

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 2014

THE THEATRE COMPANY BLAH BLAH BLAH

Annual report and financial statements for the year ended 31st March 2014

Contents

Page:

2	Trustees' annual report
14	Statement of trustees' responsibilities
15	Report of the independent examiners
16	Statement of financial activities (incorporating statutory income & expenditure account)
17	Balance sheet
19	Notes to the financial statements

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees for the year ended 31st March 2014

The Trustees present their report and unaudited financial statements for the year ending 31st March 2014. The comparative period is for the 12 months ended 31st March 2013.

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 (until 1 st July 2014) D Pakkar-Hull (from 1 st September 2014)
Company Secretary	M A McGough

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

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
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. This year has seen the strength of the board really make a difference to the company as it worked through the recruitment process for a new Artistic Director following Anthony Haddon's decision to leave the company after 29 years. The board's support to the staffing team and the recruitment process has allowed the progression and the appointment procedure to run extremely smoothly whilst maintaining the programme delivery.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

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 2013/14 the company have managed to respond positively to two challenging staffing issues – covering the maternity leave of the Assistant Artistic Director and responding to the current Artistic Director’s decision to leave the company after 29 years in post – whilst maintaining their high standard of programme delivery. The appointment of Deborah Pakkar-Hull as the successor to Anthony Haddon places the company in a very secure position for the future. Our premises could again present a risk in the coming year as our current landlords, Ethical Property Company, have placed Roundhay Road Resource Centre on the market – although we have a secure lease until 2018 we have yet to see what changes the new landlord may demand. In the present financial climate stability of funding remains the main concern however achieving National Portfolio Status with Arts Council England, for a second time, secures our main core funding until 2018. We are likely to be effected by reductions in local authority funding so it is all the more important that we pursue funding from other sources.

Objectives and Activities for Public Benefit

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

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

Annual Programme

We have been very fortunate in the addition of Deborah Pakkar-Hull as regular contributor to our artistic programme throughout the year, which has made the maternity cover for Pavla seamless in terms of delivering high quality work, and prepared the ground for succession to the post of Artistic Director. Our programme was delivered under the three strands of *touring, residency and youth theatre*. In previous reports the *youth theatre* strand had been identified as the *Theatre Academy* that was a specific group that we ran in partnership with the Carriageworks Theatre in Leeds. With the ending of that partnership this year we have continued to work in collaboration with another existing youth theatre in Leeds rather than run our own.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

1. Touring Projects

The touring work aims to create deep level quality theatre experiences, often including elements of participation, to young people. The objective is to engage young people in meaningful questioning and the creation of meaning through interaction. The touring theatre product offers a dramatic framework in which there is space for young people to develop their skills and confidence to enquire. The model relies on creating genuine dialogue, which draws on the experience and knowledge of the children. Also aims to merge participatory theatre and performance, drawing on insights gained from the residency strand.

Raft of the Medusa (The story of a painting, the painting of a story) September – November 2013 **Rework of a participatory show for primary and high schools and FE and HE students**

Quality and Feedback

Teachers' responses to performances in schools (to a question about pupils' levels of engagement):

“Gruesome details of the horrors of the story and the narrative story telling from the characters point of view. Asking students ‘to walk a mile in their shoes’, experimental learning and active engagement.... The engagement of our Year 11s (particularly the underachieving boys). Also, their readiness to engage with each other across year groups and two key stages.” Priesthorpe School, Leeds.

Objectives

- To rework the programme to enable young people to engage with a new viewpoint in the history of slavery within the context of the Raft story.
- Use the “protest painting” frame as a way to attract other school departments beyond drama in History; Art and PSHE as well as connect into Black History Month.
- Putting together a freelance company and maintaining high standards in our specialized approach to actor in role engaging directly with the audience in role.

Dissemination

- The publication article in *National Drama* magazine (Spring 2013 edition) magazine described the making of *Raft* and analysing the participant teachers' responses
- *Raft* workshops, designed to be led by one person, took place at the IDEA (International Drama and Education Association) Conference in Paris and working with a teacher from the original production, a two-day workshop for delegates attending the NATD conference (National Association for the Teaching of Drama).
- A display of *Raft* related work at the Northern History Forum
- Support for The Sheffield University Dramatic Society's version of *Raft* written by one of the original members of the Company of Teachers for a cast of thirty actors.

