

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

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

TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2012

THE THEATRE COMPANY BLAH BLAH BLAH

Annual report and financial statements for the year ended 31st March 2012

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Report of the trustees for the year ended 31st March 2012

The Trustees present their report and unaudited financial statements for the year ending 31st March 2012. The comparative period is for the 12 months ended 31st March 2011.

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 FCA 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 G C Morley A E Lloyd M Connell J Storr	Chair

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

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Report of the trustees (continued) for the year ended 31st March 2012

Structure, Governance and Management

Governing document

The organisation is a charitable company limited by guarantee, incorporated on 17th March 1994 and registered as a charity on 3rd 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:

Protection of Children and Young People
Equality and Diversity
Discipline and Grievance
Health and Safety
Bullying and Harassment

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 and continue to offer high quality support and guidance to the company. The focus of the annual Away Day this year was evaluation and one of the outcomes from that day was to have clearer aims for each project. Evaluation and reflection is an agenda item for each Board meeting and the Board are very keen to be kept up to date with the reflective practices that result from each project.

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Report of the trustees (continued) for the year ended 31st March 2012

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 remains the main area of concern however achieving National Portfolio Status with Arts Council England secures our main core funding until 2015. Our local authority funding has, once again, been reduced and it has been indicated from Leeds City Council that we can expect further reductions in the following three years. In order to cover these losses we will be working to develop 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

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

This was the last year we operated as a Regularly Funded Organisation (RFO) within the Arts Council structure prior to becoming a National Portfolio Organisation (NPO) from March 2012 onwards. We had one last opportunity to secure Grants for the Arts funding as an RFO which we were awarded for Hide and Seek, a touring project to schools which enabled us to launch our annual schools touring programme as outlined in our future plans as an NPO.

Measuring Impact

Last year we planned in more time to reflect on the artistic activity which we did and as a result we were able to:

- gather evidence for evaluation from projects
- develop our ways of gathering evidence
- hold company meetings to discuss the strengths and weaknesses of projects at completion
- involve the Board in evaluation
- invite practitioners/ professionals to see our work.

Quality of Evidence

Creating the time and structure for children and teachers to respond to our work provides us with valuable insights into how it can be used in the future. Here is a primary school teacher responding to our question; what have you learnt that you feel you will use in your teaching role and/or personal life?

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Report of the trustees (continued) for the year ended 31st March 2012

“Pace, I’m fast but when I watched you and Pavla performing the man and woman in the hut, you left pauses and the children just seemed to fill them with concentration. So I liked the way you left pauses and put in repeats ...thinking time. So I am doing that a lot more in my teaching, just giving them a dramatic pause so they can reflect and take in what they see..... so I was reading from a story and I read “and then he opened the door....” and left a silence after it before carrying on”.

Year 4 teacher, Alwoodley Primary, Leeds

This evidence is valuable to us as artists because it makes us more mindful of putting in thinking time for children in our work and highlighting that aspect when we are training practitioners and teachers. Naming the approach, “dramatic pause/ thinking time” enables us to develop it. It is valuable to the teacher because she has identified a transferable skill which makes her a more creative teacher and this in turn strengthens our argument for the relevance of our work in schools.

So this is an on-going process to clarify our methods of evaluation in order to improve the work. Areas that we have identified that need developing are;

- How do we use the information we have gathered and who do we tell it to?
- The need to be clearer about aims of each project so that we can identify what is learnt and how we can transfer our skills more effectively

We are fortunate in that we have a pro-active Board whose skills lie in the area of evaluation and are guiding the company through the process.

“To explore stories, not just tell them”

All three strands of the Blah’s work – touring, residency and Theatre Academy - 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.

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.

Hide and Seek (the Story of the Gunpowder Plot) toured in Autumn 2011- a seven week tour delivering forty-eight shows to thirty-four secondary and primary schools, two public shows, a teacher’s preview and one show to Applied Theatre students at Central School of Speech and Drama in London. Successful Grants for the Arts funding enabled us to rework the production from the original Company of Teachers version to enhance the audience experience and deepen involvement from teachers. This grant allowed us to offer the project to schools at a subsidised rate and tour with a cast of four.

