

Company registration number: 03219347  
Charity registration number: 1057483

## **The Bold and Saucy Theatre Company Limited**

(A company limited by guarantee)

Annual Report and Financial Statements  
for the Year Ended 31 March 2019



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## **The Bold and Saucy Theatre Company Limited**

### **Reference and Administrative Details**

<b>Charity name</b>	The Bold and Saucy Theatre Company Limited
<b>Charity registration number</b>	1057483
<b>Company registration number</b>	03219347
<b>Principal office</b>	FH Space 9 Havelock Walk Forest Hill London SE23 3HG
<b>Registered office</b>	FH Space 9 Havelock Walk Forest Hill London SE23 3HG
<b>Company Secretary</b>	Dr Amanda Poole, Private Tutor
<b>Directors</b>	Dr Amanda Poole, Private Tutor  Amanda Brennan, University Lecturer/Filmmaker  Helen Bunch, Managing Director
<b>Accountant</b>	Creative Juice 3.24 Chester House Kennington Park Business Centre 1-3 Brixton Road London SW9 6DE

# **The Bold and Saucy Theatre Company Limited**

## **Trustees' Report**

### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The following were Trustees (and directors as defined by the Companies Act 2006), during the year to 31 March 2019. Trustees are elected from and by members of the company.

They have pleasure in presenting their report and the unaudited financial statements of the charity for the year ended 31 March 2019.

### **THE TRUSTEES**

The Trustees who served the company during the period were as follows:

Dr A J Poole (nee Goldin)  
Ms H Bunch  
Ms A Brennan  
Secretary Dr A J Poole (nee Goldin)

Bankers HSBC

### **OBJECTIVES AND ACTIVITIES**

The object of the company shall be to foster and promote the maintenance, improvement and development of artistic tastes and knowledge and of the understanding, practice and appreciation of the arts. In furtherance to the above please see the company memorandum. There have been no changes in policy since incorporation.

The charity is run by the Board of Trustees, who employs the Artistic Director, who in turn employs staff as necessary on a project-by-project basis. This usually means a director, actors, stage manager, designer and administrator will be taken on for each project.

The charity's assets are available and adequate to fulfill the obligations of the charity.

### **ACHIEVEMENTS AND PERFORMANCE**

This year saw the completion of our major theatre project **REARED** by John Fitzpatrick at Theatre503, London. **REARED** focused on 3 generations of women in a single family: an older woman with dementia, a pregnant 15 year-old and a woman in her forties trying to care for both. The production ran across two financial years, with preproduction and rehearsals documented in last year's Trustees Report and the production previewing on 4<sup>th</sup> April 2018, opening 9<sup>th</sup> April and running until 28<sup>th</sup> April 2018 at Theatre503 in this year's report.

This was the second year of building on our strategic review that took place in 2016 and in line with that, through this project, we repositioned ourselves as making work from the female perspective, re-educating audiences that women's stories are important, that they matter. We have become a company of highly skilled, intergenerational, female-led artists. We want to talk about important issues relevant to women's lives.

This production demonstrated our commitment to new writing and new writers. We also demonstrated our commitment to staging stories from the female perspective and created a successful platform for this important story to be heard.

The play script of **REARED** was published by Samuel French, 300 copies were originally printed with a second print run planned. The playtext is available from their bookshop at the Royal Court, National Theatre and through their website. A copy was requested from the British Library for their Modern Playscripts Collection and has been sent.

We had success in positioning women in key roles, as both cast and creatives. We were particularly pleased to deliver on our goal of working with older women. In a company of 14, 10 were women & 4 of these over 40.

This was a useful opportunity to re-launch and refresh our artistic vision. We have been able to develop the company substantially through a number of new relationships.