Selling the project to schools, colleges and universities

- The tour was reduced from seven weeks to five weeks due to slow uptake in bookings from schools
- The schedule fully booked although we had to sell some shows at a reduced price
- We added two new university departments to our list of regular University bookers
- Although we spent time on researching history and art departments we only secured one booking through this route. Bookings still coming through drama departments.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

Recruitment

- The Director of *Raft* was Deborah Pakkar-Hull, a freelance director who directed *Hide and Seek* in 2012.
- An advertisement for the role of Martine ran for a fortnight from 4th June to 18th June in which we particularly encouraged applications from black actors. A shortlist of six women from diverse ethnic backgrounds were invited to audition and Amantha Edmead, a black actress based in Oxford, was the successful candidate.

Profile

- Public performance at the Yorkshire Sculpture Park as part of Black History Day and to coincide with a temporary visual art exhibition by Lucy and Jorge Ota that had also taken the painting of *The Raft of the Medusa* as its inspiration.

Messerschmitt “V” Spitfire (A Love Story) October 2013 & February 2014

A participatory show devised and produced with Theaterhaus Ensemble, Frankfurt, Germany.

Quality and Feedback

Comments from pupils at the Grammar School at Leeds.

Memorable, because I watched a brilliant, deep play in German and found I actually understood it, which has increased my confidence. I loved the workshopping, it was so fun

The experience was really interesting and introduced the regular German citizens point of view on the war which most of us haven't really thought about

The description of the firestorm at the end because it was very powerful and gave me an uncensored account of the horrors of WW2 which is quite rare

Objectives

- To redirect the show in Germany with a new actor in place of the Blah's Pavla Beier, so that the Theaterhaus Ensemble company can keep it in their repertoire
- To create a tour in England, with support from the Goethe Institut, for Theaterhaus Ensemble to tour our joint production

Dissemination

- Information about the show and the tour was placed on the Goethe Institut website
- The Blahs had a stall at the Northern History Forum conferences for teachers in November 2013 and again in April 2014
- An article will be published in the National Drama Magazine in Summer 2014

Selling the project to schools

- We split the tour between the North and South of England over two weeks
- We had repeat bookings for this specialized production which German departments are very keen to use.
- The Goethe Institut booked schools through their contacts and subsidised the show.

Profile

- The company performed two shows at the Goethe Institut in London for school parties and all the staff of the Institut, including the Director, attended.

Further Development

- The Blahs are creating a version for touring to schools and universities in Autumn 2014 and we will be sharing these developments with our partners in Germany.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

2. Residencies

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.

India - teacher training April/May 2013

- Geoff and Anne 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.

This year Geoff also worked with theatre practitioners and students at National School of Drama.

- This is the second stage in a build up to the company creating a three year programme based on Partition with India and Pakistan which will link the work we are doing in schools in India with schools in the UK, particularly Leeds and Bradford.

Oliver Twist – April/May 2013

Re-tour of the residency project first delivered with Leeds TIE Company in 2012 for Year Four, Five and Six children and their teachers. The project was re-worked for this version with the company.

Quality and feedback

How did the project support your personal and professional development?

'Extending questions. Some short answers from the children that were followed further by the Blahs. 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.' Beechwood Primary School Teacher

Devising the project

- Developed script and rewrote it from previous collaboration with Leeds TIE company
- Rehearsal time was short due to financial resources which has become one of the contributing factors in changing the model for future programming

Selling the project

- The target was for four schools to participate and we managed to recruit three. This was another factor in changing the model that has become too expensive for schools and looking at the structure of selling in the company.

Recruitment

- We approached local practitioner Derek Holt to work alongside Pavla as we wanted to work with someone local and experienced in the field of theatre in education.

Profile

- Visits from Artforms staff, Board members, Headingley Literary Festival, Leeds TIE company, Councillor Roger Harington and an Associate Artist from Freedom Studios

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

- Linked up with the Education Department at the Grand Theatre, they offered the space for free for teacher training sessions in return for allowing the Grand Theatre half an hour with our teachers at the start of the day to tell them all about the education opportunities that the theatre offers.

