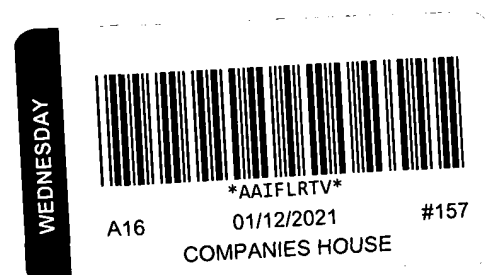
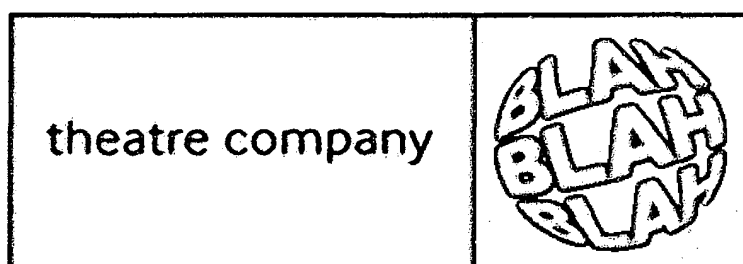


The Theatre Company Blah Blah Blah!

Charity number 1039935

A company limited by guarantee number 02909605

Annual Report and Financial Statements for the year ended 31 March 2021



West Yorkshire Community Accounting Service

The Theatre Company Blah Blah Blah!

Annual Report and Financial Statements for the year ended 31 March 2021

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Prepared by West Yorkshire Community Accounting Service

The Theatre Company Blah Blah Blah!

Trustees' report for the year ended 31 March 2021

Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

| Name | Position | Dates |
|---|---------------------|---------------------------------|
| Pamela Storr | Chair of the board | |
| Anne Lloyd | | |
| Gillian Morley | | |
| Lauren Huxley | | |
| Neil McCallum | | |
| Madeleine Thorne | | |
| Inderjeet Bell | | Appointed June 2021 |
| Job Kabamba | | Appointed June 2021 |
| Linzi Tate | | Appointed June 2021 |
| Charity number | 1039935 | Registered in England and Wales |
| Company number | 02909605 | Registered in England and Wales |
| Registered and principal address | Bankers | |
| Interplay Theatre | HSBC Bank Plc | Monmouthshire Building Society |
| Armley Ridge Road | Leeds University | Monmouthshire House |
| Leeds | 27 Blenheim Terrace | John Frost Square |
| LS12 3LE | Woodhouse Lane | Newport |
| | Leeds University | South Wales NP20 1PX |
| | LS2 9HE | |

Independent examiner

Simon Bostrom FCIE

West Yorkshire Community Accounting Service

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Structure, governance and management

The charity is a company limited by guarantee and was formed on 17 March 1994. It is governed by a memorandum and articles of association as amended by special resolution on 24 June 1994 and amended on 4 January 2019 and 23 July 2020. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1.

Method of recruitment and appointment of trustees

The trustees of the charity are also the directors for the purposes of company law and are appointed by the members at the AGM.

The Theatre Company Blah Blah Blah!

Trustees' report (continued) for the year ended 31 March 2021

Objectives and activities

The charity's objects

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.

The charity's main activities

The usual activity of Theatre Company Blah Blah Blah is to create original theatre performances and drama workshops primarily for and with children and young people, but also their teachers and families, with the purpose of engaging them in learning about the art form, themselves and the world. The charity carries out this work in schools, community settings and theatre venues.

Public benefit statement

In setting our objectives and planning our activities our Trustees have given serious consideration to the Charity Commission's general guidance on public benefit and in particular the advancement of education of children and young people and the appreciation and practice of the arts.

Achievements and performance

Introduction

This year, the global pandemic has had a significant impact on the performing arts sector, severely limiting live, face to face work in educational, community and theatre settings. The Blahs has had to be adaptable in the face of huge uncertainty and change, which has at times put the company under considerable pressure.

The planned programme for the year consisted of a tour of *The Vultures Song* to regional theatre and community venues; activity to develop new relationships to establish the company's small-scale touring profile; and creating a new piece of site-specific theatre for schools and family audiences at the Leeds Discovery Centre – *Stirring up the Past*. The latter also included plans to create accompanying digital resources for teachers to be hosted on Leeds Museum's My Learning site.

