

**THE THEATRE COMPANY BLAH BLAH BLAH**  
**(a company limited by guarantee)**

**Charity Reg. No. 1039935**  
**Company Reg. No. 2909605**

**TRUSTEES' REPORT AND**  
**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31<sup>ST</sup> MARCH 2011**

# **THE THEATRE COMPANY BLAH BLAH BLAH**

## **Annual report and financial statements for the year ended 31<sup>st</sup> March 2011**

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# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees for the year ended 31<sup>st</sup> March 2011

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The Trustees present their report and unaudited financial statements for the year ending 31<sup>st</sup> March 2011. The comparative period is for the 12 months ended 31<sup>st</sup> March 2010.

### Reference and administrative details

Charity name The Theatre Company Blah Blah Blah

Charity number 1039935

Company number 2909605

Registered office West Park Centre  
Spen Lane  
Leeds  
LS16 5BE

Independent examiner Mr C J Darwin ACA  
Thomas Coombs & Son  
Century House  
29 Clarendon Road  
Leeds  
LS2 9PG

Bankers HSBC Bank plc  
Leeds University  
27 Blenheim Terrace  
Woodhouse Lane  
Leeds  
LS2 9HE

### Directors and Trustees

P F Downing	Chair
G C Morley	
A E Lloyd	
M Connell	
J Storr	Appointed 21 <sup>st</sup> September 2010

None of the trustees had any personal beneficial interests requiring disclosure in the Charity.

### Principal Officers

Artistic director	A S Haddon
Company Secretary	M A McGough

# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011

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### **Structure, governance and management**

#### **Governing document**

The organisation is a charitable company limited by guarantee, incorporated on 17<sup>th</sup> March 1994 and registered as a charity on 3<sup>rd</sup> August 1994. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

#### **Trustee recruitment and appointments**

Some trustees come from Arts and Business, the equivalent of a Board Bank, whose aim is to get board members from Business companies onto the board of Arts companies. Other trustees are recommended for their expertise. The potential trustee is invited to a board meeting as an observer but they are not committed to join the board at this point. If both sides want to proceed then the candidate is invited to join the board. On joining, all new trustees are given an induction pack together with a copy of the previous years' board papers. They are encouraged at an early stage to see the work and any appropriate training courses are made available to them.

We are fortunate in that the existing board, bringing with it expertise in Theatre, Education and Business Management, continues to monitor and support in ways that steer us gently but effectively.

#### **Related parties**

There were no related party transactions during the year.

#### **Policies**

The following policies are currently in place:

Child Protection  
Diversity and Equality  
Discipline and Grievance  
Health and Safety

These policies are under continuing review. The approach to policy development and review is different in each case, as the needs of the company grow and change. However we are strongly guided by the draft policies issued by the Independent Theatre Council (ITC), of which we are members.

#### **Organisation**

The board of trustees administers the charity and meets quarterly. The day-to-day operations of the company are delegated to the Artistic Director. The board participates in the annual review of the strategic development of the company.

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011**

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#### **Risk management**

The Trustees have reviewed the strategy for risk management in accordance with the requirements of the Statement of recommended Practice on Accounting and reporting by Charities. An ongoing annual review of risk will be maintained by the Trustees and the staff members. In the present financial climate stability of our core funding is the main area of concern however achieving National Portfolio Status with Arts Council England secures our main core funding until 2015. Reductions in our local authority funding were expected however the 7% reduction from Leeds City Council was not as severe as had been expected. The coming year will be one where we will be developing a fundraising strategy to ensure that we have adequate resources to maintain the quality and quantity of work produced both in the UK and internationally.

#### **Objectives and activities for public benefit**

The objective of the Charity, as defined in the Memorandum of Association, is “to advance the education of children and young people in the appreciation and practice of the arts, in particular theatre, drama and the performing arts”.

In shaping our objectives and activities for the year ahead, the trustees have considered the Charity Commission’s guidance on public benefit to ensure that the company’s planned activities will contribute to the aims and objectives that they have set.

#### **Achievements and performance**

##### **From an Arts Council Regularly Funded Organisation (RFO) to a National Portfolio Organisation (NPO)**

The Company were very pleased to be informed on March 29<sup>th</sup> 2011 that we had been granted three years NPO funding from 2012 to 2015 to support the core company and delivery of our programme. In making their assessment the Arts Council stated:

“Anthony Haddon is a strong artistic leader, the board is supportive and committed, and provides challenge when required. They had previous concerns that the company sought to manage multiple strands and had a tendency to be overly reactive, but the company structure and outlook appears more focused and plays to their key strengths - delivery in schools, having deleted the youth programme.”

