

**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 31<sup>ST</sup> MARCH 2013**

# THE THEATRE COMPANY BLAH BLAH BLAH

## Annual report and financial statements for the year ended 31<sup>st</sup> March 2013

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# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees for the year ended 31<sup>st</sup> March 2013

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The Trustees present their report and unaudited financial statements for the year ending 31<sup>st</sup> March 2013. The comparative period is for the 12 months ended 31<sup>st</sup> March 2012.

### Reference and administrative details

Charity name	The Theatre Company Blah Blah Blah	
Charity number	1039935	
Company number	2909605	
Registered office	Roundhay Road Resource Centre 233-237 Roundhay Road Leeds LS8 4HS	
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    Acting Chair from January 2013

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 2013**

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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:

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

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 called "forging ahead while keeping in the flow" which aimed to: develop greater ownership of Board and Staff teams towards the aims of the company and the business plan; and to build up the confidence in selling the company. Analysing our two main project streams of touring and residency we interrogated the projects created in the year to identify strengths and weaknesses against our aims and look for future opportunities to sell the work in the future.

# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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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 remains the main area of concern however achieving National Portfolio Status with Arts Council England in 2012 secured 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 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 our first year operating as a National Portfolio Organisation (NPO) and given the reach of our work this year, we could be better described as an International organisation having created work for children and young people and their teachers in England, India and Germany. We have been engaged in many different models of sharing our skills and expertise which not only requires the artistic staff to work in new ways it also presents the administrative staff with new challenges.

### **The 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.

### **Messerschmitt “V” Spitfire (A Love Story) March 2012 – March 2013**

A participatory show devised and produced with Theaterhaus Ensemble, Frankfurt, Germany. Looking at the German civilian experience of the bombings and what that means to teenage audiences in England and Germany.

### **Quality and Feedback**

*"A real artistic co-operation. Let's go on with it and plan something new together!"*  
Gordon Vajen, CEO Theaterhaus

*"Really insightful. It was great to understand another perspective and it just opened my eyes to the effect the war is still having 70 years on." - Heckmondwike Grammar School Pupil*

## THE THEATRE COMPANY BLAH BLAH BLAH

### Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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#### *What did you find most memorable?*

*"... how love is portrayed even through the most gruelling scenarios."* - Brigshaw High School Pupil

*"The horrors of what happened in Germany. English history is naturally quite biased and I learned a new perspective."* - Brigshaw High School Pupil

*"The concept of the play goes beyond the classic "interactive theatre" that has come into fashion mainly in plays for children and the youth. It is not about using the audience as background actors or to direct the story by interacting with it. The issue at stake here may be a prime example, a particularly sensitive one, of course, is about communicating and expressing emotions"* - Frankfurter Allgemeine Newspaper, 19.02.2013

#### Devising the Project

- We exported our "Company of Teachers" model to Germany where we invited the actors and their director into the devising process. We made a visit to Frankfurt in July to work with the actors for three days and then the Theaterhaus Ensemble came over to Leeds to work with the company over five days. During both these visits we took the opportunity to share our work in progress with invited audiences of young people, teachers and professionals. We made a final visit to Frankfurt in December to continue work on scripting and design and a research visit to meet a bomb disposal team.

#### Selling the project

- We hit our selling targets aiming the piece at schools with German language departments. We filled four days with schools hosting for their own departments and visiting schools and a fifth day with the German Department at the University of Leeds hosting the project for schools.

#### Touring the project (February 2013)

- We launched the tour in Frankfurt with four performances in schools and one public performance followed by five performances in England with an extended workshop where we worked with students over a whole day.