As the pandemic took hold early in the year, it became increasingly evident that these activities would not be able to go ahead in their original form, and so the first of several periods of review, re-forecasting, negotiating with partners and funders and adapting project activity was initiated, to reshape the company's programme to respond to the shifting external landscape.

Despite these issues, the Blahs has proved itself to be resilient, continuing to create high quality work for children, young people, their families and teachers throughout the year and sustaining momentum on developing its profile and practice as a touring company.

By re-purposing existing funding already in place from the Arts Council of England (ACE), Leeds Inspired and National Lottery Heritage Fund (NLHF), and by securing additional funding through the Arts Council's Emergency Response and Project Funds, the company was able to deliver the following activities:

The Vultures' Song

The Vultures' Song is a moving tale of one girl forced to flee her home in search of safety, inspired by the stories of the Partition of India and told by a chorus of comical vultures. Created for children aged 9+, their families and teachers, it was shortlisted for Best Play for Young Audiences by the Writers Guild of Great Britain 2019 and received an extremely positive reception during tours in 2018/19:

"Ingenious, witty, wonderful"

"Fantastic...it was engaging and explored some really interesting issues."

"A very unique and special performance...better than we expected – exceptional!"

Audience members

The Theatre Company Blah Blah Blah!

Trustees' report (continued) for the year ended 31 March 2021

Early in March 2020 after just three performances and following the closure of theatre venues, The Vultures' Song tour was cancelled. However we were able to negotiate with the main funders to use their funding to pay all freelance staff associated with the project in full.

Following cancellation of the tour, we made the decision to make a filmed version of the performance and a range of accompanying online activities available for free through the company's website, to support home schooling and enable continued engagement whilst venues remained closed. These would originally have been accessible only to those buying tickets. The film and resources were kept live for the full year to cover the various periods of lockdown, resulting in high levels of engagement - a total of 4,070 watched the performance online and 1,482 downloaded the accompanying resources.

We also worked with C&T to reactivate and update interactive digital resources created using their Prospero App. These had originally been developed to accompany a school's tour of The Vultures' Song in 2018 and were again made available for free to support home schooling, with 455 teachers signing up.

Sectoral research

Despite restrictions, we were able to complete research initiated last year into the touring theatre ecology for children between the ages of 8 and 13 years, and publish a report by Dr El Stannage. A number of companies and venues who make and programme work for young audiences participated in the research, and initial responses were positive, with many feeling that the report articulates some of the main challenges of working with what is perceived to be a 'hard to reach' age group. Discussions are ongoing about how best to share the report and act on its findings.

Stirring up the Past

As The Discovery Centre remained closed to the public for much of the year, it was not possible to proceed with the planned site-specific performance. This was to focus on bringing to life and telling the stories of diverse historical figures behind some of the artefacts in the collections, supported by online learning materials. As we had already secured some funding, we were able to renegotiate project activity, splitting it into two phases – the first to create enhanced 'stand-alone' digital resources for Leeds Museums' My Learning site based on narrative film and audio content that we were able to record remotely or in a Covid secure manner; and the second to develop a family-friendly, city-centre audio walk.

Phase 1: Digital resources

Most of the work for this phase was carried out between September 2020 and March 2021 by a diverse creative team working closely with education and curatorial staff from Leeds Museums. Focussing on a real-life artefact – a shabti figurine – four accessible audio and film stories were created following the exciting journey of the shabti, from the workshops of the Valley of the Kings over three thousand years ago, to display at Leeds City Museum today.

Inspired by real people and events, the four stories immerse children in the past and present life of the shabti, enabling them to follow in the footsteps of Ipi, the apprentice who made the Shabti, the Victorian collectors who brought the shabti to Leeds, and a modern-day curator as she considers what other ancient objects to accept into the museum's collections. We also hear from the shabti himself as he reflects on the people and events that have shaped his destiny.

The four stories are accompanied by extensive learning materials that have been co-created with a group of 8 primary school teachers, who met regularly online with members of the project team and were supported by a programme of CPD. These materials support cross-curricular learning for key stage two, as well as engagement with ethical and philosophical questions relating to issues such as ownership. The resources are due to go live on the My Learning site in June 2021.