Owl Tours is supported through a successful partnership with Leeds Owl Trail. We provide experienced actors to take tours of children around the City Centre spotting owls and learning about the history of Leeds. This is our third year of offering trails to schools, sharing our expertise of working with children and their teachers. This year there has been a total of 29 Owl Trails in the city with the addition of the Leeds Owl acting as compere at a Gynaecologist’s Conference at the Carriageworks Theatre in Leeds.

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Report of the trustees (continued) for the year ended 31st March 2012

Residency Programme

Our aim is 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 sort of risks implied by this approach in their everyday teaching and learning.

We Are One Tribe - a four part drama for two primary schools with a sharing event for all four classes and their teachers. Looking at the Roman invasion of Celtic Britain, we put the Year 4 children in role as tribes people who defended their villages with bravery but had to hand over their swords in defeat and keep their dignity intact.

Alwoodley Primary School Residency – Pavla has continued to develop the relationship with the teachers and delivered two residency programmes:

- Bull Dancers – in the evaluation the deputy head said that the teachers did not use the drama input enough after the residency so the school have asked the Blahs to deliver teacher training sessions for the whole staff next year.
- Silas Marner – with minimal support from Pavla, the teachers are going to run this programme themselves next year.

“I am so grateful to the contribution Blahs have made to Literacy standards and children’s emotional wellbeing in our school. The examples of impact are continually evident throughout school. Teachers say it is the best INSET they have ever had” Jane Langley, Head Teacher, Alwoodley Primary School.

Whole staff training in drama – took place at Temple Newsam for Artforms and at Allerton Church of England Primary School with the following comments from teachers who took part in the training.

- *“Drama would definitely not be my strong point or favourite thing to do. Today has given me the tools to make this better and a more valuable learning experience”.*
- *“So many ideas were shared that were powerful and effective but **simple**.”*

Spitfire “v” Messerschmitt - Theaterhaus in Frankfurt secured funding for their company to experience a Company of Teachers devising model which will produce a participatory piece of theatre for German speaking students in Germany and England. The theme of the piece is based on the Second World War and is looking at what we inherit from it. There are four devising sessions taking place before rehearsals. The first devising session took place in March. Actors worked with Anthony directing and Pavla joining in as an actor. The process includes the dramaturg and schools liaison and workshop leader.

Oliver Twist - Leeds Theatre in Education Company and the Blahs have been meeting and planning a skills share based on the story of Oliver Twist creating two residency projects which would then combine into a collaborative production. Anthony led an introductory devising day in March bringing the companies together for the first time in the rehearsal room in preparation for Summer 2012. Jane Storr has joined the project as an evaluator. Leeds TiE made a successful G4A application to the Arts Council to finance their participation in the skills share and collaboration.

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Report of the trustees (continued) for the year ended 31st March 2012

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.

Riot - We completed our second academic year with a summer production on the main stage at the Carriageworks devised by the young people based on real events that took place in Leeds in the 1870's which came to be known as the "dripping riots". Written by Ruth Cooper, directed by Lizi Patch and designed by Emma Williams this was the first time we had run two shows for a production to give the young people a chance to learn from the first show.

Light Night - installations – young people created installations which told tales of the Carriageworks for the public to come in and experience on Light Night, an annual multi-art form festival that takes place in numerous venues and sites in Leeds each October.

Life Turns On A Penny (10- 12 year olds) - Devised with the young people and written and directed by Lizi Patch and performed in the Carriagework's studio space. Two shows with very positive feedback from the participants and parents.

Precious Cargo (13 – 16 year olds) - Commissioned by Leeds City Museum, as part of their Cultural Olympiad programme. A promenade performance made up of six scenes responding to objects in the museum. Overall director was Ruth Cooper who facilitated the young people to write and direct their own material.

