

REGISTERED COMPANY NUMBER: 02909605 (England and Wales)
REGISTERED CHARITY NUMBER: 1039935

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED
31ST MARCH 2017
FOR
THEATRE COMPANY BLAH BLAH BLAH**

Thomas Coombs
Chartered Accountants
Century House
29 Clarendon Road
Leeds
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LS2 9PG

THEATRE COMPANY BLAH BLAH BLAH

**CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2017**

	Page
Reference and Administrative Details	2
Report of the Trustees	3 to 10
Statement of Trustees Responsibilities	11
Independent Examiner's Report	12
Statement of Financial Activities	13
Balance Sheet	14 to 15
Notes to the Financial Statements	16 to 24
Detailed Statement of Financial Activities	25 to 26

THEATRE COMPANY BLAH BLAH BLAH

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST MARCH 2017**

TRUSTEES	A E Lloyd G C Morley P F Downing M Connell P J Storr L R Huxley
COMPANY SECRETARY	M McGough
REGISTERED OFFICE	Suite 2f North Lane House North Lane Headingley Leeds West Yorkshire LS6 3HG
REGISTERED COMPANY NUMBER	02909605 (England and Wales)
REGISTERED CHARITY NUMBER	1039935
INDEPENDENT EXAMINER	Thomas Coombs Chartered Accountants Century House 29 Clarendon Road Leeds West Yorkshire LS2 9PG
BANKERS	HSBC Bank Plc Leeds University 27 Blenheim Terrace Woodhouse Lane Leeds LS2 9HE

THEATRE COMPANY BLAH BLAH BLAH

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31ST MARCH 2017

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st March 2017. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

Company developments and context

2016/17 saw unprecedented changes in the arts education sector due to Government policy. In secondary schools priority was increasingly given to EBacc and STEM subjects, resulting in the marginalisation of specialist arts subjects. In primary schools there was a greater orientation towards using the arts as a tool to raise attainment, leading to the commissioning of arts and cultural organisations on a largely instrumental basis. This had a direct impact on the Blahs - a company whose work almost exclusively takes place in schools - rendering our existing touring theatre unsustainable.

The Board and Senior Leadership met the challenges associated with this head on, showing strong leadership in instigating and overseeing a rigorous review process, implementing new strategy based on extensive market research and providing a clear framework for management. A revised staffing structure, consisting of five posts, supported by a range of Associates was implemented in January 2017 and an appraisal of the business model underpinning the artistic programme undertaken. This resulted in a new strategy made up of the following key components:

- Collaborative working and partnerships
- Developing mixed markets
- Innovations in form
- International relationships
- Investing in the workforce
- Establishing income generation from sponsors/donors/new income streams

At the time of writing, the new Development Manager post - a role with responsibility for income generation - has already provided additional capacity and expertise to work towards diversified and increased income. The new staff structure has given the Artistic Director additional capacity to oversee a review of the programme of activities, resulting in the development of two new projects with Dynamix - a group of young refugees and migrants - and Nameless Theatre - a school based theatre in education company in Kirklees. The refocusing of the Assistant Artistic Director post to take responsibility for brokering, developing and delivering bespoke projects with primary schools, has led to sustained relationships, quality engagement and a clearer core offer.

The new business model has placed an increased dependency on fundraising, however fundraising and earned income targets have been carefully budgeted to reflect the changing economic and industry climate and during the period 2016/17 to 2018/19 the Board have agreed to invest £95,000 of existing reserves to underpin the stability of the company during a period of change and development.

Despite the challenges outlined above, a number of other significant Company developments took place during 2016/7:

Profile

Company Patron Bill Night came to see a performance of Hide and Seek in school, generating press coverage: <http://www.yorkshirepost.co.uk/news/analysis/why-the-arts-must-not-be-squeezed-off-the-school-timetable-1-8304171>

An exhibition of photographs was displayed at Leeds Town Hall and at The CarriageWorks Theatre celebrating the Company's 30th anniversary year.

A Company Archive was created in partnership with the Special Collections at the University of Leeds, where it is accessible to the public.

A public lecture was given at Stage@Leeds by Anthony Haddon about the Blahs' history which attracted audiences of over 80.

Social media and online profile

Increased use was made of social media, with recruitment opportunities, training, events, news stories, blogs, filmed content, thought leading articles and project information being shared, as well as the marketing of Company activities. As a result Twitter followers increased by 38% (from 380 to 524) and 195 new Facebook followers were gained.

