Theatre Manager post following maternity leave, was seconded to Executive Director to oversee the organisation. Guillaume Doussin, producer with No Table, one of our recent resident companies, became Theatre Manager and Programmer. Darnell Shakespeare secured the role of Participation & Co-Artistic Director. Jimmy Chamberlain, recently returned from a lengthy period of sick leave, remained as General Manager. Jo remained employed by Blue Elephant in a consultancy role to ease the transitions.

Following the restructuring of Southwark Council's Culture grants, we were in a position to use free reserves to bridge the gap created in our annual budget and planned to do so to reduce pressure on a staff team with new responsibilities and a wide remit to fulfil. Some projects such as our Intergenerational Project were also delayed into 2022-23 when funds were received in 2021-22. As such, what appears a large deficit for the year was a planned utilisation of funds brought forward from 2021-22.

Long term projects

Young People's Theatre

Run by Carlos Ossa (and later Montel Douglas) and Sulaimon Idris, supported by long-standing volunteer Darren Spencer, Young People's Theatre continued to support local young people to develop confidence, social skills and creativity. It also remained an important resource for supporting young people's mental health with 89% of parents surveyed feeling that the sessions had improved their child's well-being. Sulaimon's return to the project

to replace Ore Olowokere meant that there continued to always be at least one past member of YPT working on it since 2016.

Some feedback from parents included:

"My very shy 9 & 8 year olds have started singing and dancing at home and school with so much confidence since they started here. The drama sessions really impact our well-being, mentally, physically and in bringing the community together."

"After joining YPT, my son has become more happy and likes to make new friends. He also helps me with the housework now and says it's teamwork- just like his drama sessions!"

"People say how thoughtful/ considerate/ confident my daughter is and I believe these sessions have helped develop these aspects of her personality"

ReACT

We were delighted to secure some funding from Jack Petchey Foundation's Relgnite Fund to ensure the continuation of our other youth theatre, ReACT, when its BBC Children in Need funding came to an end earlier than YPT's. Offering weekday evening provision enabled more young people to engage with our supportive workshops. The ReACT workshops took a focus on script work in summer term, nicely tying in with a trip to the Press Night of our in house show, *Give Me the Sun*, which participants had an opportunity to give feedback on afterwards.

Creative Minds

We delivered Creative Minds sessions as in school and after school provision in five Southwark primary schools. The demand for our workshops was reassuring after the pandemic disrupted our work with schools so much. Nonetheless, it is evident that schools' budgets are being hugely stretched and several schools preferred cheaper after school clubs to provision during the school day. For us, unfortunately, after school clubs are unsustainable financially and following the change in our funding position, we sadly made the decision to pause offering them. We deliver an intervention project in one of the schools we continue to work with, working with very small groups of students handpicked as needing this extra support, particularly around emotional needs. The school has said:

"While the budget is really tight, I value the work you do so so much it would be the last thing I would want to cut."

Public Health Project

Our Drama for Well-being project, funded by Public Health Southwark, progressed in exciting avenues in 2022-23. Community Development Assistant, Mariana Aristizábal, deftly managed the project, building up relationships and adapting the original plans in order to fulfil the aims of the project more successfully.

Delivered by Kome Ovuworie, our Dance with Dementia sessions went out to existing groups and community spaces, such as Time & Talents' Dementia Group and Camberwell Lodge, in order to make it as accessible as possible. and reach those who would really benefit.

We delivered 'Leave the Day Behind' Workshops as one-off workshops to groups of adults. Designed to help participants live in the moment and not let anxiety from one part of their lives overshadow it all, they were delivered to groups from Beyond Food, Waterloo Community Counselling, South London Cares and feedback included:

"A great start of my week"

"Can't think of anything better to have done in my time"

"I felt very engaged with others"

"It was really enjoyable, really lifted my spirit"

We continued our Playing Up workshops, delivering creative activities for early years children to support the well-being of their parents. We partnered with PACT with workshops happening with their Mumspace and Espacio Mama groups.

A highlight of this project was created midway through-a drama group for Spanish speaking adults called Creando Escenarios. Aimed at London's Latinx communities, Creando Escenarios is an artistic opportunity for Latinx adults (18+), aiming to improve their well-being and sense of belonging by offering a creative outlet in their mother tongue. It offered a chance of self-expression without worrying about mediating between languages and reached out to the often-marginalised Latinx communities locally.

Through drama activities and games, and pre and post-session social coffee time, 90% of participants strongly agreed that this project improved their mental health and well-being, building skills, developing confidence, resilience and empathy and generating spaces for meaningful conversations and connections.

"This space has given me many transferable skills, and I feel much better about myself in other aspects of my life. It helps me a lot with my mental health. After each session, I leave with a smile on my face and a sense of lightness in my body" (participant).

Creando Escenarios *"helps with personal and collective (social) development of migrant communities in London"* (participant) and proved so successful that it ran again with funding from United St Savors after its initial funding was wound up.

Holiday Club work with SCHWEP

We worked with SCHWEP (Southwark Culture, Health & Well-being Partnership) again, providing cultural offerings to young people at holiday clubs. We delivered 26 workshops to 637 young people (approximately 40% of all the young people reached by the programme across the borough) and 74 young people came to see our Christmas show.

Short term projects

Touring Family Performances

With the support of Team London Bridge, we performed our early years storytelling shows *Cow's Rainy Day* and *Ana & Silly* in libraries and community spaces around Southwark including Walworth Library, Mercato Metropolitano, John Harvard Library, Camberwell Library and Elephant Park. More than 300 people saw these

performances and we were subsequently engaged by Southwark Libraries to deliver more performances in Peckham and Dulwich Libraries as part of their Festival of Words in June.

Street Parties

Supported once again by Southwark Council's Cultural Celebrations Fund, we held two street parties in 2022-23. The first, in August, had a circus theme and we enjoyed discovering which circus skills our talented team were hiding! In March, Group B and Young Company from Young People's Theatre performed their end of term showcases at the street party, which seemed very fitting given the initial idea for the street parties came from our youth board, made up of Group B and Young Company members, all the way back in 2019.

Theatre Programme

In 2022-23, Blue Elephant Theatre supported roughly **210 artists** through in-house events, shows and residencies, hosting **104** performances in-house. We were able to run our Elephantology Festival again, with funding from Austin Pilkington Trust, offering showcase opportunities and support to recent graduates. We again hosted residencies with a bursary attached to offset financial barriers.

As ever, our eclectic programme featured a high proportion of artists from diverse backgrounds, who may face barriers to careers in the arts, and was unafraid to engage with pressing questions and urgent topics. This includes *Patient is a Verb* about trans healthcare system by an all-trans team assembled by Burning Attic Theatre Company, *Lasagna*, about women who lost children to the care system, and *Grown Men Keep Breaking My Heart*, *Arrogant Soft* and *ERECT* which all looked at toxic masculinity in some way.

Some highlights included:

The Blue House

A play in poetic form by Gaia Fay Lambert, Helikon Theatre Company's *The Blue House* was the first three week run at the Blue Elephant since the start of the pandemic. We gave the production considerable support, including a subsidy, and helped the company secure Arts Council Funding for the run. It received offwestend.com award nominations for best ensemble performance and best director (Myles O'Gorman) while Jamie Lu was a finalist in the best Sound design category.

The Continuation of Our Intergenerational Project

Supported by a project grant from Arts Council England, we continued to look at the experiences of being 'first gen' in London by mounting in house production *Give Me the Sun* and holding Research & Development periods for *The Apple of His Eye* and *Approximately 150 Years*, whose opening pages had won our playwriting competition in 2020. We had originally planned for these projects to happen in 2021-22 but they were delayed, principally by the significant wave of Omicron in December 2021 and its knock on effects. The majority of funding was received in 2021-22 but utilised in 2022-23.

We had been working with Mamet Leigh, playwright of *Give Me the Sun*, since 2019, supporting the development of the script in various ways and ultimately produced *Give Me the Sun* as an in-house production. The majority of the creative team were of MENA (Middle Eastern & Northern African) background as the play is about an Egyptian father and son and the production was deeply moving to many in the audience.

"One of the most moving pieces I have ever seen. It made me think of my home and the reason why I came to UK."

"Speaks well to our own migrant experience but also different and intimate." – Mother & daughter from Egypt

It also received stellar reviews from the likes of *Broadway World* and *London City Nights*.

As a BET in house production, we were keen to make it as accessible as possible. We offered a relaxed performance, a performance captioned by Stagertext & an audiodescribed recording available for free. We also offered free tickets to SE5 & SE17 residents, & partnered with South London Cares to offer comps to participants of their "Love Your Neighbour" programme, which was very successful.

R&Ds: *The Apple of His Eye* & *Roughly 150 Years*

Vicky Olusanya and Rebecca Batala each used several days of space at BET to develop their pieces with a creative team. *The Apple of his Eye* had a closed showing in April 2022 with 10 spectators & a feedback session at the end. *Roughly 150 Years* had a sold-out public showcase with industry in attendance.

Both artists greatly benefited from the financial support, which took time pressures off & allowed them to work with industry professionals at BET, & to continue working on scripts after receiving feedback at the showcases.

Elefunny Comedy Nights

This year saw the launch of *Elefunny Comedy Nights*, compered and programmed by long term volunteer Fitzgerald Honger, who is a regular on London's stand up circuit. We had hoped to launch these comedy nights before the pandemic so were very glad they were finally realised! Viggo Venn performed at the November night, before going on to win *Britain's Got Talent 2023*.

A Topsy Turvy Christmas

Our inhouse Christmas production was funded by the Royal Victoria Hall Foundation, Unity Theatre Trust and our NPO funding. It was directed by Alice Gentle (who specialises in children's theatre outside her role at the Blue Elephant) and written by Louise Dickinson. This was our first time working with Louise since she had fallen ill with Covid in June 2020 as it had developed into Long Covid which incapacitated her. She had previously been our much-loved Young People's Theatre Coordinator and a Participation Officer who worked on numerous projects so we were delighted to be able to work with her again in a way which worked with her new needs.

A Topsy Turvy Christmas was about a young person coping with change and it was very well received by school and family

audiences. As ever, we heard that it was the first trip to the theatre for some young people, which it is our privilege to provide.

Black History Month Projects

We had two Black History Month projects onstage this year. A scratch night called Astroblack, curated by Tatenda Matsvai, and an original play for young people called Forgotten Voices by Jacqui Livingston. Forgotten Voices, which was supported by Southwark's Black History Month Fund, was also performed at local schools.

Volunteers

Darren Spencer continued to be a stalwart volunteer on YPT throughout 2022-23 while Anne Buffardi, who has been a front of house volunteer since 2015 and took part in our community play project in 2021-22, became even more involved in supporting the theatre. Former volunteer Ben Jones became a Duty Manager and we recruited several new volunteers after the lull caused by the pandemic.

Our Building

We aim to make our work as inclusive as possible and have been striving to make our building more accessible, safe and welcoming for some time. As part of the ongoing work to arrange a new lease, Southwark Council have addressed a number of concerns about the building, including redoing sections of the roof, replacing ceilings and re-damp proofing the theatre's back wall and repointing brickwork. With our NPO funding, Southwark's Cleaner, Greener, Safer funding and our Theatres Trust's Re-Opening fund support, we have improved our building hugely since 2019, including installing an entirely new fire alarm system with automatic sensors, purchasing a defibrillator, installing a ventilation system to ensure there are adequate air changes (particularly important in the wake of covid) and completely redoing our accessible bathroom. Additional work was done at the same time to address some dead legs in our water supply, improve our other bathrooms and address some issues to pave the way for a second accessible bathroom upstairs. While an Access Audit had previously established that it would not be possible to install a chair lift at Blue Elephant, we are committed to working towards making our building fully wheelchair accessible and so kept this in mind when other works were happening. As such, it was very welcome news when we successfully secured Cleaner, Greener, Safer funding from Southwark Council to work with architects (to RIBA State 3) to find solutions which could transform our building's accessibility.

Challenges

For all the positives, it was a very challenging year.

Incoming Participation & Co-Artistic Director, Darnell Shakespeare, stayed in post only eight weeks and his departure made us re-evaluate our onboarding practices.

We subsequently recruited openly to replace him, with involvement from Arts Council England, and Jo Sadler-Lovett, who had moved back to London for personal reasons, was reappointed to the Blue Elephant.

In November, we received news that we were to be dropped from ACE's National Portfolio, leaving our future uncertain. We set about redefining Blue Elephant's work model, aiming to find a balance between financial feasibility and maintaining our ethos and ideals. We chose to prioritise Blue Elephant's high quality participation and outreach work which has generated such profoundly positive outcomes over the last two decades. As such, we plan to predominantly run participatory programmes and pause our professional productions. This aligns with our ethos of prioritising artistic opportunities for those who may not otherwise access them, and is similar to our approach during the pandemic. We successfully applied to ACE's Transitions Fund to support the move to this new business model. This funding, with the majority of our free reserves, will support our core costs in 2023-24.