The Lavender Lady (13 – 16 year olds) - Performed as part of the **Stand In The Place Where You Live Project** – an evening of short performances by youth theatres across Leeds in Summer 2011 at the West Yorkshire Playhouse. Ten Theatre Academy members (the Silver Arts Award group) explored the rich history of The Grand Theatre and invited the audience to share in their discoveries. Inspired by their research, The Lavender Lady brought to life the characters and stories of this historic building. The piece was directed by Richard Bonham and delivered in partnership with the Grand Theatre.

Key developments for the Blahs.

The new management structure that was put in place at the start of 2011 with a Senior Management Team consisting of Artistic Director, General Manager and Chairperson has been working well with the team meeting on a regular basis. During the year all job descriptions have been updated and the process of updating current company policies and implementing new policies has been taking place. The General Manager has continued this process into 2012 with terms and conditions being renegotiated with all staff and the continuation of policy updates.

Successes in 2011-12

Evaluation and revealing impact

With guidance from Jane Storr and Dick Downing on the Board we are beginning to ask the questions and create the framework which reveals what is actually going on with the students and teachers when we bring theatre into schools.

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Report of the trustees (continued) for the year ended 31st March 2012

"I can think of a lower ability child whose quality of writing really improved because the drama gave them a lot of ideas. Technically he began to use a lot more adjectives. He was so involved, and able to visualise it. The writing became a tool and he didn't have to invent so there were no blocks"

Here the teacher has identified three elements that can turn a low ability child into a confident writer: involvement in the story; the child pictures the story with their mind's eye and providing a story structure within which the child feels safe to express their ideas.

"I'm now thinking if there was something I could write and deliver using some of the same methods. The head might give us time out to develop something ourselves. It's such a powerful tool"

Here is evidence that our work with teachers is transferable and can inspire them to take on new methods in their teaching and give them the confidence to say, "I can do that". Gathering detailed feedback from children and teachers is an essential part of the mutual learning triangle which enables us to develop the work and our relationships to schools.

Young theatre makers

Due to increased demand for places in the Academy we decided to split the group into two age groups so that we could increase numbers from 35 to 40. This has also clarified the progression route for young people who are learning to use theatre as a way of making their own stories. The older group are having more opportunities to direct and write their own material which is supported by the Arts Award Scheme. Introduced in Summer 2010 as part of the Theatre Academy programme young people have the chance to study for an Arts Award. In 2011 there were 10 Bronze Award graduates from the older group and next year we are extending the programme to both groups.

Touring Work - Hide and Seek (the Story of the Gunpowder Plot)

"This play has real substance. You have to have real substance and a knowledge base in order to develop higher level thinking. We got the meat on the bones here."

Head of History, Priesthorpe High School, Leeds, 2011.

We explored ways to enhance the audience experience through re-working our script with a philosopher. We had three sessions with Grace Robinson, a philosopher who works in schools to give the creative team the opportunity to interrogate the whole structure and identify a central question: should we ever harm another person to achieve something we think is right? This input helped us clarify the storytelling in the script and focus the questions with the children.

We wanted to deepen the involvement of teachers in the production and to this end we commissioned Helen Oxley, literacy co-ordinator and primary school teacher who had been part of Company of Teachers to write the Teacher's Resource Pack. This gave teachers a PowerPoint presentation to prepare the children and "tried and tested" lessons for follow up. Although it had been written for the primary curriculum, it had the depth to be used in secondary schools.

All schools we worked in bought the programme based on the understanding that it was an experience for one class so that they could have a quality experience. All teachers took an active role in recording the event.

Evaluation of the project came through two routes: through teacher and pupil responses gathered by the company as the tour progressed; in depth study of the impact of the show on follow up History and PSHE lessons which was led by Jane Storr from the Board.

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Report of the trustees (continued) for the year ended 31st March 2012

Challenges in 2011-12

We planned in for more selling time last year and Cas Bulmer, our Tour Organiser and Administrator, successfully booked the whole Hide and Seek tour. The time is needed to contact teachers, especially building up new contacts. This task was made smoother with a subsidy from Inspire Rotherham which resulted in two weeks of work in Rotherham, and also MAPAS who bought a week's work in North East Lincolnshire. Selling residencies to primary schools this year took longer than anticipated which was complicated by the inclusion of the Oliver Twist project and the rescheduling of We Are One Tribe.