#### Profile

- We were invited to perform the play at the Starke Stücke festival in March 2013
- We have submitted the play for the international ASSITEJ conference in Poland in 2014

#### Dissemination

- An article is planned to be published in National Drama magazine in Autumn 2013
- The show is now part of the repertoire in the Theaterhaus Ensemble's programme and will be toured regularly over the next few years

#### Hide and Seek (Story of the Gunpowder Plot) September – November 2012

Retour of a participatory show for primary and high schools

#### **Quality and Feedback**

*"I really cannot speak highly enough about the way the company engaged with the young audience. I commented to a teacher that what was extraordinary about the way the company worked with the audience of young people, was that they were completely demystifying the process of actually creating theatre..... what I left with was an indelible impression that they might have created, in the space for a little under two hours, a room full of potential theatre makers of the future"*

Nick Ahad, Arts Council Assessor

## THE THEATRE COMPANY BLAH BLAH BLAH

### Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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*"I thought the story was interesting and I liked the fact we got to interact and share our point of view"*  
Five Lanes Primary School Pupil

*"It was good because we could get to get in it"* - Oakwood Primary School Pupil

*"I found it really interesting, and it was done in a clever way to make it relevant and to include us."*  
Priesthorpe High School Pupil

*"That it wasn't just Guy Fawkes who was involved and that Guy had to be tortured. That it was about religion mainly, never knew that"* - Farnley Academy Pupil

#### Selling the project to schools, colleges and universities

- The tour was reduced from seven to six weeks due to slow uptake in bookings from schools
- The schedule fully booked although we had to sell some shows at a reduced price
- The company launched the show at the National Association for Teachers of Drama (NATD) Conference in Oxford which immediately generated more bookings.

#### Recruitment

- Advertised nationally and appointed two actors after running two audition processes
- Invited Deborah Hull in as guest director who had just recently relocated to Leeds from Birmingham where she was Artistic Director of Birmingham Playhouse

#### Profile

- Invitations to see the work went out through the Blahs database
- Two international visitors from India and Australia came to see the work in Leeds schools and a leading expert in teaching history.
- 10 visitors from arts and education attended performances

#### Dissemination

- Hide and Seek formed one of six studies by Geoff Readman for a PhD on the Role of the Director in Theatre in Education which on completion will lead to an article in a drama journal

#### **The Residency Programme**

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

#### Oliver Twist partnership with Leeds TiE

Creating work together for schools and community audiences

This was a partnership with Leeds Theatre in Education Company, a very experienced group of practitioners who came together with the Blahs to share practice by taking the story of Oliver Twist and using it as our source material for our residency model and for Leeds TiE's community model.

#### **Quality and Feedback**

*"I might try role-play on a larger scale now. I usually use it as a starter but now I would be more confident using it for a whole lesson or drama session. I might use the classroom as a whole scene as well."* - Beechwood Primary School Teacher

## THE THEATRE COMPANY BLAH BLAH BLAH

### Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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*“I like that you look at other characters and other parts of the story. It gives a different perspective and is something that you don’t usually think about. It works really well. You tell a completely different story than the kids know. They were gob-smacked by it. It would have been repetitive if you’d just used the same characters”* - Beechwood Primary School Teacher

#### Skills Share One

- We were resident in four Leeds primary schools using the Blahs continual professional development model for teachers and their children.
- The work was co-created and delivered between the companies
- The whole process was followed through with Jane Storr, an outside evaluator

#### Selling the project:

- We hit the target of four primary schools but we had to reduce the price to two out of the four schools
- The sales campaign began late partly due to uncertainty of funding for the Oliver project and rescheduling of the programme.

#### Profile:

- Invitations to see the work sent out through Blahs database and attended by funders from Leeds City Council, Arts Council as well as Board members and practitioners working freelance for the company.
- Jane Storr, Board member followed the process and drafted an evaluation report which was sent to Board members and funders.

#### Skills Share Two

- The Leeds TiE team further developed the work with a youth group in Rotherham using their community engagement model. The Blahs were meant to be taking part in the process but due to pressure of other projects, it was only possible to follow the project rather than be involved.
- The two companies came together to share in the process of developing a new scenario for Leeds TiE’s new programme, “One of Fagin’s Boys”

#### Bull Dancers: Teachers training other schools

Alwoodley primary school teachers trained teachers at New Bowerley Community School to take part in the Blahs Bull Dancers programme. The project involved five teachers and three classes of children and a dancer.