Circus Stories – June/July 2013

A project for Year One and Two children and their teachers combining theatre and visual arts

Quality and Feedback

'They are less self-conscious talking to characters and children talked more freely' New Bewerley Community School Teacher

'They were engaged throughout but they especially enjoyed the delivery of the postcard, seeing Miss Hardnose in role and the telephone call from Frederico. They love to see their own teachers going along with the act.' Alwoodley Primary School Teacher

Devising the project

- The original script was used as a starting point for Pavla and Deborah Hull to spend a week re-working the piece to explore ways to deepen the experience for the children.

Selling the project

- This was aimed at four schools being involved, but only two booked. Alwoodley and New Bewerley who had both had the piece before.
- This was another contributing factor in changing the model.

Profile

- Low profile with no visitors from outside the company.

The Coaching Model Pilot January – March 2014

Quality and Feedback

"I've done teacher in role before but not so prolonged – also not so consciously i.e. "I'm doing this and I'm doing it for this reason" – before this experience we did it just by accident. Prolonged teacher in role gives you the opportunity to see how far you can take it" Swillington Primary School Teacher

Changing our model

Due to falling sales on our most recent residency packages we made changes to the model so that we could:

- make the offer more affordable for schools
- continue the offer of Continuing Professional Development (CPD) for teachers without taking them out of school
- be responsive to the schools requirements i.e. base the drama around starting points they suggest.

CPD Coaching Model offers schools the chance to set their own agenda and develop and put into practice strategies that have been proven to have an impact on the learning of both teachers and pupils alike. Using a story based approach we enable the teacher to work through teacher-in-role and a range of other interactive, educational drama techniques.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

Objectives of Pilot

- To assess whether schools are willing to pay for this model and whether we could sell this model to schools that have not had our work before.
- To test the time budgeted for preparation with the actual preparation that is involved to create high quality work
- To test if the experience enables a handing over of skills from the practitioner to the teacher
- To test the importance of a bespoke aspect to the model.

Dissemination and profile (recommendations from Deborah Pakkar-Hull for future projects)

- To set up an area of the company's website dedicated to the project to provide information about the model to prospective teachers and details of how to book, but also examples of work resulting from the project (scanned writing/work, links to blogs etc) and teacher's testimonials.
- To include a presentation within school to other staff and senior management (e.g. at a staff meeting) as a requirement of the project

Selling the work

Mass marketing techniques for selling work is now unlikely to yield major success – instead organisations need to build 'bespoke' and preferably personal relationships with schools and tie in with their agendas. The one agenda that is universal to all schools is raising attainment and arts activity is no longer likely to be funded in schools (outside of the cluster of established Blah's schools) unless it can support this in some way. Also the notion of rigour is of the utmost importance with any claims for work having to have a basis in research, case studies or schools based evidence. (Notes from a meeting with Verity Clarke, CAPE UK)

- This package was aimed at KS2 pupils (Years 3-6).
- Publicity was sent out to schools in Autumn term 2013 and schools were booked by the end of November.
- A cross section of primary schools was represented: Alwoodley and Allerton C of E diverse intake of pupils in North Leeds; New Bewerley diverse intake in South Leeds; Swillingon and Great Preston in East Leeds mainly white working class ex-mining villages.
- All the schools that bought this model knew the Blahs work; Deborah is now in the process of selling this model to schools that are new to the Blahs.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

3. Youth Theatre

Our work with youth theatre aims 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.

Bubble - Summer Project with The Theatre Academy at the Carriageworks Theatre

Devising and performing the project

- Between April and July the young people devised and contributed ideas to making a new show, which they performed on the Carriageworks Theatre main stage. Dealing with young peoples' attitudes towards technology this was a dystopian comedy about the dangers of technology destroying communication in the future.

The Creative Team

- To cover Ruth Cooper's maternity we brought in director and writer Lizi Patch and director Rebecca Jenkins and they were assisted by a University student on placement.

Dissemination

- Lizi Patch was interviewed about Bubble in an article for the Yorkshire Evening Post Online

Arts Award

- The young people used this experience in attaining their Awards by directing, taking warm ups, and writing about their contribution.
- Ten bronze were awarded in July

Millions of Kisses with Escape Contemporary Youth Theatre October 2013 – March 2014

Quality and Feedback

From young people talking about the process:

"It was something different to what we usually do, it was very enjoyable. We did it about something not many of us know about and we learned about it as we performed. We taught others a story they might not know and also being part of a big project. Being able to show it to others rather than family. Costumes were amazing. Very enjoyable to hear the feedback as well as it was good".

