

BLIND SUMMIT EDUCATION

England & Wales · Charity number 1150425

Details

Other names	BLIND SUMMIT THEATRE
Status	Registered
Legal form	Charitable company
Company number	07827214
Registered	2013-01-10
Register	View on the Charity Commission register

Contact

Address	62 Fentiman Road London SW8 1LF
Phone	07732167140
Email	info@blindsummit.com
Website	www.blindsummit.com

Activities

Objects: TO ADVANCE EDUCATION AND THE ARTS FOR THE PUBLIC BENEFIT BY THE PROMOTION IN PARTICULAR, BUT NOT EXCLUSIVELY, OF THE ARTS OF DRAMA AND PUPPETRY

Activities: Blind Summit provides high quality puppetry for audiences of adults and young people through performance, collaborations and education and training opportunities throughout the UK and the world.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Australia
- Austria
- Belgium
- China
- Czech Republic
- Denmark
- Estonia
- France
- Germany
- Hungary
- Israel
- Italy
- Kuwait
- Lithuania
- Netherlands
- Norway
- Poland
- Romania
- Russia
- Scotland
- Slovenia
- Spain
- Sweden
- Switzerland
- United States

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£122,761	£143,307	-	-
2024-03-31	£47,428	£139,314	-	-
2023-03-31	£83,829	£79,189	-	-
2022-03-31	£98,110	£72,812	-	-
2021-03-31	£125,803	£110,011	-	-

Trustees

Name	Role	Appointed
Benedict Allen Howard Figgis		2023-04-11
Fiona Jane Lempriere Arnold		2023-04-11
Nicholas David Goodenough-Bayly		2023-04-11
Sarah Simmons		2023-04-11

Accounts

Company number 07827214

Charity number 1150425

Blind Summit Education

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2025

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Blind Summit Education
(Limited by Guarantee)

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Blind Summit Education

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Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 07827214 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1150425.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Memorandum and Articles of Association the board may appoint trustees provided that the prescribed maximum is not exceeded. Any member appointed shall retain office until the next Annual General Meeting where they will be eligible for re-election. Any person who is not a member of the company will not be eligible to hold office.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were:

Benedict Figgis
Fiona Arnold
Nicholas Bayly
Sarah Simmons

Chief executive/day to day management

Mark Down, Artistic Director

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

Barclays Bank, 40 Wellington Road, St Johns Wood, London NW8 9SQ.

Registered office and operation address

62 Fentiman Road, London SW8 1LF.

Blind Summit Education

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Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2025 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company was the art of drama and puppetry.

Structure, governance and management

Governing document

The charity is constituted as a company limited by guarantee and is governed by its Memorandum and Articles of Association dated 28 October 2011. There are currently four members, each of whom agrees to contribute £1 in the event of the charity being wound up.

Appointment of Trustees

As set out in the Articles of Association, the Board may at any time appoint any member of the company as a member of the Board, subject to a maximum of eight members. Any member so appointed retains his/her office until the next Annual General Meeting and is then eligible for re-election. At each Annual General Meeting one third of the members who have been longest in office retire. All retiring members are eligible for re-election subject to the limits of the terms of office set out in the Articles of Association.

The Trustees have agreed a range of skills and experience required to oversee the work of the charity, and regular skills' audits are carried out to ensure these are met. When recruiting, posts are always advertised through a number of sources, including places that are available at no cost to view to ensure accessibility.

Trustee induction and training

New Trustees are provided with a range of background documents to familiarise themselves with the organisation, including the Memorandum and Articles of Associations, five year strategy, financial performance and stakeholder obligations. They are also provided with charity commission guidance on the responsibility of Trustees and an annual board training budget is provided for those who feel they might benefit from further expertise.

Trustees meet quarterly to make important decisions about the company, approve the annual business plan and budget, monitor quarterly management accounts and cash flow, and advise the management on strategic issues. Three members are required for the meeting to be quorate.

They delegate daily running of the organisation to Artistic Director Mark Down who attends all Trustee meetings and provides reports as required. A representative from the organisation's main stakeholder, Arts Council England, is also invited to all meetings as an observer and aims to attend at least one meeting per year.

Blind Summit Education

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Trustees' Report

Risk management

Risks are reviewed by Trustees regularly and systems, procedures and policies are in place to mitigate these risks as far as possible.

Objectives and activities for the public benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Our goal

Blind Summit is a London based, internationally touring, producer of puppet based theatre under the vision of Artistic Director, Mark Down, who is one of the world's leading puppeteers.

Blind Summit's aim is to *make puppetry history*.

We are puppet innovators: our mission is to expand the definition of a puppet. We ask the question, "What is puppetry for?"

We do that by producing ground-breaking new writing for theatre that often puts puppetry at the centre of the story. We nurture the puppeteers and makers of tomorrow, and develop new audiences for puppetry.

Our backstory

For 27 years, since 1997, Blind Summit have made shows which have consistently subverted people's expectations of puppetry. We have nurtured puppetry talent who have gone on to perform and set up new puppet companies around the globe. We have built new audiences for puppetry by creating outstanding productions that tour the world. We have helped build new audiences for theatre, opera and dance by collaborating with world-class artists.

'Blind Summit are the UK's puppet masters, a company whose shows, such as *Low Life* and the brilliant *The Table*, have proved that puppetry doesn't have to come either with apologies or strings attached.' Lyn Gardner, *The Guardian*.

To achieve its mission, Blind Summit has four main strands of activity:

- Generating new work
- Nurturing talent
- Touring worldwide to reach audiences
- Building great partnerships

Generating highly original, new work

Over its 50 productions, Blind Summit's Artistic Director Mark Down has developed his own process which uses the unique challenges of working with puppets to make extraordinary shows. We develop new ideas over long periods, through extensive research, writing, puppet making and workshopping, to discover new kinds of puppets and new ways of presenting them.

Activity 1 April 2024 – 31 March 2025

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(Limited by Guarantee)

Trustees' Report

This year we continued to invest in experimental new work and break new ground for adult puppetry. We, toured a show to a large venue in Edinburgh and London to reach as wide an audience as possible. We worked with a commercial booking agent and developing assets to try and reach worldwide audiences and achieve higher profile for our tours. We developed and opened two new shows, one completely homegrown and the other a collaboration in which we were the artistic leader.