#### **Quality and feedback**

*“The children in the big drama did believe I was that character and in fact when I came out of role the children began telling me all about the character as if I hadn’t been there”*

New Bowerley Community School Teacher

*“I’m not so hung up on whether I’m doing it right or not, it doesn’t matter who does it best the kids loved it anyway. Just seeing teachers in role made the children want to engage, 99% wanted to suspend their disbelief”* - Alwoodley Primary Teacher who trained New Bowerley School Teacher.

#### Silas Marner: Mentoring teachers to deliver the programme

- Pavla rehearsed and trained teachers to deliver our Silas Marner programme to their own classes without further input from the Blahs.

# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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### Alwoodley Primary School whole staff training

- The school commissioned the company to lead three whole staff training sessions throughout the year to encourage teachers in all year groups to teach through drama.

### India - teacher training

- Geoff Readman led a successful project in the Step By Step School in New Delhi teaching primary school and high school teachers how to use drama in the classroom. Each cohort of twenty teachers came from the host and surrounding schools and attended a four day course. Geoff also worked with theatre practitioners and students at the National School of Drama.
- This is the first stage in reactivating the partnership we made with Abha Adams in India in 2002 and looking for a partnership model to support the creation of a new piece of work based on Britain's shared past with India.

### **The Theatre Academy**

Aiming 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.

### Gold and Flying Like A Bird - Summer Project

#### Devising and performing the project

- Between April and July the young people devised and contributed ideas to making two shows which were performed together on the Carriageworks Theatre main stage.
- Gold was performed by the 10 – 13 year old age group and Flying Like a Bird by the 14 -16 yrs.

#### Arts Award

- The young people used this experience in attaining their Arts Awards by directing, taking warm ups, designing the leaflet and writing about their contribution.
- Four bronze and one silver were awarded in July 2012.

### “Dreaming” Light Night

- Two performances in the studio space at the Carriageworks Theatre to capacity audiences
- Created a mobile dream catcher installation which the public could add to throughout the night

### “Echoes” Holocaust Memorial Day

- We made a successful bid for creating a show for the Town Hall event.
- Based on a refugee story from Amna Idris a local Leeds resident and member of the Refugee Council originally from Eritrea

### “The Leeds Story” bringing museum objects to life

- This is a continuing relationship we have made with Leeds City Museum and is the second commission to work with objects in the Museum collection
- Two performances took place on February 9<sup>th</sup> attended by the public and youth theatre members' families
- Young people had written the scripts under supervision from Ruth Cooper and advice from experts in the Museum

# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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### Bubble

- Work has begun on devising a new show with young people about the impact of virtual communication on real communication and will be told as people looking back on year 2013 as the beginning of silence.
- Devised by the young people and written by Lizi Patch
- Production date July 2013

### Successes in 2012-13

#### **Evaluation and revealing impact**

We are continuing to reveal the impact of our work in schools particularly through our residency projects which encourage teachers to reflect on their learning and the children in the class. Here are some examples from the Oliver Twist residency:

From skimming to working in depth – how to make the most of resources;

*“I really got into a discussion using the picture of a Victorian street scene. Normally I would skim over an image. Getting into role helped them really understand the children in the picture. I will use this more in-depth method again”.*

Giving time for children to share the thinking behind their answers;

*“I noticed that the Blahs extend the questions on short answers from the children and follow it further. It made me wonder whether I do that often enough. I know I often don’t allow any more time after the first response. For example, I might ask what they think a character is feeling and they might give me an answer of ‘I think he’s feeling worried’. I might usually leave it there as I’m looking for other answers from other children, but the Blahs would follow it with another question such as ‘worried about what?’. I’ve realised it’s good to give them more time to go further with their answers”*

Our process allows teachers to “let go” within a safe structure;

*“It was a big risk to ‘let go’ and step out of teacher and rely on them to listen. Stepping back and getting into character – I thought they might not cope with me doing that and could be silly. But they weren’t”*

#### **Forging a partnership with Theaterhaus creates a new partnership**

We have been nurturing this relationship since 2005 when Susanne Freiling the Artistic Director of Theaterhaus Ensemble invited us to perform at the Starke Stücke Festival. Messerschmitt vs. Spitfire broke new ground for the company by taking the “company of teachers” model and using it in a new context and creating a bilingual show and successfully selling it to language departments in UK schools.