Last year we asked "*where will our champions go?*" not knowing how all the changes in local government and schools would impact on the company. We did not feel the impact this year and in fact schools like Alwoodley Primary school have been keen to maintain a relationship as they see a direct link between the arts and raising levels of literacy. However in 2012 there are several key contacts that we have nurtured over the years that will be leaving education.

We were keen to continue to encourage attendance and participation in areas of least engagement and we were able to maintain this presence during the year – notably in Grimsby, Cleethorpes, Immingham, Rotherham and Batley – as a direct result of being able to maintain our relationships with MAPAS in Lincolnshire, Inspire Rotherham and West Yorkshire Joint Services. With the cuts in local authority funding we suspect that this will be a more difficult challenge in coming years.

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...

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 £31,553 (2011: £13,688)

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 16 weeks' expenditure. Based on the 2012 accounts this would equate to approximately £46,000.

The actual free reserves, excluding restricted, designated funds and fixed assets, amounts to £56,335 as at 31st March 2012 (2011: £47,890). We shall be looking for ways to maintain these reserves in the longer term, both to support the cash flow needed for some of our larger projects and to give us the opportunity of investing in our collaborative and international projects.

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Report of the trustees (continued) for the year ended 31st March 2012

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 cash is the most appropriate policy. Reflecting this policy the charity has no ethical investment stance.

Plans for future periods

Connecting up with our peers in Theatre in Education

In last year's report we stated that 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 the field.

In 2012/13 we will be working with Leeds TiE on a collaborative project based on Oliver Twist by Charles Dickens which will give both companies the opportunity to share skills. Also in 2012-13 we will be collaborating with Theaterhaus from Frankfurt on Spitfire "v" Messerschmitt, a new participatory play about World War II which will tour to Germany and England.

On the international front, we commence the first year of a three year relationship with the Step by Step School in New Delhi, India. We have brokered and commissioned Drama Consultant Geoff Readman to train teachers in India in using drama, as well as training theatre practitioners to use workshop techniques, for two years. Geoff will then share his work with us before the final year when the company will work directly with the teachers enabling them to create their own TIE pieces.

As a result of building a relationship with Language Alive (TiE) in Birmingham we have invited Deborah Hull, previously Artistic Director of Language Alive, to be guest director for the Blahs in Autumn 2012.

Pavla, our Assistant Artistic Director, continues as a board member of the National Association of Teachers of Drama

Fundraising

For the coming year we focused on negotiating two collaborative projects:

- Theaterhaus, Frankfurt raised 75% of the funding for Spitfire "v" Messerschmitt and we are contributing 25%. This is an investment into a show which we will be able to bring back under our touring programme in the same way that we have done with the shows that have been made under the Company of Teachers programme.
- Leeds TiE made a successful bid to Arts Council England for G4A funding based on a jointly planned project exploring the story of Oliver Twist which will produce three different products.

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Report of the trustees (continued) for the year ended 31st March 2012

We are mindful of the need to increase and diversify our income streams but lack of capacity within the company remains the stumbling block hindering progress. What we have succeeded in doing this year has been making better use of our reserve funds allowing us to increase our investment income by 360% and we will continue to look for these investment opportunities. We had hoped to apply for a Catalyst Arts fundraising capacity building grant to support our fundraising but the application process has been moved to, possibly, Autumn 2012 which has hampered our initial plans however developing a fundraising strategy remains a priority for 2012-13.

Approved by the Board of Trustees on 17th September 2012.

P F Downing
Chair of Trustees

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Statement of trustees' responsibilities

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 operation.

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: 17th September 2012

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

I report on the accounts of the company for the year ended 31st March 2012 which are set out on pages 14 to 26.

