

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 2015

THE THEATRE COMPANY BLAH BLAH BLAH

Annual report and financial statements for the year ended 31st March 2015

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Report of the trustees (continued) for the year ended 31st March 2015

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

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Report of the trustees (continued) for the year ended 31st March 2015

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 programme delivery.

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 2014/15 the company have managed to respond positively to challenging staffing issues, responding to the former 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 Anthony's successor places the company in a very secure position for the future. After six and a half years service Cas Bulmer, our Tour Co-ordinator, also decided to leave the company to pursue her writing and support her family dependents. Her post will be covered by freelance support until a newly created post of Communications Manager can be recruited. Our premises could again present a risk in the coming year as the new landlords, NW Investments, increasingly run the building as a commercial venture – although we have a secure lease until 2018 we have yet to see what further changes the landlord may demand. In the present financial climate stability of funding remains a 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 and continued difficulty in selling to schools but securing the services of an experienced fundraiser has shown positive results in her first applications for our programme of work touring in the summer of 2015.

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.

Company developments and context

2014/5 has been a busy year for the Blahs but one that has been marked by a number of achievements and milestones. The departure of Anthony Haddon, a founder member of the organisation and its long standing Artistic Director, was a significant event. Anthony left the Company with a rich legacy: a strong reputation; a clear mission; a history of quality practice and a small but steadfast network of advocates and supporters. He also sowed the seeds of the many of the projects included in the Company's current artistic programme of work. Building on this, the Blahs have entered an ambitious phase of development, actively positioning itself as a leading Theatre in Education Company, engaging with new means of communication and dynamically responding to the educational, artistic and financial climate. All of this has been approached with a renewed sense of the Company's core values, brought about in part by the change management process.

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Report of the trustees (continued) for the year ended 31st March 2015

The appointment of a new Artistic Director took place in September 2014. Following a rigorous recruitment process that drew a strong field, Deborah Pakkar-Hull was appointed. Deborah was the Artistic Director of The Play House, Birmingham and has over 20 years experience of working in applied and participatory theatre. Her transition into the role has been well managed, with a number of activities put in place to support her induction.

During her first few months in post, Deborah engaged in a number of profile raising activities, presenting at the following events, networks and conferences:

- Annual National Association for Teachers of Drama conference in Oxford in October 2014
- Cultural Engagement Policy and Practice symposium run by the University of Leeds looking at sectoral and artistic change in Theatre in Education
- Mosaic Centre for Research on Multilingualism, part of the University of Birmingham, about participatory, multilingual theatre

The wider dissemination of the Company and its practice was given a boost with the redesign of the Blahs' website which officially launched in May 2015. The Company now has an established presence on social media and Twitter, with Twitter followers increasing from 40 at the start of the year to 139 at the end of March 2015 and the Company's Facebook posts have increased by 200% during 2014/15.

The Company was also successful in securing a further three years funding as an Arts Council England's National Portfolio Organisation and as a part of the Arts@Leeds portfolio. This has enabled the development of an exciting and ambitious programme of activities for 2015-8.

Artistic Programme Framework 2014/5

The Artistic Programme for the period 2014/5, consisted of three main strands of activity, all of which are laid out in the Company's Business Plan:

1. The Coaching Model

Sharing drama expertise with teachers to create a greater understanding of learning through story and theatrical interaction.

2. Touring Theatre

Deep level, quality participatory theatre experiences for young people.

The performance engages young people critically, enabling them to make meaning through their interactions. Touring theatre offers a dramatic framework in which there is space for young people to develop their skills, particularly their confidence to enquire. This model relies on creating genuine dialogue, which draws on the experience and knowledge of the children using the fictional frame as a stimulus.

3. Youth Theatre

Trains young people in theatre making, not simply in acting.

Combining professional theatre expertise and the insights and experiences of young people, this project generates meaningful theatre experiences, including young people devising their own pieces and/or interpreting the work of others.

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Report of the trustees (continued) for the year ended 31st March 2015

In addition, the programme included a number of bespoke, commissioned projects. An increasing number of schools are contacting us to develop such projects, often brokering work in relation to clear curriculum outcomes. The Blahs approach to these projects is to work in close partnership with schools to extend understandings beyond the instrumental towards the broader benefits, impacts and understandings that drama can bring.