From Barry Anysz who gave us permission to use his family story:

"I would like to congratulate you, Simon, Peter and the entire company of actors on an excellent performance of 'Millions of Kisses' at the Town Hall on Sunday. Everything turned out all right on the night, or afternoon in this case! Everybody I have spoken to who was there thought it was excellent and completely different from what they had expected. It certainly was the highlight of the HMD event and I feel a fitting tribute to my late grandmother and her niece. I hope my mother would have been equally pleased."

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

Objectives:

- To work in partnership with the German Department at the University of Leeds to create a theatrical response to material from the Liddle Archive
- To produce a theatre piece to Leeds City Council's Holocaust Memorial Day service specifications.
- To work in collaboration with Escape Contemporary Youth Theatre (CYT) to devise the story and write a script from the devising.

Creative team supporting the young people at Escape CYT

- Academic guidance from Dr Helen Finch, University of Leeds
- Director, Simon Brewis at Escape CYT
- University student, Peter Freeth assistant director
- Leeds Music College student Dave Murray – musical score
- Design – Emma Williams
- Writer and producer – Anthony Haddon

Dissemination

- Article written for new online publication "State of the Arts"
- The project was talked about in a lecture by Dr Helen Finch at the Holocaust Centre in Cape Town, South Africa
- Simon Brewis blogged information about the show through Escape CYT
- A film has been made of the production and will be used by the Holocaust Survivors Friendship Association in future work with schools.

Legacy

- Escape CYT extended the original HMD performance to a half hour show that was performed twice to a public audience in the Ralph Thoresby Studio Theatre in March 2014.
- Escape CYT have been approached by a high school in Leeds to remount the production alongside an Anne Frank exhibition in Autumn 2014.

Achievements in 2013/14

For our Arts Council annual return we are asked to highlight five headline achievements

'Millions of Kisses' – a successful partnership project

"Based on the feedback it seems we actually made something close to the hearts of people watching; I think our piece was actually quite powerful" member of Escape Contemporary Youth Theatre who collaborated with The University of Leeds and Theatre Company Blah Blah Blah to produce 'Millions of Kisses' an untold story from the Holocaust based on letters held in an archive curated by the Holocaust Survivors Friendship Association in Leeds. The performance took place on Holocaust Memorial Day in Leeds Town Hall.

New relationship with the Goethe-Institut

Continuing our collaboration with the award winning Theaterhaus Ensemble based in Frankfurt we reworked our participatory show Messerschmitt vs. Spitfire- A Love Story for a tour in Germany and then with the financial assistance of the Goethe-Institut we were able to bring the production over to the UK to tour to schools for two weeks. As a result of this, we have had practical assistance with selling an English version of the show to schools and we are planning to collaborate on a new production for Summer 2016.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

A new Artistic Director and a new era for the Blahs

After twenty-nine years leading the Blahs, Anthony Haddon decided to step down from the role of Artistic Director. Working closely with the Board of Directors we analysed and redesigned the job description and advertised nationally for an Artistic Director working part time with a strategic focus and the option to deliver the work directly or bring in a range of new artists into the field of theatre in education.

Continue to innovate in our models of practice

"You scaffolded us well, you have taken stuff we already know and shown us how to do it in a purposeful way" Primary School teacher

The current reorganisation of the school system has forced us to re-evaluate our models of work that we offer primary schools, due to schools wanting Continuing Professional Development (CPD) to take place in school rather than outside. While maintaining all the skills and learning we have developed over the years in our offer to primary schools we have developed a model that schools have bought and want.

Creating stories for diverse audiences

We found a natural confluence between our policy to be relevant to and reach diverse audiences with an artistic exploration to show that the painting of the Raft of the Medusa is a protest painting and is constantly used as such in modern contexts. We auditioned black actors to join our team to help us tell this story and through this process we found Amantha Edmead, who contributed a huge amount of her knowledge in the reworking process and was totally in tune with our approach.

Challenges in 2013/14

Raising funds beyond our core sources of funding

Finding the capacity to fundraise on top of the increasingly demanding reporting criteria from core funders is a challenge for a company where the two administrative staff are part time and the artistic staff are focusing on the delivery of high quality work. It is the priority area for development when the new Artistic Director takes up post in September. The recommendation is that the next Board Away day focuses on fundraising through trusts and philanthropic giving.

