

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 2018
FOR
THEATRE COMPANY BLAH BLAH BLAH**

Thomas Coombs
Chartered Accountants
3365 The Pentagon
Century Way
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THEATRE COMPANY BLAH BLAH BLAH

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FOR THE YEAR ENDED 31ST MARCH 2018**

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THEATRE COMPANY BLAH BLAH BLAH

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST MARCH 2018**

TRUSTEES	A E Lloyd G C Morley P F Downing M Connell P J Storr L R Huxley
REGISTERED OFFICE	Live Art Bistro 1, 2 Regent Street Leeds LS2 7QA
REGISTERED COMPANY NUMBER	02909605 (England and Wales)
REGISTERED CHARITY NUMBER	1039935
INDEPENDENT EXAMINER	Thomas Coombs Chartered Accountants 3365 The Pentagon Century Way Thorpe Park Leeds West Yorkshire LS15 8ZB
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 2018**

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 2018. 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

Artistic Programme Framework 2017/18

During 2017/18 there was a continued downward trajectory of arts engagement within formal education. This trend has been well documented nationally, with links being made to the ongoing impact of austerity and the reduced resources available to schools to buy in work, the introduction of Progress Eight and the English Baccalaureate as performance measures in Secondary schools, the emphasis placed on statutory testing in Primary schools and the fragmentation of educational infrastructure and funding. To respond to this, the Blahs had conducted an extensive review and from January 2017 had begun to implement recommendations designed to reposition the company by developing new markets and moving towards a model of working that embodied greater flex and responsiveness. These measures were disrupted in June 2017, by the decision to cut the company from the Arts Council's National Portfolio representing a loss in annual income of £107,326 from April 2018. This necessitated a shift in focus towards safeguarding the company's future viability both financially and in terms of its core purpose and values.

The period following this decision was not without its challenges, principally managing staff morale in the face of redundancies and changes to terms and conditions; maintaining momentum in key developmental areas identified in the earlier review, assimilating the new circumstances, and maintaining confidence in the company's reputation for partners and stakeholders. However, time was taken to properly manage the process: guidance was sought from a variety of individuals and organisations; delivery of projects was maintained without quality being compromised; Board and staff were fully involved in all decision-making and an external strategic consultant, Jan Winter was employed.

At the end of this process, a new set of proposals were put forwards comprising

- a new Company structure, based on a model of associate working;
- developing a new business model based on findings from a suite of exciting projects designed to test new markets, partnerships, audiences and methodologies
- the expansion of the Board and its capacity to support the Company's future income generation

The Company's focus remains on creating high quality work with/for children and young people, but actively cultivating a wider audience reach than just schools, engaging children and young people in community settings and theatres, through family programming and by working in partnership with venue-based organisations.

Despite the difficulties encountered, the Company enters the new financial year with optimism and a renewed sense of purpose and a clear strategic plan is in place to give the company the best chance of thriving in what is undoubtedly a challenging environment. This plan is underpinned by awards of £49,798 from the Arts Council's Grants for the Arts, £10,000 from Catalyst Small Grants and £5,000 from Building Resilience programmes, an annual award of £5,000 from Leeds City Council Arts@Leeds fund and £50,000 from the Paul Hamlyn Foundation.

There is also much to celebrate looking back over the past year, with the company having successfully engaged 2591 audience members and participants in a range of exciting projects, with 44% of its work taking place with children and young people living in Leeds' most deprived neighbourhoods. The following gives a taster of the year's activity:

Made to Measure

The Blahs led Continuing Professional Development and Learning projects in four primary schools and with the Leeds East Primary Partnership (a consortium of five primary schools). These projects provided opportunities for teachers to develop skills in, and understanding of using drama in the classroom through: observation; trying out techniques; sharing in planning and engaging in supported reflection. The drama sessions were also used as a stimulus for further classroom activity, providing rich, experiential opportunities to inspire children's learning.

"I feel I can justify the 'power of drama' now after the Blahs because I've seen the quality of the work they've [the children] generated. They've done it rather than just reading it. Definitely do it all again next year." (Teacher)

AirPlay

Initiated in October 2016, the AirPlay project was a collaboration between the Blahs, Chapel FM and writer Peter Spafford. The project brought together a diverse group of seven local young people aged 19-24 to research and write an original radio drama - Sansaar - inspired by the Partition of India. This was performed and recorded by a community cast during early May and broadcast to the Chapel FM listenership over a weekend of Partition related features in June 2017. One of the young people was recruited to the project as a paid project coordinator intern and three young people were supported by the Blahs to achieve Silver Arts Awards.