##### **Rewarded for positioning ourselves clearly**

Focusing our artistic programme on work in schools and decreasing the costs of the core company has reaped benefits this year beyond the award of future Arts Council funding:

Hitting all our selling targets due to:

- Decreasing activity and timetabling the programme to avoid selling multiple projects at the same time.
- Building in more lead in time to projects allowing time for contacting difficult to reach teachers.
- Investing in new software and design enabling us to send publicity through e-mail shots
- Focus on a single schools market
- Subsidised prices for the work

# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011

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More time to reflect, compare and plan

Last year we predicted that by mid - autumn 2010 the core team would have more time to reflect on our own work and see other people's work as a consequence of decreasing output. This is an essential feature of our programme if we are going to be successful in "raising the bar" in theatre in education. We achieved the following:

- gathering evidence for evaluation from projects
- holding company meetings to discuss the strengths and weaknesses of projects at completion
- developing our ways of gathering evidence
- involving our Board in the reflection process and analysis of evidence
- visiting other companies
- practitioners/ professionals seeing our work
- putting our work in festivals and conferences

### Schools Programme

#### i. Residencies in schools

Primary schools in Leeds and Barnsley commissioned four new programmes and used four of our existing programmes. Inviting teachers to take part in the delivery of the programme as part of their Continuing Professional Development (CPD) is very popular with them and their Head Teachers. Pavla Beier has been very successful in building a new relationship with Alwoodly primary school that is using drama throughout the Year groups.

In order to capture the teacher's learning, we developed learning logs from the CAPE model and with the help of Jane Storr, our Board member we have developed these into learning diaries. Jane interviewed the teachers after Pavla had delivered a Silas Marner programme with them and their classes:

*I loved being so focused and absorbed in a different way. Very good for the children to see us in a different role. It made them focus more. I was amazed how much the children learnt. I'm now thinking if there was something I could write, and deliver it using some of the same methods. David (Head) might give us time out to develop. It's such a powerful tool.*

#### ii. Touring to schools

And Now Let the Wild Rumpus Start! - A one day package for Reception and Year One children and their teachers. Devised by the company; written and directed by Anthony Haddon. This toured to fifteen schools in West Yorkshire and was subsidised by West Yorkshire Grants.

The Silver Sword adapted from the novel by Ian Serraillier, written and directed by Anthony Haddon with the Company of Teachers in Rotherham for Year 5, 6 and 7 children toured to ten schools with a public performance in Rotherham Arts Centre. This project was funded by Inspire Rotherham.

Ruby's Walk written and directed by Ruth Cooper toured to twenty four high schools during Black History Month and was funded by Grants for the Arts.

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011**

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Raft of the Medusa toured to four schools in Germany and two public performances as part of the Starke Stuecke Festival.

Owl Tours, working in association with Leeds Owl Trail, we provide freelance actors to take tours of children around the City Centre spotting owls and learning about the history of Leeds.

#### **The Theatre Academy in association with Carriageworks Theatre**

We completed our first academic year with The Third Child, a summer production on the Carriageworks main stage devised by the young people and written by Ruth Cooper. Two thirds of the group stayed on for the second year and at the end of two days of auditions we were oversubscribed.

The young people created new work for Leeds Light Night, Holocaust Memorial Day in the Town Hall and a Studio Theatre production at the Carriageworks Theatre.

#### **Final part of Youth Programme**

“Stuck” by Mike Kenny; directed by Ruth Cooper and funded by Grants for the Arts. This was a continuation of the tour that began in February 2010 and made a crossover from schools and youth centre touring to rural venues in May. We had a potential 19 slots available but we only sold to 7 rural venues and filled the remaining spaces with youth centres and public performances in Leeds and Cheshire.

#### **Key developments for the Blahs.**

The restructuring of the company was completed this year with the Board approving a new Senior Management Team comprising of the Artistic Director and the newly created post of General Manager. Another development was the review of the Theatre in Education Co-ordinator post which was changed to Assistant Artistic Director as it more closely reflected the role that the post had evolved into. Job descriptions for all staff members were reviewed in consultation with the staff and were duly ratified by the Board.