OBJECTIVES AND ACTIVITIES

Staffing

A days free training for ten Company Associates was led by the Blahs in February 2017, where skills, expertise and experiences were exchanged in relation to participatory drama work in schools.

Company developments and context

Two paid interns were employed to work on Hide and Seek and AirPlay. Both of these opportunities were designed to nurture emerging artists, supporting them with a programme of training and mentoring.

Cultural diversity amongst Blahs' practitioners increased, with the Company casting a British Asian man on Hide and Seek and an actress of Lebanese heritage on A Tale to Tell. In addition the Blahs formed a strong partnership with Delhi-based Yellowcat. This increase was achieved through a mixture of programming performances that offered specific opportunities for recruitment e.g. for Arabic speakers; building international partnerships and efforts to advertise opportunities through a wider range of publications and networks. The latter included the improved use of social media, posting jobs through industry specific outlets and community sites and by directly approaching Companies with a diverse remit.

Artistic Development

Four-week rehearsal periods were established for touring theatre work to enable adequate time for artistic development to take place and associate staff to be properly supported in assimilating the Blahs' participatory ethos.

"The four weeks gave me time to place the content of Hide and Seek under deep scrutiny as well as to work with the cast to embed participatory practice. It was vital in enabling a collaborative, creative environment and I believe having this time enabled the team to go out on tour with a strong personal and collective ownership of the piece." (Geoff Readman. Associate Director of Hide and Seek)

Networking

The Artistic Directors of the Blahs and Alive and Kicking led on creating a new network for small regional arts organisations to share resources, skills and experiences and to provide a collective voice. An initial meeting was held in February 2017 involving 12 companies and further meetings will take place in June and September 2017.

The Blahs' Artistic Director was invited to join the steering committee to set up the Leeds Cultural Education Partnership. This partnership is now established and will provide opportunities across the different sectors involved in cultural education.

OBJECTIVES AND ACTIVITIES

Artistic Programme Framework 2016/17

During 2016/17, the Blahs delivered 57 performances and 132 workshops to a total of 5196 audience members/participants. Sustaining numbers engaging with the Company at a time of significant challenge in the arts educational sector has been made possible by expanding and diversifying audiences to include libraries, theatre venues and festivals alongside schools, by touring locally and nationally and by developing community and Continuing Professional Development and Learning (CPDL) projects as main programme offers. The Company also extended its reach into the community, and worked in collaboration with other Companies. Schools remain the Blahs' primary audience and during 2016/7 a diverse portfolio of activities was offered:

A Tale to Tell: An interactive performance for children aged 7+ and family audiences that toured to primary schools, libraries, theatres, festivals and through rural touring. Inspired by The Arabian Nights, A Tale to Tell celebrated the rich world of Arabic storytelling, blending spoken English and Arabic with exciting shadow play to tell familiar stories and to engage children in making up new tales.

"This performance was incredible! ...[it] was lively, innovative and pitched perfectly... Being able to watch experts in their field can inspire pupils to pursue the arts further in their lives.'

(Teacher)

A Tale to Tell was supported by funding from the Backstage Trust. It was a co-production with The Play House in Birmingham and involved two performers - one a member of the Blahs' core team - working with Associate Director, Juliet Fry, on secondment from The Play House. 28 performances of A Tale to Tell took place with a total of 844 audience members.

Hide and Seek: A participatory performance that toured to primary and secondary schools, a university and a heritage venue. Hide and Seek engaged children aged 9 and above in dramatically re-imagining the events leading up to 5th November 1605 and the foiled attempt to blow up the Houses of Parliament. Following in the footsteps of a group of conspirators, the audience witnessed and were directly implicated in this resonant historical event. Hide and Seek, an established Blahs' piece, was reworked and updated for 2016 to make connections between historical and contemporary issues of extremism.

"I loved the play! There are some issues portrayed in the stories/threads going on that anyone can share in such as power, inequality, reasons why people flee or move, religion,?of course terrorism...theatre as a way to connect the head with the heart and generating real and deep conversations..."

(Audience member at Temple Newsam House)

Three freelance professional actors were cast in Hide and Seek, working alongside a recent graduate who was recruited as a paid intern and supported with additional training. An Associate Director, Geoff Readman, was employed to lead the re-devising of the performance - his input bringing opportunities for professional development.

"The creative practice applied by Geoff throughout the Hide and Seek rehearsal process has built on and significantly improved upon my approach to interactive drama. This is knowledge and practice I can now confidently apply to my future work."