"I feel privileged to be part of the project and have had a very enriching experience." (Project participant)

OBJECTIVES AND ACTIVITIES

Artistic Programme Framework 2017/18

A Tale to Tell

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 ones. Created for children aged 7 and above, the performance provided an engaging visual and linguistic stimulus for children and their families.

"All the children were captivated and engaged from start to finish" (Adult audience member)

"I enjoyed that they talked in two languages, because it got me into the atmosphere of Baghdad" (Child audience member)

34 performances of A Tale to Tell engaged a total of 994 audience members. Due to the participatory nature of the work, audience numbers were limited to a maximum of 35 for each performance. The tour included primary schools, libraries, universities, theatre venues and a Specialist Inclusive Learning Centre.

DynaMix

This project comprised of participatory workshops with young people who belong to DynaMix Leeds, a loosely structured group of young people between the ages of 10 and 25 from refugee and migrant backgrounds. The purpose of the group is to provide a supportive, inclusive social network for group members and a space where they can access further opportunities guided by their interests and needs. The workshops focussed on an identified area of interest for the group - developing performance skills: to enable the group to animate and extend work it had created with spoken word artist Sai Murray; to begin to translate personal stories/experiences into a form where they could be presented to others; to acquire specific theatre skills, both in their own right and to prepare for the possibility of performing for others and to develop greater personal confidence and agency and a strong group dynamic. The workshops met with a positive response and further funding is now being sought by the group and its associated partners, to continue the work.

"I love theatre, I had no idea of how theatre worked until I met Debbie and Sai. I learned that theatre can be a message sent to the people" (Project participant)

Nameless Theatre

Following a successful bid to the Coop Community Fund, the Blahs started work on a project with Nameless Theatre - a theatre company of young people aged between 14 and 18 based at Heckmondwike Grammar School in Kirklees. The Blahs supported the creation of a piece of original devised theatre by the group, providing specialist inputs on: selecting appropriate source material for devising; participatory theatre techniques; basic theatre design and movement direction. The group leader was also mentored and provided with dramaturgical and script support. The group are now part way through creating a play for peer audiences exploring issues of materialism. The Blahs will provide further support coordinating a short community tour in July 2018.

"Developing a professional partnership has been an amazing opportunity. Working with industry professionals has given me a greater insight into devising original performances...the young people have attended every session and have enjoyed widening their own knowledge and understanding. Such opportunities are extremely rare and I am delighted we have had this opportunity to create a collaborative relationship." (Group leader)

The Vultures' Song

Following three years of development and a successful award from the Paul Hamlyn Foundation, The Vultures' Song went into rehearsals during March 2018. Working with a cast of four actors of South African, British Indian, Northern Irish and British heritage, a designer and sound artist, the Blahs spent four weeks bringing Mike Kenny's original script to life, ready to tour between April and June 2018. Rehearsals also involved the Blahs working in collaboration with drama and new technologies company C&T to create accompanying interactive digital resources, available for free to everyone booking the tour, and a shared virtual creative conversation with Yellowcat Theatre, who are based in Delhi. Yellowcat have worked closely with Mike and the Blahs over the past three years to develop The Vultures' Song and will tour a parallel performance in India later in the year.

The Paul Hamlyn funding additionally supported the Blahs to pull together a research cohort of four Leeds based schools, drawn from areas of socio-economic deprivation or with high demographics of children who speak English as an Additional Language, to explore the impact of the project on children's Spiritual, Moral, Social and Cultural development. This research is designed to support the Company in exploring ways to strengthen the relationship with schools and advocate for theatre work within the educational sector.

OBJECTIVES AND ACTIVITIES

Artistic Programme Framework 2017/18

"For me I'd be more willing to approach something that is more difficult now - I have shied away from that because you get tricky parents. I have some new ideas of how to introduce those areas and how to immerse the children in them. I would bring in drama elements and discussions more readily. Some of the writing is the best we have had from the children in 2 years - it wowed everybody (The performance) pulled in a child with real behavioural difficulties. We were worried that H couldn't empathise because of what he's been through personally but now we can see that it's just buried so deep and he's found ways of being able to express some of what he's feeling. (Teacher who was part of the research cohort)

A script in hand reading of the play was also included as a part of the main programme of the Take Off children's theatre festival held in Durham in October 2017. The Blahs and Mike Kenny jointly hosted a discussion with delegates about the role of play writing for young audiences.