Theatre503 had a significant impact on helping the company develop and our relationship with them was excellent. Starting with the early dramaturgy work on the play provided by their Literary Department through to notes and feedback from their Artistic Director. T503 Producer Jake Orr writes *"Working with bold and saucy theatre company allowed us at Theatre503 to exercise what we do best; support an emerging playwright, work closely with a creative team & getting the best from a producing company. Across the rehearsal process and production period it was a joy to have the company working with us, giving us access to an audience we are keen to retain. This provided a suitable provocation for us in how we market our shows & provided additional inclusive performances to cater for all needs of our audiences. It has been a rewarding partnership for all involved."*

We were consistently encouraged and supported to make work of the highest calibre. We were particularly encouraged to use the 4 previews to hone & perfect the production. We were highly satisfied with the production that garnered multiple 4 & 5 \* reviews. Here is a selection of press quotes:

*"throbs with tension" Time Out*

*"Fitzpatrick is a master at narrative surprise" The Guardian*

*"intense and touching scenes" Spy in the Stalls*

*"thoughtfully directed by Sarah Davey-Hull" Onceaweektheatre.com*

*"Sammy Dowson's design is...excellent" Time Out*

*"full of warmth, sadness...and rings true throughout" Exeunt magazine*

*"you'd be daft not to see it" Ithankyoutheatre.blogspot.co.uk*

We have been able to document the quality of the work through captured content, primarily rehearsal and production photographs & we will continue to build our website & social media platforms using this material. We have been able to increase our number of Twitter & Facebook followers & have enhanced our social media presence.

Another rewarding aspect of this project and a first for us was making our work more accessible as well as bringing in new audiences. We were able to plan 2 x 'relaxed' performances for older people and those with dementia and 1 x parent & baby performance to allow parents to see the show.

We hosted a free 'Women In Theatre' post show event, developing relationships with some important organisations in championing women in theatre. The panel was our Artistic Director Sarah Davey-Hull, Lisa Spirling Artistic Director Theatre503, Ailin Conant: Theatre Director, Polly Kemp: An actress, and Co-Founder of ERA 50:50, and Anna Ehnold-Danailov: Theatre Director and Founder of PiPA and Artistic Director of *Prams In The Hall TC*.

In addition to our production, we curated T503's *Rapid Write Response*, to encourage more activity around our project. We offered reduced price tickets (£5) to our first 2 previews to writers who wished to write a short play in response to **REARED** & both these performances sold out. 40 short plays were written & submitted in response to our production. 7 plays were chosen & produced for performance. 7 writers, 7 directors & 17 actors took part in two sell out evenings of these performed plays. One of the writers commented *"It was a real privilege, especially being paired with such an excellent director*

*and actors. They did a phenomenal job with the text; I was so pleased and excited to be working with such great artists. Thank you for making it all possible!"*

Our Artistic Director has since been approached by a number of writers & directors to be a mentor & the company has been approached by 2 young women for assistant directing roles.

The relationship with our new Press Representative Chloe Nelkin was highly successful with a strong planned approach. We were very pleased with the work undertaken & the results they achieved. We had 30 reviewers on Press Night including Lyn Gardner (Guardian) and Natasha Tripney (The Stage). There was significant pre show publicity, radio, print & online that aided early interest & ticket sales & on going publicity kept the production in public view. We would definitely choose to work with Chloe Nelkin again.

Our relationship with our new Associate Producer was not as successful as we had hoped. We learnt that this role can be a difficult one to fill successfully. We think that we should continue to explore finding a producer / associate producer as this is a vital role to help the organisation develop in the future.

We also reflected after the project that Outreach work is time consuming & requires good planning. Some groups are hard to reach by email, meet infrequently & where posters & leaflets were left at an organisation, it wasn't easy to measure their effectiveness in informing people about the event or increasing attendance. We discovered face-to-face visits were the most effective way to engage & encourage attendance & as some groups only meet monthly, forward planning was vital.

A good deal of the year was spent on fundraising activities for this project. We applied and were awarded £15k from the Arts Council through their Grants For The Arts programme. We matched the Arts Council funding by raising £15K of our own. This was done through hiring of our spaces and running workshops. Support in kind for the project came from free rehearsal room hire, Theatre503 venue and marketing support as well as volunteers in admin, outreach and associate artist roles.