(Hide and Seek performer)

29 performances of Hide and Seek took place with a total of 1005 audience members.

One Amongst Millions: Working with an established community dance group - RJC Shachk Out Youth Dance - One Amongst Millions involved young people devising and performing an original piece of dance theatre inspired by the Holocaust. Public performances took place in early May at the Mandela Centre and at the University of Leeds. The process was led by Anthony Haddon, former Artistic Director of the Blahs, in collaboration with the School of Languages, Cultures and Societies at the University of Leeds and choreographer Nillanthie Morton. The Blahs' Youth Theatre work has historically been strongly associated with Anthony, and this new partnership operated with the Blahs in an associate role. As a result it is likely in future that Youth Theatre work will take place independently of the Company. Twelve young people were successful in achieving Bronze Arts Award using their work on the project.

OBJECTIVES AND ACTIVITIES

Artistic Programme Framework 2016/17

India Partition R&D: Following two extremely productive periods of R&D in Delhi in 2015/6, funded by the Arts Council and British Council's Re:Imagine India initiative, the Blahs were unsuccessful in securing further funding from Re:Imagine India to mount the production. As a result the timelines for this performance and its associated activity shifted. Subsequently writer Mike Kenny, in partnership with the Blahs, raised funding from the Arts Council through its Grants for the Arts programme to develop a script for the performance, with a further period of development involving the Blahs, Yellowcat and three artists, due to take place in April 2017.

"The work with artists has been focussed and rich, but also, the stories which have poured out of people wherever we go, have been an invaluable resource... Although we are engaging with history, it has quickly become clear that this is not a piece about the past, this is here and now."

(Mike Kenny, writer about the R&D process)

CPDL projects and Training: The Company carried out extended Continuing Professional Development and Learning projects in four primary schools within the Leeds East Primary Partnership and was selected to participate in the second round of CapeUK's SLiCE programme working across two academic terms with Siddal Primary School in Halifax. The Blahs also led staff training days at Temple Newsam Halton Primary School in Leeds and at Hyndburn Park Primary School in Accrington and delivered sessions for two cohorts of students from Leeds Trinity University and for Master's students at the University of Leeds. Four school and university students additionally undertook work placements/study visits with the Company.

The Blahs' CPDL work focused on exploring classroom drama and participatory theatre as mediums for learning. Opportunities were embedded for mutual learning to take place between artists, educators and young people, and for the development and application of new pedagogical understandings and approaches.

"This project gave me more than I expected in the small amount of time we had. It suited the groups of children, it engaged them, it was accessible, it was tailor made to our needs...Empowering to the children and to us." **(Teacher on CPDL project).**

AirPlay: A collaboration between the Blahs, Chapel FM and writer Peter Spafford, AirPlay brought together a small group of local young people to write, perform and broadcast an original radio drama inspired by the Partition of India. The play was created from research by the young people - both historical and drawing on their own contemporary experiences - and will be performed and broadcast on Chapel FM in May/June 2017, accompanied by thematically linked features. The project coincides with the 70th anniversary of Partition - an historical event that has had deep and far-reaching effects on families and communities, both in South Asia and the UK. The project also involved industry specialists and visits to the BBC to provide an insight into work within the creative industries. Airplay was funded by Leeds City Council's arts@leeds, the Sylvia Waddilove Foundation and the Scurrah Wainwright Charity.

AirPlay engaged one young person to work as a paid Project Coordinator intern, responsible for the logistical smooth running of the project and a blog detailing their experiences can be read at: <http://www.blahs.co.uk/airplay-young-writers-explore-partition-india/>

Three of the participants are also currently working towards Silver Arts Award, one of whom was interviewed on air about her involvement in the project: <http://www.chapelfm.co.uk/listen-again/writing-on-air-airplay/>

"Watching my colleagues of British descent understand and react to stories about the partition has been very interesting...a different and fresh perspective that has greatly added to my own knowledge... I feel privileged to be part of the project and have had a very enriching experience." **(Project participant)**

OBJECTIVES AND ACTIVITIES

LOOKING AHEAD

Plans for 2017/8 include:

The Vultures' Song

A new bilingual play written by Mike Kenny inspired by the Partition of India. The project will involve the Blahs and Delhi-based Yellowcat working in collaboration to tour the piece in India and the UK. The Blahs will also work in partnership with C&T - a National Portfolio Organisation (NPO) that combines drama and new technologies - to create an expanded arena for audience participation. Touring is planned to schools, universities and theatre venues between April and June 2018.