We developed two new cohorts of artists in making these shows, who brought terrific new energy into the company and a new profile for our work in our post Covid, post arts council funded world.

At the end of the year we start to work on ideas for our next show. Having worked with words on most of our recent projects we are going to make a new show that uses no spoken words at all, entirely accompanied by music.

Creative Activity included:

- *Touring a "festival version" of The Sex Lives of Puppets to Edinburgh Fringe Festival*

In August 2024 we took the Sex Lives of Puppets to The Pleasance Edinburgh for a 4 week run in Pleasance Beyond. The venue has 330 seats and we have played there twice before with Citizen Puppet and The Table. Our ambition was to sell out the show, to reach new audiences, and to win international bookings.

We edited the show from 90 minutes, plus and interval, down to 60 minutes without an interval. To do this we took out three scenes including the shadow puppetry section. We also recast one of the roles meaning that the cast became even 2 male and 2 female performers, and that Clive was voiced by a woman.

We began working with Glynis Henderson Productions as international booking agent for this show and they gave us advice and guidance during the run and brought people in to see it.

The show won great reviews and reactions from audiences. It sold above the 40% capacity target. The "cut down" version of the show was not as successful as the full length version but still garnered interest from bookers. By the end of the year GHP had solid interest for a two week tour of Denmark in November 2025 and 6 weeks in the USA in 2026. 3 of the cast members are committed to the tours leaving us to find one more.

We worked with Gingerbread PR agency who got the show reviewed by all the major papers including the New York Times.

- *Reviving the full length version The Sex Lives of Puppets at Southwark Playhouse in London*

Following on immediately from the Fringe we revived The Sex Lives Of Puppets in its original form and venue for four weeks. Though slow to get going by the end of the run it sold out and it enjoyed the same rapturous response that it received the first time.

- *Premiere of a new show - "What To Do In A Puppet Emergency" at Fidenza Festival*

Blind Summit Education

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Trustees' Report

What To Do In A Puppet Emergency is a new one man show born out of a talk that Mark Down developed for the book launch. It is like a one man version of The Table. A meta-theatrical piece in which Mark plays a "Puppet Health and Safety Officer" and explains how to do puppetry in terms of "life saving". The conceit means that he can explain puppetry technique in layman's terms, giving the audience a peak backstage into "how it's done", while also giving them a live demonstration of it being done. The result is satisfyingly funny and informative and does for the puppeteer what The Table did for the puppet.

Mark premiered the show at Fiden Festival in Bochum in a cabaret bar setting to about 150 people at 10.30pm. It was a huge success with this festival audience and immediately won interest from bookers in Porto, Lubeck, Fadenschein, Jerusalem, and Slovenia.

The show is easy to deliver needing only one man and one puppet, being performable in multiple settings, and accessible to puppetry and non-puppetry audiences. At the moment it is 30 minutes long but could be developed into an hour in the future.

He performed at community centres in Weymouth, and in Islington, at a salon evening in Hampstead and 3 shows for the opening of a new theatre Kolk17 in Lubeck in March.

- *Premiere and tour of "The Law of Gravity" in collaboration with The Scottish Ensemble*

In February we premiered The Law Of Gravity at Manipulate Festival in the Traverse Theatre in Edinburgh. We subsequently toured to Dundee Rep and Royal Scottish Concert Hall in Glasgow. Three very different venues acoustically, visually and atmospherically.

This highly experiential piece, a "concert with puppetry" devised and directed by Mark Down and Jonathan Moreton, used the concert format of two pieces of music - Philip Glass's 3rd Symphony and Schoenberg's Verklarte Nacht.

The show was made over a year with 5 separate weeks of rehearsal. We spent 3 days R+D with the Scottish Ensemble, and 4 days technical rehearsal with them.

Charlina Lucas co-designed costumes and puppets with Mark Down, as well as assistant directing and stage managing with excellent results creatively. We repurposed the "Peter" puppet from Peter and the Wolf into a spaceman ballerina as the central character of the show and created some new props.

The show was new a departure from Blind Summit's past work being wordless and perhaps more serious than usual. It was well received by audiences and critics who described it as "a bold rollercoaster ride" (★★★★ The Scotsman). The collaboration was creatively exhilarating for everyone who took part.

Nurturing talent

We develop the skills of emerging artists through a comprehensive training programme. Through outreach work we introduce people to puppetry for the first time. With open auditions we look for undiscovered, raw puppetry talent, to give opportunities to artists at the beginning of their careers. With workshops and our Associate Artist programme we develop excellence in puppetry which supplies our own work and the wider industry.

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Trustees' Report

In 2024-25 we focussed on developing a new cohort of puppeteers who would help us develop our new projects. We also began a new workshop programme in collaboration with puppet maker Russell Dean from Strangeface.

In 2024-25 the programme included:

Training and employing a new cohort of extreme puppeteers around Law Of Gravity

We invited 10 performers to work with us on a trial basis on various R+D workshops on The Law of Gravity that we were running. This gave us creative man power for our devising process and gave them paid opportunities to work with us, to develop their puppetry skills and to show us their abilities. Using this way of working allowed us to develop together a cohort of puppeteers alongside developing the work. This had two advantages, firstly we put together an ensemble cast organically, by consensus with the puppeteers, over time, and secondly when puppeteers became unavailable for any reason we were able to draw on a reserve team who were ready to jump in at short notice.

Participation workshops teaching puppetry at Claremont Project and Weymouth Catholic Community Centre

We were invited to these two community participatory programmes. While a long way out of our comfort zone and theirs, the "meeting over a puppet" is a valuable life experience for everyone involved giving each of us the opportunity to see our lives from completely different perspectives. The events were joyfully received.

New Workshop Programme

In March 2025 we ran a new workshop in collaboration with Russell Desan of Strangeface who worked with us on the puppets for The Sex Lives Of Puppets. This week long workshop involved making a puppet in two days led by Russell, and then learning to bring it to life in 3 days, and presenting a short show at on the morning of the 6th day.

The workshop was attended by 10 people. We also offered a subsidised place to a long term Blind Summit artist..

The feedback was very positive. Many people saying it exceeded their expectations. As a result we are going to run workshops twice a year in the hope that they will build reputation and grow new demand.