Conclusion

This was a very difficult year for the theatre. Having a near total changeover of the key staff at the beginning of the year was an unprecedented development, and led to extremely challenging circumstances for staff and trustees alike. The Blue Elephant owes a debt of gratitude to them all for their dedication, initiative and loyalty this last year.

The loss of NPO status has been a devastating blow. We had enjoyed a unique period of stability and development since 2018 with this regular funding and now, especially in conjunction with the loss of Southwark Council Core Funding and multi annual grants from BBC Children in Need, it is hard to adjust to being without that support. We see the Blue Elephant's future sustainability as being based on transitioning to a business model which uses our existing resources to generate earned income, widens the scope of our fundraising endeavours and relies on a smaller staff team with greater use of freelancers. While we make this transition, there has definitely been a feeling of reducing resources to survival mode; a great challenge to a venue that has been famed for its sociability, inclusivity and welcoming atmosphere.

The resilience of the theatre staff has been commendable in these difficult conditions. And while the future is uncertain, we are determined to find the light at the end of this threatening tunnel and continue to work in our community for years to come.

Financial Review

During the current financial year the Charity achieved a deficit of £72,420 (2022: surplus of £34,373), decreasing total reserves at year end to £114,581 (2022: £187,001). The deficit was a planned utilisation of funding received in the prior year.

Of the total reserves held at year end £113,011 was unrestricted in nature (2022: £140,693).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £60,300.

The current reserves of £113,011 meet this requirement.

Structure, Governance and Management

Governing Document

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

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

Recruitment and Appointment of Trustees

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

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

Organisational structure

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

Statement of Board of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and,

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

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

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

Preparation of the report

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

Independent Examiners

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

This report was approved and authorised for issue by the Board of Trustees on 14 December 2023 and signed on its behalf by:


CHRISTOPHER LAWRENCE (Dec 15, 2023 17:55 GMT)

Chris Lawrence

Chair of Trustees

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

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2023 which are set out on pages 9 to 22.

Respective responsibilities of trustees and examiner

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

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

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

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

Basis of independent examiner's statement

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

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

Independent examiner's statement

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

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

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



Andrew Philip Nash ACA

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

Dated: 15 December 2023

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

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses

For the year ended 31 March 2023

	<i>Notes</i>	Unrestricted funds Year ended 31-Mar-23 £	Restricted funds Year ended 31-Mar-23 £	Total funds Year ended 31-Mar-23 £	<i>Total funds Year ended 31-Mar-22 £</i>
Income from:					
Donations & legacies	2	76,612	60,202	136,814	251,671
Charitable activities	3	38,435	-	38,435	22,759
Other trading activities	4	9,409	-	9,409	1,069
Investments		173	-	173	7
Total income		124,629	60,202	184,831	275,506
Expenditure on:					
Raising funds	5	4,548	80	4,628	830
Charitable activities	6	136,111	116,512	252,623	240,303
Total expenditure		140,659	116,592	257,251	241,133
Net income/(expenditure)		(16,030)	(56,390)	(72,420)	34,373
Transfers between funds	10 & 11	(11,652)	11,652	-	-
Net movement in funds		(27,682)	(44,738)	(72,420)	34,373
Reconciliation of funds					
Total funds brought forward	10 & 11	140,693	46,308	187,001	152,628
Total funds carried forward	10 & 11	113,011	1,570	114,581	187,001

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

The notes on pages 11 to 22 form part of the financial statements.

Balance Sheet

As at 31 March 2023

	Notes	Total funds 31-Mar-23 £	Total funds 31-Mar-22 £
Current assets:			
Debtors & prepayments	8	8,172	25,623
Cash at bank and in hand		<u>109,877</u>	<u>164,724</u>
Total current assets		118,049	190,347
Creditors: amounts falling due within one year	9	(3,468)	(3,346)
Net current assets		114,581	187,001
Net assets		114,581	187,001
The funds of the charity:			
Restricted funds	10 & 11	1,570	46,308
Unrestricted funds	10 & 11	113,011	140,693
Total charity funds		114,581	187,001

The notes on pages 11 to 22 form part of the financial statements.

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

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2023, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2023 under section 476 of the Companies Act 2006.

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

They were approved and authorised for issue by the Board of Trustees on 14 December 2023 and signed on their behalf by:


CHRISTOPHER LAWRENCE (Dec 15, 2023 17:55 GMT)

Chris Lawrence

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

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

The effect of any event relating to the period ended 31 March 2023, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2023 and the results for the year ended on that date.

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

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

Going concern

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

Legal status

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

Fund Accounting

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

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

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

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

Income

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

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

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

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

Donated goods and services

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

Expenditure and irrecoverable VAT

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

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

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

Tangible fixed assets and depreciation

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

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

Cash at bank and in hand

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

Debtors and prepayments

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

Creditors and accruals

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

Pensions

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

Financial instruments

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

Critical estimates and judgements

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

2. Income from donations and legacies

	Unrestricted funds Year ended 31-Mar-23 £	Restricted funds Year ended 31-Mar-23 £	Total funds Year ended 31-Mar-23 £
Grants			
Arts Council England - Project Grant	-	3,888	3,888
Arts Council England - National Portfolio Organisation	73,834	-	73,834
Austin & Hope Pilkington Trust	-	1,000	1,000
BBC Children in Need	-	22,480	22,480
Chapman Charitable Trust	-	1,000	1,000
Jack Petchey Foundation	-	7,800	7,800
Royal Hall Victoria Foundation	-	1,000	1,000
Southwark Council Black History Month	-	2,000	2,000
Southwark Council (Street party)	-	5,540	5,540
Southwark Council (Public Health)	-	9,741	9,741
Team London Bridge	-	2,000	2,000
United St Saviours	-	2,953	2,953
Unity Theatre Trust	-	800	800
	73,834	60,202	134,036
Mad about the Elephant - membership scheme	290	-	290
Other donations	2,488	-	2,488
	76,612	60,202	136,814

2. Income from donations and legacies (continued from previous page)

	<i>Unrestricted funds Year ended 31-Mar-22 £</i>	<i>Restricted funds Year ended 31-Mar-22 £</i>	<i>Total funds Year ended 31-Mar-22 £</i>
Grants			
Arts Council England - Project Grant	-	34,990	34,990
Arts Council England - National Portfolio Organisation	73,834	-	73,834
Alan & Babette Sainsbury Trust	15,000	-	15,000
BBC Children in Need	-	64,916	64,916
Jack Petchey Foundation	-	850	850
KFC Foundation	-	1,957	1,957
Saving London Lives	-	10,000	10,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,998	1,998
Southwark Council (Street party)	-	4,052	4,052
Southwark Council (Public Health)	-	5,566	5,566
Southwark Council (Neighbourhood fund)	-	2,800	2,800
Team London Bridge	-	2,000	2,000
	<hr/>	<hr/>	<hr/>
	88,834	148,629	237,463
Mad about the Elephant - membership scheme	390	-	390
Other donations	13,818	-	13,818
	<hr/>	<hr/>	<hr/>
	103,042	148,629	251,671

3. Income from charitable activities

	Unrestricted funds	Restricted funds	Total funds
	Year ended 31-Mar-23	Year ended 31-Mar-23	Year ended 31-Mar-23
	£	£	£
Creative Minds - contribution from schools	10,888	-	10,888
Box office takings	21,165	-	21,165
Theatre hire	1,860	-	1,860
Other	4,522	-	4,522
	38,435	-	38,435

	<i>Unrestricted funds</i>	<i>Restricted funds</i>	<i>Total funds</i>
	<i>Year ended 31-Mar-22</i>	<i>Year ended 31-Mar-22</i>	<i>Year ended 31-Mar-22</i>
	<i>£</i>	<i>£</i>	<i>£</i>
Creative Minds - contribution from schools	6,815	-	6,815
Box office takings	4,786	-	4,786
Theatre hire	4,448	-	4,448
Other	6,710	-	6,710
	22,759	-	22,759

4. Income from other trading activities

	Unrestricted funds	Restricted funds	Total funds
	Year ended 31-Mar-23	Year ended 31-Mar-23	Year ended 31-Mar-23
	£	£	£
Merchandise	6	-	6
Bar takings	9,403	-	9,403
	9,409	-	9,409

	<i>Unrestricted funds</i>	<i>Restricted funds</i>	<i>Total funds</i>
	<i>Year ended 31-Mar-22</i>	<i>Year ended 31-Mar-22</i>	<i>Year ended 31-Mar-22</i>
	<i>£</i>	<i>£</i>	<i>£</i>
Merchandise	6	-	6
Bar takings	1,063	-	1,063
	1,069	-	1,069

5. Expenditure on raising funds

	Unrestricted funds Year ended 31-Mar-23 £	Restricted funds Year ended 31-Mar-23 £	Total funds Year ended 31-Mar-23 £
Bar purchases	4,548	80	4,628
	4,548	80	4,628

	<i>Unrestricted funds Year ended 31-Mar-22 £</i>	<i>Restricted funds Year ended 31-Mar-22 £</i>	<i>Total funds Year ended 31-Mar-22 £</i>
Bar purchases	<i>782</i>	<i>48</i>	<i>830</i>
	<i>782</i>	<i>48</i>	<i>830</i>

6. Expenditure on charitable activities

	Unrestricted funds Year ended 31-Mar-23 £	Restricted funds Year ended 31-Mar-23 £	Total funds Year ended 31-Mar-23 £
Staff salaries	93,155	51,084	144,239
Other staff costs	1,095	451	1,546
Production costs	8,363	989	9,352
Projects	9,131	57,885	67,016
Marketing	150	2,202	2,352
Premises	17,821	2,680	20,501
Office overheads	4,860	1,221	6,081
Governance	1,536	-	1,536
	136,111	116,512	252,623

	<i>Unrestricted funds Year ended 31-Mar-22 £</i>	<i>Restricted funds Year ended 31-Mar-22 £</i>	<i>Total funds Year ended 31-Mar-22 £</i>
Staff salaries	78,761	80,462	159,223
Other staff costs	600	1,104	1,704
Production costs	2,097	3,665	5,762
Projects	7,117	32,403	39,520
Marketing	78	324	402
Premises	13,445	11,305	24,750
Office overheads	5,423	2,079	7,502
Governance	1,440	-	1,440
	108,961	131,342	240,303

Governance costs includes:

	Total funds Year ended 31-Mar-23 £	<i>Total funds Year ended 31-Mar-22 £</i>
Independent examination	1,536	1,440
	1,536	1,440

7. Staff costs

	Total funds Year ended 31-Mar-23 £	<i>Total funds Year ended 31-Mar-22 £</i>
Gross salaries	136,120	149,919
Employer's NIC	5,521	6,463
Employer's pension	2,598	2,841
	<u>144,239</u>	<u>159,223</u>

The average headcount during the period was 13 persons (2022: 15 persons).

No employee received employee benefits of more than £60,000 (2022: Nil).

The total employee benefits paid to key management personnel during the year was £72,097 (2022: £62,687).

8. Debtors and prepayments

	Total funds 31-Mar-23 £	<i>Total funds 31-Mar-22 £</i>
Other debtors	5,620	21,216
Prepayments	2,552	2,668
Accrued income	-	1,739
	<u>8,172</u>	<u>25,623</u>

9. Creditors – amounts falling due within one year

	Total funds 31-Mar-23 £	<i>Total funds 31-Mar-22 £</i>
Accruals	3,118	2,629
Pensions	-	667
Deposits held	350	50
	<u>3,468</u>	<u>3,346</u>

10. Analysis of charity funds

	Funds brought forward	Income for the year	Expenditure in the year	Transfer between funds	Funds carried forward
	Year ended 31-Mar-23	Year ended 31-Mar-23	Year ended 31-Mar-23	Year ended 31-Mar-23	Year ended 31-Mar-23
	£	£	£	£	£
Unrestricted funds	140,693	124,629	(140,659)	(11,652)	113,011
Restricted funds					
Community Development Assistant	7,774	-	(7,911)	137	-
Theatres Trust	1,876	-	(2,557)	681	-
Team London Bridge	849	2,000	(2,849)	-	-
Young People's Theatre (i)	297	23,480	(22,777)	-	1,000
Young People's Theatre (ii)	600	300	(900)	-	-
ReACT	-	7,500	(9,299)	1,799	-
Black History Month	-	2,000	(2,000)	-	-
Public Health Southwark	3,723	9,741	(13,464)	-	-
Neighbourhood Fund	609	-	(609)	-	-
Street Party	-	5,540	(5,558)	18	-
Intergeneration Festival	30,580	3,888	(34,468)	-	-
A Topsy Turvy Christmas	-	1,800	(9,425)	7,625	-
Creando Escenarios	-	2,953	(2,383)	-	570
Elephantology 2023	-	1,000	(2,392)	1,392	-
	46,308	60,202	(116,592)	11,652	1,570
	187,001	184,831	(257,251)	-	114,581

Community Development Assistant

We received funding from the Evening Standard Dispossessed Fund/Save London Lives, which had previously funded a Development Officer. After this role became vacant, we redesigned the role as a Community Development Assistant, supporting the Participation department more broadly.