DynaMix

A relationship has been established with DynaMix - a group made up of young refugees and migrants - and funding has been gained from the Headingley Orphanage Foundation and the Ann Maguire Arts Education Fund to support 'taster workshops', that will use participatory performance techniques to explore issues of place, identity and home with the group. This activity is designed to support the group in moving towards the creation of a performance inspired by their experiences.

Nameless Theatre

Funding has been gained from the Co-op Local Community Fund for the Blahs to deliver four masterclasses with Nameless Theatre - a theatre in education company based at Heckmondwike Grammar School in Kirklees. The sessions will use theatre-in-education as a tool to explore issues identified by the young people, contributing towards a devised performance. Professional script and audience development guidance will also be provided to the Director of Nameless to enable her to develop her writing skills and to support touring to take place in the local community

Made to Measure

This work encompasses a range of bespoke projects co-constructed with schools, involving teachers and artists working in partnership to develop new understandings and classroom practice using drama and story based approaches to learning. Made to Measure draws on the Company's expertise in delivering CPDL projects and works across the curriculum with strong connections to literacy and SMSC. Made to Measure is a new brand of the Blahs designed to consolidate and strengthen the offer to primary schools, pulling together several threads of delivery. The Blahs have existing partnerships with eight schools and the Blahs' Senior Creative Practitioner is currently brokering further work for 2017/18 with Senior Leadership Teams in these schools.

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.

THEATRE COMPANY BLAH BLAH BLAH

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31ST MARCH 2017

OBJECTIVES AND ACTIVITIES

Blahs' People

Core team from April to December 2016

Artistic Director: Deborah Pakkar-Hull

Assistant Artistic Director: Pavla Beier

General Manager: Maureen McGough

Communications Manager: Sarah Jane Meyers (until April 2016)

Core team from January to March 2017

Artistic Director - Deborah Pakkar-Hull

Senior Creative Practitioner: Pavla Beier

Company Manager: Maureen McGough

Development Manager: Jackie Malcolm

Schools Coordinator: Kirsty Lambert

Associates who supported Company operations:

Rosie Parsons, Stella Murrell, Richard Honey, Tom Jordan, Lizzie Forbes Rittes, Ceri Brierley, Colin Jackson, Melanie Purdie, Graeme Davidson, Matthew Bent, John McAreavy, Afinite, Eleanor Beirne, Jan Winter, Ruth Cooper, Marcus Rapley

Associates who supported the delivery of 2016/7 activities:

Isabelle Farah, Luke Dickson, John Afzal, Jenny Wemyss, David Reakes, Geoff Readman, Anthony Haddon, Mike Kenny, Emma Williams, Lizzie Coombes, Juliet Fry, Abha Adams, Mike Kenny, Sukhesh Arora, Peter Spafford

FINANCIAL REVIEW

Principal funding sources

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 of funds is shown on the Statement of financial Activities, see page 24.

The excess of total expenditure over total income for the year was £30,457 (2016- Total income over total expenditure: £3,458). 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.

Investment policy and objectives

In accordance with the Trustee Act 2000, the trustees continue to review their investment policy to ensure that the maximum investment returns are achieved, whilst 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.

Reserves policy

To allow the smooth operation of the charity's activities, the Trustees consider that the appropriate level of free reserves should be the equivalent of 12 weeks' expenditure. Based on 2017 accounts this would equate to approximately £47,000.

The actual free reserves, excluding restricted, designated funds and fixed assets, amounts to £51,364 as at 31st March 2017 (2016: £66,461). It is crucial for the company to seek to maintain these levels of reserves at a turbulent time when the revised structures and working practices need time to be embedded.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes as a limited company, limited by guarantee, as defined by the Companies Act 2006.

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 by its Articles of Association.

Recruitment and appointment of new trustees

Our current trustees have been recruited for their expertise and our newest board member came to us via recruitment within the University of Leeds. 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 are happy to proceed then the invitation is extended. 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.

Organisational structure

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 continues to offer high quality support and guidance to the company. This year has seen the board give much needed support to the company by taking the lead in a rigorous review process which has led to a revised staffing structure, a new business model and a clearer framework for management being implemented.

Policies

The following policies are currently in place:

- Protection of Children and Young People
- Equality and Diversity
- Environmental Policy and Action Plan
- Discipline and Grievance
- Health and Safety
- Bullying and Harassment
- Associates
- Safer Recruitment

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. We are strongly guided by the draft policies issued by the Independent Theatre Council (ITC), of which we are members.