"Working with teachers from other schools on the project has provided a network of support and ideas and has encouraged me to innovate my teaching and learning further to respond to the different needs, interests and abilities of all our children."

Teacher

The Theatre Company Blah Blah Blah!

Trustees' report (continued) for the year ended 31 March 2021

Alongside this phase of activity we commissioned Dr Maddy Irwin to carry out a piece of research mapping digital learning provision across the arts and heritage sectors and use *Stirring up the Past* as a case study to enable the company to consider its future digital policy and how we might use 'blended' approaches to engage, develop and support audiences. This will be completed by Summer 2021.

Phase 2: City centre audio walk

We are currently applying for the final tranche of funding to support a city centre audio walk to replace the site-specific performance due to take place at the Discovery Centre. We have been able to negotiate with the Foyle Foundation to retain £10,000 originally awarded in July 2021 for the performance and reassign it to the walk.

The walk will follow a route through central Leeds bringing to life diverse local figures from history and highlighting places associated with them to tell the story of Leeds as a vibrant, multicultural city. Featuring people such as Pablo Fanque, a nineteenth century circus proprietor of African heritage and Michael Marks, a Jewish sanctuary-seeker, who went on to become one half of Marks and Spencer; the walk will inspire, educate and excite children aged 9 and above, exploring themes of identity and place. A series of facilitated walks will launch the project in October 2021 after which school and family groups will be able to access the walk for free using simple mobile phone technology.

"I am very excited about the prospect of completing the audio walk with our Year 5 Classes; offering the children new learning experiences by providing the opportunity to explore and make connections about what's around them, uncover stories, inspire and develop their questioning, interests and imagination and bring their local area to life!"

Teacher

R&D activity

Building on some of the findings of the report commissioned by Dr El Stannage, we successfully secured funding from the Arts Council in January 2021 to carry out R&D activity for three new touring shows:

Guerrilla Gardening – working title

A new touring work for small scale theatre and community venues about urban gardening and the restorative effects of growing for children age 3 to 6 and their families. We will work in partnership with Trees For Cities through their Edible Playgrounds initiative, engaging children in the early stages of development, alongside work with a small, diverse creative team.

Anna Hibiscus' Song

An adaptation of a delightful children's story by Atinuke that explores happiness, and a Co-Production with Sheffield-based Utopia Theatre for children age 3 to 7. We will hold short residencies in two Early Years' settings in Leeds and Sheffield to develop material with children before moving into the studio to work with a creative team at the Unicorn Theatre in London. Unicorn and Sheffield Theatres will host sharing events at the end of the R&D process for local audiences.

Pride in Me – working title

We will hold playdates to explore early ideas for a new touring production for older children (age 8 to 13) exploring gender and identity, working with artists who have lived experience in relation to the themes and questions being explored.

Little Live Stories for Leeds

Responding to the closure of venues and digital poverty experienced in some communities, a number of Leeds-based companies who make work for young audiences came together in July 2020 to offer outdoor, socially-distanced performances at seven sites across the city for local families. The Blahs created a new interactive, storytelling workshop - *Mustacha's Apprentice* - that was performed at Interplay in Armley.

The Theatre Company Blah Blah Blah!

Trustees' report (continued) for the year ended 31 March 2021

The great storyteller Mustacha is a no-show and his apprentice is left to pick up the pieces with the help of the audience.

"I liked it because you could tell your own story."

Audience member

A total of 13 families attended on the day, and audience responses across the four sites were recorded and edited into a feature that was broadcast on Chapel FM. The event was funded by Leeds 2023.

Other activity

The Blahs' Artistic Director was the subject of a podcast recorded in January, part of a series focussing on applied theatre practice and those working in the field. 100 people listened to the podcast during February and March.

Between January and March, the company engaged in a recruitment process for new trustees, with a particular focus on under represented groups. Three new Board members were recruited and formally joined the Board in June 2021.

