



# 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<br>London<br>SE5 0XT   |   |
| Trustees                                    | Christopher Lawrence<br>Matthew Craig<br>Brian Alistair Beaton<br>Martine Jean-Baptiste<br>Harry Kinsley<br>Paul Langton<br>Maya Pindar | Chair<br>Treasurer<br><br><i>resigned 22 April 2021</i><br><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<br>Units 24 & 25<br>Goodsheds Container Village<br>Hood Road<br>Barry<br>CF62 5QU                |   |
| Principal bankers                           | Santander<br>Abbey National House<br>2 Triton Square<br>London<br>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 curtailment 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

|                                    |                    | Unrestricted<br>funds<br>Year ended<br>31-Mar-21<br>£ | Restricted<br>funds<br>Year ended<br>31-Mar-21<br>£ | Total<br>funds<br>Year ended<br>31-Mar-21<br>£ | Total<br>funds<br>Year ended<br>31-Mar-20<br>£ |
|------------------------------------|--------------------|---|---|--|--|
|                                    | Notes              |   |   |  |  |
| <b>Income from:</b>                |                    |   |   |  |  |
| 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   |
| <b>Total income</b>                |                    | <b>86,207</b>   | <b>137,764</b>                                      | <b>223,971</b>                                 | <b>228,635</b>                                 |
| <b>Expenditure on:</b>             |                    |   |   |  |  |
| Raising funds                      | 5                  | 20  | -   | 20   | 2,663  |
| Charitable activities              | 6                  | 65,360  | 130,400   | 195,760  | 183,639  |
| <b>Total expenditure</b>           |                    | <b>65,380</b>   | <b>130,400</b>                                      | <b>195,780</b>                                 | <b>186,302</b>                                 |
| <b>Net income/(expenditure)</b>    |                    | <b>20,827</b>   | <b>7,364</b>  | <b>28,191</b>                                  | <b>42,333</b>                                  |
| Transfers between funds            | 10 & 11            | (4,940)   | 4,940   | -  | -  |
| <b>Net movement in funds</b>       |                    | <b>15,887</b>   | <b>12,304</b>                                       | <b>28,191</b>                                  | <b>42,333</b>                                  |
| <b>Reconciliation of funds</b>     |                    |   |   |  |  |
| Total funds brought forward        | 10 & 11            | 99,857  | 24,580  | 124,437  | 82,104   |
| <b>Total funds carried forward</b> | <b>10 &amp; 11</b> | <b>115,744</b>  | <b>36,884</b>                                       | <b>152,628</b>                                 | <b>124,437</b>                                 |

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<br>funds<br>31-Mar-21<br>£ | Total<br>funds<br>31-Mar-20<br>£ |
|--|---------|----------------------------------|----------------------------------|
| <b>Current assets:</b>                                   |         |                                  |                                  |
| Debtors & prepayments                                    | 8       | 2,822                            | 12,694                           |
| Cash at bank and in hand                                 |         | <u>153,009</u>                   | <u>115,961</u>                   |
| <b>Total current assets</b>                              |         | <b>155,831</b>                   | <b>128,655</b>                   |
| <b>Creditors:</b> amounts falling<br>due within one year | 9       | <b>(3,203)</b>                   | <b>(4,218)</b>                   |
| <b>Net current assets</b>                                |         | <b>152,628</b>                   | <b>124,437</b>                   |
| <b>Net assets</b>  |         | <b>152,628</b>                   | <b>124,437</b>                   |
| <b>The funds of the charity:</b>                         |         |                                  |                                  |
| Restricted funds   | 10 & 11 | 36,884                           | 24,580                           |
| Unrestricted funds                                       | 10 & 11 | <u>115,744</u>                   | <u>99,857</u>                    |
| <b>Total charity funds</b>                               |         | <b>152,628</b>                   | <b>124,437</b>                   |

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<br>funds   | Restricted<br>funds     | Total<br>funds          |
|-------------------------|-------------------------|-------------------------|
| Year ended<br>31-Mar-21 | Year ended<br>31-Mar-21 | Year ended<br>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          |
|  | <b>73,834</b> | <b>137,764</b> | <b>211,598</b> |
| Mad about the Elephant - membership scheme                 | 415           | -              | 415            |
| Other donations  | 7,562         | -              | 7,562          |
|  | <b>81,811</b> | <b>137,764</b> | <b>219,575</b> |

| Unrestricted<br>funds   | Restricted<br>funds     | Total<br>funds          |
|-------------------------|-------------------------|-------------------------|
| Year ended<br>31-Mar-20 | Year ended<br>31-Mar-20 | Year ended<br>31-Mar-20 |
| £                       | £                       | £                       |