Key management remuneration

The total paid to key management personnel was £34,882. This remuneration level is benchmarked against other similarly responsible public sector positions and data relevant to this taken into account in reviews.

Related parties

There were no related party transactions during the year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

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 staff members.

The following areas have been identified as key risks going forward with measures to mitigate these outlined under 'Key Developments':

- Reductions in arts funding, particularly from the local authority, resulting in greater competition for income from grant making bodies such as Trusts and Foundations. As the economic situation worsens there is also a greater push towards attracting funding from individual giving and corporate sponsorship, an entirely new area of income generation for the Blahs.
- The schools market is contracting as a result of a greater emphasis on STEM and EBacc subjects and the push towards attainment outcomes
- Schools are moving towards a model where arts and cultural organisations are commissioned to create projects that address school priorities and raise attainment, further eroding the market for Theatre in Education work
- The shift in staffing structure at the Blahs towards an Associate model, whilst providing real opportunities in terms of flexibility and diverse skill sets, involves additional costs, particularly during rehearsals
- Time will be required to embed the new Company strategy and staffing structure and to establish new processes and relationships

However the greatest risk to the Blahs looking ahead to 2017/18 and beyond is the loss of its NPO funding, which was announced in June 2017. The Company's recent experiences of undertaking a strategic review are currently informing how it approaches the process of moving from being a core to a project funded organisation. A final decision by the board is scheduled for October 2017, preceded by a period of review, sectoral research, meetings with partners/stakeholders and funding bodies and staff consultation. The loss of NPO funding will take effect from the end of March 2018.

Approved by order of the board of trustees on 25th September 2017 and signed on its behalf by:

P J Storr - Trustee

THEATRE COMPANY BLAH BLAH BLAH

STATEMENT OF TRUSTEES RESPONSIBILITIES FOR THE YEAR ENDED 31ST MARCH 2017

The trustees (who are also the directors of Theatre Company Blah Blah Blah for the purposes of company law) are responsible for preparing the Report of the Trustees 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 that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF THEATRE COMPANY BLAH BLAH BLAH

I report on the accounts for the year ended 31st March 2017 set out on pages fourteen to twenty five.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's 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 required.

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

Basis of the independent examiner's report

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 statements 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 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)

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
Chartered Accountants
Century House
29 Clarendon Road
Leeds
West Yorkshire
LS2 9PG

25th September 2017

THEATRE COMPANY BLAH BLAH BLAH

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31ST MARCH 2017

		2017		2016	
	Unrestricted fund	Designated Funds	Restricted funds	Total funds	Total funds
Notes	£	£	£	£	£
INCOME AND ENDOWMENTS FROM					
Donations and legacies	32	-	-	32	1,000
Charitable activities	4				
Grants Received	114,926	-	7,995	122,921	119,826
Fees and commissions	2 30,848	-	7,305	38,153	66,088
Investment income	3 1,599	-	-	1,599	1,520
Other income	195	-	-	195	1,550
Theatre tax relief	9,513	-	-	9,513	-
Total	157,113	-	15,300	172,413	189,984
EXPENDITURE ON					
Charitable activities	5				
Delivery of theatre and education activities	96,734	-	25,461	122,195	117,821
Support costs	80,675	-	-	80,675	68,705
Total	177,409	-	25,461	202,870	186,526
NET INCOME/(EXPENDITURE)	(20,296)	-	(10,161)	(30,457)	3,458
Transfers between funds	14 5,604	(10,000)	4,396	-	-
Net movement in funds	(14,692)	(10,000)	(5,765)	(30,457)	3,458
RECONCILIATION OF FUNDS					
Total funds brought forward	68,532	80,800	(2,195)	147,137	143,679
TOTAL FUNDS CARRIED FORWARD	53,840	70,800	(7,960)	116,680	147,137