Blahs' projects 2014/5

THE COACHING MODEL

January – March 2015

The Coaching Model was delivered to a total of six primary schools from Leeds and one from Bradford, involving 16 teachers and their classes. Schools and year groups involved in the project were as follows:

Leeds

- Swillington and Great Preston Primary Schools working together (Year 4)
- Allerton Church of England School (Year 4)
- Beechwood Primary School (two cohorts of teachers working with Years 3 and 5)
- Bankside Primary School (Year 6)
- New Beverley Community School (Year 6)

Bradford

- Whetley Academy (Year 4)

Using a dynamic story based approach and working through teacher in-role and a range of interactive, educational drama techniques, the Continuing Professional Development (CPD) Coaching Model offered teachers the chance to set their own agenda and develop and put into practice strategies such as teacher-in-role. Between two and three drama sessions were co-planned and delivered in their classrooms with a practitioner from the Blahs.

Stories such as *The Suitcase Kid*, *Goodnight Mister Tom*, *The Smartest Giant in Town* and *There's a Viking in my Bed* were used as a stimuli for creating drama work and different areas of learning were identified by teachers:

- Drama for writing
- Drama to develop speaking and presentational skills
- Drama to inspire literacy
- Drama to enable an exploration of difference and diversity
- Drama to develop empathy and negotiate relationships
- Drama to enable children to navigate situations beyond their immediate control

Feedback from participating teachers

"We would have had to 'feed' them more when asking them to write about characters, but because of the physical experience of meeting / thinking as a character, they were more adventurous." Year 6 Teacher, Beechwood Primary School

"Taking part, but not too much, allows us to observe and learn." Year 4 Teacher, Bankside Primary School

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Report of the trustees (continued) for the year ended 31st March 2015

"I wanted to give them more independence for creative thinking. A lot of mine struggle. During the drama, one of my Case Study Children didn't come to me for any help – I was floored by that!" Year 4 Teacher, Allerton C of E Primary School

Selling

The CPD Coaching Model was set a target of selling to six schools, which it exceeded. Of the seven cohorts that participated in the project, two took part in expanded models involving three rather than two teachers.

Other outcomes

The work in Whetley Academy was commissioned by their Academy Sponsor - School Partnership Trust Academies. The Company was additionally asked to create some online resources for teachers linked to the project and a case study focusing on the following area of enquiry: *Does the drama provide opportunities for children to use already acquired vocabulary and to introduce new vocabulary in a way that they can comprehend and make their own?* The case study will enable both the school and Company alike to gain a deeper understanding of the role of drama in supporting the basic building blocks of literacy particularly relevant in a school such as Whetley Academy where a high proportion of children speak English as an Additional language.

TOURING THEATRE

***Messerschmitt vs. Spitfire* August – November 2014**

Messerschmitt vs. Spitfire toured during the Autumn term. Originally devised in English and German in collaboration with Theaterhaus Ensemble, a respected German children's theatre company, the piece interwove contemporary action and memory to explore themes of war, family and art, triggered by the discovery of an unexploded wartime bomb in the River Main in modern day Frankfurt. This was *Messerschmitt vs. Spitfire's* second tour for The Blahs and the piece was reworked for an English speaking audience, integrating participatory elements more closely into the narrative. The performance was accompanied by Drama or German language workshops that could be booked in tandem with the piece and touring took place to schools, colleges, universities and a single theatre venue.

Feedback

Students' responses at the University of Leeds

"I was very curious from personal investigation into the Blahs. I found the production more advanced than expected."

"The performance was constructed in such a way that the audience instantly, upon entering, felt part of it in a non-obtrusive way."