Theatres Trust

We received a grant in the 2020-21 financial year to install a new ventilation system in the theatre, which was carried out in summer of 2021. Southwark Council's Cleaner, Greener, Safer was the other funder of this work. Further work associated with the installation was completed in 2022-23.

Team London Bridge

This grant funded free storytelling performances around Southwark for early years audiences, delivering these in partnership with libraries and local companies.

Young People's Theatre (i)

Young People's Theatre is a youth theatre project for children and young people in our local area facing various barriers. YPT reaches approximately 120 young people each year aged 7 – 18 on 30 Saturdays throughout the year. It is funded by BBC Children in Need

for most of 2022-23. A grant of £1000 was received from the Chapman Charitable Trust in 2022-23, towards delivery from April - May 2023.

Young People's Theatre (ii)

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

ReACT

ReACT is also a youth theatre, funded by Children in Need, primarily working with young people from refugee and migrant backgrounds.

Its work for young people aged 11 - 18 from May to December 2022 was supported by a grant of £7,500 from the Jack Petchey Relgnite Fund. We also ran sessions for 6 - 11 year olds.

Black History Month Project

Southwark Council's Black History Month fund allowed us to commission and stage a new work by Jacqui Livingston called Forgotten Voices.

Public Health Southwark

We launched four new projects to run across 2022 under the Southwark Council Public Health pilot programme including:

- Workshops with adults to 'Leave the Day Behind', providing tools to live in the moment and handle anxiety.
- Playing Up! workshops, working on developing play with new parents and their young children which we delivered in partnership with PACT.
- Dance with Dementia, a group for people with dementia and their caregivers encouraging activity.
- Creando Escenarios, a drama group for adults from Latinx Communities, delivered through Spanish.

Neighbourhood Fund

Camberwell West's Neighbourhood Fund supported us to run After Hours for aspiring local actors, culminating in an original performance at our March Street Party.

Street Party

Southwark Council awarded us a second Cultural Celebrations Grant for us to host two community street parties, following the success of our initial parties.

Intergenerational Festival

We received a project grant from Arts Council England to commission and stage an Intergenerational Festival, comprising of a community play, R&D and seed funding for two emerging writers and a full-scale professional production of 'Give Me the Sun' by

Mamet Leigh. Owing to COVID and other factors, the production and writing R&Ds were pushed back into 2022-23.

A Topsy Turvy Christmas

Blue Elephant's Christmas production, an original play written by Louise Dickinson and directed by Alice Gentle, was supported by our NPO funding and grants from the Royal Victoria Hall Foundation and Unity Theatre Trust.

Creando Escenarios

Following the success of the initial Creando Escenarios project as part of our grant from Public Health Southwark, we secured funding from United Saint Saviours Charity to continue our Spanish-speaking drama group.

Elephantology 2023

The Austin & Hope Pilkington Trust supported us with a grant of £1,000 towards Elephantology, our initiative to support recent graduates and early career artists as they navigate entering the arts after training. This was supplemented by our NPO funding to enable us to support artists with bursaries, residencies, showcase opportunities and mentoring.

	<i>Funds brought forward Year ended 31-Mar-22 £</i>	<i>Income for the year Year ended 31-Mar-22 £</i>	<i>Expenditure in the year Year ended 31-Mar-22 £</i>	<i>Transfer between funds Year ended 31-Mar-22 £</i>	<i>Funds carried forward Year ended 31-Mar-22 £</i>
Unrestricted funds	115,744	126,877	(109,743)	7,815	140,693
Restricted funds					
Core and Management	-	19,500	(19,500)	-	-
Community Development Assistant	7,945	10,000	(10,171)	-	7,774
Elephant and Castle Project	10,000	-	(9,501)	(499)	-
Theatres Trust	5,000	-	(3,124)	-	1,876
Team London Bridge	-	2,000	(1,151)	-	849
Elephantology	5,000	-	(4,020)	(980)	-
Mrs Smith and Mount Trust	3,600	-	(3,600)	-	-
Young People's Theatre (i)	1,817	29,307	(24,107)	(6,720)	297
Young People's Theatre (ii)	1,250	850	(1,500)	-	600
ReACT	(1,747)	35,609	(34,596)	734	-
Speak Out Train in Work	2,328	1,957	(4,285)	-	-
RAFT Workshops	1,400	-	(1,344)	(56)	-
Who Me?/Playing Up	291	-	-	(291)	-
Black History Month	-	1,998	(1,998)	-	-
Public Health Southwark	-	5,566	(1,843)	-	3,723
Neighbourhood Fund	-	2,800	(2,191)	-	609
Street Party	-	4,052	(4,049)	(3)	-
Intergeneration Festival	-	34,990	(4,410)	-	30,580
	<u>36,884</u>	<u>148,629</u>	<u>(131,390)</u>	<u>(7,815)</u>	<u>46,308</u>
	<u>152,628</u>	<u>275,506</u>	<u>(241,133)</u>	<u>-</u>	<u>187,001</u>

Core and Management Spending

Southwark Council supported the theatre by continuing to provide a Culture Grant. This goes towards the rent of the venue, as well as contributing towards the Executive & Co-Artistic Director.

Core costs were also contributed from the Alan and Babette Sainsbury Trust.

Our NPO grant from ACE (Arts Council England) is considered unrestricted income. It is used to support a breadth of our work as well as the core costs of the organisation.

Elephant & Castle Project

We received funding from the Elephant & Castle Fund towards our reopening activities, providing workshops and performances in the Elephant & Castle Opportunity Area. While the grant was secured in summer 2020, restrictions relating to the pandemic prevented the work going ahead until 2021-22.

Elephantology

The Idlewild Trust supported us with a grant of £5,000 towards supporting recent graduates and early career artists as they navigated entering the arts after training. The project took place in

2021-22, supporting artists with workshops, residencies, showcase opportunities and mentoring.

Mrs Smith and Mount Trust

Funded a joint project with Headway South East London and North West Kent (SELNWK) called SELNEK Elephants, working to improve mental health and be a creative outlet for adults with acquired brain injury.

Speak Out Train in Work

Funded by D'oyly Carte and the KFC Foundation in 2021-22, this project worked with young adults (18-24) not in education, employment or training to nurture them into professional drama facilitators, running workshops in local schools and for community organisations.

RAFT Workshops

Online and in person workshops supported the Fore's RAFT Fund were run to address gaps in learning and experience for young people brought about by school closures and other restrictions of lockdowns.

Who Me? (Knife Crime Pilot)/ Playing Up (Early Years Pilot)

A planned early-intervention project working with young people about to move into secondary school, looking at the pressures this age group faces as well as identifying the early signs of gang grooming and how to avoid them. To date, this work has been largely research. This work is funded by the Alan & Babette Sainsbury Trust.

We also launched a project for children aged 0-3 and their parents/carers called Playing Up! Funded by the Alan & Babette Sainsbury Trust, we partnered with a Southwark Children & Family Centre and local organisation PACT which runs Mumspace to run two iterations of the project in winter 2020. The workshops were originally intended to be run face to face but pivoted online when further restrictions were reintroduced.

11. Analysis of net assets

	Unrestricted funds 31-Mar-23 £	Restricted funds 31-Mar-23 £	Total funds 31-Mar-23 £
Current assets	116,479	1,570	118,049
Current liabilities	(3,468)	-	(3,468)
	<u>113,011</u>	<u>1,570</u>	<u>114,581</u>
	<i>Unrestricted funds 31-Mar-22 £</i>	<i>Restricted funds 31-Mar-22 £</i>	<i>Total funds 31-Mar-22 £</i>
Current assets	<i>144,039</i>	<i>46,308</i>	<i>190,347</i>
Current liabilities	<i>(3,346)</i>	<i>-</i>	<i>(3,346)</i>
	<u>140,693</u>	<u>46,308</u>	<u>187,001</u>

12. Other financial commitments

At 31 March 2023, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2022: £Nil). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2022: £Nil).

14. Related party transactions

There were no related party transactions in the current year (2022: £Nil).

BLUE ELEPHANT THEATRE LIMITED

England & Wales - Charity number 1077161

Accounts



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2022

Company no 03724349

Charity no 1077161

an Andy Nash
Accounting &
Consultancy

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Photo on front cover

Liyah Summers and Oliver Yellop in *The Search for Santa*, December 2021. Photograph taken by Lidia Crisafulli.

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	59a Bethwin Road London SE5 0XT	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Harry Kinsley Paul Langton Maya Pindar	Chair Treasurer <i>resigned 22 April 2021</i>
Executive director/co-artistic director	Niamh de Valera	
Participation director/co-artistic director	Jo Sadler-Lovett	
Independent examiner	Andy Nash Accounting & Consultancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2022. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

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

Activities

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

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

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

Achievements and performance for 2021-2022

While promising glimpses of a return to normality shone through, we began this year with tight restrictions of lockdown three still in place, with a great deal of our work online. Throughout the year, especially after the installation of a new ventilation system in our theatre/workshop space, we returned to a more 'normal' way of working but one which saw a huge breadth of growth in our work, expanding the communities and artists we support.

Programmes of Work

Headway project (SELNWK Elephants)

Our Co-Artistic and Participation Director Jo Sadler-Lovett co-facilitated a series of online workshops with members of Headway South East London & North West Kent (SELNWK), a charity specialising in working with people with acquired brain injury. Niamh de Valera, Blue Elephant's Co-Artistic and Executive Director, joined the project by adapting the participants' ideas into a professionally written script, which was performed by the participants, recorded and turned into a film which was premiered and then made available online.

The primary aim of this project, funded by Mrs Smith & Mount Foundation, was to improve the mental health and wellbeing of the eleven participants involved, through opening up new creative opportunities and learning new skills. Most participants were not leaving the house (because of the significant issues caused by Covid alongside their disability) and so mental health was a significant concern. At the end of the project, we asked the question 'was drama really contributing something different not just in form but in impact?' Participant's responses highlighted the importance of their ownership of the project, the freedom for their own ideas to be centralised and the opportunity to be truly creative. When they compared it to other workshops which they had on offer, they said it was different, and better, because other workshops were more prescriptive and directed participants much more firmly.

This project brought new challenges for BET in working with a new group with additional needs that we had not encountered professionally before as well as doing so online. By working in close partnership with Headway, we were able to gain expertise and develop our practise to meet the unique needs presented. Activities were tailored to be inclusive and accessible for this cohort and the final film was designed as a tribute to the fantastic group, as well as an educational tool for the public, to increase understanding of Acquired Brain Injury.

Train in work/Fridays

We recruited and trained a group of four people aged 18-24 who were not in education or meaningful employment. They completed a six-week training course in workshop facilitation (including planning, creating a safe space and safeguarding) followed by a five-week shadowing placement.

After completing this, two of the team went on to facilitate a ten-week programme for twenty young people identified by schools and other local organisations as being vulnerable to child criminal exploitation, supported and mentored by Participation Director, Jo Sadler-Lovett.

The young people created films responding to the theme of knife crime, exploring issues around how to recognise coercive behaviour and stay safe. This project was supported by D'Oyly Carte Charitable Trust, Alan & Babette Sainsburys Trust and the KFC Foundation.

Young People's Theatre & ReACT

As restrictions from the third lockdown began to be reduced, we welcomed back participants to weekly face-to-face sessions for Young People's Theatre and ReACT. Following best practise and government guidelines carefully, we assessed risk and were able to bring back groups in small numbers, returning to our previous timetable after our new ventilation system was installed.

During the June half-term, we ran filming masterclasses for young people, to create positive activities after so many months of lockdowns.

Some of our activity remained online; ReACT created an online project, supported by the Refugee Council. It was for a small group of young people aged 12-17 who spoke little English. Sessions centred around games and activities to increase understanding and use of English, as well as to build confidence and create a supportive peer network.

In January, we said goodbye to ReACT's Project Manager and Lead Facilitator Francesca Cross as she had secured a full-time role with Punchdrunk. She had always led ReACT with dedication, putting the young people's best interests first, and was hugely missed.

Many new participants were referred to us by CAMHS, with young people's mental health a general concern following the restrictions of lockdown. By the end of 2021, almost all participants/their parents/carers were reporting an improvement in their well-being after their sessions.