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

THEATRE COMPANY BLAH BLAH BLAH

BALANCE SHEET
AT 31ST MARCH 2017

					2017	2016
		Unrestricted fund	Designated Funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£	£
FIXED ASSETS						
Tangible assets	11	2,476	-	-	2,476	2,071
CURRENT ASSETS						
Debtors	12	14,866	-	-	14,866	8,326
Cash at bank		<u>34,450</u>	<u>70,800</u>	<u>750</u>	<u>106,000</u>	<u>142,718</u>
		49,316	70,800	750	120,866	151,044
CREDITORS						
Amounts falling due within one year	13	2,048	-	(8,710)	(6,662)	(5,978)
NET CURRENT ASSETS/(LIABILITIES)		<u>51,364</u>	<u>70,800</u>	<u>(7,960)</u>	<u>114,204</u>	<u>145,066</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>53,840</u>	<u>70,800</u>	<u>(7,960)</u>	<u>116,680</u>	147,137
NET ASSETS/(LIABILITIES)		<u><u>53,840</u></u>	<u><u>70,800</u></u>	<u><u>(7,960)</u></u>	<u><u>116,680</u></u>	<u><u>147,137</u></u>
FUNDS	14					
Unrestricted funds					124,640	149,331
Restricted funds					<u>(7,960)</u>	<u>(2,194)</u>
TOTAL FUNDS					<u><u>116,680</u></u>	<u><u>147,137</u></u>

The notes form part of these financial statements

THEATRE COMPANY BLAH BLAH BLAH

**BALANCE SHEET - CONTINUED
AT 31ST MARCH 2017**

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31st March 2017.

The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31st March 2017 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 that 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 surplus or deficit 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.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 25th September 2017 and were signed on its behalf by:

P J Storr -Trustee

G C Morley -Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off the cost less estimated residual value of each asset over its estimated useful life.

Fixtures and fittings - 20% on cost

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The Charity pays defined contributions into the pension scheme of all its employees. 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.

Theatre tax relief

Where the company incurs qualifying losses in respect of theatre productions, the company has decided that these will be surrendered for a cash payment from HMRC under the Theatre Tax Relief scheme.

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2017**2. FEES AND COMMISSIONS****Charitable activities for which the charity gets paid**

	2017	2016
	£	£
Performance and workshop fees	10,180	18,189
Teaching, consultancy and management fees	9,370	9,340
Project grants	18,603	38,559
	<u>38,153</u>	<u>66,088</u>

3. INVESTMENT INCOME

	2017	2016
	£	£
Interest receivable	<u>1,599</u>	<u>1,520</u>

4. INCOME FROM CHARITABLE ACTIVITIES**Grants Received**

	2017	2016
	£	£
Unrestricted		
Arts Council England, Yorkshire	107,326	115,326
Leeds City Council: arts @ Leeds	7,600	-
	<u>114,926</u>	<u>115,326</u>
Restricted		
Ernest Cook Trust	-	2,000
The Scurrah Wainwright Charity	-	2,500
Backstage Trust	7,245	-
Sylvia Waddilove Foundation	750	-
	<u>7,995</u>	<u>4,500</u>

5. CHARITABLE ACTIVITIES COSTS

	Support costs	Totals
	(See note 6)	
	£	£
Delivery of theatre and education activities	122,195	122,195
Support costs	<u>80,675</u>	<u>80,675</u>
	<u>202,870</u>	<u>202,870</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2017

6. SUPPORT COSTS

	Other £	Governance costs £	Totals £
Delivery of theatre and education activities	122,195	-	122,195
Support costs	<u>77,346</u>	<u>3,329</u>	<u>80,675</u>
	<u>199,541</u>	<u>3,329</u>	<u>202,870</u>

Support costs, included in the above, are as follows:

Other

	Delivery of theatre and education activities £	Support costs £	2017 Total activities £	2016 Total activities £
Wages	79,206	32,743	111,949	95,751
Social security	-	3,573	3,573	4,494
Pensions	-	359	359	1,296
Sundries	681	1,874	2,555	2,503
Production costs	32,821	-	32,821	34,949
Motor, travel and tour costs	9,487	1,653	11,140	16,882
Rent	-	7,149	7,149	6,203
Insurance	-	601	601	742
Telephone	-	1,389	1,389	1,840
Office costs	-	4,811	4,811	2,384
Advertising	-	6,291	6,291	1,286
Recruitment and advertising	-	2,103	2,103	2,699
Professional fees	-	12,581	12,581	10,150
Subscriptions	-	1,039	1,039	1,236
Depreciation of tangible fixed assets	-	1,180	1,180	1,223
	<u>122,195</u>	<u>77,346</u>	<u>199,541</u>	<u>183,638</u>

6. SUPPORT COSTS - continued

Governance costs

	2017	2016
	Support costs	
	£	Total activities £
Accountancy fee	3,120	2,766
Legal and professional fees	169	122
Bank Charges	40	-
	<u>3,329</u>	<u>2,888</u>

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2017	2016
	£	£
Accountancy fee	3,120	2,766
Depreciation - owned assets	1,180	1,223
Surplus on disposal of fixed asset	-	(1,550)
	<u>-</u>	<u>(1,550)</u>

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31st March 2017 nor for the year ended 31st March 2016.