Teacher's responses

"As a school that teaches 100 minute lessons we are fully aware of how challenging it can be to keep students engaged for such a long time. I can honestly say that every student was captivated by the performance. I think the highest accolade is when the students realised it was the same company that produced 'Raft' there was a Chorus of "Yesss!". Chris Silburn, Head of Drama, Lady Lumley's School

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Report of the trustees (continued) for the year ended 31st March 2015

"The pupils were extremely engaged on the whole and it certainly provided much food for thought for them. They enjoyed the participatory elements – particularly when they were up on their feet and on the set." Head of Drama, S. Anselm's Preparatory School

90% of the feedback was positive however some constructive criticism was raised:

"Too heavy reliance on one single constant dialoguing with the audience. I think you need to split the main facilitator role as it seemed way too heavy for one." Head of Drama, King Egbert School

School student responses

"History that doesn't get taught behind a desk" Heckmondwike Grammar School pupil

"The firestorm description. I felt as though I was about to cry. This, however, was what truly made this so beautiful, upsetting and terrifying." King Egbert School pupil

Selling

A total of 33 performances and one preview were sold, a ticketed public performance was also held at Seven Arts Centre. Six drama workshops and one German language workshop were booked alongside the performance.

Other outcomes

- During the tour audience numbers of 60 were trialled as a part of the Company's response to the challenging school's market. However in the evaluation of the project, responses from both the creative team and some teachers indicated that this had resulted in issues with the staging and had limited the participatory opportunities. There was also no evidence that the larger audience numbers had increased bookings. As a result, the decision was made to revert to audiences of 40.
- Modern Foreign Language Departments were targeted but with limited success
- An article by Anthony Haddon was published in the July edition of *Drama* journal based on the process of collaborating on *Messerschmitt Vs. Spitfire* with Theaterhaus Ensemble.
- The Blahs were selected to pilot the Arts Council's Quality Principles, using the piece as a focus and working with CapeUK, the regional bridge organisation

YOUTH THEATRE

Falling to our Knees - October 2014 – January 2015

A 15-minute youth theatre performance called *Falling to our Knees* was created in collaboration between The Blahs and Escape Contemporary Youth Theatre performing as a part of the 2015 Holocaust Memorial event at Leeds Town Hall. The piece was commissioned by Leeds City Council under the theme of 'Keep the Memory Alive'. The performance was also developed in partnership with (and partially funded by) the German department at the University of Leeds as a response to their exhibition, *Germany's Confrontation with the Holocaust in a Global Context*. Through the university partnership a second performance of *Falling to our Knees* took place at an academic conference on 'Transnational Holocaust Memory' at the Workshop Theatre in the University of Leeds. University student Laura Beacall was an intern on the project, capturing moments of the rehearsal process in her regular blog: www.blahyouthperspective.blogspot.co.uk/ and Dave Murray, a musician from Leeds College of Music was involved as a volunteer, creating an original recorded soundtrack for the performance.

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Report of the trustees (continued) for the year ended 31st March 2015

Feedback

Responses from participants

"That people can be cruel"

"I enjoyed the physical performance and developing my knowledge of the Holocaust"

"A new challenge as it is different to other shows we have done"

Response from the writer

"I was amazed at the maturity and depth of thinking that the group was willing to go into, in the devising sessions given the challenges of the material. We were exploring concepts of memory rather than telling one persons story."

Other outcomes

- Six of the young people involved in the performance are working towards Bronze Arts Awards for their participation
- The decision to work with new partners on future Holocaust Memorial Youth Theatre projects was taken following an in depth evaluation of *Falling to Our Knees*. It was felt that the current partnership with Escape Contemporary Youth Theatre had artistically 'run its course' for both the Blahs and Escape and a new relationship has now been brokered with RJC Dance
- A performance of *Falling to our Knees* has been filmed and is linked to the Company website through You Tube

BESPOKE COMMISSIONED PROJECTS

My Place - May – July 2014

My Place was a commission from West Yorkshire Joint Services (WYJS) to run a community cohesion programme with primary schools in Keighley and Bradford to explore their shared local history. The model was based on a previous project that WYJS ran in Batley where The Blahs provided the drama input into a multi-layered programme of heritage related activities. The 2014 project involved a practitioner from The Blahs working with Year 5 children and teachers from two schools - Newhall Park Primary and St Columba's Catholic Primary – over a four-week period on a drama that took historical stories from Bolling Hall in Bradford as a stimulus. Elements of the process were then shared at a public event at Victoria Hall, Saltaire for dignitaries, participants and parents.