Currently all company policies and terms and conditions of contracts are being reviewed and updated.

#### Successes in 2010 - 11

##### Developing Early Years work

This is the first time we have toured work for Early Years which has come through our residency work. Leading up to this we shared the Max workshop in the Starke Stuecke Festival in Germany and the Little Feet Festival in York as well as a sharing at the Early Arts UnConference – all with very positive responses: Theater Gruene Sosse in Germany toured a German version of Max – “Wo Die Wilden Kerle Wohnen” as a result.

We successfully pushed the artistic development of Max with the integration of live music and attracted thirty visitors to see the work in schools. As a result we will be retouring And Now Let the Wild Rumpus Start! in Summer 2012.

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011**

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#### Relationship with Alwoodley Primary School

Pavla has built up the relationship with this school through the residency work where we train teachers to use drama and work in role with their classes. Within a very short time we have worked with a large amount of their staff. The teachers have embraced our way of working and disseminated it through the school so that most of the staff have benefited.

#### Raft at the Starke Stuecke Festival

Susanne Freiling, Dramaturge at Theaterhaus in Frankfurt worked with the company to create a bilingual version of the show which could tour to German schools. The participatory format of the work has captured the imagination of a lot of theatre makers who attend the Starke Stuecke Festival in Frankfurt and, as a result of taking this project and previous work over there since 2005, we have made plans to collaborate with the Theaterhaus Ensemble in 2012/2013.

#### Challenges in 2010 - 11

Our most significant challenge is creating a timetable which allows us to respond to opportunities without disrupting our planned activities. The touring programme has to be planned because of the expense involved in selling and producing whereas the residency programme is cheaper and quicker to produce and can therefore easily dominate because the demand for Continuing Professional Development from primary schools is high. This year there was a pressure on the artistic team to deliver an increased residency programme alongside the planned touring programme. We are reviewing when and where to offer the residency model and look at new ways of responding to requests from schools where we can place well trusted freelance staff to do the work on our behalf. This will enable the artistic team to concentrate on the development of the touring work.

#### **Financial Review**

The financial statements comply with the Companies Act 2006, and the Statement of Recommended Practice on Accounting by Charities and the conditions in the company's memorandum and articles of association. The movement in funds is shown on the Statement of Financial Activities, see page 12.

The financial results of the charity are shown in the annexed financial statements. The Trustees consider that, at the date of this report, the financial position of the Charity is satisfactory.

The excess of total income over total expenditure for the year was £13,688 (2010: £23,269)

#### **Reserves policy**

To allow the smooth operation of the charity's activities, the Trustees consider that the appropriate level of free reserves should be equivalent to 12 weeks' expenditure. Based on the 2011 accounts this would equate to approximately £43,000 (2010: £48,000)

The actual free reserves, excluding restricted, designated funds and fixed assets, amount to £47,890 as at 31<sup>st</sup> March 2011 (2010: £46,749). Given the general economic uncertainty within which the charity operates the Trustees consider that the level of reserves is satisfactory and no further measures are required.



## THE THEATRE COMPANY BLAH BLAH BLAH

### Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011

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#### **Investment policy**

In accordance with the Trustee Act 2000, the trustees continue to review their investment policy to ensure that the maximum investment returns are achieved, while not compromising the operational requirements and having regard to the acceptable level of investment risk.

The trustees have considered the most appropriate policy for the investment of funds and have decided that, given the sometimes significant demand on working capital, investment in the form of bank deposits and similar is the most appropriate policy. Reflecting this policy the charity has no ethical investment stance.

#### **Plans for future periods**

##### Programme Development

At the beginning of the year we had submitted a three year business plan to the Arts Council which took us up to 2013 and by mid way through the year we were being asked to outline plans which took us up to the end of 2015. The outcome of extending our plans and being given the opportunity to think about collaborations within it has allowed us to go back to our business plan and refine it.

All Blah's work is informed by the following overarching aim:

*'To explore stories, not just tell them'.*

All three strands of the Blah's work seek to explore understanding through interaction and is based on the key concept of the mutual learning triangle between teachers, pupils and artists – that we can all learn from each other.

Each of the three strands of the company's work approaches this overarching philosophy in different ways.

#### **Touring Programme**

We aim to create deep level quality theatre experiences, often including elements of participation, to young people. The objective is to engage young people in meaningful questioning and the creation of meaning through interaction. The touring theatre product offers a dramatic framework in which there is space for young people to develop their skills and confidence to enquire. The model relies on creating genuine dialogue which draws on the experience and knowledge of the children.