"I felt, I learnt that even a little thing can make a big difference like how drawing a line can cause a huge mess." (Pupil)

Performing Pedagogy

The Blahs' Artistic Director led regular sessions as a part of the Performing Pedagogy project - a high profile cultural education initiative led by the Royal Society of the Arts and funded by Paul Hamlyn Foundation's Teacher Development Fund. The project provided continuing professional development and learning opportunities to enable schools to embed drama in the curriculum, cutting across both classroom practice and strategic planning.

"This is 100% how we should do topic work from now on" (Teacher speaking about her experiences of integrating drama into her classroom teaching)

In addition to the successful projects outlined above, there were a number of other achievements across the year:

- A representative from the Blahs travelled to Galway funded by a small grant from Leeds Explore to meet with the City of Culture team and discuss the potential offer and value of theatre in education, with the intention of transferring learning to a Leeds context
- The Blah's Development Manager was successful in being accepted onto the Arts Council's Building Resilience initiative, a two-year action learning programme designed to support personal and organisational resilience.
- The Blahs' Artistic Director was invited to become a founder member of the Story Makers Company at Leeds Beckett University - a network to further develop creative, artistic, child-centred learning opportunities through story making in educational and community settings - and to sit on the steering committee of the Leeds Cultural Education Partnership
- The Blahs continued to nurture emerging artists and students of applied theatre by supporting a paid internship and five placements.

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 2018

OBJECTIVES AND ACTIVITIES

Blahs' People: April 2017 to March 2018

Core team

Artistic Director: Deborah Pakkar-Hull

Company Manager: Maureen McGough

Development Manager: Jackie Malcolm

Senior Creative Practitioner: Pavla Beier

Schools' Coordinator: Kirsty Lambert

- Maureen McGough resigned as Company Secretary on 17th March 2018

- Maureen McGough, Kirsty Lambert and Pavla Beier were made redundant from the core team on Thursday 29th March 2018

Operational associates:

Melanie Purdie, Rosie Parsons, Richard Honey, Ceri Brierley, Colin Jackson, Jan Winter, Madeleine Irwin, Wesley McGough

Creative associates:

Emma Williams, Peter Spafford, Simone Lewis, Anthony Haddon, Munya Redman-Bayasi, Richard Priestley, Naomi Cooper, Geoff Readman, Mary Cooper, Simon Murray, Gerry Smith, Hannah Sibai, Ravneet Sehra, Edward Day, Katie Mahon

Partnerships:

Yellowcat Theatre (Sukhesh Arora), Utopia Theatre (Moji Kareem), DynaMix Leeds (Yosola Olajoye), C&T (Dr Paul Sutton and Max Allsup); Chapel FM and The Discovery Centre (Kate Fellows)

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 11.

The excess of total income over total expenditure for the year was £8,278 (2017- Total expenditure over total income: (£30,457)). The financial results of the charity are shown in the annexed financial statements. The Trustees consider that, at the date of this report, the financial position of the Charity is satisfactory.

The charity is projected to make a loss in 2018-19, therefore the board have agreed to invest surplus reserves as it is a time of significant transition and development for the charity. This transition is largely due to the loss of established markets, and the loss of funding from the arts council

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.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31ST MARCH 2018**

FINANCIAL REVIEW

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 2018 accounts this would equate to approximately £48,000.

The actual free reserves, excluding restricted, designated funds and fixed assets, amounts to £38,923 as at 31st March 2018 (2017: £40,364). 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.

The charity currently holds £70,800 as designated funds which are held to cover any short fall of future free reserves required according to the company's policy of retaining funds that are equivalent to three months operating costs.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes 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, with the day-to-day operations of the company delegated to the Artistic Director. The Chair of the Board also carries out regular support and supervision sessions with the Artistic Director. The Board participates in reviewing the strategic development of the company and offers support, guidance and scrutiny. When required working groups are convened involving Board members with relevant areas of expertise coming together to provide additional support on specific issues. This year has seen the board give much needed support to the company as it plans for its exit from the Arts Council's National Portfolio. The Trustees also regularly carry out risk management in accordance with the requirements of the Statement of Recommended Practice on Accounting and Reporting by Charities, ensuring that this is built into any business planning process and is a part of their interrogation of management accounts at Board meetings.