Feedback from participants

"Very inspiring"

"It was fun and I learned loads of things about drama"

"I got told all these stories about Robert Bolling that I never knew before and what life was like then"

Artforms Drama and the Primary Curriculum July 2014

Providing the drama element at an Artforms initiated event looking at how to integrate the arts into the delivery of the primary curriculum. A workshop exploring the use of drama and storytelling techniques as a means of engaging children was hosted by the Opera North Education Department and delivered by a practitioner from The Blahs to a total of 13 teachers.

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Report of the trustees (continued) for the year ended 31st March 2015

Opera North Community Performance August – October 2014

Working in partnership with Opera North, a community participatory performance was created based on the production of the *Coronation of Poppea* by Monteverdi. This involved an actor from The Blahs working with a musician to give community group members an understanding of the story and an appreciation of the music by involving them in a story that underlined, often humorously, the connections to their own lives. The different audiences were given the role of “advice givers” to five main characters from the opera. Performances took place with a total of six community groups, with the overall aim of encouraging a wider engagement with opera and attendance by group members at *The Coronation of Poppea*. Participating groups were: RETAS, Meeting Point at Christ Church Armley, Leeds Together Women Project, Irish Health and Homes community group in Harehills and two mixed community groups from Little London and Belle Isle.

Feedback

“I’ve heard nothing but positive things!.... Thanks again for contributing your talents and sharing the power of opera with others”. Molly Fetherston, Communications Assistant Opera North

“It has been such a pleasure working with you and I am so grateful for all the time, energy, creativity and thoughtfulness that you brought to the table, and for the fantastic way that you engaged with a diverse range of community audiences.” Madeleine Thorne, Community Engagement Manager, Opera North

“Just wanted to say a great, great thanks to you and your team for putting on the workshop last week! It was absolutely brilliant and the women definitely enjoyed it and want to see more.” Staff Member from Leeds Together Women Project

Other outcomes

The Company is currently in talks with Opera North about a future Early Years collaboration, borne out of this partnership.

Leeds Trinity University Workshops October 2014

Two half-day participatory workshops were conducted with up to 50 second year degree students studying Education at Leeds Trinity University. The workshops explored how story and drama could be used within the Early Years Foundation Stage Curriculum supporting children between 3 – 5 years, focusing on the King Midas myth.

Other outcomes

The University has booked a repeat of the workshops for October 2015

Silas Marner sessions March 2015

A practitioner from The Blahs worked for a day with teachers from Alwoodley Primary School in Leeds to rehearse them into a piece of participatory drama created by the Company based on the story of *Silas Marner* to use with their pupils. This was a repeat booking from the school of a project they had used previously.

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Report of the trustees (continued) for the year ended 31st March 2015

Blahs' People

Core team

Artistic Director: Anthony Haddon until July 2014, Deborah Pakkar-Hull from September 2014
Assistant Artistic Director: Pavla Beier
General Manager: Maureen McGough
Administrator and Tour Co-ordinator: Cas Bulmer
Administrative Support: Umi Mistry

Freelance team

Graphic designer: Richard Honey
Web designer: Tom Jordan
Marketing consultant: Lizzie Forbes Rittes

Project teams

CPD Coaching Model

Practitioners: Pavla Beier and Anthony Haddon

Falling to our Knees

Academic guidance: Professor Stuart Taberner, Professor of Contemporary German Literature, Culture and Society, University of Leeds
Director: Simon Brewis from Escape CYT
Musical score: Dave Murray, student at Leeds Music College
Designer: Emma Williams
Writer and producer: Anthony Haddon
Intern: Lauren Beacall from the University of Leeds

My Place

Practitioner: Luke Dickson
Director: Deborah Pakkar-Hull

Messerschmitt vs. Spitfire

Director: Anthony Haddon
Designer: Emma Williams
Consultants for re-writing: Mike Kenny and Geoff Readman
Actor-teachers: Wiebke Acton; Katrin Schyns; George Wigzell and Louisa Wilde.

Artforms Drama and the Curriculum

Practitioner: Anthony Haddon

Opera North Community Performance

Performer, deviser and writer: Anthony Haddon
Project Director, Opera North: Madeleine Thorne
Musician and composer: Sylvia Hallet

Leeds Trinity University workshops

Practitioner: Deborah Pakkar-Hull

Silas Marner

Practitioner: Pavla Beier

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Report of the trustees (continued) for the year ended 31st March 2015

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 excess of total income over total expenditure for the year was £15,906 (2014: £7,003). 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 2015 accounts this would equate to approximately £44,000.