One parent said: *"[Our son] has significant anxiety and finds going out to anywhere outside of home (including school) very stressful but he loves coming here. He comes out relaxed and happy, skipping along, or deep in thought about the sessions. This is a massive contrast to when he leaves school/other venues and drags us home, feeling angry and upset. I'm so thankful we found you. These sessions are genuinely the highlight of his week, and having a significant impact on his mental health and wellbeing!"*

Creative Minds

We had feared for the future of Creative Minds after the first lockdowns but this year showed that schools hugely value the project, both during and after the school day. We continued to deliver in St Paul's Church of England Primary School and returned to delivering in Michael Faraday and St Joseph's, Borough, primary schools. We were delighted to also begin relationships with Oliver Goldsmiths and Charles Dickens schools. Schools do contribute towards this project and unfortunately some schools which wanted to continue working with us were unable to due to funding.

Sandi Toksvig funded another project to 'give children a voice' in Primary schools. This year it was delivered in Pilgrim's Way school. Unfortunately, due to Covid 19 restrictions in schools, the project was paused and was unable to recommence due to the extended length of the break.

Playing Up with HomeStart & Time & Talents

We created a new offering for parents and toddlers, initially delivered through pre-recorded online workshops available free of

charge. Once able to, following government guidance, we delivered a series of three workshops for vulnerable families identified as needing additional early years support. We ran workshops for two cohorts from HomeStart and Time and Talents. After this, we opened workshops out for families to self-refer.

"The best class I've been to because it was so interactive for parents. It involved us as well as the children" - Participant

Summer of Fun

We partnered with SCHWeP (Southwark Culture, Health and Wellbeing Partnership) to bring cultural activities to young people attending holiday clubs across Southwark during the summer of 2021. This was challenging as there was only a small amount of notice to organise this, and Blue Elephant ended up being the only cultural provider as part of that round of activities. Drawing upon our pool of freelancers and staff, we provided 37 workshops at 15 locations to over 700 young people in a 4-week period, which is a huge achievement, especially as we were delivering multiple intensive projects across the borough simultaneously, relying on the same pool of freelancers to deliver those.

"A great way to engage children and in a different way to allow them to learn" - feedback from holiday club

SCHWeP also ran a winter programme, where we were able to offer performances of our Christmas show exclusively for holiday clubs to attend. Unfortunately, this coincided with the Omicron wave of covid, which sadly resulted in having to cancel a number of these performances.

Elephant & Castle project

Our first performances following lockdown took place outdoors at Elephant Park, funded by the Elephant & Castle Fund, while we waited for our new ventilation system to be fitted at the Blue Elephant. A fire and explosion at neighbouring construction works meant that the park had to be evacuated mid-way through a performance on our first day, which was a dramatic return to performing after eighteen months! We set out to offer experiences that addressed potential gaps (academically/socially/emotionally) that children in our area might have experienced due to the pandemic and accompanying restriction.

Our offering included:

Five interactive new plays for children performed in and around the newly-completed Elephant Park, written by Niamh de Valera and Jo Sadler-Lovett.

Bilingual Playing Up workshops

A performance of Baby Bear, a show for babies by Moon on A Stick

Overall, we reached nearly 700 people with feedback including:

"It's brilliant event for children to learn about numbers. My daughter had a lot of fun and practiced patterns, times tables etc."

"It was beautiful, great message"

"Great lesson for my children, reinforced my teachings"

"Very nice workshop covering feelings. Great presenters.

"This is exactly the sort of message I want my children to see, it was wonderful and they were engaged with every word".

Street party

We received a Cultural Celebrations grant from Southwark Council in order to hold a free Street Party for the local community in August 2021, which showcased performances, workshops and other activities. This was originally an idea our Youth Board suggested in 2018 so it was especially wonderful to bring it to fruition and to have current teenaged participants volunteer to help out on the day and in the planning. Approximately 250-300 people attended across the day, with hugely positive feedback.

The event was delivered under budget, and so we were able to hold another event in March 2022 using the surplus. Aside from being an enjoyable event, this gave the team greater experience in organising outdoor events in new spaces, expanding the repertoire of skills among the staff team.

Public health project

We launched four new projects to run across 2022 under the Public Health Southwark pilot programme, exploring the impact of being active on health and wellbeing. These projects were:

- Workshops for professionals to Leave the Day Behind, to give workers in high-pressure positions the tools to give distance to their work in their personal lives.
- A new iteration of Playing Up!, working on developing play with new parents and their young children.
- Dance with Dementia, a group for people with dementia and their caregivers encouraging activity led by a green candle trained dancer.
- Social drama group for adults with poor mental health.

Installation of ventilation system

With the support of Southwark Council's Cleaner, Greener, Safer and Theatres Trust, we were able to have a new ventilation system installed in September 2021, improving the safety and wellbeing of all users of the venue and enabling us to offer live performances once more.

Elephantology

Supported by the Idlewild Trust, we relaunched Elephantology, a festival of graduate work and a series of talks and opportunities for artists starting out in their careers, to remedy the gap in practical skills created by the pandemic. Spanning from June 2021 to February 2022, Elephantology was a huge part of this year's programming.

The festival started with a series of masterclasses and workshops covering skills that we deemed important for emerging artists, such

as self-taping, working with young people, and Arts Council England bid writing.

As part of the Elephantology Solo Performance showcase, we gave 18 artists who had recently finished their degree the opportunity to perform at Blue Elephant. We filmed the performances and invited industry to watch and connect with the artists.

We also offered residencies to Halfpace Theatre, NO TABLE, Seeds Productions and the 3hers Collective alongside a £300 bursary, artistic, marketing, press and fundraising mentoring and technical support, as well as the opportunity to present a showcase in our professional theatre, either live or filmed.

"The team really loved being at BE and it was such a lovely and valuable experience. The tangible resources and time/space to work were critical in launching the development of [our show], and has allowed us to make some solid progress and plans for it going forward. Also, everyone at BE is incredibly kind and I know all of [us] felt welcomed and safe in the space. It was a really lovely experience." - Halfpace Theatre

Black History Month Project

With the support of Southwark Council's Black History Month grants, we developed an interactive workshop for schools exploring and celebrating the impact that Black culture has had on geographical areas of London; an idea conceived by Ore Olowokere and Ike Denloye. The workshop also explored the future potential for positive change. Using questions about home, community, and black culture engaged the participants and resulted in stimulating and dynamic discussions. The project toured to 160 young people and older adults in primary schools and community spaces across 10 workshops. The workshops inspired an original script written by Nicole Acquah, which had two performances at the Blue Elephant, performed by Etisayi Philip and directed by Ore Olowokere.

The Search for Santa

Niamh de Valera and Jo Sadler-Lovett co-wrote Blue Elephant's latest Christmas play, using the story to explore emotions and trust while the characters went on a zany adventure to prove the existence of Santa. Liyah Summers played Dr. S, and Oliver Yellop played Pringle the Penguin.

The Search for Santa was one of four finalists in the offwestend.com Theatre for Children aged 5-11 award category and all but two performances sold out throughout the run, with an additional school performance being added to meet demand. More than 60% of our audiences were from Global Majority backgrounds.

"A charming show with a big heart, The Search For Santa is a real treat for little ones." (Fairy Powered Productions review, 18 Dec 2021)

"Brilliant acting; great scenery; good interaction. Even engaging for adults!" (Parent feedback)

"It was brilliant. I loved all of it" (Young audience feedback)

Intergenerational Festival & Community Play

We secured a project grant from Arts Council England towards an Intergenerational Festival, supporting new work which looked at family relationships where the children grow up in London but the parents come from a different country. We wanted to support work exploring these themes as it is so relevant to many in our local community.

The grant included support for a community play, which took place in 2021-22 due to some availability clashes. Local community members met every Monday, in a group facilitated by Jess Alade and Ore Olowokere, and created a play called 'Where Are You From?', exploring the experiences of migrants to the UK - first, second and further generations.

93% of participants reported that the project improved their mental health, and 100% that it gave them an insight into other people's backgrounds they wouldn't have otherwise.

"This has been one of the best things I've been involved in. I feel like I've learned more about my neighbourhood, where I've lived for years. Society needs more things like this!" - participant

"Awesome depiction of different cultures and understanding of how we define home." - Audience member

Part of our Intergenerational Festival included research and development space for two writers, as well as a full-scale in-house production of 'Give Me the Sun' by Mamet Leigh. Unfortunately, owing to creatives' availability and other factors, these elements had to be pushed back later into the year.

Artist Support & Other Programming

We were proud to support a wide range of artists throughout 2021-22.

We ran an online dance festival (Elefeet on Film) to draw attention to dance artists, an art form which had fewer online opportunities than other performing arts. Nine videos were featured, including Tulips for Polly by Katie Serridge and Polly Constance, and Neat and Tidy by Tmesis Theatre. We had planned to also screen the films at the Blue Elephant but this didn't materialise as our ventilation works were so delayed.

We continued to offer artists support with Arts Council Project Grant applications and support in kind to realise the projects, working with artists such as Matt Lim, Caledonia Dances, String Theatre, Response Ability Theatre and FREIGHT Theatre.

We continued to run our Writing Group online and programmed member Brian Beaton's play Swedish, whose performers also included a number of past and present members of the group.

Following the postponement of much of the Intergenerational Festival, the last quarter of the year was dominated by family shows including two by Moon on a Stick (Jack Frost and Baby Bear), The Girl and the Dragon by the Suitcase Storytelling Company and new free performances-in English and Spanish- of our in-house piece Ana & Silly, which were supported by Team London Bridge. These performances of Ana & Silly were attended by 90+ local residents,

with performances going ahead despite a red storm warning on February 18th.

Volunteers

Volunteer Darren Spencer has given his time to BET since 2018 and he has continued to provide an invaluable service, supporting the participants of the YPT. We are enormously grateful for his ongoing commitment and the positive impact it has on our young people.

This year also saw the progression and departure of former volunteer, Ore Olowokere. Ore had been a member of Young People's Theatre for years as a teenager and returned as a volunteer while studying drama at university in 2019. She had her first paid roles with us during the pandemic, supporting online and in person workshops as Participation Assistant. In January 2022, she became the Casting Guild's first ever intern, while continuing to support YPT on Saturdays. The internship led to an offer of a full-time role for her and so we had to say goodbye to her but we are proud of what she accomplished with us and beyond.

Assessment of Risks

Funding

The loss of funding we rely upon is always a risk for us; one which we are very conscious of and seek to mitigate. At present, we find ourselves particularly vulnerable, despite our best efforts to diversify income and our success at building free reserves. While we were pleasantly surprised to secure new avenues of earned income generation during the pandemic, overall our earned income plummeted and had no opportunity to begin to recover until our new ventilation system was installed.

At the same time, funding bodies have been making changes to their grants. From 2022-23 onwards, Southwark Council no longer gives core grants to cultural organisations but has begun to run an annual project grant programme. For possibly the first time since the founding of the theatre in 1999, there is no core subsidy from our local authority (though we are proud to continue to secure other funding they offer to support Southwark's communities with valued and impactful projects). However, our National Portfolio Organisation (NPO) status and the funding that it provides mitigated against the severity of this somewhat. BBC Children in Need have also made changes to their grants, closing to applications for some time. Our Young People's Theatre has been funded by BBC Children in Need for fifteen years and the stability offered by the three year grants they award has been a huge part of the project's success. When we took on ReACT from ReWrite as it was closing down, it had two years of funding left to Young People's Theatre's three years and we planned to find alternative funding for ReACT for a year and then apply to BBC Children in Need for both youth theatres closer to the expiry of YPT's funding. We successfully secured a grant from the Jack Petchey Foundation, as well as being gifted money by ReWrite, which meant that ReACT could continue to run alongside Young People's Theatre. Unfortunately, the timing of BBC Children in Need redeveloping their grant programme means a gap in funding from them for Young People's Theatre and ReACT is inevitable. While we never presume that a funding application will be successful, we were not

expecting to not have the opportunity to even make such an application.

We plan to use some of our free reserves in 2022-23 to offset the loss in core funding and as a cushion as we try to rebuild our earned income streams.

We are thankful that 2021-2022 was an extension year of the Arts Council England's National Portfolio Organisation funding, granted in response to the Covid 19 crisis. However, it is noted that following this year, loss of this funding presents a huge risk to BET.

Staffing changeover

This year presented a challenging risk in that the Senior Leadership Team was to change. Niamh de Valera, Executive and Co-Artistic Director was to start maternity leave in May 2022 while our Participation Department was also experiencing great changes.

BET decided to restructure staffing, enabling Alice Gentle, (previously Deputy Theatre Manager) to take on some duties of the Executive Director as maternity cover. As the Artistic Director of Moon on a Stick, and also having an understanding of BET from all perspectives, Alice was well-placed to step into this role. Jimmy Chamberlain (General Manager) and newly appointed Guillaume Doussin (Theatre Manager & Programmer) would manage the daily running and artistic programme of the theatre.