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 £29,508. Key management personnel consists of one person; D Pakkar-Hull. This remuneration level is benchmarked against other similarly responsible public sector positions and data relevant to this taken into account in reviews.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Related parties

There were no related party transactions during the year.

Looking Forward

In planning the year ahead, the Trustees have considered the Charity Commission's guidance on public benefit to ensure that the company's activities continue to contribute to its aims and objectives as well as to secure the future viability of the company, both financially, artistically and educationally. The following activities will take place between April 2018 and March 2019:

With rehearsals having taken place during March 2018, The Vultures' Song will tour schools and universities between April and June 2018. This will be followed by up to ten performances in community settings in October to 'test' new audiences and a theatre programmer's event will be held on the 20th November at Square Chapel Arts Centre in Halifax to determine interest in a future tour to theatre venues. The first draft of the research carried out using Paul Hamlyn Funding will be written up for July 2018 reporting on findings from the four cohort schools and a final draft will be completed for March 2019 looking at wider organisational and sectoral implications.

Between October 2018 and March 2019, R&D activity will be carried out with The Discovery Centre - part of Leeds Museums and Galleries. The R&D will focus on exploring and bringing to life archival materials as the first stage of developing an exciting new piece of site-specific theatre for children and young people. Central to this process will be questions of history and heritage and whose voices are heard and whose marginalised in constructing a sense of the past. The R&D will result in the creation of a series of workshops for schools, community and family groups associated with the centre to enable them to interrogate emerging content and contribute to the shape of the final performance and the project will coincide with the bicentennial anniversary of the museum. This project will trial partnership working between the Blahs and a building based organisation that has established schools and family engagement networks and resources.

Following a successful bid to the Arts Council's Catalyst Small Grants programme, during the Autumn the Blahs will run an online campaign and fundraising event in partnership with DynaMix, to develop the Company's philanthropic giving mechanisms, relationships, skills and understandings.

Approved by order of the board of trustees on 10th September 2018 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 2018**

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**

Independent examiner's report to the trustees of Theatre Company Blah Blah Blah ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31st March 2018.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached

Mr C J Darwin
FCA
Thomas Coombs
Chartered Accountants
3365 The Pentagon
Century Way
Thorpe Park
Leeds
West Yorkshire
LS15 8ZB

10th September 2018

THEATRE COMPANY BLAH BLAH BLAH

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31ST MARCH 2018

		2018	2017
	Unrestricted fund	Designated Funds	
	£	£	
Notes	£	£	£
	£	£	£
INCOME AND ENDOWMENTS			
FROM			
Donations and legacies	26	-	26
Charitable activities			32
Grants Received	114,926	-	122,921
Other trading activities	2,752	-	38,153
Investment income	540	-	1,599
Other income	7,841	-	9,708
Total	126,085	-	172,413
EXPENDITURE ON			
Charitable activities			
Delivery of theatre and education activities	68,474	-	122,195
Support costs	71,156	-	80,675
Total	139,630	-	202,870
NET			
INCOME/(EXPENDITURE)			
	(13,545)	-	(30,457)
Transfers between funds	(257)	-	-
Net movement in funds	(13,802)	-	(30,457)
RECONCILIATION OF FUNDS			
Total funds brought forward	53,840	70,800	147,137
TOTAL FUNDS CARRIED FORWARD	40,038	70,800	116,680

The notes form part of these financial statements

THEATRE COMPANY BLAH BLAH BLAH

BALANCE SHEET
AT 31ST MARCH 2018

		Unrestricted fund	Designated Funds	Restricted funds	2018 Total funds	2017 Total funds
	Notes	£	£	£	£	£
FIXED ASSETS						
Tangible assets	11	1,116	-	-	1,116	2,476
CURRENT ASSETS						
Debtors	12	4,235	-	5,596	9,831	13,355
Prepayments and accrued income		1,001	-	-	1,001	1,511
Cash at bank		46,982	70,800	23,942	141,724	106,000
		<u>52,218</u>	<u>70,800</u>	<u>29,538</u>	<u>152,556</u>	<u>120,866</u>
CREDITORS						
Amounts falling due within one year	13	(10,475)	-	(15,419)	(25,894)	(3,902)
NET CURRENT ASSETS		<u>41,743</u>	<u>70,800</u>	<u>14,119</u>	<u>126,662</u>	<u>116,964</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		42,859	70,800	14,119	127,778	119,440
ACCRUALS AND DEFERRED INCOME	14	(2,820)	-	-	(2,820)	(2,760)
NET ASSETS		<u>40,039</u>	<u>70,800</u>	<u>14,119</u>	<u>124,958</u>	<u>116,680</u>
FUNDS						
Unrestricted funds	15				110,839	124,640
Restricted funds					14,119	(7,960)
TOTAL FUNDS					<u>124,958</u>	<u>116,680</u>