The Goethe Institute are funding a retour of the German version in UK schools in Spring 2014 and three schools have already booked the tour in the North before it goes down to London to perform at the Goethe Institute and partner schools.

The German Department at Leeds University has commissioned the company to create two shows in 2014 and 2015 with a youth theatre and university students responding to Holocaust stories. This relationship was made through hosting Messerschmitt vs. Spitfire at the University.

We will be talking to Theaterhaus about a future collaboration in 2017.

# THE THEATRE COMPANY BLAH BLAH BLAH

## Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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### Challenges in 2012-13

#### Surviving evacuation and finding new premises

In November 2012 all the users of the West Park Centre were given two days' notice to leave the building due to an electrical report which stated the electrics in the building were out of date and dangerous. We managed to organise our move out of the building and continue our business from our homes while securing new accommodation. Special thanks has to go to Maureen McGough, our General Manager, who kept everything going while Anthony and Pavla were working in Germany. Maureen oversaw the move into the new office which she did with assistance from Cas Bulmer and support from Jane Storr from the Board.

The new premises in Harehills places us in a vibrant multicultural area and we share a building with agencies involved in developmental education and work with refugees. Immersion in this environment will have a very positive impact on our future work.

#### Taking on partnerships

Making work with other companies takes double the time it takes to make a project in house. This is something we discovered working with Leeds TiE where the time to make the work together was too restricted and put us under a lot of pressure to hit our delivery deadlines. One of the lessons to come out of this is to take a more considered approach to timetabling and making sure there is enough time for all members of staff to troubleshoot a potential project before it becomes live.

#### Partnership with the Carriageworks Theatre comes to an end

Staff turnover and cuts to posts at the Carriageworks Theatre in Leeds has led to a change in approach to the Theatre Academy from a shared running of the Academy to pulling back to a position of just hosting it and leaving the Blahs to run it alone. This change in approach happened midway through our contract which runs through an academic year and as a result we had to find solutions to filling the gaps left by this new pull back position by the Carriageworks. We have decided not to take part in a new tendering process to run the Theatre Academy next year as we felt the ethos had moved too far away from the supportive staff team we originally collaborated with.

### 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 15.

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 £8,318 (2012: £31,553)

#### **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 2013 accounts this would equate to approximately £49,000.

## THE THEATRE COMPANY BLAH BLAH BLAH

### Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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The actual free reserves, excluding restricted, designated funds and fixed assets, amounts to £60,037 as at 31<sup>st</sup> March 2013 (2012: £56,335). 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.

#### **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**

As a National Portfolio Organisation we have agreed to the following key performance indicators:

Goal 1: Talent and artistic excellence are thriving and celebrated.

Priority: Using our investment to ensure excellent art happens

Priority 1: Raising the standards in our field by contributing to the wider arts ecology by participating in international festivals and residencies.

Success criteria: positive feedback from participants / other companies – to be measured by repeat bookings and continued positive feedback from schools and partners – by 31<sup>st</sup> March 2015.

Investing in the preparation time spent on projects – at least 17 weeks in 2012/13 and this level maintained for subsequent years. We are currently looking at increasing the preparation time for our next tour of Messerschmitt vs. Spitfire which will involve translating the German version back into English.

Working alongside and learning from experts in our field, the aim is to spend at least 6 weeks drawing on their expertise in 2012/13, 5 weeks in 2013/14 and 4 weeks in 2014/15. We are continuing to work alongside Theaterhaus Ensemble in 2013/14 and discussing plans to make a new project together in the future. We are continuing our link with Leeds Theatre in Education with three sharing days throughout the year. At this stage our plans are still in place to maintain our work with Geoff Readman in India.