### 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          |
|  | <b>72,500</b> | <b>90,903</b> | <b>163,403</b> |
| Mad about the Elephant - membership scheme                 | 1,304         | -             | 1,304          |
| Other donations  | 16,901        | -             | 16,901         |
|  | <b>90,705</b> | <b>90,903</b> | <b>181,608</b> |

### 3. Income from charitable activities

|  | Unrestricted funds<br>Year ended<br>31-Mar-21<br>£           | Restricted funds<br>Year ended<br>31-Mar-21<br>£           | Total funds<br>Year ended<br>31-Mar-21<br>£           |
|--|--|--|---|
| Box office takings                         | 347  | -  | 347   |
| Theatre hire                               | 1,350  | -  | 1,350   |
| Other                                      | 2,655  | -  | 2,655   |
|  | <b>4,352</b>   | <b>-</b>   | <b>4,352</b>  |
|  | <i>Unrestricted funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Restricted funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Total funds<br/>Year ended<br/>31-Mar-20<br/>£</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  |
|  | <b>22,672</b>  | <b>18,443</b>  | <b>41,115</b>   |

### 4. Income from other trading activities

|             | Unrestricted funds<br>Year ended<br>31-Mar-21<br>£           | Restricted funds<br>Year ended<br>31-Mar-21<br>£           | Total funds<br>Year ended<br>31-Mar-21<br>£           |
|-------------|--|--|---|
| Bar takings | 12   | -  | 12  |
|             | <b>12</b>  | <b>-</b>   | <b>12</b>   |
|             | <i>Unrestricted funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Restricted funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Total funds<br/>Year ended<br/>31-Mar-20<br/>£</i> |
| Bar takings | 5,846  | -  | 5,846   |
|             | <b>5,846</b>   | <b>-</b>   | <b>5,846</b>  |

## 5. Expenditure on raising funds

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

  

|               | <i>Unrestricted<br/>funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Restricted<br/>funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Total<br/>funds<br/>Year ended<br/>31-Mar-20<br/>£</i> |
|---------------|--|--|---|
| Bar purchases | 2,663  | -  | 2,663   |
|               | <b>2,663</b>   | <b>-</b>   | <b>2,663</b>  |

**6. Expenditure on charitable activities**

|                   | Unrestricted<br>funds<br>Year ended<br>31-Mar-21<br>£ | Restricted<br>funds<br>Year ended<br>31-Mar-21<br>£ | Total<br>funds<br>Year ended<br>31-Mar-21<br>£ |
|-------------------|---|---|--|
| 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  |
|                   | <b>65,360</b>   | <b>130,400</b>                                      | <b>195,760</b>                                 |

|                   | Unrestricted<br>funds<br>Year ended<br>31-Mar-20<br>£ | Restricted<br>funds<br>Year ended<br>31-Mar-20<br>£ | Total<br>funds<br>Year ended<br>31-Mar-20<br>£ |
|-------------------|---|---|--|
| 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  |
|                   | <b>83,321</b>   | <b>100,318</b>                                      | <b>183,639</b>                                 |

Governance costs includes:

|                         | Total<br>funds<br>Year ended<br>31-Mar-21<br>£ | Total<br>funds<br>Year ended<br>31-Mar-20<br>£ |
|-------------------------|--|--|
| Independent examination | 1,440  | 1,440  |
|                         | <b>1,440</b>                                   | <b>1,440</b>                                   |



## 7. Staff costs

|                    | <b>Total<br/>funds<br/>Year ended<br/>31-Mar-21<br/>£</b> | <i>Total<br/>funds<br/>Year ended<br/>31-Mar-20<br/>£</i> |
|--------------------|---|---|
| Gross salaries     | <b>146,298</b>  | 112,655   |
| Employer's NIC     | <b>4,932</b>  | 4,894   |
| Employer's pension | <b>2,354</b>  | 2,022   |
|                    | <b>153,584</b>  | 119,571   |

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

|               | <b>Total<br/>funds<br/>31-Mar-21<br/>£</b> | <i>Total<br/>funds<br/>31-Mar-20<br/>£</i> |
|---------------|--|--|
| Other debtors | <b>1,606</b>                               | 11,898                                     |
| Prepayments   | <b>1,216</b>                               | 796  |
|               | <b>2,822</b>                               | 12,694                                     |

## 9. Creditors – amounts falling due within one year

|                 | <b>Total<br/>funds<br/>31-Mar-21<br/>£</b> | <i>Total<br/>funds<br/>31-Mar-20<br/>£</i> |
|-----------------|--|--|
| Deferred Income | -  | 500  |
| Accruals        | <b>3,153</b>                               | 3,668                                      |
| Deposits held   | <b>50</b>                                  | 50   |
|                 | <b>3,203</b>                               | 4,218                                      |