Also aims to merge participatory theatre and performance, drawing on insights gained from the residency strand.

#### **Residency Programme**

Aim to share theatre expertise with teachers and to create with them a greater understanding about learning through theatrical interaction. Objectives are to generate a stronger commitment to this as an educational approach and to give teachers a greater confidence to take the sorts of risks implied by this approach in their everyday teaching and learning.

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2011**

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#### Theatre Academy, run in association with Carriageworks Theatre

We aim to train young people in theatre making, not simply in acting. The objective is to combine professional theatre expertise and the insights and experiences of young people to generate meaningful theatre experiences, including devising their own pieces and/or interpreting the work of others.

#### **What will define our future programme?**

Over the last five years we have been collaborating with teachers to create the participatory work and now we are shifting that focus to working with other experts in our field. In 2012/13 we will be working with Leeds Theatre In Education team on a version of Oliver Twist by Charles Dickens and in the same period we will be collaborating with Theaterhaus on 'Spitfire v Messerschmitt', a new participatory play about World War II which will tour in Germany and England. In 2012/13 we will be working with Drama consultant Geoff Readman who will prepare the ground for us in a school in India training teachers who will then work with the company in 2014 to create their own TIE pieces. In 2013 we will be working with the Playhouse in Birmingham to create a new Early Years piece. All of this work builds into our aim of raising the bar in the theatre in education.

Approved by the Board of Trustees on 17<sup>th</sup> October 2011.

**P F Downing**  
**Chair of Trustees**

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Statement of trustees' responsibilities**

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The trustees (who are also directors of The Theatre Company Blah Blah Blah for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

**P F Downing**  
Chair of Trustees

**G Morley**  
Trustee

**Date:** 17<sup>th</sup> October 2011

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Independent Examiner's report to the trustees on the unaudited accounts of The Theatre Company Blah Blah Blah**

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I report on the accounts of the company for the year ended 31<sup>st</sup> March 2011 which are set out on pages 12 to 23.

#### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 43(2) of the Charities Act 1993 (the 1993 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 43 of the 1993 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 43(7)(b) of the Act, as amended); and
- state whether particular matters have come to my attention.

#### **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 you as 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**

In connection with my examination, no matter has come to my attention:

- 1 which gives me reasonable cause to believe that, in any material respect, the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charitieshave not been met; or
- 2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

**Mr C J Darwin ACA**  
**Thomas Coombs & Son**  
Century House  
29 Clarendon Road  
Leeds  
West Yorkshire, LS2 9PG

Date: 17<sup>th</sup> October 2011

Statement of financial activities for the year ended 31<sup>st</sup> March 2011  
(incorporating statutory income & expenditure account)

	Notes	Unrestricted Funds (General) £	Unrestricted Funds (Designated) £	Restricted Funds £	2011 Total Funds £	2010 Total Funds £
<b>INCOME &amp; EXPENDITURE</b>						
<b>Incoming Resources</b>						
<b>Incoming resources from generated funds:</b>						
<i>Voluntary income:</i>						
Grants receivable	2	95,566	-	5,000	<b>100,566</b>	98,771
<i>Activities for generating funds:</i>						
Investment income		329	-	-	<b>329</b>	205
<b>Incoming resources from charitable activities:</b>						
Fees for delivery of theatre and education programme and related grants	3	27,600	-	70,987	<b>98,587</b>	131,074
<b>Total Incoming Resources</b>		<b>123,495</b>	<b>-</b>	<b>75,987</b>	<b>199,482</b>	<b>230,050</b>
<b>Resources Expended</b>						
<b>Charitable activities:</b>						
Delivery of theatre and education activities	4	28,761	-	84,129	<b>112,890</b>	128,207
Support costs	5	67,890	-	2,354	<b>70,244</b>	76,066
<b>Governance costs</b>	6	<b>1,048</b>	<b>-</b>	<b>1,612</b>	<b>2,660</b>	2,508
<b>Total Resources Expended</b>	7	<b>97,699</b>	<b>-</b>	<b>88,095</b>	<b>185,794</b>	<b>206,781</b>
<b>Net incoming resources for the year:</b>						
Net income before transfers		25,796	-	(12,108)	<b>13,688</b>	23,269
Transfers	13	(24,000)	24,000	-	-	-
<b>Net income after transfers</b>		<b>1,796</b>	<b>24,000</b>	<b>(12,108)</b>	<b>13,688</b>	<b>23,269</b>
<b>Reconciliation of funds</b>						
Total funds at 1 <sup>st</sup> April 2010		46,912	7,600	12,699	<b>67,211</b>	43,942
Total funds at 31 <sup>st</sup> March 2011	12/14	48,708	31,600	591	<b>80,899</b>	67,211,

The notes on pages 15 to 23 form part of these financial statements.