Goal 2: More people experience and are inspired by the arts

Priority: Developing arts opportunities for people and places with the least engagement

Priority 5: Increase the organisation's engagement and reach

To increase the organisation's reach and engagement within the schools' market by proactively developing links with history teachers and their networks over the next three years, based on the historical themes of the company's touring work. Aim to have four departments buy in the touring work in Autumn 2012, extending this to ten departments in Autumn 2014.

We are making progress in this field, making contact with the national and local networks for history teachers as well as maintaining our links with drama teachers. The Artistic Director is taking more time out from delivering projects to focus on relationship building with schools.

## THE THEATRE COMPANY BLAH BLAH BLAH

### Report of the trustees (continued) for the year ended 31<sup>st</sup> March 2013

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Priority: Strengthening the distribution of excellent art through touring and digital platforms  
Priority 2: Increase the amount of activity made available to audiences digitally

Increase the amount of new content on our website by 10% on 2012/13. Increase the amount of social media comments by teachers, pupils and the general public by 10% on 2012/13 figures.

We are upgrading our computer equipment and recruiting a web designer to re design our web site so that we can simplify the process of updating our site and making more time available for Pavla Beier to manage the site.

Priority: Encouraging funded organisations to be even more focused on attracting audiences  
Priority 7: To implement an improved method for audience intelligence collection and interpretation

We currently collect data on venue postcodes, numbers and ages of young people, numbers of teachers and other audience members. Aim in addition, to collect gender, ethnicity and postcode data from 50% of schools starting in April 2012, 80% in April 2013 and 100% in April 2014. This is in order to measure the impact of residency and touring work and to greater understand the effectiveness of partnership working.

We have exceeded our first target of collecting data on audiences and the collated data is presented to the Board twice a year for discussion. We will be looking at using online surveys to collect teachers' responses to work in the future.

Goal 3: The arts are sustainable, resilient and innovative  
Priority: Strengthening business models in the arts and helping arts organisations to diversify their income streams, including by encouraging private giving.  
Priority 9: Indicate the organisation's expected amount of contributed income in 2012/13, 2013/14, and 2014/15

Targets are £68,000 in 2012/13; £78,000 in 2013/14 and £88,000 in 2014/15.

Income from non-Arts Council sources totalled just over £60,000 in 2012/13 which was slightly lower than our target for the year. We have increased our investment income for the second year running however with interest rates remaining low it will be difficult to maintain these increases. We had hoped that a fundraising capacity building grant would help support our fundraising plans during the year – particularly with encouraging private giving - but following our unsuccessful attempt to get Catalyst Funding, in a joint application with Interplay Theatre and Red Ladder Theatre Company, we will look to recruit a fundraiser instead to help implement our fundraising strategy.

Approved by the Board of Trustees on 16<sup>th</sup> September 2013.

**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 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:** 16<sup>th</sup> September 2013

# 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 2013 which are set out on pages 15 to 27.

### 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: 16<sup>th</sup> September 2013

**Statement of financial activities for the year ended 31<sup>st</sup> March 2013**  
**(incorporating statutory income & expenditure account)**

	Notes	Unrestricted Funds (General) £	Unrestricted Funds (Designated) £	Restricted Funds £	2013 Total Funds £	2012 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	122,000	-	-	<b>122,000</b>	93,610
<i>Activities for generating funds:</i>						
Investment income		2,873	-	-	<b>2,873</b>	1,521
<b>Incoming resources from charitable activities:</b>						
Fees for delivery of theatre and education programme and related grants	3	27,382	-	15,760	<b>43,142</b>	85,887
<b>Total Incoming Resources</b>		<b>152,255</b>	<b>-</b>	<b>15,760</b>	<b>168,015</b>	<b>181,018</b>
<b>Resources Expended</b>						
<b>Charitable activities:</b>						
Delivery of theatre and education activities	4	88,521	-	13,609	<b>102,130</b>	86,802
Support costs	5	53,144	-	1,772	<b>54,916</b>	60,185
<b>Governance costs</b>	6	<b>2,651</b>	<b>-</b>	<b>-</b>	<b>2,651</b>	<b>2,478</b>
<b>Total Resources Expended</b>	7	<b>144,316</b>	<b>-</b>	<b>15,381</b>	<b>159,697</b>	<b>149,465</b>
<b>Net incoming resources for the year:</b>						
Net income before transfers		7,939	-	379	<b>8,318</b>	31,553
Transfers	13	(4,453)	4,100	353	-	-
<b>Net income after transfers</b>		<b>3,486</b>	<b>4,100</b>	<b>732</b>	<b>8,318</b>	<b>31,553</b>
<b>Reconciliation of funds</b>						
Total funds at 1 <sup>st</sup> April 2012	12/14	56,910	53,600	1,942	<b>112,452</b>	80,899
Total funds at 31 <sup>st</sup> March 2013		60,396	57,700	2,674	<b>120,770</b>	112,452