Capacity and Staff Well-Being

As the country reopened following lockdown, many delayed projects needed to happen at once. We were excited to be working 'in real life' again and were enthusiastic about making each project as powerful as it could be. Over time it became very clear that we were overstretching our capacity to the detriment of staff well-being, especially when General Manager Jimmy Chamberlain had to be on sick leave for three months.

We created a new role of Community and Development Assistant to support the Participation Director, Jo Sadler-Lovett, in the day-to-day management of the department. This increased capacity for Jo to develop the strategy of the Participation department, and reduced the strain on overall staff wellbeing by further dividing workload.

The Future

The future generally is still very uncertain, as outlined in the Assessment of Risks section above. In the long term, a lot will depend on securing funding from the Arts Council once more, having successful outcomes to the many funding applications that we are working on, and securing contracts from schools for Creative Minds, which may be more feasible now the pandemic is over.

The new staff structure and newly appointed team will play an important role in shaping BET's activities going forward. We expect efficient collaboration and skill-sharing to take place, filling the gaps left by sickness, valued staff members moving on and Niamh de Valera's maternity leave with a team robust enough to handle the many trials of running a theatre.

There weren't many positive aspects to the pandemic but there was one which has made our life at BET a little more flexible: the use of current technology to facilitate online meetings. We have had nearly all our meetings and interviews during the year online which has saved time and energy in travelling, and allowed for more flexibility, particularly for Trustees. We anticipate that going forward from here the option to meet online will be an important part of our thinking about meetings and recruitment processes.

Conclusion

I noted at the end of last year's report that there was a sense of optimism and readiness to meet the future and this was borne out during the year, as evidenced by the quantity and quality of the various activities we engaged which are referred to in this report. It has been a good year in that respect.

However, as in the case of many previous years, the future for the theatre is once more uncertain. I am sure nonetheless that the well-known qualities of the eponymous elephant will characterise the coming year: steady strength, resilience and determination to let no obstacles block its path.

Financial Review

During the current financial year the Charity achieved a surplus of £34,373 (2021: surplus of £28,191), increasing total reserves at year end to £187,001 (2021: £152,628).

Of the total reserves held at year end £140,693 was unrestricted in nature (2021: £115,744).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £60,300.

The current reserves of £140,693 meet this requirement.

Structure, Governance and Management

Governing Document

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

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

Recruitment and Appointment of Trustees

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

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

Organisational structure

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

Statement of Board of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and,
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

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

that they are happy that content of the annual review, including the legal and administrative information, in pages 2 to 8 of this document meet the requirements of both the Trustees' Annual Report under charity law and the Directors' Report under company law.

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


Preparation of the report

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

Independent Examiners

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

This report was approved and authorised for issue by the Board of Trustees on 30 January 2023 and signed on its behalf by:


CHRIS LAWRENCE (Jan 30, 2023 14:29 GMT)

Chris Lawrence

Chair of Trustees

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

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2022 which are set out on pages 10 to 23.

Respective responsibilities of trustees and examiner

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

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

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

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

Basis of independent examiner's statement

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

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

Independent examiner's statement

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

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

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



Andrew Philip Nash ACA

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

Dated: 30 January 2023

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

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses

For the year ended 31 March 2022

		Unrestricted funds	Restricted funds	Total funds	Total funds
		Year ended 31-Mar-22	Year ended 31-Mar-22	Year ended 31-Mar-22	Year ended 31-Mar-21
	Notes	£	£	£	£
Income from:					
Donations & legacies	2	103,042	148,629	251,671	219,575
Charitable activities	3	22,759	-	22,759	4,352
Other trading activities	4	1,069	-	1,069	12
Investments		7	-	7	32
Total income		126,877	148,629	275,506	223,971
Expenditure on:					
Raising funds	5	782	48	830	20
Charitable activities	6	108,961	131,342	240,303	195,760
Total expenditure		109,743	131,390	241,133	195,780
Net income/(expenditure)		17,134	17,239	34,373	28,191
Transfers between funds	10 & 11	7,815	(7,815)	-	-
Net movement in funds		24,949	9,424	34,373	28,191
Reconciliation of funds					
Total funds brought forward	10 & 11	115,744	36,884	152,628	124,437
Total funds carried forward	10 & 11	140,693	46,308	187,001	152,628

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

The notes on pages 12 to 23 form part of the financial statements.

Balance Sheet

As at 31 March 2022

	Notes	Total funds 31-Mar-22 £	Total funds 31-Mar-21 £
Current assets:			
Debtors & prepayments	8	25,623	2,822
Cash at bank and in hand		<u>164,724</u>	<u>153,009</u>
Total current assets		190,347	155,831
Creditors: amounts falling due within one year	9	(3,346)	(3,203)
Net current assets		<u>187,001</u>	<u>152,628</u>
Net assets		<u>187,001</u>	<u>152,628</u>
The funds of the charity:			
Restricted funds	10 & 11	46,308	36,884
Unrestricted funds	10 & 11	140,693	115,744
Total charity funds		<u>187,001</u>	<u>152,628</u>


The notes on pages 12 to 23 form part of the financial statements.

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

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2022, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2022 under section 476 of the Companies Act 2006.

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

They were approved and authorised for issue by the Board of Trustees on 30 January 2023 and signed on their behalf by:


CHRIS LAWRENCE (Jan 30, 2023 14:29 GMT)

Chris Lawrence

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

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

The effect of any event relating to the period ended 31 March 2022, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2022 and the results for the year ended on that date.

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

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

Going concern

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

Legal status

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

Fund Accounting

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

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

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

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

Income

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

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

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

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

Donated goods and services

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

Expenditure and irrecoverable VAT

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

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

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

Tangible fixed assets and depreciation

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

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

Cash at bank and in hand

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

Debtors and prepayments

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

Creditors and accruals

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

Pensions

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

Financial instruments

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

Critical estimates and judgements

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

2. Income from donations and legacies

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Grants			
Arts Council England	-	34,990	34,990
Arts Council England - National Portfolio Organisation	73,834	-	73,834
Alan & Babette Sainsbury Trust	15,000	-	15,000
BBC Children in Need	-	64,916	64,916
Jack Petchey Foundation	-	850	850
KFC Foundation	-	1,957	1,957
Saving London Lives	-	10,000	10,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,998	1,998
Southwark Council (Street party)	-	4,052	4,052
Southwark Council (Public Health)	-	5,566	5,566
Southwark Council (Neighbourhood fund)	-	2,800	2,800
Team London Bridge	-	2,000	2,000
	88,834	148,629	237,463
Mad about the Elephant - membership scheme	390	-	390
Other donations	13,818	-	13,818
	103,042	148,629	251,671

2. Income from donations and legacies (continued from previous page)

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Grants			
Arts Council England - National Portfolio Organisation	73,834	-	73,834
BBC Children in Need	-	60,344	60,344
D'Oyly Carte	-	3,000	3,000
Elephant and Castle Fund	-	10,000	10,000
Evening Standard Dispossessed Fund	-	10,000	10,000
Fore Foundation	-	5,000	5,000
The Idlewild Trust	-	5,000	5,000
Jack Petchey Foundation	-	1,750	1,750
Mrs Smith & Mount Trust	-	4,000	4,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,500	1,500
Southwark Council (COVID-19)	-	1,000	1,000
Team London Bridge	-	1,680	1,680
Theatres Trust	-	5,000	5,000
Westminster Foundation	-	9,990	9,990
	<hr/> 73,834	<hr/> 137,764	<hr/> 211,598
Mad about the Elephant - membership scheme	415	-	415
Other donations	7,562	-	7,562
	<hr/> 81,811	<hr/> 137,764	<hr/> 219,575

3. Income from charitable activities

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Creative Minds - contribution from schools	6,815	-	6,815
Box office takings	4,786	-	4,786
Theatre hire	4,448	-	4,448
Other	6,710	-	6,710
	22,759	-	22,759

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Box office takings	347	-	347
Theatre hire	1,350	-	1,350
Other	2,655	-	2,655
	4,352	-	4,352

4. Income from other trading activities

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Merchandise	6	-	6
Bar takings	1,063	-	1,063
	1,069	-	1,069

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Bar takings	12	-	12
	12	-	12

5. Expenditure on raising funds

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Bar purchases	782	48	830
	782	48	830

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Bar purchases	20	-	20
	20	-	20

6. Expenditure on charitable activities

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Staff salaries	78,761	80,462	159,223
Other staff costs	600	1,104	1,704
Production costs	2,097	3,665	5,762
Projects	7,117	32,403	39,520
Marketing	78	324	402
Premises	13,445	11,305	24,750
Office overheads	5,423	2,079	7,502
Governance	1,440	-	1,440
	108,961	131,342	240,303

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Staff salaries	55,836	97,748	153,584
Other staff costs	716	2,616	3,332
Production costs	311	-	311
Projects	-	16,467	16,467
Marketing	138	-	138
Premises	3,167	11,215	14,382
Office overheads	3,752	2,354	6,106
Governance	1,440	-	1,440
	65,360	130,400	195,760

Governance costs includes:

	Total funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-21 £
Independent examination	1,440	1,440
	1,440	1,440

7. Staff costs

	Total funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-21 £
Gross salaries	149,919	146,298
Employer's NIC	6,463	4,932
Employer's pension	2,841	2,354
	159,223	153,584

The average headcount during the period was 15 persons (2021: 15 persons).

No employee received employee benefits of more than £60,000 (2021: NIL).

The total employee benefits paid to key management personnel during the year was £62,687 (2021: £46,619)

8. Debtors and prepayments

	Total funds 31-Mar-22 £	Total funds 31-Mar-21 £
Other debtors	21,216	1,606
Prepayments	2,668	1,216
Accrued income	1,739	-
	25,623	2,822

9. Creditors – amounts falling due within one year

	Total funds 31-Mar-22 £	Total funds 31-Mar-21 £
Accruals	2,629	3,153
Pensions	667	-
Deposits held	50	50
	3,346	3,203

	Total funds 31-Mar-22 £	Total funds 31-Mar-21 £
Deferred Income		
As at 1 April 2021	-	500
Released in the year	-	(500)
Received in the year	-	-
As at 31 March 2022	-	-

10. Analysis of charity funds

	Funds brought forward Year ended 31-Mar-22 £	Income for the year Year ended 31-Mar-22 £	Expenditure in the year Year ended 31-Mar-22 £	Transfer between funds Year ended 31-Mar-22 £	Funds carried forward Year ended 31-Mar-22 £
Unrestricted funds	115,744	126,877	(109,743)	7,815	140,693
Restricted funds					
Core and Management	-	19,500	(19,500)	-	-
Community Development Assistant	7,945	10,000	(10,171)	-	7,774
Elephant and Castle Project	10,000	-	(9,501)	(499)	-
Theatres Trust	5,000	-	(3,124)	-	1,876
Team London Bridge	-	2,000	(1,151)	-	849
Elephantology	5,000	-	(4,020)	(980)	-
Mrs Smith and Mount Trust	3,600	-	(3,600)	-	-
Young People's Theatre (i)	1,817	29,307	(24,107)	(6,720)	297
Young People's Theatre (ii)	1,250	850	(1,500)	-	600
ReACT	(1,747)	35,609	(34,596)	734	-
Speak Out Train in Work	2,328	1,957	(4,285)	-	-
RAFT Workshops	1,400	-	(1,344)	(56)	-
Who Me?/Playing Up	291	-	-	(291)	-
Black History Month	-	1,998	(1,998)	-	-
Public Health Southwark	-	5,566	(1,843)	-	3,723
Neighbourhood Fund	-	2,800	(2,191)	-	609
Street Party	-	4,052	(4,049)	(3)	-
Intergeneration Festival	-	34,990	(4,410)	-	30,580
	36,884	148,629	(131,390)	(7,815)	46,308
	152,628	275,506	(241,133)	-	187,001

Core and Management Spending

Southwark Council supported the theatre by continuing to provide a Culture Grant. This goes towards the rent of the venue, as well as contributing towards the Executive & Co-Artistic Director.

Core costs were also contributed from the Alan and Babette Sainsbury Trust.

Our NPO grant from ACE (Arts Council England) is considered unrestricted income. It is used to support a breadth of our work as well as the core costs of the organisation.

Community Development Assistant

We received funding from the Evening Standard Dispossessed Fund/Save London Lives, which had previously funded a Development Officer. After this role became vacant, we redesigned the role as a Community Development Assistant, supporting the Participation department more broadly. Some of the funding also helped extend the Deputy Theatre Manager role to do more fundraising.

Elephant & Castle Project

We received funding from the Elephant & Castle Fund towards our reopening activities, providing workshops and performances in the Elephant & Castle Opportunity Area. While the grant was secured in summer 2020, restrictions relating to the pandemic prevented the work going ahead until 2021-22.

Theatres Trust

We received a grant in the 2020-21 financial year to install a new ventilation system in the theatre, which was carried out in summer of 2021. Southwark Council's Cleaner, Greener, Safer was the other funder of this work.