The notes form part of these financial statements

THEATRE COMPANY BLAH BLAH BLAH

**BALANCE SHEET - CONTINUED
AT 31ST MARCH 2018**

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31st March 2018.

The members have not required the company to obtain an audit of its financial statements for the year ended 31st March 2018 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 charitable small companies.

The financial statements were approved by the Board of Trustees on 10th September 2018 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.

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.

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 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.

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 2018

2. OTHER TRADING ACTIVITIES

Charitable activities for which the charity gets paid

	2018	2017
	£	£
Performance and workshop fees	5,000	10,180
Teaching, consultancy and management fees	8,374	9,370
Project grants	15,098	18,603
	<u>28,472</u>	<u>38,153</u>

3. INVESTMENT INCOME

	2018	2017
	£	£
Interest receivable - trading	<u>540</u>	<u>1,599</u>

4. INCOME FROM CHARITABLE ACTIVITIES

Grants Received

	2018	2017
	£	£
Unrestricted		
Arts Council England, Yorkshire	107,326	107,326
Leeds City Council: arts @ Leeds	7,600	7,600
	<u>114,926</u>	<u>114,926</u>

Restricted

	2018	2017
Backstage Trust	-	7,245
Sylvia Waddilove Foundation	-	750
Co-op Community Fund	2,179	-
Paul Hamlyn Foundation	50,000	-
Ann Maguire Arts Education Fund	1,455	-
Headingley Orphanage Foundation	300	-
Co-op Community Fund	2,840	-
Arts Council's Catalyst Small Grants	5,000	-
Arts Council' s Building Resilience	4,000	-
Leeds City Council's Explore Fund	450	-
	<u>66,224</u>	<u>7,995</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2018**6. SUPPORT COSTS - continued****Governance costs**

	2018	2017
	Support costs	Total activities
	£	£
Accountancy fee	2,730	3,120
Legal and professional fees	195	169
Bank Charges	-	40
	<u>2,925</u>	<u>3,329</u>

7. NET INCOME/(EXPENDITURE)

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

	2018	2017
	£	£
Accountancy fee	2,730	3,120
Depreciation - owned assets	1,360	1,180
	<u>4,090</u>	<u>4,300</u>

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31st March 2018 nor for the year ended 31st March 2017 .

Trustees' expenses

During the year a total of £nil was reimbursed to four trustees relating to motor and catering expenses they had incurred (2017: £206.55).

9. STAFF COSTS

	2018	2017
	£	£
Wages and salaries	129,888	111,949
Social security costs	8,073	3,573
Other pension costs	711	359
	<u>138,672</u>	<u>115,881</u>

The remuneration (including pension contributions) of the key management personnel during the year was £ 29,508 (2017: £34,882).

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

	2018	2017
Administration staff	3	3
Artistic staff	2	2
	<u>5</u>	<u>5</u>

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

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2018

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Designated Funds	Restricted funds	Total funds
	£	£	£	£
INCOME AND ENDOWMENTS FROM				
Donations and legacies	32	-	-	32
Charitable activities				
Grants Received	114,926	-	7,995	122,921
Other trading activities	30,848	-	7,305	38,153
Investment income	1,599	-	-	1,599
Other income	9,708	-	-	9,708
Total	157,113	-	15,300	172,413
EXPENDITURE ON Charitable activities				
Delivery of theatre and education activities	96,734	-	25,461	122,195
Support costs	80,676	-	(1)	80,675
Total	177,410	-	25,460	202,870
NET INCOME/(EXPENDITURE)	(20,297)	-	(10,160)	(30,457)
Transfers between funds	5,604	(10,000)	4,396	-
Net movement in funds	(14,693)	(10,000)	(5,764)	(30,457)
RECONCILIATION OF FUNDS				
Total funds brought forward	68,532	80,800	(2,195)	147,137
TOTAL FUNDS CARRIED FORWARD	53,839	70,800	(7,959)	116,680