The actual free reserves, excluding restricted, designated funds and fixed assets, amounts to £66,384 as at 31st March 2015 (2014: £70,385). 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

From 2015 we will be reconnecting with internationally acclaimed playwright Mike Kenny. Mike was instrumental in the early development of the Company and he will be adapting the original 1988 script of Bag Dancing to integrate participatory elements as a part of a wider exploration of 21st century Theatre in Education practice. In addition he will also deliver a short lecture series on the 'Role of the Writer in TiE' to accompany the tour of Bag Dancing.

Mike will also take on the role of writer as a part of an ambitious new project based on the Partition of India 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 21st September 2015.

J Storr - Chair of Trustees

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Statement of trustees' responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

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

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

J Storr
Chair of Trustees

G C Morley
Trustee

Date: 21st September 2015

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

I report on the accounts of the company for the year ended 31st March 2015 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 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
Century House
29 Clarendon Road
Leeds
West Yorkshire, LS2 9PG

Date: 21st September 2015

Statement of financial activities for the year ended 31st March 2015
(incorporating statutory income & expenditure account)

	Notes	Unrestricted Funds (General) £	Unrestricted Funds (Designated) £	Restricted Funds £	2015 Total Funds £	2014 Total Funds £
INCOME & EXPENDITURE						
Incoming Resources						
Incoming resources from generated funds:						
<i>Voluntary income:</i>						
Grants receivable	2	120,326	-	-	120,326	121,213
<i>Activities for generating funds:</i>						
Investment income		2,174	-	-	2,174	2,434
Incoming resources from charitable activities:						
Fees for delivery of theatre and education programme and related grants	3	24,676	-	11,310	35,986	46,221
Total Incoming Resources		147,176	-	11,310	158,486	169,868
Resources Expended						
Charitable activities:						
Delivery of theatre and education activities	4	75,457	-	9,889	85,346	96,326
Support costs	5	51,482	-	2,521	54,003	63,892
Governance costs	6	2,881	-	350	3,231	2,647
Total Resources Expended	7	129,820	-	12,760	142,580	162,865
Net incoming resources for the year:						
Net income before transfers		17,356	-	(1,450)	15,906	7,003
Transfers		(21,750)	22,100	(350)	-	-
Net income after transfers		(4,394)	22,100	(1,800)	15,906	7,003
Reconciliation of funds						
Total funds at 1 st April 2014	12/14	74,073	53,700	(1,800)	127,773	120,770
Total funds at 31 st March 2015		69,679	75,800	(1,800)	143,679	127,773

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

Balance sheet at 31st March 2015

	Note	2015 £	2014 £
Fixed Assets			
Tangible	8	3,295	3,688
Current assets			
Debtors	9	935	3,253
Term deposits		30,631	30,200
Cash at bank and in hand		114,434	95,657
		<u>146,000</u>	<u>129,110</u>
Liabilities : amounts falling due within one year	10	(5,616)	(5,025)
		<u>140,384</u>	<u>124,085</u>
Net current assets		140,384	<i>124,085</i>
Total assets less current liabilities		143,679	127,773
		<u>143,679</u>	<u>127,773</u>
Net assets		143,679	<i>127,773</i>
		<u>143,679</u>	<u>127,773</u>
Fund			
Unrestricted - general		69,679	74,073
Unrestricted – designated	13	75,800	53,700
Restricted	12	(1,800)	-
		<u>143,679</u>	<u>127,773</u>
	14	143,679	<i>127,773</i>
		<u>143,679</u>	<u>127,773</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 2015 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.