Balance sheet at 31<sup>st</sup> March 2011

	Note	2011 £	2010 £
<b>Fixed Assets</b>			
Tangible	8	818	163
<b>Current assets</b>			
Debtors	9	9,403	18,799
Term deposits		25,000	-
Cash at bank and in hand		50,892	65,912
		<u>85,295</u>	<u>84,711</u>
<b>Liabilities : amounts falling due within one year</b>	10	(5,214)	(17,663)
		<u>80,081</u>	<u>67,048</u>
<b>Net current assets</b>			
		<u>80,899</u>	<u>67,211</u>
<b>Total assets less current liabilities</b>			
		<u>80,899</u>	<u>67,211</u>
<b>Net assets</b>			
		<u>80,899</u>	<u>67,211</u>
<b>Funds</b>			
Unrestricted - general		48,708	46,912
Unrestricted – designated	13	31,600	7,600
Restricted	12	591	12,699
	14	<u>80,899</u>	<u>67,211</u>

The trustees, who are also the directors for the purposes of company law, are satisfied that the charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 and that the members have not required the company to obtain an audit of its financial statements for the year ended 31st March 2011 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for:

- (a) ensuring that the charitable company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006; and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its profit or loss for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

## **THE THEATRE COMPANY BLAH BLAH BLAH**

### **Balance sheet at 31<sup>st</sup> March 2011 (continued)**

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The financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and Financial Reporting Standard for Smaller Entities (effective April 2008).

Approved by the board of trustees on 17<sup>th</sup> October 2011 and signed on its behalf by:

**P F Downing**  
Chair of Trustees

**G Morley**  
Trustee

The notes on pages 15 to 23 form part of these financial statements.

# THE THEATRE COMPANY BLAH BLAH BLAH

## Notes to the financial statements for the year ended 31<sup>st</sup> March 2011

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### 1 Accounting policies

#### Accounting basis

The financial statements have been prepared under the historical cost convention, and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Companies Act 2006 and follow the recommendations in Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

#### Cashflow statements

The charity has taken advantage of the exemption from the requirement to produce a cash flow statement on the grounds that it is a small entity.

#### Incoming resources

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

- **Voluntary income** is received by way of grants, donations and gifts (including gifts in kind). These amounts are included in full in the Statement of Financial Activities in the year in which they are receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Where grants are received during the year in respect of future periods, the amount of the grant, which relates to the future periods is shown as deferred grants and is included within creditors.
- **Grants**, where the income is related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.
- **Fees**, for the delivery of theatre activities are recognised in the period of the event or performance. Amounts received in advance of such activities is shown as deferred income and is included within creditors.

#### Volunteers and donated services and facilities

The value of services provided by volunteers is not incorporated into these financial statements.

Where services are provided to the charity as a donation that would normally be purchased from our suppliers, this contribution is included in the financial statements at an estimate based on the value of the contribution to the charity.

#### Resources expended

Resources expended are recognised in the period in which they are incurred. Resources expended include related value added tax, which cannot be recovered, and is reported as part of the expenditure to which it relates:

- **Charitable activities** comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- **Governance costs** include those costs associated with meeting the constitutional and statutory requirements of the charity and include the independent examination fees and costs linked to the strategic management of the charity.



# THE THEATRE COMPANY BLAH BLAH BLAH

## Notes to the financial statements for the year ended 31st March 2011 (*Continued*)

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### 1 Accounting policies (*Continued*)

#### Resources expended (*Continued*)

- All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly while others are apportioned on an appropriate basis.

#### Fixed Assets and depreciation

Fixed assets are capitalised at their cost value. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost, less estimated residual value, of the assets over their expected useful lives. Depreciation is currently provided on all fixed assets at the principal rate of 20% per annum.