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2018**11. TANGIBLE FIXED ASSETS**Fixtures and
fittings
£**COST**

At 1st April 2017 and 31st March 2018

44,574**DEPRECIATION**

At 1st April 2017

42,098

Charge for year

1,360

At 31st March 2018

43,458**NET BOOK VALUE**

At 31st March 2018

1,116

At 31st March 2017

2,476**12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR****2018**

2017

£

£

Trade debtors

212

8,443

Other debtors

1,778

1,778

Theatre Tax Relief

7,841

3,134

9,83113,355**13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR****2018**

2017

£

£

Trade creditors

22,180

1,936

Social security and other taxes

3,714

1,866

Other creditors

-

100

25,8943,902**14. ACCRUALS AND DEFERRED INCOME****2018**

2017

£

£

Accruals and deferred income

2,8202,760

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2018

15. MOVEMENT IN FUNDS

	At 1/4/17 £	Net movement in funds £	Transfers between funds £	At 31/3/18 £
Unrestricted funds				
General fund	53,840	(13,544)	(257)	40,039
Designated	70,800	-	-	70,800
	<u>124,640</u>	<u>(13,544)</u>	<u>(257)</u>	<u>110,839</u>
Restricted funds				
Airplay - Autumn 2016	(661)	661	-	-
A Tale to Tell - Summer 2017	(7,299)	7,042	257	-
The Vulture's Song	-	7,624	-	7,624
Nameless Theatre / Heckmondwike Grammar	-	155	-	155
Arts Council Building Resilience	-	2,369	-	2,369
Catalyst	-	3,971	-	3,971
	<u>(7,960)</u>	<u>21,822</u>	<u>257</u>	<u>14,119</u>
TOTAL FUNDS	<u>116,680</u>	<u>8,278</u>	<u>-</u>	<u>124,958</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	126,085	(139,629)	(13,544)
Restricted funds			
Airplay - Autumn 2016	4,892	(4,231)	661
A Tale to Tell - Summer 2017	23,168	(16,126)	7,042
The Vulture's Song	50,250	(42,626)	7,624
DynaMix	1,755	(1,755)	-
Nameless Theatre / Heckmondwike Grammar	2,179	(2,024)	155
Leeds 2023 Explore	700	(700)	-
Arts Council Building Resilience	4,000	(1,631)	2,369
Catalyst	5,000	(1,029)	3,971
	<u>91,944</u>	<u>(70,122)</u>	<u>21,822</u>
TOTAL FUNDS	<u>218,029</u>	<u>(209,751)</u>	<u>8,278</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2018

15. MOVEMENT IN FUNDS - continued

Comparatives for 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	80,800	-	(10,000)	70,800
	<u>149,332</u>	<u>(20,296)</u>	<u>(4,396)</u>	<u>124,640</u>
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	-	(7,299)	-	(7,299)
	<u>(2,195)</u>	<u>(10,161)</u>	<u>4,396</u>	<u>(7,960)</u>
TOTAL FUNDS	<u>147,137</u>	<u>(30,457)</u>	<u>-</u>	<u>116,680</u>

Comparative 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	12,325	(14,993)	(2,668)
Airplay - Autumn 2016	750	(3,911)	(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>172,413</u>	<u>(202,870)</u>	<u>(30,457)</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31ST MARCH 2018

15. MOVEMENT IN FUNDS - continued

Designated Funds

As 31st March 2018 £70,800 was designated for future additional staffing and overhead costs to support the Company at a time of transition and re-positioning following the loss of Arts Council core funding. As well as funds to cover future free reserves required according to the company's policy of retaining funds that are equivalent to three months operating costs. This will ensure that the company has a financial buffer as it enters a period of greater uncertainty.

Airplay

A partnership project, with writer Peter Spafford, community radio station Chapel FM and seven young people aged 19-24 from Leeds and Bradford, whose aim was to create an original radio drama and documentary features inspired by the Partition of India to coincide with the 70th anniversary. Broadcasts took place over the weekend of the 10th-11th June 2017 at Chapel FM's studio. The project was supported with funding from the Scurrah Wainwright Charitable Trust and Sylvia Waddilove Foundation.