Touring worldwide to reach audiences

We tour to make work, test new shows and reach audiences. International touring is going to be increasingly important to our work. We promote our work so that it is experienced by as many people as possible across the UK, Europe and the world. We put puppetry in as many different places as we can: in theatres, opera houses, in the open air, on the internet and on TV.

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In 2024-25

What to do in a Puppet Emergency in Bochum

Having asked for The Table for which the cast was not available, we offered Fidena this new show "on spec". They booked it for a minimal fee and covered flights and accommodation. From this 6 more international bookings followed.

A new production of Low Life in Vilnius, Lithuania

The Vilnius Puppet Theatre approached us wanting to stage their own production of Low Life to be directed by Augis Slavinkas who puppets the boy in Madam Butterfly at the LNOBT and Vienna Staatsoper. It has been a dream of his to restage the show there. We have done a royalties only deal and offered to support Augis through the production. This will be the second of Blind Summit's original scripts to be reproduced.

Madam Butterfly at the Met, LNOBT, Vienna Staatsoper

Madam Butterfly was revived in 2023 at the Metropolitan Opera, at the Vienna Staatsoper and at LNOBT in Vilnius. The puppeteers were all trained by Blind Summit.

Meet Fred

Meet Fred, created in collaboration with Hijinx Theatre, continues to tour nationally and internationally. In September 2024 a new production was mounted in Seoul Korea as part of an access season produced by the Wooran Foundation. Our Artistic Director, Mark Down, went out for a week to run a workshop and assist with casting.

The Spaceman

The rights for The Spaceman were transferred to a new publishing house in Germany. There were no sales in 2023-24 due to the changeover but there are promising leads for next year.

Building great partnerships

Structuring partnerships in the right way means that Blind Summit can achieve "A lot for a little". Blind Summit's process is costly in research and development time. Smart partnering enables us to apply our process to make work in a variety of venues and platforms and reach new and wider audiences for our work.

In 2023-24 we partnered with:

Fidena Festival

The Table played at Fidena Festival in 2012. In 2024 Fidena Festival took a chance and booked *What to do in a Puppet Emergency* on spec, when it was only the germ of an idea. From the performance at the festival 6 more international festival bookings followed for 2025/26.

The Scottish Ensemble

The Scottish Ensemble approached Blind Summit to direct them in a music-puppetry collaboration experiment. The relationship was very profitable creatively, leading to a truly experimental partnership and production. We are now seeking more opportunities to develop and perform the piece.

Blind Summit Education

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Trustees' Report

The Pleasance

Blind Summit has been presenting work in the Fringe Festival at the Pleasance since 1997. Over that period we have developed an excellent working relationship with the Artistic Director Anthony Alderson. We presented *The Sex Lives of Puppets* there and featured in the opening Gala.

Manipulate Festival

The Law Of Gravity premiered as the opening show of the Manipulate Festival at The Traverse Theatre. This programming gave this short tour a high profile and meant that the show was reviewed by The Scotsman and several other local publications that would probably not have covered the show if it had just been part of the Scottish Ensemble musical programme. Bringing the Scottish Ensemble to the Manipulate was also adventurous and unusual.

Southwark Playhouse

The Sex Lives Of Puppets returned to "The Little" at Southwark Playhouse where it premiered in January. This felt like a "homecoming" and the show was really well received by audiences, the theatre and supporters of the theatre.

Glynis Henderson Productions

After visiting the show GHP agreed to represent *The Sex Lives Of Puppets* as international tour bookers worldwide. With their eclectic portfolio of theatre shows they feel like a really good partners for Blind Summit and for this show in particular. With their guidance we developed marketing assets for the show and at the time of writing they have booked for us a 2 week tour in Denmark and 6 week tour in the USA.

Mark Price from Amanda Howard Agency

Who represents our work to protect our Intellectual property. He negotiated the licensing of Low Life to Vilnius Puppet Theatre.

We have complied with our duty under section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives they have set.

Organisational Development

Blind Summit's core activities were managed by the Artistic Director working one day a week and an freelance assistant administrator working 2 days a week, assisted by the part time administrative support of a Bookkeeper, Accountant, and Agents.

This new light structure is working increasingly well, putting the emphasis on delivering creative work, keeping the management infrastructure responsive to the needs of the artistic output.

Our remote relationship with Juliette Stark at GHP who is leading on booking Sex Lives Of Puppets has continued to develop leading to booking two tours for the show, having most of the cast available, and leading to a profit forecast for next year's budget.

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Trustees' Report

We continue to operate without a physical base, working remotely and on tour with our collection of puppets and props stored in an accessible storage facility just outside London. The company is run on Google Workspace which is provided free of charge to charities and enables excellent communication and access to our assets. We are migrating the website to Google sites next year to make it even more integrated into the office ecosystem.

Our new board appointed in March 2023 have been active and helpful, attending shows and enthusiastically supporting the work.

Financial Review

Income

Total income for the company in this financial year was £122,761.

£70,844 of this was project income from our charitable activities. Of this £70,844, the largest portion, was from ticket sales and fees for performances, £4,600 came from educational workshops and £44,239 was Theatre Tax Relief on the production costs of *The Sex Lives Of Puppets*.

Voluntary income was £3,271. This was made up of £2,900 completion payment of the Arts Council project grant for *The Sex Lives of Puppets*, and £371 in private donations.

We received £4,407 in bank interest on our reserves.

Expenditure

Total expenditure for the year was £143,307.

This was made up of £55,019 on freelance fees, £106,998 on Physical Production costs, developing new work and education projects, £5,795 on marketing, and £35,308 on support and governance costs.

The year's activities were divided between touring *The Sex Lives of Puppets*, making two new shows (*The Law of Gravity* and *What to do in a Puppet Emergency*) and developing a new educational workshop programme. Our income was £2,240 less than originally budgeted (£125,001). We earned less than expected in ticket revenue for *Sex Lives* (-£44,376), despite meeting anticipated box office numbers. This was evened out however by receiving higher than budgeted return from Theatre Tax Relief (+£38,864). We earned £2,700 from performances of *What To Do In A Puppet Emergency* which was not anticipated at the beginning of the year. We also received the final Arts Council grant payment (£2,900) and bank interest (£4,407) that had not been anticipated in the budget.