#### Pension scheme

The Charity pays defined contributions into the pension scheme of one employee. These amounts are charged to the Statement of Financial Activities as they become payable and in accordance with their functional classification. There were no prepaid or accrued contributions at the balance sheet date.

#### Funds

*Unrestricted funds* are grants and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

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

*Restricted funds* are to be used for specific purposes laid down by the donor or specified in the request for funding by the charity. Expenditure that meets these criteria is charged to the fund. As part of the agreements with a number of funding bodies, the charity charges a proportion of management and support costs to the relevant restricted fund.

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2011 (Continued)**

**2 Grants receivable**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2011 Total £</b>	<i>2010 Total £</i>
Arts Council England, Yorkshire	83,863	-	<b>83,863</b>	82,068
Leeds City Council	11,703	5,000	<b>16,703</b>	16,703
	<u>£95,566</u>	<u>£5,000</u>	<u><b>£100,566</b></u>	<u>£98,771</u>

**3 Fees for delivery of theatre and education programme and related grants**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2011 Total £</b>	<i>2010 Total £</i>
Project Grants				
Arts Council England, Yorkshire	-	12,157	<b>12,157</b>	49,867
Big Lottery Fund	-	-	-	6,200
Leeds City Council	-	-	-	8,450
West Yorkshire Grants	-	6,049	<b>6,049</b>	-
I.E.T.M Grant	-	120	<b>120</b>	-
Performance fees and sundry income	21,350	49,061	<b>70,411</b>	71,807
Less closing deferred fees	-	-	-	(9,850)
Add opening deferred fees	6,250	3,600	<b>9,850</b>	4,600
	<u>£27,600</u>	<u>£70,987</u>	<u><b>£98,587</b></u>	<u>£131,074</u>

**4 Delivery of theatre and education activities**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2011 Total £</b>	<i>2010 Total £</i>
<i>Staff costs:</i>				
Wages and salaries	15,662	61,405	<b>77,067</b>	92,252
<i>Theatre activity/workshop costs:</i>				
Production costs	8,553	17,635	<b>26,188</b>	23,531
Travel, motor expenses and touring costs	2,580	4,070	<b>6,650</b>	10,785
Miscellaneous expenses	1,966	1,019	<b>2,985</b>	1,639
	<u>£28,761</u>	<u>£84,129</u>	<u><b>£112,890</b></u>	<u>£128,207</u>

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2011 (*Continued*)**

**5 Support costs**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2011 Total £</b>	<i>2010 Total £</i>
Staff costs	51,048	-	<b>51,048</b>	55,988
Recruitment and training	1,404	-	<b>1,404</b>	2,002
Rent	4,700	844	<b>5,544</b>	4,790
Repairs and maintenance	523	-	<b>523</b>	276
Insurance	1,100	1,020	<b>2,120</b>	1,911
Depreciation	243	-	<b>243</b>	63
Motor and travel	2,840	-	<b>2,840</b>	2,980
Telephone	1,486	9	<b>1,495</b>	2,220
Other office costs	2,824	481	<b>3,305</b>	2,645
Subscriptions	1,363	-	<b>1,363</b>	2,291
Miscellaneous expenses	359	-	<b>359</b>	900
	<hr/>	<hr/>	<hr/>	<hr/>
	£67,890	£2,354	<b>£70,244</b>	£76,066
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

**6 Governance costs**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2011 Total £</b>	<i>2010 Total £</i>
Legal and professional	245	65	<b>310</b>	158
Independent Examiners' remuneration : Current year	803	1,547	<b>2,350</b>	2,350
	<hr/>	<hr/>	<hr/>	<hr/>
	£1,048	£1,612	<b>£2,660</b>	£2,508
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2011 (Continued)**

**7 Total resources expended**

	<b>Staff Costs £</b>	<b>Depreciation £</b>	<b>Other Costs £</b>	<b>2011 Total £</b>	<i>2010 Total £</i>
Delivery of theatre activities	77,067	-	35,823	<b>112,890</b>	<i>128,207</i>
Support costs	51,048	243	18,953	<b>70,244</b>	<i>76,066</i>
Governance costs	-	-	2,660	<b>2,660</b>	<i>2,508</i>
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	<b>£128,115</b>	<b>£243</b>	<b>£57,436</b>	<b>£185,794</b>	<i>£206,781</i>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

**Staff costs**

	<b>2011 £</b>	<i>2010 £</i>
Wages & salaries	<b>108,820</b>	<i>132,805</i>
Social security costs	<b>9,211</b>	<i>12,483</i>
Pensions	<b>3,072</b>	<i>2,952</i>
Redundancy pay	<b>7,012</b>	<i>-</i>
	<hr/>	<hr/>
	<b>£128,115</b>	<i>£148,240</i>
	<hr/> <hr/>	<hr/> <hr/>

Reimbursed expenses, which are all subject to the charity's processes of internal controls, do not form part of remuneration and are not included above.