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Balance sheet at 31st March 2015 (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 21st September 2015 and signed on its behalf by:

J Storr
Chair of Trustees

G C 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 2015

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 2015 (*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 2015 (*Continued*)

2 Grants receivable

	General Fund £	Restricted Funds £	2015 Total £	2014 Total £
Arts Council England, Yorkshire	107,326	-	107,326	107,713
Leeds City Council: arts @ Leeds	13,000	-	13,000	13,500
	-----	-----	-----	-----
	£120,326	-	£120,326	£121,213
	=====	=====	=====	=====

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

	General Fund £	Restricted Funds £	2015 Total £	2014 Total £
Project Grants				
University of Leeds	-	3,500	3,500	-
Leeds City Council	-	1,500	1,500	-
WYJS	-	3,310	3,310	-
Opera North	-	2,500	2,500	-
Performance fees, teaching, consultancy and sundry income	24,676	500	25,176	46,221
	-----	-----	-----	-----
	£24,676	£11,310	£35,986	£46,221
	=====	=====	=====	=====

4 Delivery of theatre and education activities

	General Fund £	Restricted Funds £	2015 Total £	2014 Total £
<i>Staff costs:</i>				
Wages and salaries	39,809	-	39,809	50,217
Independent agents	18,045	1,400	19,445	21,333
<i>Theatre activity/workshop costs:</i>				
Production costs	10,731	8,273	19,004	17,816
Travel, motor expenses and touring costs	6,036	97	6,133	5,012
Miscellaneous expenses	836	119	955	1,948
	-----	-----	-----	-----
	£75,457	£9,889	£85,346	£96,326
	=====	=====	=====	=====

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2015 (Continued)

5 Support costs

	General Fund £	Restricted Funds £	2015 Total £	2014 Total £
Staff costs	25,242	2,011	27,253	37,439
Consultancy and professional fees	4,304	-	4,304	4,630
Recruitment and training	1,246	-	1,246	1,332
Rent	5,804	-	5,804	6,189
Repairs and maintenance	-	-	-	114
Insurance	532	260	792	1,153
Depreciation	1,223	-	1,223	1,057
Motor and travel	3,491	-	3,491	3,492
Telephone	1,429	-	1,429	1,599
Advertising and marketing	2,479	-	2,479	1,919
Other office costs	2,903	250	3,153	2,635
Subscriptions	1,268	-	1,268	1,191
Miscellaneous expenses (incl catering)	1,561	-	1,561	1,142
	<u>£51,482</u>	<u>£2,521</u>	<u>£54,003</u>	<u>£63,892</u>

6 Governance costs

	General Fund £	Restricted Funds £	2015 Total £	2014 Total £
Legal and professional	84	-	84	13
Bank Charges	25	-	25	
Independent Examiners' remuneration : Current year	2,772	350	3,122	2,634
	<u>£2,881</u>	<u>£350</u>	<u>£3,231</u>	<u>£2,647</u>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2015 (Continued)

7 Total resources expended

	Staff Costs £	Deprecation £	Other Costs £	2015 Total £	<i>2014 Total £</i>
Delivery of theatre activities	59,254	-	26,092	85,346	96,326
Support costs	27,253	1,223	25,527	54,003	63,892
Governance costs	-	-	3,231	3,231	2,647
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	£86,507	£1,223	£54,850	£142,580	<i>£162,865</i>
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

Staff costs

	2015 £	<i>2014 £</i>
Wages & salaries	80,744	97,676
Social security costs	4,107	7,713
Pensions	1,656	3,600
	<hr/>	<hr/>
	£86,507	<i>£108,989</i>
	<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 full and part time employees (excluding directors/trustees) was:-

	2015 Number	<i>2014 Number</i>
Administration staff	2	2
Artistic staff	3	2
	<hr/>	<hr/>
	5	4
	<hr/>	<hr/>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2015 (Continued)

8 Fixed assets

	Office equipment £	Motor vehicles £	Total £
Cost			
Opening balance 1 st April 2014	42,160	25,323	67,483
Additions	829	-	829
	<hr/>	<hr/>	<hr/>
Closing balance 31 st March 2015	42,989	25,323	68,312
	<hr/>	<hr/>	<hr/>
Accumulated depreciation			
Opening balance 1 st April 2014	38,472	25,323	63,795
Charge for the year	1,223	-	1,223
	<hr/>	<hr/>	<hr/>
Closing balance 31 st March 2015	39,695	25,323	65,018
	<hr/>	<hr/>	<hr/>
Net book value			
At 31 st March 2015	£3,295	-	£3,295
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
At 31 st March 2014	£3,688	-	£3,688
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