Team London Bridge

Funded free storytelling performances around Southwark for early years audiences.

Elephantology

The Idlewild Trust supported us with a grant of £5,000 towards supporting recent graduates and early career artists as they

navigated entering the arts after training. The project took place in 2021-22, supporting artists with workshops, residencies, showcase opportunities and mentoring.

Mrs Smith and Mount Trust

Funded a joint project with Headway South East London and North West Kent (SELNWK) called SELNEK Elephants, working to improve mental health and be a creative outlet for adults with acquired brain injury.

Young People's Theatre (1)

Young People's Theatre is a youth theatre project for children and young people in our local area facing various barriers. YPT reaches approximately 120 young people each year aged 7 – 18 on 30 Saturdays throughout the year. It is funded by BBC Children in Need.

Young People's Theatre (2)

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

ReACT

ReACT is also a youth theatre, funded by Children in Need, primarily working with young people from refugee and migrant backgrounds.

Throughout 2021-22, it ran sessions for participants aged 11 – 18 and also opened a junior group owing to high demand for sessions once in-person workshops were allowed again.

Speak Out Train in Work

Funded by D'oyly Carte and the KFC Foundation in 2021-22, this project worked with young adults (18-24) not in education, employment or training to nurture them into professional drama facilitators, running workshops in local schools and for community organisations.

RAFT Workshops

Online and in person workshops supported the Fore's RAFT Fund were run to address gaps in learning and experience for young people brought about by school closures and other restrictions of lockdowns.

Who Me? (Knife Crime Pilot)/ Playing Up (Early Years Pilot)

A planned early-intervention project working with young people about to move into secondary school, looking at the pressures this age group faces as well as identifying the early signs of gang grooming and how to avoid them. To date, this work has been largely research. This work is funded by the Alan & Babette Sainsbury Trust.

We also launched a project for children aged 0-3 and their parents/carers called Playing Up! Funded by the Alan & Babette

Sainsbury Trust, we partnered with a Southwark Children & Family Centre and local organisation PACT which runs Mumspace to run two iterations of the project in winter 2020. The workshops were originally intended to be run face to face but pivoted online when further restrictions were reintroduced.

Black History Month Project

Southwark Council's Black History Month fund allowed us to commission and stage a mini-festival around the theme of Harmony in Diversity, which consisted of workshops for local community groups, and two performances of a new monologue, filmed work and open mic for the audience to be involved.

Public Health Southwark

We launched four new projects to run across 2022 under the Southwark Council Public Health pilot programme, exploring the impact of being active on health and wellbeing. These projects were:

- Workshops for professionals to Leave the Day Behind, to give workers in high-pressure positions the tools to give distance to their work in their personal lives.
- A new programme of Playing Up!, working on developing play with new parents and their young children.
- Dance with Dementia, a group for people with dementia and their caregivers encouraging activity.
- Social drama group for adults with poor mental health.

Neighbourhood Fund

Camberwell West's Neighbourhood Fund supported us to run After Hours for aspiring local actors, culminating in an original performance at our March Street Party.

Street Party

Southwark Council awarded us a Cultural Celebrations Grant for us to host a community street party in September 2021. Owing to the popularity of the event, being able to host the event under budget and having other grants which could contribute, we held a second street party in March 2022.

Intergenerational Festival

We received a project grant from Arts Council England to commission and stage an Intergenerational Festival, comprising of a community play, R&D and seed funding for two emerging writers and a full-scale professional production of 'Give Me the Sun' by Mamet Leigh. Owing to COVID and other factors, the production and writing R&Ds were pushed back into the following year.

	<i>Funds brought forward</i>	<i>Income for the year</i>	<i>Expenditure in the year</i>	<i>Transfer between funds</i>	<i>Funds carried forward</i>
	<i>Year ended</i>	<i>Year ended</i>	<i>Year ended</i>	<i>Year ended</i>	<i>Year ended</i>
	<i>31-Mar-21</i>	<i>31-Mar-21</i>	<i>31-Mar-21</i>	<i>31-Mar-21</i>	<i>31-Mar-21</i>
	<i>£</i>	<i>£</i>	<i>£</i>	<i>£</i>	<i>£</i>
Unrestricted funds	99,857	86,207	(65,380)	(4,940)	115,744
Restricted funds					
Core and Management	-	19,500	(19,500)	-	-
Community Development Assistant	8,593	10,000	(10,648)	-	7,945
Elephant and Castle Project	-	10,000	-	-	10,000
Theatres Trust	-	5,000	-	-	5,000
BETter Tales	-	1,680	(1,680)	-	-
Elephantology	-	5,000	-	-	5,000
Mrs Smith and Mount Trust	-	4,000	(400)	-	3,600
Summer Workshops	-	1,000	(1,000)	-	-
Young People's Theatre (i)	3,299	27,842	(29,324)	-	1,817
Young People's Theatre (ii)	-	1,750	(500)	-	1,250
ReACT	(2,077)	32,502	(32,172)	-	(1,747)
Train in Work	-	3,000	(3,083)	2,411	2,328
Literacy & Numeracy Workshops	-	5,000	(3,600)	-	1,400
Creative Minds	-	9,990	(14,880)	4,890	-
Who Me?/Playing Up	13,806	-	(11,104)	(2,411)	291
Trumpety Trump	959	-	(959)	-	-
Black History Month	-	1,500	(1,550)	50	-
	<u>24,580</u>	<u>137,764</u>	<u>(130,400)</u>	<u>4,940</u>	<u>36,884</u>
	<u>124,437</u>	<u>223,971</u>	<u>(195,780)</u>	<u>-</u>	<u>152,628</u>

Summer Workshops

Our first face to face activities since the lockdown in March 2020 were outdoor summer workshops, made possible by a Southwark Council COVID-19 Community Grant with further support from our RAFT grant. We ran 30 workshops over two weeks, using outdoor space at Bethwin Road Adventure Playground and Brandon Baptist Church.

Creative Minds

Creative Minds is our primary school programme which runs in local schools weekly, supporting and enhancing the curriculum. In 2021-22, it was funded by the schools themselves, charged per term or annually.

Trumpety Trump

Trumpety Trump is our children's theatre programme.

11. Analysis of net assets

	Unrestricted funds 31-Mar-22 £	Restricted funds 31-Mar-22 £	Total funds 31-Mar-22 £
Current assets	144,039	46,308	190,347
Current liabilities	(3,346)	-	(3,346)
	140,693	46,308	187,001
	<i>Unrestricted funds 31-Mar-21 £</i>	<i>Restricted funds 31-Mar-21 £</i>	<i>Total funds 31-Mar-21 £</i>
Current assets	118,447	37,384	155,831
Current liabilities	(2,703)	(500)	(3,203)
	115,744	36,884	152,628

12. Other financial commitments

At 31 March 2022, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2021: £NIL). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2021: £NIL).

14. Related party transactions

There were no related party transactions in the current year (2021: £Nil).

BLUE ELEPHANT THEATRE LIMITED

England & Wales - Charity number 1077161

Accounts



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2021

Company no 03724349

Charity no 1077161

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Photo on front cover

Some of the artwork created by local children to mark Blue Elephant's 21st Birthday in June 2020.

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	59a Bethwin Road London SE5 0XT	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Harry Kinsley Paul Langton Maya Pindar	Chair Treasurer <i>resigned 22 April 2021</i> <i>appointed 19 January 2020</i>
Executive director/co-artistic director	Niamh de Valera	
Participation director/co-artistic director	Jo Sadler-Lovett	
Independent examiner	Andy Nash Accounting & Consultancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2021. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

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

Activities

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

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

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

Achievements and performance for 2020-2021

Clearly, there can be no year as strange for the theatre, and for the whole world, as the year 2020: the year of the Great Pandemic. Our third year as an Arts Council England National Portfolio Organisation, and our twenty-first year as an organisation, started off in April 2020 under the conditions of a complete national 'lockdown': the theatre building was closed and the whole country found itself adjusting to new public health rules which restricted movement outside of the home and gatherings of groups of people, created a system of 'bubbles' or 'safe zones' based on family units, and required the wearing of masks in public places. Any meetings that were required for the running of the theatre, including Trustee

meetings of course, could not take place 'live' at the theatre and were conducted online.

These conditions are the very antithesis of what theatres thrive on and it may have been supposed the Blue Elephant Theatre would have very little to report in the way of activities during 2020. But that would be a very erroneous supposition as this report testifies: the theatre proved itself remarkably capable of adapting to such hostile conditions, just like the elephant in its name.

The main problems for the theatre in 2020 were, therefore: navigating the Coronavirus pandemic and moving all our work online and from home; our capacity not matching our ambition; and two important staff members being unable to work due to health.

The main overriding achievement of this particular year was, therefore, survival; and the key feature of its performance has to be the remarkable programme of events, including a week of birthday celebrations in June, that the Staff and Trustees were able to create, despite the conditions.

Programmes of Work

Normally our year's work is divided between Participation and Professional Programmes but in this year especially, there has been so much overlap that the division seems less than helpful. Despite the pandemic, we carried out an enormous body of work, with new online collaborations with secondary schools and Southwark Young Advisors and commissions from organisations like Homes for Lambeth and Goldsmiths Centre for Arts and Learning. Our ability to carry out this work was hugely enabled by the support and flexibility of our funders who supported us through this time and who often reached out to ensure we were coping in the circumstances. We are very grateful to Arts Council England, Southwark Council, BBC Children in Need, the Alan & Babette Sainsbury Charitable Fund, The Fore, the Evening Standard Dispossessed Fund/Save London Lives, the Westminster Foundation, Theatres Trust, Team London Bridge and D'Oyly Carte Charitable Trust, as well as to the grants which allowed us to postpone our work to 2021-22.

Supporting Artists & Creatives

Blue Elephant has been continuing to support emerging artists during this difficult time by supporting their funding applications and sharing opportunities on our social media channels and via newsletters. We also tried to amplify work by emerging artists through our Elephant Tips posts and ran online sessions about Arts Council England Project Grants helping artists to demystify the process and feel confident to apply. We worked with Mountview's MA Producing students and supported an artist to join the Freelance Taskforce.

We worked with STAMP (a London network of venues and organisations who Support Theatre-Makers and Makers of Performance) throughout the year, co-organising the Zoom event "The Invisible Producer: Self-Producing Your Own Work", speaking on panels and organising three events for STAMP Connects in March 2021.

Our Writers Group had a hiatus initially but ran online every fortnight since September 2020, reaching 23 people over 23 sessions.

Extracurricular Provision - Young People's Theatre, ReACT & More

In February 2020, Children in Need confirmed that the Blue Elephant could take management of ReACT Youth Theatre from Rewrite, which was winding up as an organisation.

Both Young People's Theatre and ReACT pivoted to delivering sessions online early on in the pandemic, offering stability and creativity to young people missing their usual activities. We also placed a huge emphasis on pastoral care and support. The older participants took part in the Coronavirus Capsules project, created by Company Three, documenting their experience of lockdown.

Parents said the session were *"Very helpful in that way, it's structured, keeping to routine, we've still got that, it means not everything has been taken away - because otherwise it feels like everything has imploded... She's on the countdown until the next session as soon as it ends."*

We ran online and in person summer projects, reaching vulnerable young people and setting us up to a return to delivering indoors.

In the autumn, both ReACT and Young People's Theatre returned to working in person at the Blue Elephant, after measures were implemented to ensure this was covid-secure. We added additional groups and ran groups in two spaces simultaneously in order to keep numbers low. A number of young people joined for the first time, referred either from our summer school or CAMHS. Over lockdown 3, when all our work went online again and we also successfully re-engaged with vulnerable young people who had previously attended Blue Elephant workshops.

ReACT collaborated with the Refugee Council to run online workshops for refugees and migrants. This project developed into a standalone project that started in February.

During lockdown 3, we also ran a small face to face group for five children with high needs who were unable to engage with screens. We also ran an additional three groups during the third lockdown so we could reach more young people, having seen how beneficial this was for our current participants. Parents told us that not only did their children enjoy the workshops but they made their children feel less negative about online school sessions. *"Thanks for making this period a bit more bright!"*

Recorded workshops

We created a range of recorded online workshops for children to engage with at home. These included a drama workshop around the story of Cinderella produced in both English and Spanish. Our Participation Director recorded two interactive drama workshops which invited participants to engage with and process the experience of lockdown.

We reimagined our play for Black History Month 2019, Way Back When, as a Zoom call to celebrate Windrush Day, employing the same actors who had worked on it before to reprise their roles.

All of these online resources have been subtitled allowing access to anyone who is D/deaf or hard of hearing or who would benefit from subtitles. We have been working to widen our knowledge and offer around accessibility at the Blue Elephant throughout this time.