Putting a play on the London Fringe is expensive and despite working in association with theatre503 and the financial and marketing advantages that brings, this was an expensive project and our overall budget was in excess of £45k. The theatre only seats 63 and so we knew that it was going to be impossible to make money or indeed even to break even. This means that we need to think very clearly about the productions that we make in the future.

However, the opportunity to work with a new writer & to produce a new play at a renowned new writing venue Theatre503 has helped bold & saucy raise it's public & professional profile & the longer term impact of this activity has meant we have better relationships, a stronger organisation, recent experience, good quality materials & reviews to tell people about our work & are in robust position to continue & develop further. We made a successful Grants For The Arts application to the Arts Council and were awarded £15K, which we were able to match with our own monies from hiring of our spaces and workshops. Overall, we felt that this project was a success.

And now to the rest of the year...

In December 2018, we undertook 2 days of research & development on a new project with 5 female actors and the artistic director working title **LISTS** exploring the role lists play in contemporary life, history, and literature. We continue to explore ideas for new projects and the next work that we will make.

We continue to curate the FH Space and provide a number of rehearsals, workshops and residencies for other theatre companies. This year, we have continued ongoing relationships with Kath Burlinson and Authentic Artists, Told By An Idiot, Orley Quick dance company, W1 Workshops, Dilated theatre company, Animikii, Peta Lily, Paul Martin, Lewis Barfoot, Uchenna Dance, Ita O'Brien, Melanie Hutton yoga, Living Pictures, Whatmore Productions, Song of the Goat & Bral theatre school.

We welcomed new companies and people including: Romany Theatre Company, Ben Gallacher workshops, Chris Grady, Rueben De Monte, Christmas For Kids, N'Da Dance, D-Live!, Synergy theatre company, Victoria Body Mapping, Devil You Know theatre company, Erasmus Theatre Company & Tamar Saphra.

We continued to support our local community and are a well-established community resource, offering evening classes Monday to Thursday in yoga and Pilates as well as day long and weekend workshops. Our regular users include Oaktree yoga, Adam Murby Pilates, Yoga Inspired Projects amongst others. We supported a number of companies with reduced or free space hire as our 'bold & saucy' champions'.

We continue to nurture local companies and artists with our outreach work. Through our curation of the FH Space, the bold & saucy theatre company supports thousands of artists to make their work and have enabled local, national and international companies and communities the opportunity to host and participate in classes, workshops and events. This is a vital resource.

We hope our next year 2019 to 2020 will bring the opportunity to continue our work, to expand our horizons and to make more new work.

## **FINANCIAL REVIEW**

These are self-explanatory from the accounts.

## **RESPONSIBILITIES OF THE TRUSTEES**

The trustees (who are also the directors of The Bold and Saucy Theatre Company Limited for the purposes of company law) 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 the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). 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 the income and expenditure of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

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

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 are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Signed on behalf of the Trustees:



A Poole

## **SMALL COMPANIES PROVISIONS**

This report has been prepared in accordance with the small companies regime under the Companies Act 2006.

**Accountants' Report to the Board of Trustees on the Preparation of the Unaudited  
Statutory Accounts of  
The Bold and Saucy Theatre Company Limited  
for the Year Ended 31 March 2019**

In order to assist you to fulfill your duties under the Companies Act 2006, we have prepared for your approval the financial statements of The Bold and Saucy Theatre Company Limited for the year ended 31 March 2019 which comprise the Statement of Financial Activities, and the related notes from the charitable company's accounting records and from information and explanations you have given us.

This report is made solely to the board of Trustees of The Bold and Saucy Theatre Company Limited, as a body, in accordance with the terms of our engagement letter dated 21 June 2019. Our work has been undertaken solely to prepare for your approval the accounts of The Bold and Saucy Theatre Company Limited and state those matters that we have agreed to state to the board of Trustees of The Bold and Saucy Theatre Company Limited, as a body, in this report. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than The Bold and Saucy Theatre Company Limited and its board of Trustees as a body for our work or for this report.

It is your duty to ensure that The Bold and Saucy Theatre Company Limited has kept adequate accounting records and to prepare statutory accounts that give a true and fair view of the assets, liabilities, financial position and deficit of The Bold and Saucy Theatre Company Limited. You consider that The Bold and Saucy Theatre Company Limited is exempt from statutory audit requirement for the year.