The notes on pages 18 to 27 form part of these financial statements.

**Balance sheet at 31<sup>st</sup> March 2013**

	Note	2013 £	2012 £
<b>Fixed Assets</b>			
Tangible	8	359	575
<b>Current assets</b>			
Debtors	9	8,691	10,364
Term deposits		50,000	45,000
Cash at bank and in hand		66,762	61,076
		<u>125,453</u>	<u>116,440</u>
<b>Liabilities : amounts falling due within one year</b>	10	<b>(5,042)</b>	<b>(4,563)</b>
		<u>120,411</u>	<u>111,877</u>
<b>Net current assets</b>		<b>120,411</b>	<b>111,877</b>
<b>Total assets less current liabilities</b>		<b>120,770</b>	<b>112,452</b>
		<u>120,770</u>	<u>112,452</u>
<b>Net assets</b>		<b>120,770</b>	<b>112,452</b>
		<u>120,770</u>	<u>112,452</u>
<b>Fund</b>			
Unrestricted - general		60,396	56,910
Unrestricted – designated	13	57,700	53,600
Restricted	12	2,674	1,942
		<u>120,770</u>	<u>112,452</u>
	14	<b>120,770</b>	<b>112,452</b>
		<u>120,770</u>	<u>112,452</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 2013 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 2013 (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 16<sup>th</sup> September 2013 and signed on its behalf by:

**P F Downing**  
Chair of Trustees

**G Morley**  
Trustee

# THE THEATRE COMPANY BLAH BLAH BLAH

## Notes to the financial statements for the year ended 31<sup>st</sup> March 2013

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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 2013 (*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 2013 (*Continued*)

### 2 Grants receivable

	General Fund £	Restricted Funds £	2013 Total £	2012 Total £
Arts Council England, Yorkshire	108,000	-	<b>108,000</b>	78,076
Leeds City Council: arts @ Leeds	14,000	-	<b>14,000</b>	15,534
	-----	-----	-----	-----
	£122,000		<b>£122,000</b>	£93,610
	=====	=====	=====	=====

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

	General Fund £	Restricted Funds £	2013 Total £	2012 Total £
Project Grants				
Arts Council England, Yorkshire	-	-	-	33,000
Performance fees, teaching, consultancy and sundry income	27,382	15,760	<b>43,142</b>	52,887
	-----	-----	-----	-----
	£27,382	£15,760	<b>£43,142</b>	£85,887
	=====	=====	=====	=====

### 4 Delivery of theatre and education activities

	General Fund £	Restricted Funds £	2013 Total £	2012 Total £
<i>Staff costs:</i>				
Wages and salaries	51,628	700	<b>52,328</b>	58,134
Independent agents	12,834	-	<b>12,834</b>	1,955
<i>Theatre activity/workshop costs:</i>				
Production costs	11,914	12,695	<b>24,609</b>	17,764
Travel, motor expenses and touring costs	9,876	130	<b>10,006</b>	6,573
Miscellaneous expenses	2,269	84	<b>2,353</b>	2,376
	-----	-----	-----	-----
	£88,521	£13,609	<b>£102,130</b>	£86,802
	=====	=====	=====	=====