Staff

The freelance workforce has been especially hard hit by the pandemic this year and despite the challenges the company has faced, the Blahs have been able to provide 182 days employment for freelance artists and support-staff. The reliance on an expert and flexible associate staffing structure is one factor that has enabled the company to weather the pandemic and the following freelance staff have been invaluable in supporting the company to develop high quality work under difficult circumstances:

Stirring up the Past digital resources

Mary Cooper (writer); Gerry Smith (sound designer and composer); Rhys Aaron Lewis (filmmaker); Hannah Sibai (designer); Valeria Luongo (photographer); Ali Rafaie (actor); Alyce Liburd (actor); Luke Dickson (actor); Sarah Naughton (actor); Louise Clarke (drama practitioner); Jael Edwards (heritage education consultant); Dr Maddy Irwin (researcher).

Little Live Stories for Leeds

Anthony Haddon (devisor); Natasha Holmes (actor-facilitator).

Company operations

Ben Rothera (associate producer); Andrew Procter (bookkeeping and finance support); James Whittle and Niamh Bryson (administrative support), Suzanne Wynne (marketing support).

Other

Dr El Stannage (researcher), Tessa Gordziejko (consultant/facilitator)

Financial review

The net income for the year was £5,803, including net income of £90 on unrestricted funds and net income of £5,713 on restricted funds.

Reserves policy

Trustees consider that the appropriate level of unrestricted reserves held by Theatre Company Blah Blah Blah should be a minimum of 3 and a maximum of 5 months core expenditure. This is to allow the smooth operation of the charity and to sustain activity during a period of uncertainty due to the Covid-19 pandemic. This currently equates to between £8,052 and £13,420 based on budgeted core expenditure of £32,209. The reserves policy will be kept under review on an annual basis or if risks to the company change.

The charity's free reserves, excluding fixed assets, at the year end were £75,398.

£61,978 of reserves are currently being held above the upper limit specified in the reserves policy. Trustees have agreed that this amount will be invested over the period April 2021 – March 2023 to support organisational development activity to move the company to a position where it can apply for core funding. By the end of March 2023, remaining reserves will be around the upper limit of the policy.

The Theatre Company Blah Blah Blah!

Trustees' report (continued) for the year ended 31 March 2021

Statement of trustees' responsibilities

The trustees (who are also the directors for the purposes of company law) are responsible for preparing the Trustees report and the financial statements in accordance with the applicable law and UK Accounting Standards.

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

select suitable accounting policies and apply them consistently;

observe the methods and principles in the Charities SORP;

make judgements and estimates that are reasonable and prudent;

state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;

prepare the accounts on a going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS102)), and in accordance with the special provisions of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of trustees on 27/9/21

Signed: AE Lloyd (Trustee)

Name: Anne Elizabeth Lloyd

The Theatre Company Blah Blah Blah!

Independent examiner's report to the trustees of The Theatre Company Blah Blah Blah!

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31 March 2021, which are set out on pages 9 to 15.

Responsibilities and basis of report

As the charity's trustees of the charitable 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 charitable 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 ('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 material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 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.

Signed: 

Name: Simon Bostrom FCIE

26/11/2021

West Yorkshire Community Accounting Service

Stringer House

34 Lupton Street

Leeds

LS10 2QW

The Theatre Company Blah Blah Blah!
Statement of Financial Activities
(including summary income and expenditure account)
for the year ended 31 March 2021