9 Debtors

	2015 £	2014 £
Debtors in the ordinary course of activities	£935	£3,253
	<hr/> <hr/>	<hr/> <hr/>

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2015 (*Continued*)

10 Liabilities: amounts falling due within one year

	2015	2014
	£	£
Creditors in the ordinary course of activities	1,353	1,674
Accruals	2,760	2,350
Taxes and social security costs	1,503	1,001
	<hr/>	<hr/>
	£5,616	£5,025
	<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 2015 (*Continued*)

12 Restricted funds

	My Place 2014-15	Opera North Coronation of Poppea	Holocaust Memorial Day 2015	Rummage 2015-16	Total 2015 £	Total 2014 £
Funds brought forward	-	-	-	-	-	2,674
Incoming resources:						
Grants, donations, performance and workshop fees.	3,310	2,500	5,000	500	11,310	12,790
Resources expended:						
Production costs	-	(2,250)	(3,973)	(2,050)	(8,273)	(8,298)
Travel, motor and touring costs	-	-	(97)		(97)	(233)
Miscellaneous expenses	-	-	(119)		(119)	(194)
Other office costs	-	-	-	(250)	(250)	(8)
Staff costs	(2,600)	-	(811)		(3,411)	(6,022)
Governance costs	(200)	(150)	-		(350)	(709)
Insurance	(160)	(100)	-		(260)	-
Total resources expended	(2,960)	(2,518)	(5,087)	(2,300)	(12,760)	(15,464)
Transfers	(350)				(350)	-
Funds carried forward	-	-	-	(1,800)	(1,800)	-

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2015 (*Continued*)

12 Restricted funds (Continued)

West Yorkshire Joint Services - My Place 2014-15

An integrated drama project with Bradford primary school children which explored the history of Bolling Hall as part of West Yorkshire Joint Services' annual local heritage project 'My Place'. The project culminated with a public sharing of the children's work at the Victoria Hall in Saltaire.

Opera North – The Coronation of Poppea

Working in partnership with **Opera North, a community participatory performance** was created based on the production of the *Coronation of Poppea* by Monteverdi. This project aimed to give members of six community in Leeds an understanding of the story and an appreciation of the music by involving them in a story that underlined the connections to their own lives before attending performances of the Opera.

Holocaust Memorial Day 2015

Holocaust Memorial Day is a national event, which remembers the anniversary of the liberation of Auschwitz-Birkenau. Working in partnership with the German Department at the University of Leeds and responding to a Leeds City Council commission under the theme of 'Keep the Memory Alive' a 15-minute youth theatre performance 'Falling to our Knees' was created that also responded to the University's exhibition '*Germany's Confrontation with the Holocaust in a Global Context.*' The young people from Escape Contemporary Youth Theatre performed the play at the Town Hall in Leeds, with a second performance at an academic conference on 'Transnational Holocaust Memory' at the Workshop Theatre in the University of Leeds.

Rummage 2015

The first in our series of new Interactive Story Making Models – this participatory story-telling performance extends our work into community settings and reflects upon ethical questions relating to waste, recycling and consumerism. Developed in collaboration with The Play House, Birmingham and supported by funding from R.E. Chadwick Charitable Trust, the Ernest Cook Trust and Wade's Charity.

THE THEATRE COMPANY BLAH BLAH BLAH

Notes to the financial statements for the year ended 31st March 2015 (Continued)

	£
13 Designated funds	
Brought forward designated funds	53,700
Transfers within the year	22,100
	<hr/>
Total designated funds at 31st March 2015	£75,800
	<hr/> <hr/>

The composition of designated funds at 31st March 2015 is as follows:

Disability fund	£1,800
Marketing support	£16,000
Support for fundraising	£10,000
Promotion and subsidy of our schools programme, our international work and collaborations with other theatre in education companies	£48,000

14 Analysis of net assets between funds

	Fixed assets £	Cash at bank and in hand £	Other net current assets £	Total £
Restricted funds	-	(1,800)	-	(1,800)
Unrestricted funds				
General	3,295	71,065	(4,681)	69,679
Designated	-	75,800	-	75,800
	<hr/>	<hr/>	<hr/>	<hr/>
Total	£3,295	£145,065	£(4,681)	£143,679
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>