Trustees' expenses

During the year a total of £206.55 was reimbursed to four trustees relating to motor expenses they had incurred and catering expenses for Board meetings (2016: £nil).

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2017

9. STAFF COSTS

	2017	2016
	£	£
Wages and salaries	111,949	95,751
Social security costs	3,573	4,494
Other pension costs	<u>359</u>	<u>1,296</u>
	<u>115,881</u>	<u>101,541</u>

The remuneration (including pension contributions) of the key management personnel during the year was £34,882 (2016: £29,773).

The average monthly number of employees during the year was as follows:

	2017	2016
Administration staff	3	4
Artistic staff	<u>2</u>	<u>1</u>
	<u>5</u>	<u>5</u>

No employees received emoluments in excess of £60,000.

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Designated Funds	Restricted funds	Total funds
	£	£	£	£
INCOME AND ENDOWMENTS FROM				
Donations and legacies	1,000	-	-	1,000
Charitable activities				
Grants Received	115,326	-	4,500	119,826
Fees and commissions	33,535	-	32,553	66,088
Investment income	1,520	-	-	1,520
Other income	<u>1,550</u>	<u>-</u>	<u>-</u>	<u>1,550</u>
Total	152,931	-	37,053	189,984
EXPENDITURE ON				
Charitable activities				
Delivery of theatre and education activities	79,001	-	38,820	117,821
Support costs	<u>68,277</u>	<u>-</u>	<u>428</u>	<u>68,705</u>
Total	147,278	-	39,248	186,526
NET INCOME/(EXPENDITURE)	5,653	-	(2,195)	3,458

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2017

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund	Designated Funds	Restricted funds	Total funds
	£	£	£	£
Transfers between funds	<u>(1,800)</u>	<u>-</u>	<u>1,800</u>	<u>-</u>
Net movement in funds	3,853	-	(395)	3,458
RECONCILIATION OF FUNDS				
Total funds brought forward	<u>69,679</u>	<u>75,800</u>	<u>(1,800)</u>	<u>143,679</u>
TOTAL FUNDS CARRIED FORWARD	<u>73,532</u>	<u>75,800</u>	<u>(2,195)</u>	<u>147,137</u>

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1st April 2016	42,989
Additions	<u>1,585</u>
At 31st March 2017	<u>44,574</u>
DEPRECIATION	
At 1st April 2016	40,918
Charge for year	<u>1,180</u>
At 31st March 2017	<u>42,098</u>
NET BOOK VALUE	
At 31st March 2017	<u>2,476</u>
At 31st March 2016	<u>2,071</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2017**12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2017	2016
	£	£
Debtors	8,443	7,388
Other debtors	1,778	-
Tax	3,134	-
Prepayments and accrued income	<u>1,511</u>	<u>938</u>
	<u>14,866</u>	<u>8,326</u>

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017	2016
	£	£
Creditors	1,936	1,329
Social security and other taxes	1,866	1,889
Other creditors	100	-
Accruals and deferred income	<u>2,760</u>	<u>2,760</u>
	<u>6,662</u>	<u>5,978</u>

Working capital and going concern basis of accounting

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.

14. MOVEMENT IN FUNDS

	At 1/4/16	Net movement in funds	Transfers between funds	At 31/3/17
	£	£	£	£
Unrestricted funds				
General fund	68,532	(20,296)	5,604	53,840
Designated	<u>80,800</u>	<u>-</u>	<u>(10,000)</u>	<u>70,800</u>
	149,332	(20,296)	(4,396)	124,640
Restricted funds				
Re-Imagine India / Partition Research and Development	(1,825)	2,567	(742)	-
Artsmark Supporter Project	(400)	400	-	-
A Tale to Tell - Summer 2016	(2,470)	(2,668)	5,138	-
Airplay - Autumn 2016	2,500	(3,161)	-	(661)
A Tale to Tell - Summer 2017	<u>-</u>	<u>(7,299)</u>	<u>-</u>	<u>(7,299)</u>
	(2,195)	(10,161)	4,396	(7,960)
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
TOTAL FUNDS	<u>147,137</u>	<u>(30,457)</u>	<u>-</u>	<u>116,680</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2017**14. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	157,113	(177,409)	(20,296)
Restricted funds			
Re-Imagine India / Partition Research and Development	1,825	742	2,567
Artsmark Supporter Project	400	-	400
A Tale to Tell - Summer 2016	12,324	(14,992)	(2,668)
Airplay - Autumn 2016	751	(3,912)	(3,161)
A Tale to Tell - Summer 2017	-	(7,299)	(7,299)
	<u>15,300</u>	<u>(25,461)</u>	<u>(10,161)</u>
TOTAL FUNDS	<u><u>172,413</u></u>	<u><u>(202,870)</u></u>	<u><u>(30,457)</u></u>