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 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

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

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

Basis of independent examiner's statement

My examination was carried out in accordance with the 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 FCA
Thomas Coombs & Son
Century House
29 Clarendon Road
Leeds
West Yorkshire, LS2 9PG

Date: 17th September 2012

Statement of financial activities for the year ended 31st March 2012
(incorporating statutory income & expenditure account)

	Notes	Unrestricted Funds (General) £	Unrestricted Funds (Designated) £	Restricted Funds £	2012 Total Funds £	2011 Total Funds £
INCOME & EXPENDITURE						
Incoming Resources						
Incoming resources from generated funds:						
<i>Voluntary income:</i>						
Grants receivable	2	93,610	-	-	93,610	100,566
<i>Activities for generating funds:</i>						
Investment income		1,521	-	-	1,521	329
Incoming resources from charitable activities:						
Fees for delivery of theatre and education programme and related grants	3	16,453	-	69,434	85,887	98,587
Total Incoming Resources		111,584	-	69,434	181,018	199,482
Resources Expended						
Charitable activities:						
Delivery of theatre and education activities	4	31,087	-	55,715	86,802	112,890
Support costs	5	48,600	-	11,585	60,185	70,244
Governance costs	6	1,695	-	783	2,478	2,660
Total Resources Expended	7	81,382	-	68,083	149,465	185,794
Net incoming resources for the year:						
Net income before transfers		30,202	-	1,351	31,553	13,688
Transfers	13	(22,000)	22,000	-	-	-
Net income after transfers		8,202	22,000	1,351	31,553	13,688
Reconciliation of funds						
Total funds at 1 st April 2011	12/14	48,708	31,600	591	80,899	67,211
Total funds at 31 st March 2012		56,910	53,600	1,942	112,452	80,899

The notes on pages 17 to 26 form part of these financial statements.

Balance sheet at 31st March 2012

	Note	2012 £	2011 £
Fixed Assets			
Tangible	8	575	818
Current assets			
Debtors	9	10,364	9,403
Term deposits		45,000	25,000
Cash at bank and in hand		61,076	50,892
		<u>116,440</u>	<u>85,295</u>
Liabilities : amounts falling due within one year	10	(4,563)	(5,214)
		<u>111,877</u>	<u>80,081</u>
Net current assets			
		<u>112,452</u>	<u>80,899</u>
Total assets less current liabilities			
		<u>112,452</u>	<u>80,899</u>
Net assets			
		<u><u>112,452</u></u>	<u><u>80,899</u></u>
Fund			
Unrestricted - general		56,910	48,708
Unrestricted – designated	13	53,600	31,600
Restricted	12	1,942	591
	14	<u>112,452</u>	<u>80,899</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 2012 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for:

- ensuring that the charitable company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006; and
- 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.

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Balance sheet at 31st March 2012 (continued)

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 17th September 2012 and signed on its behalf by:

P F Downing
Chair of Trustees

G Morley
Trustee

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Notes to the financial statements for the year ended 31st March 2012

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 2012 *(Continued)*

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 31st March 2012 (Continued)

2 Grants receivable

	General Fund £	Restricted Funds £	2012 Total £	<i>2011 Total £</i>
Arts Council England, Yorkshire	78,076	-	78,076	83,863
Leeds City Council: arts @ Leeds	15,534	-	15,534	16,703
	<u>£93,610</u>		<u>£93,610</u>	<u>£100,566</u>

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

	General Fund £	Restricted Funds £	2012 Total £	<i>2011 Total £</i>
Project Grants				
Arts Council England, Yorkshire	-	33,000	33,000	12,157
West Yorkshire Grants	-	-	-	6,049
I.E.T.M Grant	-	-	-	120
Performance fees, teaching, consultancy and sundry income	16,453	36,434	52,887	70,411
Less closing deferred fees	-	-	-	-
Add opening deferred fees	-	-	-	9,850
	<u>£16,453</u>	<u>£69,434</u>	<u>£85,887</u>	<u>£98,587</u>