Increasing the amount of activity made available to audiences digitally

This is a mandatory key performance indicator set by the Arts Council which we have most successfully fulfilled this year by filming three productions and making edited clips available to watch on our website and YouTube. Regular use of Facebook and Twitter are yet to be achieved, however we have used them in all our recruitment campaigns. We have begun to collect data on usage of our website through Google Analytics and this will now feature as a regular report to the Board. Redesign of our web site was put on hold due to Pavla going on maternity leave and not having the capacity to project manage this within the remaining core team. The biggest challenge for us is to link up the growing use of digital media across all areas of our work so we can get our story out to more people.

THE THEATRE COMPANY BLAH BLAH BLAH

Report of the trustees (continued) for the year ended 31st March 2014

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 16.

The excess of total income over total expenditure for the year was £7,003 (2013: £8,318). 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.

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 2014 accounts this would equate to approximately £50,000.

The actual free reserves, excluding restricted, designated funds and fixed assets, amounts to £70,385 as at 31st March 2014 (2013: £60,037). 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

For the first time the company have created promotional material for an annual programme for schools that standardises our offer throughout the year. This consists of the Touring programme for the Autumn term, Coaching Model for the Spring term and the Interactive Story Making Model for the Summer term.

For our touring work we will be reconnecting with playwright Mike Kenny. We start with bringing back the successful show Bag Dancing before embarking on an ambitious new project based on stories on Partition from India and Pakistan that will involve partnering up with Derby Theatre and the University of Leeds as well as our current partners in India. This builds on the theme of shared pasts, which we began with Messerschmitt vs. Spitfire, and also gives us the opportunity to continue our experiments with bi-lingual theatre and extend this into multi-lingual theatre.

Approved by the Board of Trustees on 22nd September 2014.

P F Downing - Chair of Trustees

THE THEATRE COMPANY BLAH BLAH BLAH

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: 22nd September 2014

THE THEATRE COMPANY BLAH BLAH BLAH

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 2014 which are set out on pages 16 to 28.

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 Charities

have 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: 22nd September 2014

Statement of financial activities for the year ended 31st March 2014
(incorporating statutory income & expenditure account)

	Notes	Unrestricted Funds (General) £	Unrestricted Funds (Designated) £	Restricted Funds £	2014 Total Funds £	2013 Total Funds £
INCOME & EXPENDITURE						
Incoming Resources						
Incoming resources from generated funds:						
<i>Voluntary income:</i>						
Grants receivable	2	121,213	-	-	121,213	122,000
<i>Activities for generating funds:</i>						
Investment income		2,434	-	-	2,434	2,873
Incoming resources from charitable activities:						
Fees for delivery of theatre and education programme and related grants	3	33,431	-	12,790	46,221	43,142
Total Incoming Resources		157,078	-	12,790	169,868	168,015
Resources Expended						
Charitable activities:						
Delivery of theatre and education activities	4	87,599	-	8,727	96,326	102,130
Support costs	5	57,864	-	6,028	63,892	54,916
Governance costs	6	1,938	-	709	2,647	2,651
Total Resources Expended	7	147,401	-	15,464	162,865	159,697
Net incoming resources for the year:						
Net income before transfers		9,677	-	(2,674)	7,003	8,318
Transfers		4,000	(4,000)	-	-	-
Net income after transfers		13,677	(4,000)	(2,674)	7,003	8,318
Reconciliation of funds						
Total funds at 1 st April 2013	12/14	60,396	57,700	2,674	120,770	112,452
Total funds at 31 st March 2014		74,073	53,700	-	127,773	120,770

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

Balance sheet at 31st March 2014

	Note	2014 £	2013 £
Fixed Assets			
Tangible	8	3,688	359
Current assets			
Debtors	9	3,253	8,691
Term deposits		30,200	50,000
Cash at bank and in hand		95,657	66,762
		<u>129,110</u>	<u>125,453</u>
Liabilities : amounts falling due within one year	10	(5,025)	(5,042)
		<u>124,085</u>	<u>120,411</u>
Net current assets		124,085	120,411
Total assets less current liabilities		127,773	120,770
		<u>127,773</u>	<u>120,770</u>
Net assets		127,773	120,770
		<u>127,773</u>	<u>120,770</u>
Fund			
Unrestricted - general		74,073	60,396
Unrestricted – designated	13	53,700	57,700
Restricted	12	-	2,674
		<u>127,773</u>	<u>120,770</u>
	14	127,773	120,770
		<u>127,773</u>	<u>120,770</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 31st March 2014 (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 22nd September 2014 and signed on its behalf by:

P F Downing
Chair of Trustees

G Morley
Trustee

The notes on pages 19 to 28 form part of these financial statements.