Re-Imagine India / Partition Research and Development

The research and development stages for a large scale international collaboration that will culminate in 2 performance pieces 'Leaving' and 'Returning' which will explore the told and untold stories from the Partition of India on the 70th anniversary of partition in 2017. The first two stages of the R & D were supported by funding from the Arts Council and British Council fund 'Re-Imagine India' and the Step By Step School in Noida, India.

Artsmark Supporter Project

Responding to a brief from the Arts Council, this project involved the Company conducting in-depth interviews with four schools at various stages of their Artsmark journey and running subsidised Coaching Models in two schools to use as the basis for a short case study. The pilot report identified a number of recommendations to help the Company shape its role as a future Artsmark Supporter.

A Tale To Tell - Summer 2016

A co-production with The Play House, Birmingham, A Tale To Tell celebrates a rich world of Arabic storytelling, blending spoken English and Arabic with shadow-play to tell familiar stories and engage with the young audiences to create new stories. The tour to schools, theatre venues, libraries and festivals was generously supported by the Backstage Trust.

A Tale To Tell - Summer 2017

A re-tour of the 2016 production with Anthony Haddon as Guest Director. A Tale To Tell - Summer 2017 continues into the financial year 2017/18 and will be funded by a grant from the Co-op Local Community Fund, any shortfall in funds will be covered by our core grants.

Airplay - Autumn 2016

A partnership project with writer Peter Spafford, community radio station Chapel FM and young people aged 15-25 from Leeds with the aim of creating a radio drama and documentary features that will focus on the story of Partition - for the 70th anniversary in 2017. The broadcasts will take place over a weekend in June 2017 at Chapel FM's studio and the intention would be for the material to be then shared with other local and regional broadcasters. The project is supported with funding from the Scurrah Wainwright Charitable Trust and the Sylvia Waddilove Foundation. Airplay continues in 2017/18 and the current shortfall will be covered by our core grants from Leeds City Council and the Arts Council.

15. CAPITAL COMMITMENTS

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.

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31st March 2017.

17. FIRST YEAR ADOPTION

The company has adopted FRS 102 for the first time during the year ended 31st March 2017. There have been no material transition adjustments made to the profit and loss account or balance sheet as a result of this first time adoption.

THEATRE COMPANY BLAH BLAH BLAH**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31ST MARCH 2017**

	2017	2016
	£	£
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	32	1,000
Fees and commissions		
Fees and commissions for educational activities	38,153	66,088
Investment income		
Interest receivable	1,599	1,520
Charitable activities		
Grants	122,921	119,826
Other income		
Gain on sale of tangible fixed assets	120	1,550
Royalty payment	75	-
Theatre tax relief income	9,513	-
	<u>9,708</u>	<u>1,550</u>
Total incoming resources	172,413	189,984
EXPENDITURE		
Support costs		
Other		
Wages	111,949	95,751
Social security	3,573	4,494
Pensions	359	1,296
Rent	7,149	6,203
Insurance	601	742
Telephone	1,389	1,840
Office costs	4,811	2,384
Sundries	2,555	2,503
Advertising	6,291	1,286
Recruitment and advertising	2,103	2,699
Professional fees	12,581	10,150
Subscriptions	1,039	1,236
Production costs	32,821	34,949
Motor, travel and tour costs	11,140	16,882
Fixtures and fittings	1,180	1,223
	<u>199,541</u>	<u>183,638</u>
Governance costs		
Accountancy fee	3,120	2,766
Legal and professional fees	169	122
Carried forward	3,289	2,888

This page does not form part of the statutory financial statements

THEATRE COMPANY BLAH BLAH BLAH

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31ST MARCH 2017**

	2017	2016
	£	£
Governance costs		
Brought forward	3,289	2,888
Bank Charges	40	-
	<u>3,329</u>	<u>2,888</u>
Total resources expended	202,870	186,526
	<u> </u>	<u> </u>
Net (expenditure)/income	<u>(30,457)</u>	<u>3,458</u>

This page does not form part of the statutory financial statements