4 Delivery of theatre and education activities

	General Fund £	Restricted Funds £	2012 Total £	<i>2011 Total £</i>
<i>Staff costs:</i>				
Wages and salaries	28,558	31,531	60,089	77,067
<i>Theatre activity/workshop costs:</i>				
Production costs	2,188	15,576	17,764	26,188
Travel, motor expenses and touring costs	(125)	6,698	6,573	6,650
Miscellaneous expenses	466	1,910	2,376	2,985
	<u>£31,087</u>	<u>£55,715</u>	<u>£86,802</u>	<u>£112,890</u>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2012 (Continued)

5 Support costs

	General Fund £	Restricted Funds £	2012 Total £	<i>2011 Total £</i>
Staff costs	28,990	10,953	39,943	<i>51,048</i>
Recruitment and training	1,041	-	1,041	<i>1,404</i>
Rent	5,892	400	6,292	<i>5,544</i>
Repairs and maintenance	431	-	431	<i>523</i>
Insurance	1,320	232	1,552	<i>2,120</i>
Depreciation	243	-	243	<i>243</i>
Motor and travel	4,855	-	4,855	<i>2,840</i>
Telephone	1,184	-	1,184	<i>1,495</i>
Other office costs	2,649	-	2,649	<i>3,305</i>
Subscriptions	1,079	-	1,079	<i>1,363</i>
Miscellaneous expenses	916	-	916	<i>359</i>
	-----	-----	-----	-----
	£48,600	£11,585	£60,185	<i>£70,244</i>
	=====	=====	=====	=====

6 Governance costs

	General Fund £	Restricted Funds £	2012 Total £	<i>2011 Total £</i>
Legal and professional	18	-	18	<i>310</i>
Independent Examiners' remuneration : Current year	1,677	783	2,460	<i>2,350</i>
	-----	-----	-----	-----
	£1,695	£783	£2,478	<i>£2,660</i>
	=====	=====	=====	=====

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2012 (Continued)

7 Total resources expended

	Staff Costs £	Depreciation £	Other Costs £	2012 Total £	<i>2011 Total £</i>
Delivery of theatre activities	60,089	-	26,713	86,802	<i>112,890</i>
Support costs	39,943	243	19,999	60,185	<i>70,244</i>
Governance costs	-	-	2,478	2,478	<i>2,660</i>
	-----	-----	-----	-----	-----
	£100,032	£243	£49,190	£149,465	<i>£185,794</i>
	=====	=====	=====	=====	=====

Staff costs

	2012 £	<i>2011 £</i>
Wages & salaries	89,075	<i>108,820</i>
Social security costs	7,681	<i>9,211</i>
Pensions	3,276	<i>3,072</i>
Redundancy pay	-	<i>7,012</i>
	-----	-----
	£100,032	<i>£128,115</i>
	=====	=====

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.

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

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

	2012 Number	<i>2011 Number</i>
Administration staff	2	<i>2</i>
Artistic staff	2	<i>4</i>
	-----	-----
	4	<i>6</i>
	=====	=====

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2012 (Continued)

8 Fixed assets

	Office equipment £	Motor vehicles £	Total £
Cost			
Opening balance 1 st April 2011	37,774	25,323	63,097
Additions	-	-	-
	-----	-----	-----
Closing balance 31 st March 2012	37,774	25,323	63,097
	-----	-----	-----
Accumulated depreciation			
Opening balance 1 st April 2011	36,956	25,323	62,279
Charge for the year	243	-	243
	-----	-----	-----
Closing balance 31 st March 2012	37,199	25,323	62,522
	-----	-----	-----
Net book value			
At 31 st March 2012	£575	-	£575
	=====	=====	=====
<i>At 31st March 2011</i>	<i>£818</i>	-	<i>£818</i>
	=====	=====	=====

9 Debtors

	2012 £	2011 £
Debtors in the ordinary course of activities	£10,364	<i>£9,403</i>
	=====	=====

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2012 *(Continued)*

10 Liabilities: amounts falling due within one year

	2012	2011
	£	£
Creditors in the ordinary course of activities	344	526
Accruals	2,350	2,350
Taxes and social security costs	1,869	2,338
	<hr/>	<hr/>
	£4,563	5,214
	<hr/> <hr/>	<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 31st March 2012 (Continued)