Our expenditure was also £36,270 less than budgeted. Savings were made in core costs (£59,749 versus £68,678 budgeted) due to the reduced core staffing and overheads, and in touring *Sex Lives* to Edinburgh and London (£52,016 versus £79,091 budgeted) due to excellent fiscal management of the tour and touring costs. There was an overspend on *The Law of Gravity* of £2,882 (£17,882 versus £15,000 budgeted) which concurs with our priority of investing in creative opportunities.

The net result is a reduced year end deficit of £20,546, against the budgeted £54,635.

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Trustees' Report

Reserves policy

The policy agreed by Trustees is that the Charity should hold unrestricted general funds in the region of six months of budgeted overheads for use in times of potential need. Where additional unrestricted funds become available, they shall be designated by the Trustees for use for specific purposes relating to the objectives of the Charity. This policy is reviewed on an annual basis.

At 31 March 2025, unrestricted funds amounted to £208,587, maintained as unrestricted general funds in line with the policy. The additional funds, currently standing at £208,587 at year end, are largely resulting from the unexpected success of The Table on tour between 2012 and 2014 and from the new flexible administrative model the company has adopted since 2018. These funds have been designated by the Trustees into two Designated funds: an Organisational Development Fund £20,000 (to support the company continuing to develop a new business model from 2018) and a Generator Fund £188,398 (to support the creation of new work).

Related Parties

There were no related party transactions during the year.

Future plans and activities

The organisation's strategic goals for the next five years continue to be:

- To develop new writing for puppetry
- To partner with adventurous co-producers to develop and stage selected work
- To work with more diverse artists
- To enlarge and diversify the creative collaborators with whom we work
- To reach more diverse audiences and improve our audience development and marketing offer
- To review our and update our organisational structure to achieve the above

Planned activity for the year ahead includes:

(These plans mark the situation on the 31 March 2025)

Generating new work

A Puppet Rite of Spring (working title) - Blind Summit/ London Mime Festival/ Little Angel

A puppet mime/ physical theatre show set to Stravinsky's Rite of Spring. A puppet conductor begins the music, then pushes away his podium and begins to walk. He goes on a long journey through fertile landscapes made of cardboard and paper, over his puppeteers, to face internal and external battles, falling in love, falling over, falling apart...

New Title development

Blind Summit's new working model is to develop scripts in collaboration with co-writers. Following a brief period of Research and Development of the core idea, the writers go away and write the script based on what they learn in the room.

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Trustees' Report

Continued development of What To Do In A Puppet Emergency

While touring the show this year Mark Down will continue to write and develop the show. At the moment the show is 30 minutes long but we believe that it has the potential to run at an hour.

Nurturing talent

A Practical Guide to Puppetry

We will continue to promote Mark Down's book that captures Blind Summit's unique puppetry technique with talks and public events to help it reach the puppeteers of tomorrow.

Open Auditions

We will conduct 2 weeks of open auditions and call backs in May 2024 to refresh our cohort of puppeteers.

Training workshops

Following the success of pilot workshop in March we will roll out a workshop season twice a year consisting of two workshops: The Extreme Puppetry Toolkit (introductory) and Advanced Extreme Puppetry. The next ones will be in September and October.

Touring Workshops with What To Do In A Puppet Emergency

Mark Down will lead workshops to accompany each of the performances of *Puppet Emergency* in Slovenia, Jerusalem, Porto.

Open Access Advice

We will continue to programme open access advice and workshops.

Mentoring

We will continue to offer mentoring advice and seek diverse artists to nurture their talent hopefully to become future puppeteers.

Touring worldwide to reach audiences

"The Sex lives of Puppets" in Denmark and USA

Glynis Henderson Productions have organised a two week tour of Denmark in November 2025 and 6 week tour of USA in January-March 2026. Together these tours will go a way to earning back a good deal of the costs of making the show.

Touring "What to do in a Puppet Emergency"

Following the premiere at Fidenza Festival in Bochum *What to do in a Puppet Emergency* will tour to Moment Festival in Maribor Slovenia, Train Puppet Festival in Jerusalem, FIMP in Porto, Weitblick Festival in Fadenshein in 2025.

Supporting "Meet Fred"

We will continue to support this highly successful show as it tours the UK and worldwide in 2024-25. We helped organise a Japan tour with our contacts from the Shinokatagawa Festival where The Table went last year.

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Reviving "Low Life" in Lithuania

Vilnius Puppetry Theatre will produce their own version of *Low Life* designed and directed by Augis Slavinkas who was in *Low Life* for a tour of China in 2008. It will premiere in 2026.

Looking for opportunities to tour Law Of Gravity

We are continuing to work with Scottish Ensemble to seek further opportunities to present *The Law Of Gravity*. There is quite a lot of interest in the show.

Building great partnerships

The London School of Hygiene and Tropical Medicine

We continue to work with Professor Christopher Bonell, an author on the National Survey of Sexual Attitudes and Lifestyles, to market and enrich the performances of *The Sex Lives of Puppets*.

The Scottish Ensemble

We will continue to work with The Scottish Ensemble to develop and tour *The Law Of Gravity*. Our hope is that each iteration of the show will allow us to develop it further.

New Artistic Partnerships

Mark Down is continuing to develop new artistic partnerships, already working with Chris Lerner, Hannah Kumari, Ben Keaton, Adrian Jackson as co-writers and seeking more new creative relationships.

London Mime

London Mime is a new iteration of LIMF with who we very successfully collaborated many times in the past. We are currently talking to them about helping to promote A Puppet Rite Of Spring.

International Partners for A Puppet Rite of Spring

A Puppet Rite of Spring will be wordless and there should have an appeal to non English speaking partners to develop the show. We will approach all our past presenters of The Table to put together a cohort of producing partners, and potentially a residency to develop the show.

Working with David Pountney at Grange Opera

We will design the puppetry for "Krishna", an as yet unstaged John Tavener opera to be directed by David Pountney at Grange Opera in 2026 season. Our long relationship with D. Pountney make this an exception to our "no puppetry provision" rule.

Stanford University and katapult Theatre Denmark

These two institutions have taken on the responsibility for managing their end for the tours of Denmark and the USA. Their crucial roles have been instrumental in making the tours possible.

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Trustees' Report

Organisationally

Funding

We will apply for Project funding from the Arts Council to support the development of A Puppet Rite of Spring. We will also look for national and international partners to help develop it. Together with income from the international touring we are forecasting to make a profit in 2025-26.