We have not been instructed to carry out an audit or a review of the accounts of The Bold and Saucy Theatre Company Limited. For this reason, we have not verified the accuracy or completeness of the accounting records or the information and explanations you have given to us and we do not, therefore, express any opinion on the statutory accounts.

**CREATIVE JUICE**

Creative Juice

16 September 2019

3.24 Chester House  
Kennington Park Business Centre  
1-3 Brixton Road  
London SW9 6DE

**The Bold and Saucy Theatre Company Limited**

**Statement of Financial Activities (including Income and Expenditure Account) for the  
Year Ended 31 March 2019**

		<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>	<b>Total Funds 2018 £</b>
<b>INCOME</b>					
Donations and legacies	2	-	1,500	1,500	13,500
Income from charitable activities	3	23,058	-	23,058	17,434
<b>TOTAL INCOME</b>		<b>23,058</b>	<b>1,500</b>	<b>24,558</b>	<b>30,934</b>
<b>EXPENDITURE</b>					
Raising funds	4	150	-	150	7,818
Other costs	4	3,197	-	3,197	
Charitable activities	4	17,895	1,500	19,395	14,343
<b>TOTAL EXPENDITURE</b>		<b>21,242</b>	<b>1,500</b>	<b>22,742</b>	<b>22,161</b>
<b>NET INCOME BEFORE TRANSFERS</b>		<b>1,816</b>	<b>-</b>	<b>1,816</b>	<b>8,773</b>
Transfers between funds	14	-	-	-	-
<b>NET MOVEMENT IN FUNDS</b>		<b>1,816</b>	<b>-</b>	<b>1,816</b>	<b>8,773</b>
Fund balances brought forward		15,719	-	15,719	6,946
<b>FUND BALANCES CARRIED FORWARD</b>		<b>17,535</b>	<b>-</b>	<b>17,535</b>	<b>15,719</b>

The notes on pages 11 to 14 form an integral part of these financial statements.

**The Bold and Saucy Theatre Company Limited (Registration number: 03219347)**

**Balance Sheet as at 31 March 2019**

	Note	2019 £	2018 £
<b>Current assets</b>			
Debtors	10	-	-
Cash at bank and in hand		<u>19,034</u>	<u>18,158</u>
<b>Total Assets</b>		<b>19,034</b>	<b>18,158</b>
<b>Creditors</b>	11	<b>(1,500)</b>	<b>(2,440)</b>
<b>Net Assets</b>		<u><b>17,535</b></u>	<u><b>15,719</b></u>
<b>Funds</b>			
Restricted	14	-	-
Unrestricted	14	<u>17,535</u>	<u>15,719</u>
<b>Total Funds</b>		<u><b>17,535</b></u>	<u><b>15,719</b></u>

For the year ended 31 March 2019 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

**Directors' responsibilities:**

- (i) The members have not required the Company to obtain an audit of its accounts for the year in question in accordance with section 476;
- (ii) The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. They were approved, and authorised for issue, by the directors on 30 November 2019 and signed on their behalf by:



Dr Amanda Poole  
Director

The notes on pages 11 to 14 form an integral part of these financial statements.

## **The Bold and Saucy Theatre Company Limited**

### **Notes to the Financial Statements for the Year Ended 31 March 2019**

#### **1 Accounting policies**

##### **Basis of preparation**

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets, and in accordance with the Statement of Recommended Practice 'Accounting and Reporting by Charities (SORP 2005)', issued in March 2005, the Financial Reporting Standard for Small Entities (effective January 2015) and the Companies Act 2006.

##### **Fund accounting policy**

Unrestricted income funds are general funds that are available for use at the trustees' discretion in furtherance of the objectives of the charity.

Restricted funds are those donated for use in a particular area for specific purposes, the use of which is restricted to that area or purpose.

Further details of each fund are disclosed in note 14.

##### **Incoming resources**

Income from charitable activities includes income recognised as earned (as the related goods or services are provided) under contract.