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014

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 2014 (*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 2014 (Continued)

2 Grants receivable

	General Fund £	Restricted Funds £	2014 Total £	<i>2013 Total £</i>
Arts Council England, Yorkshire	107,713	-	107,713	<i>108,000</i>
Leeds City Council: arts @ Leeds	13,500	-	13,500	<i>14,000</i>
	<hr/>	<hr/>	<hr/>	<hr/>
	£121,213		£121,213	<i>£122,000</i>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

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

	General Fund £	Restricted Funds £	2014 Total £	<i>2013 Total £</i>
Performance fees, teaching, consultancy and sundry income	33,431	12,790	46,221	<i>43,142</i>
	<hr/>	<hr/>	<hr/>	<hr/>
	£33,431	£12,790	£46,221	<i>£43,142</i>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

4 Delivery of theatre and education activities

	General Fund £	Restricted Funds £	2014 Total £	<i>2013 Total £</i>
<i>Staff costs:</i>				
Wages and salaries	50,217	-	50,217	<i>52,328</i>
Independent agents	19,453	1,880	21,333	<i>12,834</i>
<i>Theatre activity/workshop costs:</i>				
Production costs	11,398	6,418	17,816	<i>24,609</i>
Travel, motor expenses and touring costs	4,777	235	5,012	<i>10,006</i>
Miscellaneous expenses	1,754	194	1,948	<i>2,353</i>
	<hr/>	<hr/>	<hr/>	<hr/>
	£87,599	£8,727	£96,326	<i>£102,130</i>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014 (*Continued*)

5 Support costs

	General Fund £	Restricted Funds £	2014 Total £	<i>2013 Total £</i>
Staff costs	31,418	6,021	37,439	<i>34,969</i>
Consultancy and professional fees	4,630	-	4,630	<i>-</i>
Recruitment and training	1,332	-	1,332	<i>1,801</i>
Rent	6,189	-	6,189	<i>5,621</i>
Repairs and maintenance	114	-	114	<i>180</i>
Insurance	1,153	-	1,153	<i>1,843</i>
Depreciation	1,057	-	1,057	<i>216</i>
Motor and travel	3,492	-	3,492	<i>2,145</i>
Telephone	1,599	-	1,599	<i>1,526</i>
Advertising and marketing	1,919	-	1,919	<i>450</i>
Other office costs	2,628	7	2,635	<i>1,889</i>
Subscriptions	1,191	-	1,191	<i>1,288</i>
Miscellaneous expenses (incl removal expenses)	1,142	-	1,142	<i>2,988</i>
	<u>£57,864</u>	<u>£6,028</u>	<u>£63,892</u>	<u><i>£54,916</i></u>

6 Governance costs

	General Fund £	Restricted Funds £	2014 Total £	<i>2013 Total £</i>
Legal and professional	13	-	13	<i>13</i>
Independent Examiners' remuneration : Current year	1,925	709	2,634	<i>2,638</i>
	<u>£1,938</u>	<u>£709</u>	<u>£2,647</u>	<u><i>£2,651</i></u>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014 (Continued)

7 Total resources expended

	Staff Costs £	Depreciation £	Other Costs £	2014 Total £	<i>2013 Total £</i>
Delivery of theatre activities	71,550	-	24,776	96,326	<i>102,130</i>
Support costs	37,439	1,057	25,396	63,892	<i>54,916</i>
Governance costs	-	-	2,647	2,647	<i>2,651</i>
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	£108,989	£1,057	£52,819	£162,865	<i>£159,697</i>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

Staff costs

	2014 £	<i>2013 £</i>
Wages & salaries	97,676	<i>89,951</i>
Social security costs	7,713	<i>6,510</i>
Pensions	3,600	<i>3,670</i>
	<hr/>	<hr/>
	£108,989	<i>£100,131</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:-