Continuing to be a resilient and happy, light company structure

The new administrative structure and governance are working well together providing a happy working atmosphere, increasing the diversity of our collaborators. We anticipate managing this year's tours which we will both be on as company manager and director/ performer.

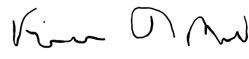
Google Workspace

Google Workspace, which we receive free from Google because we are a not for profit organisation, continues to be our administrative base. This will be very liberating for the company allowing us not only to work remotely but reducing our overheads of having an office, and allowing us again to focus our expenditure on creative practise. We are currently migrating our website to Google Sites and starting to engage with the AI features offered by Gemini.

Small company exemptions

The above report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the board of trustees on 15 December 2025.

DocuSigned by:

1B4BB85E4402475...
Fiona Arnold
Trustee

Independent Examiner's Report to the Trustees of Blind Summit Education

I report on the accounts of the charity for the year ended 31 March 2025, which are set out on pages 15 to 25.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

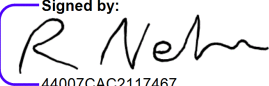
Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed by:

44007CAC2117467...

Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

15 December 2025

Blind Summit Education**(Limited by Guarantee)****Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2025**

	Notes	Unrestricted funds £	2025 Total £	Unrestricted funds £	2024 Total £
Income and endowments from:	2				
Donations and legacies - page 16		3,271	3,271	30,100	30,100
Charitable activities:					
Theatre - page 16		70,844	70,844	13,340	13,340
Investments		4,407	4,407	3,988	3,988
Other - Theatre tax credit		44,239	44,239	-	-
Total		<u>122,761</u>	<u>122,761</u>	<u>47,428</u>	<u>47,428</u>
Expenditure on:					
Charitable activities:					
Theatre - page 17		143,307	143,307	139,314	139,314
Total		<u>143,307</u>	<u>143,307</u>	<u>139,314</u>	<u>139,314</u>
Net (expenditure)	3	(20,546)	(20,546)	(91,886)	(91,886)
Reconciliation of funds:					
Total funds brought forward		<u>229,133</u>	<u>229,133</u>	<u>321,019</u>	<u>321,019</u>
Total funds carried forward	10	<u>208,587</u>	<u>208,587</u>	<u>229,133</u>	<u>229,133</u>

The notes on pages 20 to 25 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Blind Summit Education**(Limited by Guarantee)****Year ended 31 March 2025**

	2025		2024	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England				
ACE - NPO funding	2,900		30,100	
		2,900		30,100
Donations				
Donations - sundry	371		-	
		371		-
		3,271		30,100
Income from charitable activities				
Theatre income				
Performance fees	26,917		4,490	
Box office	14,627		-	
Puppetry: making, directing and performance	-		7,537	
Education/workshops	4,600		-	
Royalties	75		-	
Reimbursed expenses	9,625		-	
Sundry	-		1,313	
Commissions receivable	15,000		-	
		70,844		13,340
Investments				
Bank interest received	4,407		3,988	
		4,407		3,988

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2025

	2025	2024
	£	£
Expenditure on charitable activities		
Theatre		
Production/project costs		
Fees	55,019	39,371
Royalties	-	520
Puppetry making/repairs	38,655	47,614
Books/texts/scripts	973	331
Production sundry	4,680	3,743
Touring accommodation/travel/subsistence	8,644	4,081
	<u>107,971</u>	<u>95,660</u>
Support and governance costs - page 18	35,336	43,654
	<u>143,307</u>	<u>139,314</u>

Blind Summit Education**(Limited by Guarantee)****Year ended 31 March 2025**

	2025		2024	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent	4,690		5,268	
Computer costs	28		114	
Insurance	4,042		4,042	
		8,760		9,424
Administration costs				
Salaries	12,000		12,000	
Freelance	2,425		14,735	
Social security costs	134		-	
Travel/transport	3,210		372	
Gifts/hospitality	59		316	
Printing/postage/stationery	121		91	
Company marketing	5,795		2,821	
Subscriptions/licences	329		179	
Sundries	28		-	
		24,101		30,514
Professional/financial				
Bank charges	41		103	
		41		103
		32,902		40,041
Governance costs				
Legal/professional	34		13	
Accountancy/consultancy/payroll	2,400		3,600	
		2,434		3,613
		35,336		43,654

Blind Summit Education**(Limited by Guarantee)****Balance Sheet
31 March 2025**

	Notes	2025	2024
		£	£
Current assets:			
Debtors	7	13,346	401
Cash at bank and in hand		198,294	248,134
		<u>211,640</u>	<u>248,535</u>
Liabilities:			
Creditors: amounts falling due within one year	8	(3,053)	(19,402)
Net current assets		<u>208,587</u>	<u>229,133</u>
Total assets less current liabilities		<u><u>208,587</u></u>	<u><u>229,133</u></u>
The funds of the charity:			
Unrestricted funds	10		
- General fund		189	-
- Designated funds		208,398	229,133
Total charity funds		<u><u>208,587</u></u>	<u><u>229,133</u></u>

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

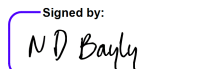
- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 15 December 2025 and signed on its behalf by

DocuSigned by:

 1B4BB85E4402475...
Fiona Arnold
Trustee

Signed by:

 D3523A4706DE484...
Nicholas Bayly
Trustee

The notes on pages 20 to 25 form an integral part of these financial statements.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2025

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

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

Blind Summit Education

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2025**

1.5. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.6. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.8. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.9. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity undertaken wholly in the UK.

**3. Net income/(expenditure) for the year is
stated after charging:**

	2025	2024
	£	£
Independent examiner		
- independent examination	2,400	3,600
	<u> </u>	<u> </u>

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2024 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2024 - £nil).

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements
for the year ended 31 March 2025

5.	Staff costs and numbers	2025	2024
		£	£
	Staff costs		
	Salaries and wages	12,000	12,000
	Social security costs	134	-
		<u>12,134</u>	<u>12,000</u>

No employee earned £60,000 or more during the year (2024 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £12,000 (2024: £12,000).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2025	2024
	Number	Number
Support	<u>1</u>	<u>1</u>

6.	Corporation taxation
	The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

7.	Debtors	2025	2024
		£	£
	Trade debtors	12,573	-
	Other debtors	773	401
		<u>13,346</u>	<u>401</u>

Blind Summit Education**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2025**

8. Creditors: amounts falling due within one year	2025 £	2024 £
Trade creditors	1,303	16,189
Other taxation/social security	-	613
Accruals	1,750	2,600
	<u>3,053</u>	<u>19,402</u>

9. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 4 members.

10. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	-	122,761	(143,307)	20,735	189
Designated funds:					
Generator fund	219,133	-	-	(30,735)	188,398
Organisational development fund	10,000	-	-	10,000	20,000
	<u>229,133</u>	<u>122,761</u>	<u>(143,307)</u>	<u>-</u>	<u>208,587</u>

Generator fund

This fund is to support the creation of new work.

Organisational development fund

This fund is to support the company continuing to develop a new business model from 2018

Blind Summit Education

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2025**

11. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2025 are represented by:			
Net current assets	189	208,398	208,587
	<u>189</u>	<u>208,398</u>	<u>208,587</u>

13. Related party transactions

During the year the company had no related party transactions that required disclosure.

Accounts

Company number 07827214

Charity number 1150425

Blind Summit Education

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2024

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Blind Summit Education
(Limited by Guarantee)

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Blind Summit Education

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 07827214 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1150425.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Memorandum and Articles of Association the board may appoint trustees provided that the prescribed maximum is not exceeded. Any member appointed shall retain office until the next Annual General Meeting where they will be eligible for re-election. Any person who is not a member of the company will not be eligible to hold office.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were:

Benedict Figgis	appointed on 11 April 2023
Fiona Arnold	appointed on 11 April 2023
Nicholas Bayly	appointed on 11 April 2023
Sarah Simmons	appointed on 11 April 2023
Jane Morgan	resigned on 11 April 2023
Edward Berg	resigned on 11 April 2023
Henrietta Duckworth	resigned on 11 April 2023

Chief executive/day to day management

Mark Down, Artistic Director

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

Barclays Bank, 40 Wellington Road, St Johns Wood, London NW8 9SQ.

Registered office and operation address

62 Fentiman Road, London SW8 1LF.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company was the art of drama and puppetry.

Structure, governance and management

Governing document

The charity is constituted as a company limited by guarantee and is governed by its Memorandum and Articles of Association dated 28 October 2011. There are currently four members, each of whom agrees to contribute £1 in the event of the charity being wound up.

Appointment of Trustees

As set out in the Articles of Association, the Board may at any time appoint any member of the company as a member of the Board, subject to a maximum of eight members. Any member so appointed retains his/her office until the next Annual General Meeting and is then eligible for re-election. At each Annual General Meeting one third of the members who have been longest in office retire. All retiring members are eligible for re-election subject to the limits of the terms of office set out in the Articles of Association.

The Trustees have agreed a range of skills and experience required to oversee the work of the charity, and regular skills' audits are carried out to ensure these are met. When recruiting, posts are always advertised through a number of sources, including places that are available at no cost to view to ensure accessibility.

Trustee induction and training

New Trustees are provided with a range of background documents to familiarise themselves with the organisation, including the Memorandum and Articles of Associations, five year strategy, financial performance and stakeholder obligations. They are also provided with charity commission guidance on the responsibility of Trustees and an annual board training budget is provided for those who feel they might benefit from further expertise.

Trustees meet quarterly to make important decisions about the company, approve the annual business plan and budget, monitor quarterly management accounts and cash flow, and advise the management on strategic issues. Three members are required for the meeting to be quorate.

They delegate daily running of the organisation to Artistic Director Mark Down who attends all Trustee meetings and provides reports as required. A representative from the organisation's main stakeholder, Arts Council England, is also invited to all meetings as an observer and aims to attend at least one meeting per year.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Risk management

Risks are reviewed by Trustees regularly and systems, procedures and policies are in place to mitigate these risks as far as possible.

Objectives and activities for the public benefit

Our goal

Blind Summit is a London based, internationally touring, producer of puppet based theatre under the vision of Artistic Director, Mark Down, who is one of the world's leading puppeteers.

Blind Summit's aim is to *make puppetry history*.

We are puppet innovators: our mission is to expand the definition of a puppet. We ask the question, "What is puppetry for?"

We do that by producing ground-breaking new writing for theatre that often puts puppetry at the centre of the story. We nurture the puppeteers and makers of tomorrow, and develop new audiences for puppetry.

Our backstory

For 27 years, since 1997, Blind Summit have made shows which have consistently subverted people's expectations of puppetry. We have nurtured puppetry talent who have gone on to perform and set up new puppet companies around the globe. We have built new audiences for puppetry by creating outstanding productions that tour the world. We have helped build new audiences for theatre, opera and dance by collaborating with world-class artists.

'Blind Summit are the UK's puppet masters, a company whose shows, such as *Low Life* and the brilliant *The Table*, have proved that puppetry doesn't have to come either with apologies or strings attached.' Lyn Gardner, *The Guardian*.

To achieve its mission, Blind Summit has four main strands of activity:

- Generating new work
- Nurturing talent
- Touring worldwide to reach audiences
- Building great partnerships

Generating highly original, new work

Over its 50 productions, Blind Summit's Artistic Director Mark Down has developed his own process which uses the unique challenges of working with puppets to make extraordinary shows. We develop new ideas over long periods, through extensive research, writing, puppet making and workshopping, to discover new kinds of puppets and new ways of presenting them.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Activity 01.04.2023 - 31.03.2024

In our first full year without Arts Council Funding and in a challenging climate of austerity in the performance arts, we ran an organisationally much lighter company which was able to invest much more energy in the development of artists, collaborations and making new work. Following years of reviving and touring successful work and collaborating with other companies to provide "puppetry services", this year we focussed on taking artistic risks, and on making new work in which we played a stronger creative role. This has injected new energy into the company.

In 2023-24 we invested money into developing, rehearsing and opening 2 new shows, and began research and development on a further 2 new show ideas. We began work on a new collaboration and found and developed two new cohorts of puppeteers.

Creative Activity included:

- *Bringing The Sex Lives of Puppets to the London Stage*

In January 2024 we opened the show for a ten day run at Southwark Playhouse in London. The show was 90 minutes long, in two halves, with 14 character puppets who talked about their sex lives, shadow puppet pornography and a puppet orgy. The show received 1 five star review, 10 four star reviews, and two Office nominations for best production and best ensemble. Audiences were wildly enthusiastic and half of the performances sold out.