| | Notes | 2021 Unrestricted funds £ | 2021 Restricted funds £ | 2021 Total funds £ | 2020 Total funds £ |
|--------------------------------------|-------|------------------------------------|----------------------------------|-----------------------------|-----------------------------|
| Income from: | | | | | |
| Grants and donations | (2) | 5,000 | 49,734 | 54,734 | 53,458 |
| Performance and workshop fees | | 1,792 | - | 1,792 | 2,000 |
| Interest | | 246 | - | 246 | 262 |
| Other income | | 3,960 | - | 3,960 | 415 |
| Total income | | 10,998 | 49,734 | 60,732 | 56,135 |
| Expenditure on: | | | | | |
| Salaries NICs and pensions | (3) | 9,801 | 15,970 | 25,771 | 18,957 |
| Motor, travel and tour costs | | - | 157 | 157 | 2,376 |
| Rent and storage | | - | 555 | 555 | 2,170 |
| Insurance | | 40 | 560 | 600 | 525 |
| Telephone, internet and web support | | 7 | 851 | 858 | 883 |
| Administrative costs | | 56 | 376 | 432 | 797 |
| Advertising | | - | 1,260 | 1,260 | 5,073 |
| Professional fees and consultancy | | 183 | 6,736 | 6,919 | 8,360 |
| Subscriptions | | - | 72 | 72 | 66 |
| Production costs | | 525 | 16,367 | 16,892 | 13,855 |
| Depreciation | | 113 | - | 113 | 150 |
| Independent examination | | 170 | 550 | 720 | 720 |
| Legal and governance | | 13 | 156 | 169 | 741 |
| Other expenditure | | - | 411 | 411 | 829 |
| Total expenditure | | 10,908 | 44,021 | 54,929 | 55,502 |
| Net income / (expenditure) | | 90 | 5,713 | 5,803 | 633 |
| Fund balances brought forward | | 75,308 | 12,561 | 87,869 | 87,236 |
| Fund balances carried forward | (4) | 75,398 | 18,274 | 93,672 | 87,869 |

All incoming resources and resources expended derive from continuing activities.

The Theatre Company Blah Blah Blah!

Balance sheet

as at 31 March 2021

| | 2021 | 2021 | 2021 | 2020 |
|--|--------------|------------|--------|--------|
| | Unrestricted | Restricted | Total | Total |
| | £ | £ | £ | £ |
| Fixed assets | | | | |
| Tangible assets (5) | - | - | - | 113 |
| Total fixed assets | - | - | - | 113 |
| Current assets | | | | |
| Debtors and prepayments (6) | 4,077 | 2,990 | 7,067 | 8,876 |
| Cash at bank | 73,822 | 15,284 | 89,106 | 81,706 |
| Total current assets | 77,899 | 18,274 | 96,173 | 90,582 |
| Current liabilities: | | | | |
| amounts falling due within one year | | | | |
| Creditors and accruals (7) | 2,501 | - | 2,501 | 2,826 |
| Total current liabilities | 2,501 | - | 2,501 | 2,826 |
| Net current assets / (liabilities) | 75,398 | 18,274 | 93,672 | 87,756 |
| Net assets | 75,398 | 18,274 | 93,672 | 87,869 |
| Funds | | | | |
| Unrestricted funds | 75,398 | - | 75,398 | 75,308 |
| Restricted funds | - | 18,274 | 18,274 | 12,561 |
| Total funds | 75,398 | 18,274 | 93,672 | 87,869 |

For the year ending 31 March 2021 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit of its accounts for the year in question in accordance with section 476. The trustees (who also the directors for the purposes of company law) acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and with FRS 102 (effective January 2019).

The financial statements were approved by the board of trustees on 27/9/21.

Signed:  (Trustee)

Name: Anne Elizabeth Wray

The Theatre Company Blah Blah Blah!

Notes to the accounts

for the year ended 31 March 2021

1 Accounting policies

Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

Going concern

The trustees are satisfied that there are no material uncertainties about the charity's ability to continue.

Incoming resources

All incoming resources are included in the Statement of Financial Activities (SOFA) when the charity becomes entitled to the resources, it is more likely than not that the trustees will receive the resources and the monetary value can be measured with sufficient reliability.

Grants and donations

Grants and donations are only included in the SOFA when the charity has unconditional entitlement to the resources.

Where grants are related to performance and specific deliverables, they are accounted for as the charity earns the right to consideration by its performance.

Expenditure and liabilities

Expenditure is recognised on an accrual basis as a liability is incurred. Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out the resources and the amount of the obligation can be measured with reasonable certainty.

Taxation

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

Tangible fixed assets

Tangible fixed assets are capitalised and included at cost including any incidental expenses of acquisition. Gifted assets are shown at the value to the charity on receipt.

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost on a straight line basis over their expected useful economic lives as follows:

Fixtures and fittings and equipment: over 5 years

Pensions

The charity operates a defined contribution scheme for the benefit of its employees. The costs of contributions are recognised in the year they are payable.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

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

The Theatre Company Blah Blah Blah!