### Deferred Income

|                      | <b>Total<br/>funds<br/>31-Mar-21<br/>£</b> | <i>Total<br/>funds<br/>31-Mar-20<br/>£</i> |
|----------------------|--|--|
| As at 1 April 2019   | <b>500</b>                                 | 1,500                                      |
| Released in the year | <b>(500)</b>                               | (1,500)                                    |
| Received in the year | -  | 500  |
| As at 31 March 2020  | -  | 500  |

## 10. Analysis of charity funds

|                               | Funds brought forward<br>Year ended<br>31-Mar-21<br>£ | Income for the year<br>Year ended<br>31-Mar-21<br>£ | Expenditure in the year<br>Year ended<br>31-Mar-21<br>£ | Transfer between funds<br>Year ended<br>31-Mar-21<br>£ | Funds carried forward<br>Year ended<br>31-Mar-21<br>£ |
|-------------------------------|---|---|---|--|---|
| <b>Unrestricted funds</b>     | <b>99,857</b>   | <b>86,207</b>                                       | <b>(65,380)</b>   | <b>(4,940)</b>   | <b>115,744</b>  |
| <b>Restricted funds</b>       |   |   |   |  |   |
| 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   | -   |
|                               | <b>24,580</b>   | <b>137,764</b>                                      | <b>(130,400)</b>  | <b>4,940</b>   | <b>36,884</b>   |
|                               | <b>124,437</b>  | <b>223,971</b>                                      | <b>(195,780)</b>  | <b>-</b>   | <b>152,628</b>  |

### 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<br/>brought<br/>forward<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Income<br/>for the<br/>year<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Expenditure<br/>in the<br/>year<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Transfer<br/>between<br/>funds<br/>Year ended<br/>31-Mar-20<br/>£</i> | <i>Funds<br/>carried<br/>forward<br/>Year ended<br/>31-Mar-20<br/>£</i> |
|-----------------------------|---|---|---|--|---|
| <b>Unrestricted funds</b>   | 76,880  | 119,289   | (85,984)  | (10,328)   | 99,857  |
| <b>Restricted funds</b>     |   |   |   |  |   |
| Core and management         | -   | 19,500  | (19,500)  | -  | -   |
| Development officer         | -   | 10,000  | (1,407)   | -  | 8,593   |
| Free to Act                 | 231   | -   | (231)   | -  | -   |
| Young People's Theatre (i)  | 906   | 28,589  | (26,196)  | -  | 3,299   |
| Young People's Theatre (ii) | 255   | 250   | (550)   | 45   | -   |
| ReACT                       | -   | 2,955   | (5,032)   | -  | (2,077)   |
| Storytelling                | 28  | -   | (28)  | -  | -   |
| Creative Minds              | -   | 26,988  | (37,271)  | 10,283   | -   |
| Who Me?/Playing Up          | -   | 15,000  | (1,194)   | -  | 13,806  |
| Summer Schools              | -   | 2,400   | (2,400)   | -  | -   |
| Trumpety Trump              | 3,804   | -   | (2,845)   | -  | 959   |
| Black History Month         | -   | 2,000   | (2,000)   | -  | -   |
| Defibrillator               | -   | 1,664   | (1,664)   | -  | -   |
|                             | 5,224   | 109,346   | (100,318)   | 10,328   | 24,580  |
|                             | 82,104  | 228,635   | (186,302)   | -  | 124,437   |

#### 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<br>funds<br>31-Mar-21<br>£           | Restricted<br>funds<br>31-Mar-21<br>£           | Total<br>funds<br>31-Mar-21<br>£           |
|---------------------|---|---|--|
| Current assets      | 118,364   | 37,467  | 155,831                                    |
| Current liabilities | (2,703)   | (500)   | (3,203)                                    |
|                     | <b>115,661</b>                                    | <b>36,967</b>                                   | <b>152,628</b>                             |
|                     | <i>Unrestricted<br/>funds<br/>31-Mar-20<br/>£</i> | <i>Restricted<br/>funds<br/>31-Mar-20<br/>£</i> | <i>Total<br/>funds<br/>31-Mar-20<br/>£</i> |
| Current assets      | 103,575   | 25,080  | 128,655                                    |
| Current liabilities | (3,718)   | (500)   | (4,218)                                    |
|                     | <b>99,857</b>                                     | <b>24,580</b>                                   | <b>124,437</b>                             |

## 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).