The trustees received no remuneration. During the period no trustee was reimbursed for expenses (2010: £790 travel and accommodation expenses).

No employee earned more than £60,000 per annum.

The average number of employees (excluding directors/trustees) was:-

	<b>2011 Number</b>	<i>2010 Number</i>
Administration staff	<b>2</b>	<i>2</i>
Artistic staff	<b>4</b>	<i>4</i>
	<hr/>	<hr/>
	<b>6</b>	<i>6</i>
	<hr/> <hr/>	<hr/> <hr/>

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2011 (Continued)**

**8 Fixed assets**

	<b>Office equipment £</b>	<b>Motor vehicles £</b>	<b>Total £</b>
<b>Cost</b>			
Opening balance 1 <sup>st</sup> April 2010	36,876	25,323	62,199
Additions	898	-	898
	-----	-----	-----
Closing balance 31 <sup>st</sup> March 2011	37,774	25,323	63,097
	-----	-----	-----
<b>Accumulated depreciation</b>			
Opening balance 1 <sup>st</sup> April 2010	36,713	25,323	62,036
Charge for the year	243	-	243
	-----	-----	-----
Closing balance 31 <sup>st</sup> March 2011	36,956	25,323	62,279
	-----	-----	-----
<b>Net book value</b>			
At 31 <sup>st</sup> March 2011	<b>£818</b>	-	<b>£818</b>
	=====	=====	=====
<i>At 31<sup>st</sup> March 2010</i>	£163	-	£163
	=====	=====	=====

**9 Debtors**

	<b>2011 £</b>	<b>2010 £</b>
Debtors in the ordinary course of activities	<b>£9,403</b>	£18,799
	=====	=====

# THE THEATRE COMPANY BLAH BLAH BLAH

## Notes to the financial statements for the year ended 31<sup>st</sup> March 2011 (Continued)

### 10 Liabilities: amounts falling due within one year

	2011	2010
	£	£
Creditors in the ordinary course of activities	526	1,478
Accruals	2,350	2,677
Taxes and social security costs	2,338	3,658
Deferred fee income (below)	-	9,850
	<hr/>	<hr/>
	<b>£5,214</b>	<b>17,663</b>
	<hr/> <hr/>	<hr/> <hr/>

#### Deferred fee income

The reconciliation of the movement on deferred fee income is shown below:

	£
Balance at 1 <sup>st</sup> April 2010	9,850
Amount released to incoming resources during the year	(9,850)
Amounts deferred in the year	-
	<hr/>
Balance at 31 <sup>st</sup> March 2011	£-
	<hr/> <hr/>

#### Working capital

The working capital of the charity is provided by the bank balances and advanced grant funding. As with many voluntary organisations the charity is dependent on renewing and securing new funding sources to replace current short term contracts and grants. The trustees consider that, based on available information for future funding and discussions with funders, the charity will continue to be able to operate within available banking facilities for the foreseeable future. Accordingly, the financial statements are prepared on a going concern basis.

### 11 Taxation

Because of the charitable nature of the company there is no liability to Corporation Tax.

### 12 Capital

The Theatre Company Blah Blah Blah is a charitable company, limited by guarantee and has no share capital. The members have agreed to contribute an amount not exceeding £1 each to the Charity's assets in the event of it winding up, if its assets should prove insufficient to cover its liabilities, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of the company contracted before he or she ceases to be a member, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributories among themselves.