Notes to the accounts continued

for the year ended 31 March 2021

| 2 Grants and donations | 2021 Unrestricted funds £ | 2021 Restricted funds £ | 2021 Total funds £ | 2020 Total funds £ |
|---------------------------------------|------------------------------------|----------------------------------|-----------------------------|-----------------------------|
| Arts Council England (ACE) | - | 34,834 | 34,834 | 44,985 |
| Leeds City Council Arts @ Leeds | 5,000 | - | 5,000 | 5,000 |
| National Lottery Heritage Fund (NLHF) | - | 14,900 | 14,900 | - |
| Leeds Inspired | - | - | - | 3,473 |
| Other donations | - | - | - | - |
| | <u>5,000</u> | <u>49,734</u> | <u>54,734</u> | <u>53,458</u> |

| 3 Staff costs and numbers | 2021 £ | 2020 £ |
|---------------------------|---------------|---------------|
| Gross salaries | 25,202 | 18,647 |
| Pensions | 569 | 310 |
| | <u>25,771</u> | <u>18,957</u> |

The average number employees during the year was 1.4, being an average of 0.4 full time equivalent (2020: 2.2, 0.5 FTE). There were no employees with emoluments above £60,000.

| Defined contribution pension scheme | 2021 £ | 2020 £ |
|---|-----------|-----------|
| Costs of the scheme to the charity for the year | 569 | 310 |
| Amount of any contributions outstanding at the year end | 109 | 97 |
| Amount of any contributions prepaid at the year end | - | - |

| 4 Restricted funds | Balance b/f £ | Incoming £ | Outgoing £ | Transfers £ | Balance c/f £ |
|--------------------------|------------------|---------------|---------------|----------------|------------------|
| ACE (Vultures' Song) | 12,561 | 4,998 | 17,559 | - | - |
| ACE (Emergency Response) | - | 14,837 | 14,837 | - | - |
| ACE R&D | - | 14,999 | - | - | 14,999 |
| NLHF | - | 14,900 | 11,625 | - | 3,275 |
| | <u>12,561</u> | <u>49,734</u> | <u>44,021</u> | <u>-</u> | <u>18,274</u> |

Fund name

ACE (Vultures' Song)

Purpose of restriction

Arts Council funding was awarded to fund a tour of The Vultures' Song, delivering eleven performances in nine theatre and community venues. Activity also included In- depth audience development in partnership with venues, and sectoral research into touring for the 8-13 age group. The project was designed to facilitate the company's strategic aims of developing new partnerships and audiences to build its small scale touring; shifting away from working primarily with schools.

Due to the Covid-19 crisis, the tour was cancelled following three performances. Agreement was reached with ACE to use its funding to ensure full payment of all staff associated with the project (despite the cancellation of most of the tour) and to co- ordinate a response to the crisis e.g. moving some activity online.

The Theatre Company Blah Blah Blah!

Notes to the accounts continued

for the year ended 31 March 2021

4 Restricted funds - continued

| Fund name | Purpose of restriction |
|--------------------------|---|
| ACE (Emergency Response) | Funding was awarded in the early stages of the pandemic to support re-negotiating/staffing enhanced online project activity on Stirring up the Past. Also to provide capacity for Board and leadership to review business and fundraising plans and to carry out research into company's emerging digital practice. |
| ACE R&D | Funding was awarded to engage in research and development activity for three new touring shows: Anna Hibiscus' Song, Guerrilla Gardening; Pride in Me. |
| NLHF | Funding was originally awarded as a contribution towards the Stirring up the Past project (site-specific performance, accompanying digital resources, engagement of local audiences, training for museum staff, work placements for students). Following disruptions to activity caused by the pandemic, funding was renegotiated to support the creation of enhanced digital resources (what is referred to as phase 1 activity in the trustees report), and training for museum staff. |

5 Tangible assets

| | Fixtures and fittings £ | Total £ |
|-------------------------|-------------------------------|--------------|
| <u>Cost</u> | | |
| At 1 April 2020 | 3,658 | 3,658 |
| Additions / (disposals) | - | - |
| At 31 March 2021 | <u>3,658</u> | <u>3,658</u> |
| <u>Depreciation</u> | | |
| At 1 April 2020 | 3,545 | 3,545 |
| Charge for year | 113 | 113 |
| At 31 March 2021 | <u>3,658</u> | <u>3,658</u> |
| <u>Net book value</u> | | |
| At 31 March 2021 | <u>-</u> | <u>-</u> |
| At 31 March 2020 | <u>113</u> | <u>113</u> |