12 Restricted funds

	Hide and Seek Autumn 2011	Carriageworks Summer 2011	W.Y. My Place	Carriageworks Autumn 2011	Carriageworks Spring 2012	Carriageworks Summer 2012	Hide and Seek Autumn 2012	Total 2012	Total 2011
	£	£		£	£	£	£	£	£
Funds brought forward	-	591	-	-	-	-	-	591	12,699
Incoming resources:									
Grants, donations, performance and workshop fees.	51,456	4,700	1,584	2,200	4,494	5,000	-	69,434	75,987
Resources expended:									
Production costs	(4,222)	(3,015)	(653)	(1,579)	(4,718)	(2,500)	(144)	(16,831)	(17,635)
Travel, motor and touring costs	(6,475)	(71)	(96)	(10)	(34)	(5)	(7)	(6,698)	(4,070)
Miscellaneous expenses	(1,585)	(61)	(26)	(25)	(11)	-	(200)	(1,908)	(1,019)
Travel	-	-	-	-	-	-	-	-	-
Other office costs	(632)	-	-	-	-	-	-	(632)	(2,354)
Subscriptions	-	-	-	-	-	-	-	-	-
Staff costs	(37,793)	(1,596)	(809)	(586)	(447)	-	-	(41,231)	(61,405)
Governance costs	(749)	(34)	-	-	-	-	-	(783)	(1,612)
Total resources expended	(51,456)	(4,777)	(1,584)	(2,200)	(5,210)	(2,505)	(351)	(68,083)	(88,095)
Transfers	-	(514)	-	-	514	-	-	-	-
Funds carried forward	-	-	-	-	(202)	2,495	(351)	1,942	591

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2012 *(Continued)*

12 Restricted funds (Continued)

Hide and Seek – The Story of the Gunpowder Plot (Autumn 2011)

Re-work of the original Company of Teachers production ‘Hidden’ – the tour was funded by Arts Council England through their Grants for the Arts scheme which allowed for a restaging of the production with a cast of four actors.

Carriageworks – Theatre Academy – Summer 2011

Joint project with the Carriageworks Theatre to run an in-house youth theatre/theatre academy with the aim to inspire and challenge young people to develop skills in theatrical performance and production. The summer production in 2011 was The Dripping Riot, written by Ruth Cooper and directed by Lizi Patch.

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’.

Carriageworks – Theatre Academy – Autumn Term 2011, Spring 2012 and Summer 2012

Joint project with the Carriageworks Theatre to run an in-house youth theatre/theatre academy with the aim to inspire and challenge young people to develop skills in theatrical performance and production. Programmes delivered by the two groups of young people included the Light Night installation, Precious Cargo (part of Leeds City Museum’s Cultural Olympiad programme), Life Turns on a Penny, The Lavender Lady and initial work for the Summer Term productions – Gold and Flying Like A Bird.

Hide and Seek – The Story of the Gunpowder Plot – Autumn 2012

Re-tour of the Autumn 2011 production. Initial work on the project that will tour in the Autumn of 2012, to be directed by guest director Deborah Hull.

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2012 *(Continued)*

	£
13 Designated funds	
Brought forward designated funds	31,600
Transfers within the year	22,000

Total designated funds at 31st March 2012	£53,600
	=====

The composition of designated funds at 31st March 2012 is as follows:

Disability fund	£600
Redesign of charity website	£3,000
Promotion and subsidy of our schools programme, our international work and collaborations with other theatre in education companies	£50,000

14 Analysis of net assets between funds

	Fixed assets £	Cash at bank and in hand £	Other net current assets £	Total £
Restricted funds	-	(1,358)	3,300	1,942
Unrestricted funds				
General	575	53,834	2,501	56,910
Designated	-	53,600	-	53,600
	-----	-----	-----	-----
Total	£575	£106,076	£5,801	£112,452
	=====	=====	=====	=====