The show began from development periods and auditions in June 2022, and March 2023. In 2023-24 we did further development periods, interspersed with writing, designing puppet making periods. During this time we continued to meet puppeteers and nurture and train a new cohort of puppeteers.

It was co-written and co-directed by Ben Keaton and Mark Down. The scripts were developed in collaboration with Prof. Chris Bonell at the London School of Hygiene and Tropical Medicine and the National Survey of Sexual attitudes and Lifestyles. The puppet cast was brought together by Russel Dean of Strange Face.

The show was set to open in Dartington Arts College in November 2023 but the theatre there closed down 6 weeks before the planned date and we had to re-organise to make a private sharing at the Blue Elephant Theatre in London. This was very successful and had the benefit of being able to invite collaborators who live in London.

- *Two R+D periods on The "A" Word - in collaboration with Adrian Jackson*

Mark spent a series of 5 development sessions with Adrian Jackson, and two half weeks of rehearsal each with 4 puppeteers, puppets and objects, working on an idea for a puppet based show about parents, dementia and letting go of puppetry. The periods generated ideas and a certain amount of written material but did not settle on a form yet and is on hold at the moment.

- *R+D for "The Law of Gravity" in collaboration with The Scottish Ensemble*

We started to work on a new project with The Scottish Ensemble. Mark and John had a series of meetings to discuss ideas and choose a musical programme. We arrived at Schonberg's Transfigured Night and Philip Glass's 3rd Symphony, in the Septet versions.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

We also did some workshops in the rehearsal room. These took the form of working with the "Peter" puppet from our previous production of Peter and the Wolf to develop the idea for the project.

Inspired by Henrich's Von Kleist's essay "On the marionette theatre". We arrived at the idea of a "puppet ballet" called "The Law of Gravity" where the puppet will dance on stage with an ensemble of 6 musicians. Work will begin in 2024 and it will be presented in 2025 in Scotland.

Writing "What To Do In A Puppet Emergency"

Mark continued to work this one-man show to develop it from a ten minutes cabaret piece into a more substantial one person show. It was booked to have its premiere at Fiden Festival in Bochum in May 2024.

Nurturing talent

We develop the skills of emerging artists through a comprehensive training programme. Through outreach work we introduce people to puppetry for the first time. With open auditions we look for undiscovered, raw puppetry talent, to give opportunities to artists at the beginning of their careers. With workshops and our Associate Artist programme we develop excellence in puppetry which supplies our own work and the wider industry.

Our focus of the year 2023-24 focussed on developing new cohorts of puppeteers who would help us develop our new projects. We also ran workshops in China in collaboration with a Chinese producer and Korea in collaboration with Hijinx Theatre and Meet Fred.

In 2023-24 the programme included:

Training and employing a new cohort of extreme puppeteers

Having held open auditions over 2 weeks in 2022 we invited 25 performers to return to work with us on a trial basis on various R+D workshops that we were running. This gave us creative man power for our devising process and gave them paid opportunities to work with us, to develop their puppetry skills and to show us their abilities. Using this way of working allowed us to develop together a cohort of puppeteers alongside developing the work. This had two advantages, firstly we put together an ensemble cast organically, by consensus with the puppeteers, over time, and secondly when puppeteers became unavailable for any reason we were able to draw on a reserve team who were ready to jump in at short notice.

Teaching "Extreme Puppetry" in China

- Shanghai - July 2023

Mark Down led 2 one week long workshops arranged by producer Haylin Cai, in Shanghai China. Each workshop had 20 attendees. They learned to make 3 person operated puppets, to improvise and devise with three person operated puppets.

- Guangzhou - February 2024

Mark Down led a two week workshop for 20 students arranged by Haylin Cai for a theatre company in Guangzhou, China.

Teaching Extreme Puppetry with Hijinx in Seoul Korea - February 2024

Mark Down was invited by Hijinx Theatre and The Wooran Foundation to run a three day workshop audition to train 15 puppeteers and select a local cast to restage Meet Fred in October 2024.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Mentoring

Blind Summit continues to mentor Charlina Lucas in 2023-24. Charlina continues to develop her abilities as assistant director and is taking on some administrative rolls at Blind Summit. On *The Sex Lives of Puppets* she enlarged her role to include Costume Designer, Stage Manager and Operator for the show.

We met with 7 artists and students who wanted to meet for advice on their projects, seeing their shows etc.

Supporting Learning

We loaned a video of *The Table* to doctoral research student Ana Diaz Barriga, working on a puppets, performance & translation Interdisciplinary PhD in Theatre & Drama at Northwestern University. She is investigating "where the audience looks" during a puppet performance, and *The Table* offers a unique perspective to her research.

Our show "Paper Story" featured on the front cover of a new academic book "Reading The Puppet Stage - Reflections on the dramaturgy of performing objects" by Claudia Orenstein, professor of Theatre at Hunter College, CUNY, published by Routledge.

We loaned audiovisual equipment to Ruth Paton for a design research project.

Touring worldwide to reach audiences

We tour to make work, test new shows and reach audiences. We promote our work so that it is experienced by as many people as possible across the UK, Europe and the world. We put puppetry in as many different places as we can: in theatres, opera houses, in the open air, on the internet and on TV.

In 2023-24:

The Table in Shimokitazawa Festival, Tokyo

In February 2024 we toured *The Table* to Tokyo to take part in the inaugural Shimokitazawa Puppet Festival. The opportunity to perform this show which is part deconstruction of 3 person "Bunraku-style" puppetry was very exciting. Fiona Clift, and Sean Garratt and Mark Down were reunited to perform two shows in a fabulous 200 seat theatre where it was met with full houses and standing ovations.

Madam Butterfly at the Met, LNOBT, Vienna Staatsoper

Madam Butterfly was revived in 2023 at the Metropolitan Opera, at the Vienna Staatsoper and at LNOBT in Vilnius. The puppeteers were all trained by Blind Summit.

Meet Fred

Meet Fred, created in collaboration with Hijinx Theatre, continues to tour nationally and internationally. In 2023-24 a new production was mounted in Seoul Korea as part of an access season produced by the Wooran Foundation. Our Artistic Director, Mark Down, went out for a week to run a workshop and assist with casting.