A Tale To Tell - Summer 2017

A re-tour of the 2016 production. 34 performances took place in primary schools, libraries, universities, theatre venues and a Specialist Inclusive Learning Centre engaging a total of 994 audience members. Funding from the Co-op Local Community Fund supported subsidised performances in targeted venues in North Leeds.

The Vultures' Song

In March 2018, four weeks were spent rehearsing Mike Kenny's original script of The Vultures' Song ready to tour between April and June 2018. Rehearsals also involved the Blahs working in collaboration with drama and new technologies company C&T to create accompanying interactive digital resources. The project as a whole included a research dimension, with the company working with a cohort of four Leeds based schools, drawn from areas of socio-economic deprivation or with high demographics of children who speak English as an Additional Language, to explore the impact of the project on children's Spiritual, Moral, Social and Cultural development. All activities were supported by an Explore and Test grant from Paul Hamlyn Foundation's Arts Based Learning fund and will continue into 2018-19.

DynaMix

This project comprised of participatory workshops with young people between the ages of 10 and 25 who belong to DynaMix Leeds, a loosely structured group of young people from refugee and migrant backgrounds. The workshops focused on an identified area of interest for the group - developing performance skills: to enable the group to animate and extend work it had created with spoken word artist Sai Murray; to begin to translate personal stories/experiences into a form where they could be presented to others; to acquire specific theatre skills, both in their own right and to prepare for the possibility of performing for others and to develop greater personal confidence and agency and a strong group dynamic. The project was supported by funding from the Ann Maguire Arts Education Fund and Headingley Orphanage Foundation.

Nameless Theatre / Heckmondwike Grammar School

The Blahs started work on a project with Nameless Theatre - a theatre company of young people aged 14 - 18 based at Heckmondwike Grammar School in Kirklees. The Blahs supported the creation of a piece of original devised theatre by the group, providing specialist inputs on: selecting appropriate source material for devising; participatory theatre techniques; basic theatre design and movement direction. The group leader was also mentored and provided with dramaturgical and script support. This work was funded by the Co-op Local Community Fund, and the Blahs will provide further support in 2018/19 by coordinating a short community tour during Summer 2018.

Leeds 2023 Explore

The Blahs' Development Manager travelled to Galway in February 2018 funded by a small grant from Leeds City Council's Leeds Explore fund to meet with the City of Culture team and discuss the potential offer and value of theatre in education, with the intention of transferring learning to a Leeds context.

Arts Council Building Resilience

The Blah's Development Manager was successful in being accepted onto the Arts Council's Building Resilience initiative, a two-year action learning programme designed to support personal and organisational resilience. During 2017-18, this work was undertaken through the Blahs and from April 2018 attendance will be on a freelance basis with no income coming to the company.

Catalyst

Following a successful bid to the Arts Council's Catalyst Small Grants programme, the Blahs' Development Manager began planning an online campaign and fundraising event in partnership with DynaMix that will go live during Autumn 2018. This activity is designed to develop the Company's philanthropic giving mechanisms, relationships, skills and understandings.

16. 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.

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31st March 2018.

THEATRE COMPANY BLAH BLAH BLAH

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31ST MARCH 2018**

	2018 £	2017 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	26	32
Other trading activities		
Fundraising events	28,472	38,153
Investment income		
Interest receivable - trading	540	1,599
Charitable activities		
Grants	181,150	122,921
Other income		
Theatre tax relief income	7,841	9,513
Other Income	-	195
	<u>7,841</u>	<u>9,708</u>
Total incoming resources	218,029	172,413
EXPENDITURE		
Support costs		
Other		
Wages	129,888	111,949
Social security	8,073	3,573
Pensions	711	359
Rent	9,308	7,149
Insurance	560	601
Telephone	1,475	1,389
Office costs	2,193	4,811
Sundries	2,034	2,555
Advertising	2,924	6,291
Recruitment and advertising	2,077	2,103
Professional fees	3,980	12,581
Subscriptions	973	1,039
Production costs	35,326	32,821
Motor, travel and tour costs	5,944	11,140
Depreciation of tangible fixed assets	1,360	1,180
	<u>206,826</u>	<u>199,541</u>
Governance costs		
Accountancy fee	2,730	3,120
Legal and professional fees	195	169
Bank Charges	-	40
	<u>2,925</u>	<u>3,329</u>
Total resources expended	209,751	202,870
Net income/(expenditure)	<u>8,278</u>	<u>(30,457)</u>

This page does not form part of the statutory financial statements