Nurturing School relationships

Our Primary Schools programme Creative Minds is of huge importance to us and we feared the impact the pandemic would have on it. At the time of lockdown in March 2020, we were delivering workshops in five schools and did our utmost to continue those relationships. We provided resources for them to share during the first lockdown and even filmed a 'First Day Back' message from the much loved Cow, a character from one of our Christmas shows, to give children a boost before heading back into school in September 2020 after being out of school for so long.

We returned to delivering Creative Minds in two local primary schools in autumn 2020, pivoting online for January and February and returning to in school delivery in March 2021.

21st Birthday

The Blue Elephant turned 21 in June 2020 and had a week of celebrations, including running a poster competition and creating videos about the theatre and its work. We also ran profiles of those involved in the theatre on our social media for two months.

Highlights include:

- A documentary made by Antonio Ribeiro (founder and first Artistic Director of Blue Elephant Theatre, now a filmmaker) about the start of the theatre
- Some reflections from Antonio and Jasmine Cullingford who succeeded him
- An online interview with our longest standing volunteers, our Chair Chris Lawrence and Leo Scalione interviewed by trustee Maya Pindar, as it coincided with Volunteers Week
- A birthday message from one of our patrons Radzi Chinyanganya
- Young People talking about Blue Elephant
- Two months of daily profiles of people who have been connected with the Blue Elephant in various ways over the years
- A poster competition for young people

Tell Your Story Workshops

These writing and drama workshops explored the topic of identity and particularly what it means to grow up locally in South East London. After collecting material, we looked at how to write a monologue that tells our stories.

Train in Work Programme

This was a project to train young people interested in becoming drama facilitators. We ran taster workshops reaching ten young people who were not in work or education at the time and connected with other local organisations in order to reach young people locally who needed an opportunity to train and work in the arts. We recruited four trainees, all vulnerable in some way but who

could really benefit from such an opportunity and ran training workshops with them. We delivered seven training sessions to the trainees, three of whom completed all the training. They were then offered work as assistants on our online workshops during lockdown three with the project scheduled to complete in person during summer 2021.

One trainee fed back about the training: *"I think over the course of the training, the thing that has stuck most with me is being a role model/example for the people you are facilitating for, and looking out for them with a safeguarding mindset...Throughout this training, I've come to realise that I actually do have knowledge and skills that younger people may appreciate and benefit from. It's been a great way to build my confidence."*

Black History Month Project

Inspired by the theme of Celebrating Black Voices and an awareness of how unsettling the last five months have been for children and young people, we created a Black History Month Project around Black Heroes.

We commissioned five Black writers to write very short monologues about a Black person from history who was heroic or significant in some way but may not be well-known to children. The pieces were read and recorded by Black actors and made available as audio files and to view on YouTube. We complimented this work by running three online workshops for children during October half-term.

Ruby & the Elves

At Christmas, we created a 25-30 minute play for early years called Ruby & the Elves, written by Niamh de Valera and performed by Amelia Parillon. It was performed twice at three Southwark nurseries reaching approximately 100 2 – 4 year olds. Its creation was informed by our work with early years and featured lots of simple interactive elements to keep children engaged. It left children with the feeling of being superheroes. The performances at the nurseries went incredibly well – the children lit up having such a treat and were captivated by Ruby the Reindeer.

The Story of Little Snow

We created a short film for Christmas, written by Jo Sadler-Lovett and performed by Lilian Tsang, about a pixie called Little Snow who doesn't think she has any importance but is cheered up by Santa.

Playing Up

Blue Elephant Theatre ran "Playing Up", a new series of workshops aimed at boosting creative play with parents with very young children (18 months – 3 years). This was an age group we hadn't run activities consistently with before, so it was an exciting new direction for us with initial plans for the project put in place in 2019. With the return of our Participation Director from maternity leave, plans to begin Playing Up workshops in person for referred parents and children took shape quickly. The first workshops were scheduled for November 2020 – our covid-secure risk assessment was in place, we had bought additional supplies for cleaning and distancing and making everyone comfortable, the workshops were planned to meet the needs of the age group. We were all ready to

begin the sessions – and then Lockdown 2 was announced. The project had to quickly pivot online again, and so it became a new venture for us on two fronts; not only with the age group, but also finding a way to engage young children virtually.

We worked with two groups, one referred by Bermondsey and Rotherhithe & Camberwell and Dulwich Children and Family Centres and the other by Mumspace, posting out packs of materials to support the workshops. To improve accessibility for families in the second group, which was largely made up of parents who spoke Spanish as a first language, we worked with translators Amanda Vilanova and Mariana Aristizábal Pardo.

One parent emailed to thank us for the workshops saying *"I've been able to use the equipment you sent to do some of the activities with her throughout the week at home and it's been really valuable."*

From February to March, we made three Playing Up workshop videos and ran three open access workshops to encourage creative play between parents and their 1 – 3 year olds during another period of lockdown.

Improvements to the building

Following lockdown, we needed to reopen the building and address concerns around any risk of legionella and becoming 'covid-secure'. We decided that we would not reopen for performances until the ventilation in our theatre was improved as we had already secured a grant for this work in March 2020. We successfully applied for further funding to cover the full costs of the work from Theatres Trust. It took more than a year to complete the works from initial consultation to installation but the knowledge that we were taking the health and safety of all users of our space was very important to us.

Assessment of Risks

The main risk to the theatre during 2020 was that it would not be able to function at all, given the very strict public health rules that were in place during the pandemic. It has been a very stressful time for the whole country and mental health has been severely challenged by the conditions, which was an ever-present risk throughout the year.

These are conditions of great stress and we have referred to the dangers of Staff stress in previous annual reports. During this year the potential for staff stress must have at least doubled as the responsibilities do not diminish but the isolation and sense of danger increases.

However, this risk was mitigated to some degree by the creativity and ingenuity of the staff who provided a varied and exciting programme, mainly online, but with a few 'live' events to bring real human interaction.

With a great curtailing of both theatre and participation events came the risk of financial challenge, which has been a real risk factor with all small theatre companies at this time. That risk is always there for us at Blue Elephant, especially with regard to the work in schools, but more so when schools were closed for long periods. The flexibility of funders has helped enormously to mitigate risks and we are extremely thankful to be a National

Portfolio Organisation, regularly funded by Arts Council England. It is difficult to imagine what the outcome may have been in different circumstances. Our opportunities to generate earned income suffered hugely but some unexpected avenues opened up to us, such as commissions for online workshops, and we hope to continue to explore these avenues.

The Future

In our report last year I wrote:

'A coronavirus known as COVID19 has spread fast with many fatalities and the whole country – organisations like Blue Elephant and schools as well as individuals - has been ordered into lockdown by the Government in order to stop the spread of the disease. What our report next year will resemble is anybody's guess but there will surely be implications for our financial as well as artistic future.'

This year the uncertainty is still there as we slowly return to what we used to call 'normal'. Much changed during this unusual period and not all of it was harmful to us. The development of online sessions has probably given us an extra way of working, to be utilised whenever it is deemed appropriate. A period of forced change from 'how things are done' can also provide room for reflection and reflection can lead to a stronger sense of direction and a greater breadth and depth of activity. As this report reflects, some new seeds have been planted and we have the opportunity to encourage them to grow and blossom.

Conclusion

It is clear that the theatre has risen to the challenges of the pandemic and has kept itself going – no mean feat in the circumstances. This is entirely due to the efforts of the Staff and Volunteers that we are fortunate enough to have at the theatre. They are all to be congratulated for bringing the theatre – and themselves – through safely.

I wrote about the uncertainties facing the theatre in my conclusion in last year's report:

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

Well, the 'clouds of uncertainty', the unknowns of the pandemic, are now known to us and the theatre, the staff, the volunteers and Trustees are still here. It has been the most challenging period of anybody's life: but we have survived, we have learned and we have developed new ideas and practices.

This is the consistent theme of the Blue Elephant Theatre: its steady strength and resilience whatever the conditions. Although a year ago the uncertainty did 'not look good', as we open our doors to the world and return to Drama and theatre activity, there is a sense of optimism and readiness to meet the future.

Financial Review

During the current financial year the Charity achieved a surplus of £28,191 (2020: surplus of £42,333), increasing total reserves at year end to £152,628 (2020: £124,437).

Of the total reserves held at year end £115,744 was unrestricted in nature (2020: £99,857).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £50,710.

The current reserves of £115,744 meet this requirement.

Structure, Governance and Management

Governing Document

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

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

Recruitment and Appointment of Trustees

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

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

Organisational structure

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

Statement of Board of Trustees' Responsibilities

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

Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and,
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

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

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

Preparation of the report

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

Independent Examiners

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

This report was approved and authorised for issue by the Board of Trustees on 28 January 2021 and signed on its behalf by:

Chris Lawrence

Chris Lawrence

Chair of Trustees

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

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2021 which are set out on pages 9 to 21.

Respective responsibilities of trustees and examiner

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

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

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

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

Basis of independent examiner's statement

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

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

Independent examiner's statement

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

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

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



Andrew Philip Nash ACA

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

Dated: 28 January 2021

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

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses

For the year ended 31 March 2021

	Notes	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-20 £
Income from:					
Donations & legacies	2	81,811	137,764	219,575	181,608
Charitable activities	3	4,352	-	4,352	41,115
Other trading activities	4	12	-	12	5,846
Investments		32	-	32	66
Total income		86,207	137,764	223,971	228,635
Expenditure on:					
Raising funds	5	20	-	20	2,663
Charitable activities	6	65,360	130,400	195,760	183,639
Total expenditure		65,380	130,400	195,780	186,302
Net income/(expenditure)		20,827	7,364	28,191	42,333
Transfers between funds	10 & 11	(4,940)	4,940	-	-
Net movement in funds		15,887	12,304	28,191	42,333
Reconciliation of funds					
Total funds brought forward	10 & 11	99,857	24,580	124,437	82,104
Total funds carried forward	10 & 11	115,744	36,884	152,628	124,437

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

The notes on pages 11 to 21 form part of the financial statements.

Balance Sheet

As at 31 March 2021

	Notes	Total funds 31-Mar-21 £	Total funds 31-Mar-20 £
Current assets:			
Debtors & prepayments	8	2,822	12,694
Cash at bank and in hand		<u>153,009</u>	<u>115,961</u>
Total current assets		155,831	128,655
Creditors: amounts falling due within one year	9	(3,203)	(4,218)
Net current assets		152,628	124,437
Net assets		152,628	124,437
The funds of the charity:			
Restricted funds	10 & 11	36,884	24,580
Unrestricted funds	10 & 11	115,744	99,857
Total charity funds		152,628	124,437

The notes on pages 11 to 21 form part of the financial statements.

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

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2021, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2021 under section 476 of the Companies Act 2006.

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

They were approved and authorised for issue by the Board of Trustees on 28 January 2021 and signed on their behalf by:

Chris Lawrence

Chris Lawrence

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

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

The effect of any event relating to the period ended 31 March 2021, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2021 and the results for the year ended on that date.

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

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

Going concern

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

Legal status

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

Fund Accounting

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

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

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

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

Income

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

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

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

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

Donated goods and services

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

Expenditure and irrecoverable VAT

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

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

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

Tangible fixed assets and depreciation

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

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

Cash at bank and in hand

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

Debtors and prepayments

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

Creditors and accruals

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

Pensions

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

Financial instruments

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

Critical estimates and judgements

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

2. Income from donations and legacies

	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £
Grants			
Arts Council for England - National Portfolio Organisation	73,834	-	73,834
BBC Children in Need	-	60,344	60,344
D'Oyly Carte	-	3,000	3,000
Elephant and Castle Fund	-	10,000	10,000
Evening Standard Dispossessed Fund	-	10,000	10,000
Fore Foundation	-	5,000	5,000
The Idlewild Trust	-	5,000	5,000
Jack Petchey Foundation	-	1,750	1,750
Mrs Smith & Mount Trust	-	4,000	4,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,500	1,500
Southwark Council (COVID-19)	-	1,000	1,000
Team London Bridge	-	1,680	1,680
Theatres Trust	-	5,000	5,000
Westminster Foundation	-	9,990	9,990
	73,834	137,764	211,598
Mad about the Elephant - membership scheme	415	-	415
Other donations	7,562	-	7,562
	81,811	137,764	219,575
	<i>Unrestricted funds Year ended 31-Mar-20 £</i>	<i>Restricted funds Year ended 31-Mar-20 £</i>	<i>Total funds Year ended 31-Mar-20 £</i>
Grants			
Arts Council for England - National Portfolio Organisation	72,500	-	72,500
Alan & Babette Sainsbury Trust	-	15,000	15,000
BBC Children in Need	-	31,544	31,544
Evening Standard Dispossessed Fund	-	10,000	10,000
Home Office	-	8,545	8,545
Jack Petchey Foundation	-	1,000	1,000
Newcomen Collett Foundation	-	1,650	1,650
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	2,000	2,000
Southwark Council (Cleaner, Greener, Safer Grant)	-	1,664	1,664
	72,500	90,903	163,403
Mad about the Elephant - membership scheme	1,304	-	1,304
Other donations	16,901	-	16,901
	90,705	90,903	181,608