	2014 Number	<i>2013 Number</i>
Administration staff	2	<i>2</i>
Artistic staff	2	<i>2</i>
	<hr/>	<hr/>
	4	<i>4</i>
	<hr/> <hr/>	<hr/> <hr/>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014 (Continued)

8 Fixed assets

	Office equipment £	Motor vehicles £	Total £
Cost			
Opening balance 1 st April 2013	37,774	25,323	63,097
Additions	4,386	-	4,386
	-----	-----	-----
Closing balance 31 st March 2014	42,160	25,323	67,483
	-----	-----	-----
Accumulated depreciation			
Opening balance 1 st April 2013	37,415	25,323	62,738
Charge for the year	1,057	-	1,057
	-----	-----	-----
Closing balance 31 st March 2014	38,472	25,323	63,795
	-----	-----	-----
Net book value			
At 31 st March 2014	£3,688	-	£3,688
	=====	=====	=====
<i>At 31st March 2013</i>	<i>£359</i>	-	<i>£359</i>
	=====	=====	=====

9 Debtors

	2014 £	2013 £
Debtors in the ordinary course of activities	£3,253	<i>£8,691</i>
	=====	=====

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014 (*Continued*)

10 Liabilities: amounts falling due within one year

	2014	2013
	£	£
Creditors in the ordinary course of activities	1,674	491
Accruals	2,350	2,664
Taxes and social security costs	1,001	1,887
	<hr/>	<hr/>
	£5,025	5,042
	<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 2014 (*Continued*)

12 Restricted funds

	Holocaust Memorial Day 2014	Carriageworks Summer 2013	West Yorks My Place 2013-14	Total 2014 £	Total 2013 £
Funds brought forward	-	3,374	(700)	2,674	1,942
Incoming resources:					
Grants, donations, performance and workshop fees.	4,520	4,380	3,890	12,790	15,760
Resources expended:					
Production costs	(1,681)	(4,517)	(2,100)	(8,298)	(13,395)
Travel, motor and touring costs	(104)	(100)	(29)	(233)	(130)
Miscellaneous expenses	(49)	(136)	(9)	(194)	(84)
Other office costs	-	-	-	-	-
	-	(8)	-	(8)	-
Staff costs	(2,455)	(2,717)	(850)	(6,022)	(1,772)
Governance costs	(231)	(276)	(202)	(709)	-
	-	-	-	-	-
Total resources expended	(4,520)	(7,754)	(3,190)	(15,464)	(15,381)
Transfers	-	-	-	-	353
Funds carried forward	-	-	-	-	2,674

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014 (*Continued*)

12 Restricted funds (Continued)

Carriageworks – Theatre Academy – Summer 2013

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. Summer production in 2013 was Bubble – ‘why live in the real world when virtually everything is in the palm of your hand?’ – devised and performed by the Academy students with direction from Rebecca Stokes and Lizi Patch.

West Yorkshire Joint Services - My Place 2013-14

An integrated drama project with children from four Bradford primary schools, which explores the history of Bolling Hall as part of West Yorkshire Joint Services’ annual local heritage, project ‘My Place’.

Holocaust Memorial Day 2014

Holocaust Memorial Day is a national event that remembers the anniversary of the liberation of Auschwitz-Birkenau. Working in partnership with the German Department at the University of Leeds and the Holocaust Survivors Friendship Association and using letters from the Liddle Collection at the University, the Blahs devised the performance ‘Millions of Kisses’ with students from Escape Contemporary Youth Theatre. Staged at Leeds Town Hall and with two further performances at Ralph Thoresby School.

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2014 (Continued)

	£
13 Designated funds	
Brought forward designated funds	57,700
Transfers within the year	(4,000)
	<hr/>
Total designated funds at 31st March 2014	£53,700
	<hr/> <hr/>

The composition of designated funds at 31st March 2014 is as follows:

Disability fund	£1,200
Redesign of charity website	£3,500
Support for fundraising	£4,000
Promotion and subsidy of our schools programme, our international work and collaborations with other theatre in education companies	£45,000

14 Analysis of net assets between funds

	Fixed assets £	Cash at bank and in hand £	Other net current assets £	Total £
Restricted funds	-	-	-	-
Unrestricted funds				
General	3,688	72,157	(1,772)	74,073
Designated	-	53,700	-	53,700
	<hr/>	<hr/>	<hr/>	<hr/>
Total	£3,688	£125,857	£(1,772)	£127,773
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>