6 Debtors and prepayments

| | 2021 £ | 2020 £ |
|-------------|--------------|--------------|
| Debtors | 6,817 | 8,626 |
| Prepayments | 250 | 250 |
| | <u>7,067</u> | <u>8,876</u> |

7 Creditors and accruals

| | 2021 £ | 2020 £ |
|-----------|--------------|--------------|
| Creditors | 1,781 | 2,106 |
| Accruals | 720 | 720 |
| | <u>2,501</u> | <u>2,826</u> |

The Theatre Company Blah Blah Blah!

Notes to the accounts continued for the year ended 31 March 2021

8 Related party transactions

Trustee expenses

During the year no trustees were paid expenses (previous year: £nil).

Trustee remuneration and benefits

No trustee received any remuneration or benefit during this or the previous year.

Remuneration and benefits received by key management personnel

The key management personnel of the charity include the trustees and Artistic Director. The total benefits received by the Artistic Director were £24,439 (previous year: £16,836).

No trustee received any remuneration or benefit in this capacity during this or the previous year.

There were no other related party transactions during this year or the previous year.

The Theatre Company Blah Blah Blah!

Statement of Financial Activities including comparatives for all funds (including summary income and expenditure account) for the year ended 31 March 2021

| | 2021 Unrestricted funds £ | 2020 Unrestricted funds £ | 2021 Restricted funds £ | 2020 Restricted funds £ | 2021 Total funds £ | 2020 Total funds £ |
|--------------------------------------|------------------------------------|------------------------------------|----------------------------------|----------------------------------|-----------------------------|-----------------------------|
| Income | | | | | | |
| Grants and donations | 5,000 | 5,000 | 49,734 | 48,458 | 54,734 | 53,458 |
| Performance and workshop fees | 1,792 | 2,000 | - | - | 1,792 | 2,000 |
| Interest | 246 | 262 | - | - | 246 | 262 |
| Other income | 3,960 | 415 | - | - | 3,960 | 415 |
| Total income | 10,998 | 7,677 | 49,734 | 48,458 | 60,732 | 56,135 |
| Expenditure | | | | | | |
| Salaries NICs and pensions | 9,801 | 9,315 | 15,970 | 9,642 | 25,771 | 18,957 |
| Motor, travel and tour costs | - | 79 | 157 | 2,297 | 157 | 2,376 |
| Rent and storage | - | 1,080 | 555 | 1,090 | 555 | 2,170 |
| Insurance | 40 | 225 | 560 | 300 | 600 | 525 |
| Telephone, internet and web support | 7 | 626 | 851 | 257 | 858 | 883 |
| Administrative costs | 56 | 417 | 376 | 380 | 432 | 797 |
| Advertising | - | - | 1,260 | 5,073 | 1,260 | 5,073 |
| Professional fees and consultancy | 183 | 5,880 | 6,736 | 2,480 | 6,919 | 8,360 |
| Subscriptions | - | 66 | 72 | - | 72 | 66 |
| Production costs | 525 | - | 16,367 | 13,855 | 16,892 | 13,855 |
| Depreciation | 113 | 150 | - | - | 113 | 150 |
| Independent examination | 170 | 210 | 550 | 510 | 720 | 720 |
| Legal and governance | 13 | 728 | 156 | 13 | 169 | 741 |
| Other expenditure | - | 829 | 411 | - | 411 | 829 |
| Total expenditure | 10,908 | 19,605 | 44,021 | 35,897 | 54,929 | 55,502 |
| Net income / (expenditure) | 90 | (11,928) | 5,713 | 12,561 | 5,803 | 633 |
| Fund balances brought forward | 75,308 | 87,236 | 12,561 | - | 87,869 | 87,236 |
| Fund balances carried forward | 75,398 | 75,308 | 18,274 | 12,561 | 93,672 | 87,869 |