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2013 (Continued)**

**5 Support costs**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2013 Total £</b>	<i>2012 Total £</i>
Staff costs	33,197	1,772	<b>34,969</b>	39,943
Recruitment and training	1,801	-	<b>1,801</b>	1,041
Rent	5,621	-	<b>5,621</b>	6,292
Repairs and maintenance	180	-	<b>180</b>	431
Insurance	1,843	-	<b>1,843</b>	1,552
Depreciation	216	-	<b>216</b>	243
Motor and travel	2,145	-	<b>2,145</b>	4,855
Telephone	1,526	-	<b>1,526</b>	1,184
Other office costs	2,339	-	<b>2,339</b>	2,649
Subscriptions	1,288	-	<b>1,288</b>	1,079
Miscellaneous expenses (incl removal expenses)	2,988	-	<b>2,988</b>	916
	<u>£53,144</u>	<u>£1,772</u>	<u><b>£54,916</b></u>	<u>£60,185</u>

**6 Governance costs**

	<b>General Fund £</b>	<b>Restricted Funds £</b>	<b>2013 Total £</b>	<i>2012 Total £</i>
Legal and professional	13	-	<b>13</b>	18
Independent Examiners' remuneration				
: Current year	2,638	-	<b>2,638</b>	2,460
	<u>£2,651</u>	<u>-</u>	<u><b>£2,651</b></u>	<u>£2,478</u>

**THE THEATRE COMPANY BLAH BLAH BLAH**

**Notes to the financial statements for the year ended 31<sup>st</sup> March 2013 (Continued)**

**7 Total resources expended**

	<b>Staff Costs £</b>	<b>Deprecation £</b>	<b>Other Costs £</b>	<b>2013 Total £</b>	<i>2012 Total £</i>
Delivery of theatre activities	65,162	-	36,968	<b>102,130</b>	<i>86,802</i>
Support costs	34,969	216	19,731	<b>54,916</b>	<i>60,185</i>
Governance costs	-	-	2,651	<b>2,651</b>	<i>2,478</i>
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	<b>£100,131</b>	<b>£216</b>	<b>£59,350</b>	<b>£159,697</b>	<i>£149,465</i>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

<b>Staff costs</b>	<b>2013 £</b>	<i>2012 £</i>
Wages & salaries	<b>89,951</b>	<i>89,075</i>
Social security costs	<b>6,510</b>	<i>7,681</i>
Pensions	<b>3,670</b>	<i>3,276</i>
	<hr/>	<hr/>
	<b>£100,131</b>	<i>£100,032</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.

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

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

	<b>2013 Number</b>	<i>2012 Number</i>
Administration staff	<b>2</b>	<i>2</i>
Artistic staff	<b>2</b>	<i>3</i>
	<hr/>	<hr/>
	<b>4</b>	<i>5</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 2013 (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 2012	37,774	25,323	63,097
Additions	-	-	-
	-----	-----	-----
Closing balance 31 <sup>st</sup> March 2013	37,774	25,323	63,097
	-----	-----	-----
<b>Accumulated depreciation</b>			
Opening balance 1 <sup>st</sup> April 2012	37,199	25,323	62,522
Charge for the year	216	-	216
	-----	-----	-----
Closing balance 31 <sup>st</sup> March 2013	37,415	25,323	62,738
	-----	-----	-----
<b>Net book value</b>			
At 31 <sup>st</sup> March 2013	<b>£359</b>	-	<b>£359</b>
	=====	=====	=====
<i>At 31<sup>st</sup> March 2012</i>	<i>£575</i>	-	<i>£575</i>
	=====	=====	=====

**9 Debtors**

	<b>2013 £</b>	<b>2012 £</b>
Debtors in the ordinary course of activities	<b>£8,691</b>	<i>£10,364</i>
	=====	=====

# THE THEATRE COMPANY BLAH BLAH BLAH

## Notes to the financial statements for the year ended 31<sup>st</sup> March 2013 (*Continued*)

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

	2013	2012
	£	£
Creditors in the ordinary course of activities	491	344
Accruals	2,664	2,350
Taxes and social security costs	1,887	1,869
	<hr/>	<hr/>
	<b>£5,042</b>	<b>4,563</b>
	<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.