##### **Resources expended**

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Costs of generating funds are the costs associated with attracting voluntary income.

##### **Support costs**

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

##### **Fixed assets**

Individual fixed assets costing £500 or more are initially recorded at cost.

##### **Depreciation**

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Plant and machinery	25% straight line basis
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##### **Operating leases**

Rentals payable under operating leases are charged in the statement of financial activities on a straight line basis over the lease term.

## 2 Donations and legacies

	Unrestricted funds	Restricted funds	2019	2018
	£	£	£	£
Arts Council England		1,500	1,500	13,500
<b>Donations and legacies</b>	<b>-</b>	<b>1,500</b>	<b>1,500</b>	<b>13,500</b>

## 3 Incoming resources from charitable activities

	Unrestricted funds	Restricted funds	2019	2018
	£	£	£	£
Rental income	23,002	-	23,002	17,434
Other income	56	-	56	-
	<b>23,058</b>	<b>-</b>	<b>23,058</b>	<b>17,434</b>

## 4 Total resources expended

	Direct costs	Support costs	Total	Total
	£	£	£	£
General running costs	-	2,197	2,197	4,800
Advertising and promotion	150	-	150	2,118
Accountancy	-	1,000	1,000	900
Production costs	19,395	-	19,395	14,343
	<b>19,545</b>	<b>3,197</b>	<b>22,742</b>	<b>22,161</b>

## 5 Support costs

	2019	2018
	£	£
Governance costs:		
Independent Examination fee	-	-
Other support costs:		
Premises costs	2,197	4,800
Accountancy	1,000	900
	<b>3,197</b>	<b>5,700</b>

## 6 Trustees' remuneration and expenses

No trustees received any remuneration during the year.

## 7 Employees' remuneration

The aggregate payroll costs of these persons were as follows:

	2019 £	2018 £
Wages and salaries	-	-
	-	-

No employee received emoluments of more than £60,000 during the year (2018 – No. 0).

## 8 Taxation

The company is a registered charity and is, therefore, exempt from taxation.

## 9 Tangible fixed assets

	Fixtures, fittings and equipment £
<b>Cost</b>	
As at 01 April 2018	-
Disposals	-
As at 31 March 2019	-
<b>Depreciation</b>	
As at 01 April 2018	-
Disposals	-
As at 31 March 2019	-
<b>Net book value</b>	
As at 01 April 2018	-
As at 31 March 2019	-

## 10 Debtors

	2019 £	2018 £
Trade debtors	-	-
Other debtors	-	-
	-	-

## 11 Creditors: Amounts falling due within one year

	2019 £	2018 £
Accruals	1,500	500
Other creditors	-	1,940
	1,500	2,440

## 12 Members' liability

The charity is a private company limited by guarantee and consequently does not have share capital. Each of the members is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

### 13 Related parties

There are no related parties.

### 14 Analysis of funds

#### CURRENT YEAR

	1 April 2018 £	Income £	Expenditure £	Transfers £	31 March 2019 £
<b>Restricted funds</b>					
Arts Council England	-	1,500	(1,500)	-	-
	-	1,500	(1,500)	-	-
<b>Unrestricted funds</b>	<b>15,719</b>	<b>26,591</b>	<b>(21,242)</b>	<b>-</b>	<b>21,068</b>
<b>Total funds</b>	<b>15,719</b>	<b>28,091</b>	<b>(22,742)</b>	<b>-</b>	<b>21,068</b>

#### PRIOR YEAR

	1 April 2017 £	Income £	Expenditure £	Transfers £	31 March 2018 £
Restricted funds	600	13,500	(13,500)	(600)	-
Unrestricted funds	6,346	17,434	(8,661)	600	15,719
	6,946	30,934	(22,161)	-	15,719

### 15 Net assets by fund

	Unrestricted Funds £	Total Funds 2019 £	Total Funds 2018 £
Tangible assets	-	-	-
Current assets	19,034	19,034	18,158
Creditors: Amounts falling due within one year	(1,500)	(1,500)	(2,440)
Net assets	17,535	17,535	15,719