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2011 (Continued)**

**12 Restricted funds**

	Silver Sword	LE.T.M Vilnius	STUCK Rural	STUCK Tour	My Place	Ruby's Walk	Carriage works Third child	Carriage works Light Night	Carriage works Studio	Carriage works HMD	Carriage works 2011	Wild Rumpus	Total 2011 £	Total 2010 £
<b>Funds brought forward</b>	(116)	(120)	(1,425)	14,556	(196)	-	-	-	-	-	-	-	12,699	5,000
<b>Incoming resources:</b>														
Grants, donations, performance and workshop fees.	11,554	120	17,490	-	3,375	16,179	4,900	1,420	2,600	3,200	3,250	11,899	75,987	97,387
<b>Resources expended:</b>														
Production costs	4,431	-	228	652	3	2,975	805	68	2,221	2,847	2,652	753	17,635	23,277
Travel, motor and touring costs	923	-	2,100	-	114	698	47	16	-	-	7	165	4,070	8,100
Miscellaneous expenses	5	-	434	-	12	376	-	-	-	25	-	167	1,019	1,003
Travel costs	-	-	-	-	-	-	-	-	-	-	-	-	-	13
Other office costs	301	-	1,253	-	60	629	-	-	-	-	-	111	2,354	25
Subscriptions	-	-	-	-	-	-	-	-	-	-	-	-	-	365
Staff costs	5,590	-	10,800	13,904	2,990	11,436	4,048	1,336	379	328	-	10,594	61,405	56,805
Governance costs	188	-	1,250	-	-	65	-	-	-	-	-	109	1,612	-
<b>Total resources expended</b>	11,438	-	16,065	14,556	3,179	16,179	4,900	1,420	2,600	3,200	2,659	11,899	88,095	89,688
<b>Funds carried forward</b>	-	-	-	-	-	-	-	-	-	-	591	-	591	12,699

## THE THEATRE COMPANY BLAH BLAH BLAH

### Notes to the financial statements for the year ended 31st March 2011 (*Continued*)

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#### 12 Restricted funds (*Continued*)

##### **Carriageworks – Theatre Academy including Holocaust Memorial Day, Light Night, Third Child.**

Joint project with the Carriageworks to run a new in-house youth theatre/theatre academy at the Carriageworks with the aim to inspire and challenge young people to develop skills in theatrical performance and production; with the group delivering small scale performances throughout the year.

##### **Company of Teachers – Silver Sword**

Year Two of a two year contract with the ‘Inspire Rotherham’ Drama into Literacy programme, funded by Rotherham Metropolitan Borough Council, which offered teachers the opportunity to form a theatre in education company to make and tour shows to Rotherham schools.

##### **Informal European Theatre Network (I.E.T.M.) – Vilnius**

Membership to the IETM and attendance at the IETM conference in Vilnius, funded by Arts Council England.

##### **Ruby’s Walk 2010**

Schools touring production of the adaptation of the story of Ruby Bridges, with a new script by Ruth Cooper, supported by funding from Arts Council England Grants for the Arts scheme.

##### **STUCK Tour**

Completion of the STUCK tour to rural venues. This reworking of the Mike Kenny play, first produced by the company in 1996, toured into youth centres and secondary schools in February / March 2010 with the support of Arts Council England.

##### **West Yorkshire Grants – Wild Rumpus**

Early Years tour to sixteen primary schools covering the five districts in West Yorkshire supported with funding from West Yorkshire Grants.

##### **West Yorkshire Joint Services – My Place**

Integrated drama project with primary school children from a predominately white community and an Asian community exploring the history of the Al-Hikmah Centre in Batley as part of West Yorkshire Joint Services’ annual programme ‘My Place’.



# THE THEATRE COMPANY BLAH BLAH BLAH

## Notes to the financial statements for the year ended 31st March 2011 *(Continued)*

	£
<b>13 Designated funds</b>	
<b>Brought forward designated funds</b>	7,600
Transfers within the year	24,000
	<hr/>
<b>Total designated funds at 31<sup>st</sup> March 2011</b>	<b>£31,600</b>
	<hr/> <hr/>

The composition of designated funds at 31<sup>st</sup> March 2011 is as follows:

Disability fund	£600
Motor vehicle repair fund	£3,000
Redesign of charity website	£3,000
Promotion and subsidy of our schools programme, our international work and collaborations with other theatre in education companies	£25,000

### 14 Analysis of net assets between funds

	Fixed assets £	Cash at bank and in hand £	Other net current assets £	<b>Total £</b>
Restricted funds	-	(5,234)	5,825	<b>591</b>
Unrestricted funds				
General	818	49,526	(1,636)	<b>48,708</b>
Designated	-	31,600	-	<b>31,600</b>
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total</b>	<b>£818</b>	<b>£75,892</b>	<b>£4,189</b>	<b>£80,899</b>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>