3. Income from charitable activities

	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £
Box office takings	347	-	347
Theatre hire	1,350	-	1,350
Other	2,655	-	2,655
	4,352	-	4,352
	<i>Unrestricted funds Year ended 31-Mar-20 £</i>	<i>Restricted funds Year ended 31-Mar-20 £</i>	<i>Total funds Year ended 31-Mar-20 £</i>
Creative Minds - contribution from schools	-	10,583	10,583
Box office takings	16,375	-	16,375
Theatre hire	605	-	605
Other	5,692	7,860	13,552
	22,672	18,443	41,115

4. Income from other trading activities

	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £
Bar takings	12	-	12
	12	-	12
	<i>Unrestricted funds Year ended 31-Mar-20 £</i>	<i>Restricted funds Year ended 31-Mar-20 £</i>	<i>Total funds Year ended 31-Mar-20 £</i>
Bar takings	5,846	-	5,846
	5,846	-	5,846

5. Expenditure on raising funds

	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £
Bar purchases	20	-	20
	20	-	20

	<i>Unrestricted funds Year ended 31-Mar-20 £</i>	<i>Restricted funds Year ended 31-Mar-20 £</i>	<i>Total funds Year ended 31-Mar-20 £</i>
Bar purchases	2,663	-	2,663
	2,663	-	2,663

6. Expenditure on charitable activities

	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £
Staff salaries	55,836	97,748	153,584
Other staff costs	716	2,616	3,332
Production costs	311	-	311
Projects	-	16,467	16,467
Marketing	138	-	138
Premises	3,167	11,215	14,382
Office overheads	3,752	2,354	6,106
Governance	1,440	-	1,440
	65,360	130,400	195,760

	<i>Unrestricted funds Year ended 31-Mar-20 £</i>	<i>Restricted funds Year ended 31-Mar-20 £</i>	<i>Total funds Year ended 31-Mar-20 £</i>
Staff salaries	46,478	73,093	119,571
Other staff costs	1,722	12	1,734
Production costs	12,483	1,675	14,158
Projects	1,755	15,389	17,144
Marketing	229	-	229
Premises	14,972	9,578	24,550
Office overheads	4,242	571	4,813
Governance	1,440	-	1,440
	83,321	100,318	183,639

Governance costs includes:

	Total funds Year ended 31-Mar-21 £	<i>Total funds Year ended 31-Mar-20 £</i>
Independent examination	1,440	1,440
	1,440	1,440

7. Staff costs

	Total funds Year ended 31-Mar-21 £	<i>Total funds Year ended 31-Mar-20 £</i>
Gross salaries	146,298	112,655
Employer's NIC	4,932	4,894
Employer's pension	2,354	2,022
	<u>153,584</u>	<u>119,571</u>

The average headcount during the period was 15 persons (2020: 18 persons).

No employee received employee benefits of more than £60,000 (2020: NIL).

The total employee benefits paid to key management personnel during the year was £46,619 (2020: £54,919)

8. Debtors and prepayments

	Total funds 31-Mar-21 £	<i>Total funds 31-Mar-20 £</i>
Other debtors	1,606	11,898
Prepayments	1,216	796
	<u>2,822</u>	<u>12,694</u>

9. Creditors – amounts falling due within one year

	Total funds 31-Mar-21 £	<i>Total funds 31-Mar-20 £</i>
Deferred Income	-	500
Accruals	3,153	3,668
Deposits held	50	50
	<u>3,203</u>	<u>4,218</u>

	Total funds 31-Mar-21 £	<i>Total funds 31-Mar-20 £</i>
Deferred Income		
As at 1 April 2019	500	1,500
Released in the year	(500)	(1,500)
Received in the year	-	500
As at 31 March 2020	<u>-</u>	<u>500</u>

10. Analysis of charity funds

	Funds brought forward Year ended 31-Mar-21 £	Income for the year Year ended 31-Mar-21 £	Expenditure in the year Year ended 31-Mar-21 £	Transfer between funds Year ended 31-Mar-21 £	Funds carried forward Year ended 31-Mar-21 £
Unrestricted funds	99,857	86,207	(65,380)	(4,940)	115,744
Restricted funds					
Core and management	-	19,500	(19,500)	-	-
Development officer	8,593	10,000	(10,648)	-	7,945
Elephant and Castle Project	-	10,000	-	-	10,000
Theatres Trust	-	5,000	-	-	5,000
BETter Tales	-	1,680	(1,680)	-	-
Elephantology	-	5,000	-	-	5,000
SELNWK Elephants	-	4,000	(400)	-	3,600
Summer Workshops	-	1,000	(1,000)	-	-
Young People's Theatre (i)	3,299	27,842	(29,324)	-	1,817
Young People's Theatre (ii)	-	1,750	(500)	-	1,250
ReACT	(2,077)	32,502	(32,172)	-	(1,747)
Train in Work	-	3,000	(3,083)	2,411	2,328
Literacy & Numeracy Workshops	-	5,000	(3,600)	-	1,400
Creative Minds	-	9,990	(14,880)	4,890	-
Who Me?/Playing Up	13,806	-	(11,104)	(2,411)	291
Trumpety Trump	959	-	(959)	-	-
Black History Month	-	1,500	(1,550)	50	-
	24,580	137,764	(130,400)	4,940	36,884
	124,437	223,971	(195,780)	-	152,628

Core and Management Spending

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

Our NPO grant from Arts Council England is considered unrestricted income and supports a range of our work and maintaining the organisation. In 2020-21, this grant was pivotal to our survival during the pandemic and multiple lockdowns.

Development Officer

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

Elephant & Castle Project

We received funding from the Elephant & Castle Fund towards our reopening activities, providing workshops and performances in the Elephant & Castle Opportunity Area. While the grant was secured

in summer 2020, restrictions relating to the pandemic prevented the work going ahead until 2021-22.

Theatres Trust

Theatres Trust supported us with a grant towards the improvement of our ventilation systems. This work was largely carried out in 2021-22.

BETter Tales

BETter Tales was a project supported by Team London Bridge, aiming to complement Playing Up! It supported the creation of a play which toured to local nurseries, open access Zoom Playing Up! workshops and the creation of three recorded Playing Up! workshops, accessible to all on YouTube.

Elephantology

The Idlewild Trust supported us with a grant of £5,000 towards supporting recent graduates and early career artists as they navigated entering the arts after training. The project took place in 2021-22, supporting artists with workshops, residencies, showcase opportunities and mentoring.

SELNWK Elephants

We began an exciting project with Headway SELNWK (South East London North West Kent) delivering online drama workshops to improve the well-being of people with acquired brain injuries, supported by Mrs Smith & Mount Trust.

Summer Workshops

Our first face to face activities since the lockdown in March 2020 were outdoor summer workshops, made possible by a Southwark Council COVID-19 Community Grant with further support from our RAFT grant. We ran 30 workshops over two weeks, using outdoor space at Bethwin Road Adventure Playground and Brandon Baptist Church.

Young People's Theatre (1)

Young People's Theatre is a youth theatre project for children and young people in our local area facing barriers as some sort. YPT reaches approximately 120 young people each year aged 7 – 18 on 30 Saturdays throughout the year and is supported by volunteers, some of whom are previous members. It is funded by BBC Children in Need. During 2020-21, it ran online and face to face sessions, according to what guidance and restrictions were in place.

Young People's Theatre (2)

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

ReACT

ReACT is also a youth theatre, primarily working with young people from refugee and migrant backgrounds. Also funded by BBC Children in Need, ReACT was previously run by Rewrite but became part of Blue Elephant Theatre in early 2020. Throughout 2020-21, it ran sessions for participants aged 11 – 18, online and in person, with guest artists including Belerus Free Theatre. It also ran EAL drama projects for young refugees working with the Refugee Council.

Literacy and Numeracy Workshops

Throughout the third lockdown and beyond, from January to March 2021, we ran online drama sessions for Years 3 & 4 with a focus on literacy and numeracy skills to address learning lost through being out of school. RAFT funding from The Fore supported this work.

Creative Minds

Creative Minds in our primary school programme which runs in local primary schools weekly, supporting and enhancing the curriculum. It was badly affected by the first lockdown but we returned to delivering in two schools in September 2020, continuing this work digitally during the third lockdown. The Westminster Foundation made us a grant to support Creative Minds, recognising that it is one of our most important and far-reaching projects. With the grant, we had aimed to offer free Creative minds sessions to more schools from January to March 2020 but with the third lockdown, we instead, with the blessing of

the funder, offered more online drama workshops recognising how beneficial they had been to members of our youth theatres during previous lockdowns.

Who Me? (Knife Crime Pilot)/ Playing Up (Early Years Pilot)

A planned early-intervention project working with young people about to move into secondary school, looking at the pressures this age group faces as well as identifying the early signs of gang grooming and how to avoid them. To date, this work has been largely research. This work is funded by the Alan & Babette Sainsbury Trust.

We also launched a project for children aged 0-3 and their parents/carers called Playing Up! Funded by the Alan & Babette Sainsbury Trust, we partnered with a Southwark Children & Family Centre and local organisation PACT which runs Mumspace to run two iterations of the project in winter 2020. The workshops were originally intended to be run face to face but pivoted online when further restrictions were reintroduced.

Train in Work

Our Train in Work Project returned in 2020/21, supported by the D'Oyly Carte Charitable Trust, Alan & Babette Sainsbury Trust and (later) the KFC Foundation. We recruited four trainee facilitators and ran training sessions for them, paying expenses for each one. The project was extended due to the third lockdown with the trainees assisting on the online workshops run with support from the Westminster Foundation. The project concluded in spring/summer 2021 with the remaining trainees supporting the delivery of face-to-face workshops, both at Blue Elephant Theatre and in one of our partner schools.

Trumpety Trump

Trumpety Trump is our children's theatre programme.

Black History Month Project

Southwark Council's Black History Month fund allowed us to commission five original monologues about inspirational Black people and to record them as rehearsed readings by professional actors. These readings were shared online. We also ran online workshops about Black heroes.

	<i>Funds brought forward</i>	<i>Income for the year</i>	<i>Expenditure in the year</i>	<i>Transfer between funds</i>	<i>Funds carried forward</i>
	<i>Year ended 31-Mar-20</i>	<i>Year ended 31-Mar-20</i>	<i>Year ended 31-Mar-20</i>	<i>Year ended 31-Mar-20</i>	<i>Year ended 31-Mar-20</i>
	£	£	£	£	£
Unrestricted funds	76,880	119,289	(85,984)	(10,328)	99,857
Restricted funds					
Core and management	-	19,500	(19,500)	-	-
Development officer	-	10,000	(1,407)	-	8,593
Free to Act	231	-	(231)	-	-
Young People's Theatre (i)	906	28,589	(26,196)	-	3,299
Young People's Theatre (ii)	255	250	(550)	45	-
ReACT	-	2,955	(5,032)	-	(2,077)
Storytelling	28	-	(28)	-	-
Creative Minds	-	26,988	(37,271)	10,283	-
Who Me?/Playing Up	-	15,000	(1,194)	-	13,806
Summer Schools	-	2,400	(2,400)	-	-
Trumpety Trump	3,804	-	(2,845)	-	959
Black History Month	-	2,000	(2,000)	-	-
Defibrillator	-	1,664	(1,664)	-	-
	<u>5,224</u>	<u>109,346</u>	<u>(100,318)</u>	<u>10,328</u>	<u>24,580</u>
	<u>82,104</u>	<u>228,635</u>	<u>(186,302)</u>	<u>-</u>	<u>124,437</u>

Free to Act

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

Storytelling

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

Summer Schools

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

Defibrillator

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

11. Analysis of net assets

	Unrestricted funds 31-Mar-21 £	Restricted funds 31-Mar-21 £	Total funds 31-Mar-21 £
Current assets	118,364	37,467	155,831
Current liabilities	(2,703)	(500)	(3,203)
	<u>115,661</u>	<u>36,967</u>	<u>152,628</u>
	<i>Unrestricted funds 31-Mar-20 £</i>	<i>Restricted funds 31-Mar-20 £</i>	<i>Total funds 31-Mar-20 £</i>
Current assets	<i>103,575</i>	<i>25,080</i>	<i>128,655</i>
Current liabilities	<i>(3,718)</i>	<i>(500)</i>	<i>(4,218)</i>
	<i><u>99,857</u></i>	<i><u>24,580</u></i>	<i><u>124,437</u></i>

12. Other financial commitments

At 31 March 2021, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2020: £NIL). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2020: £NIL).

14. Related party transactions

There were no related party transactions in the current year (2020: £Nil).