The Spaceman

The rights for *The Spaceman* were transferred to a new publishing house in Germany. There were no sales in 2023-24 due to the changeover but there are promising leads for next year.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Building great partnerships

Structuring partnerships in the right way means that Blind Summit can achieve "A lot for a little". Blind Summit's process is costly in research and development time. Smart partnering enables us to apply our process to make work in a variety of venues and platforms and reach new and wider audiences for our work.

In 2023-24 we partnered with:

Arts Council England Grants for the Arts

In 2024 we received project funding to support making *The Sex Lives Of Puppets*.

The Daiwa Foundation

We received a grant to help pay for travel to Tokyo to perform *The Table* at the Shimokitazawa Puppet Festival.

Wooran Foundation and Hijinx in Korea

Blind Summit has had a very rewarding 10 year collaboration with Hijinx Theatre following the progress of the very successful production of Meet Fred. In February 2024 we ran workshops with them at and funded by the Wooran Foundation in Seoul, Korea.

Haylin Cai - China

We worked with Haylin Cai, an independent producer working in London and China, to create a season of puppet workshop weeks that we delivered in Shanghai "on spec". They were very popular and we decided to repeat them in Guangzhou 6 months later. The opportunity of introducing non-traditional approaches to puppetry in China was met with enthusiasm by local puppeteers, artists and teachers.

Southwark Playhouse

The Sex Lives Of Puppets was co-produced with Southwark Playhouse on a 50:50 box office split. This very successfully reframed the show, positioning it as much as new writing as well as puppetry.

Glynis Henderson Productions

After visiting the show GHP agreed to represent *The Sex Lives Of Puppets* as international tour bookers worldwide. With their eclectic portfolio of theatre shows they feel like a really good partners for Blind Summit and for this show in particular.

Mark Price from Amanda Howard Agency

Who represents our work to protect our Intellectual property.

We have complied with our duty under section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives they have set.

Blind Summit Education

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Trustees' Report

Organisational Development

Having cut back on infrastructure after the pandemic to focus on our energy on making art in 2023-24 we were able to take one of our new projects into production, proving that the model is working well.

Blind Summit's core activities were managed by the Artistic Director working one day a week and an assistant administrator working 2 days a week, assisted by the part time administrative support of a Bookkeeper, Accountant, Agent.

In 2023-24 we worked with a freelance producer who worked remotely, 2 days a week, specifically focussed on producing *The Sex Lives of Puppets*.

Following the London run we took on the support of an international booker to find and secure future opportunities for the show to tour internationally.

We continue to operate without a physical base, working remotely and on tour with our collection of puppets and props stored in an accessible storage facility just outside London.

Our new board appointed in March 2023 have been active and helpful, attending shows and being supportive.

Financial Review

Income

Total income for the company in this financial year was £47,428.

£13,340 of this was project income from our charitable activities. Of this £13,340, the largest portion, is from puppetry: making, directing and performance, £4,490 came from performance fees, and £1,313 from sundry.

Voluntary income was £30,100 from the Arts Council in a project grant for *The Sex Lives of Puppets*.

Expenditure

Total expenditure for the year was £139,314.

This was made up of £95,329 on Production / Project fees to freelance makers and performers, developing new work and education projects, and £ 43,654 on support and governance costs.

The year was focussed on the production of a new show and the development of new work, working with the new administration and governance structure of the company. Our income was £47,428 less than originally budgeted (£73,475). This was mainly due to not securing extra touring dates for *The Table* in Japan. We also had less income from workshops than anticipated (£7,300 budgeted, £0 actual). Grant income and bank interest were greater than anticipated however, and we will receive Theatre Tax Relief for the production of *The Sex Lives of Puppets* in 2024-25.

Our expenditure was also £48,359 less than budgeted. Most activity was passed through the making of *The Sex Lives Of Puppets* which became the main focus of the year. *The Sex Lives Of Puppets* ended up being more than triple the budgeted amount (£30,072 budgeted, £95,329 spent in the year). The main savings were

Blind Summit Education

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Trustees' Report

made in reduced R+D/ Writing (£20,700 budgeted, £1,330 spent), touring The Table to Japan which was reduced due to not finding extra bookings (£29,000 budgeted, £5,370 spent), and partnership development which occurred within The Sex Lives of Puppets (£16,000 budgeted, £0 spent).

The net result is a reduced year end deficit of £91,886, against the budgeted £100,138,

Reserves policy

The policy agreed by Trustees is that the Charity should hold unrestricted general funds in the region of six months of budgeted overheads for use in times of potential need. Where additional unrestricted funds become available, they shall be designated by the Trustees for use for specific purposes relating to the objectives of the Charity. This policy is reviewed on an annual basis.

At 31 March 2024, unrestricted funds amounted to £229,133, maintained as unrestricted general funds in line with the policy. The additional funds, currently standing at £229,133 at year end, are largely resulting from the unexpected success of The Table on tour between 2012 and 2014 and from the new flexible administrative model the company has adopted since 2018. These funds have been designated by the Trustees into two Designated funds: an Organisational Development Fund £10,000 (to support the company continuing to develop a new business model from 2018) and a Generator Fund £219,133 (to support the creation of new work).

Related Parties

There were no related party transactions during the year.

Future plans and activities

The organisation's strategic goals for the next five years continue to be:

- To develop new writing for puppetry
- To partner with adventurous co-producers to develop and stage selected work
- To work with more diverse artists
- To enlarge and diversify the cadre of creative collaborators with whom we work
- To reach more diverse audiences and improve our audience development and marketing offer
- To review our and update our organisational structure to achieve the above

Planned activity for the year ahead includes:

(These plans mark the situation on the 31 March 2024)

Generating new work

The Law of Gravity - Blind Summit collaborates with The Scottish Ensemble

We are in talks to collaborate with The Scottish Ensemble on a new programme to premiere in Spring 2025 and tour internationally afterwards. It will have 15 musicians and 5 puppeteers. We are currently looking for the music for the programme and negotiating a co-producing agreement. This should be ready to greenlight by the end of 2023.

Blind Summit Education

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Trustees' Report

New Title development

Blind Summit's new working model is to develop scripts in collaboration with co-writers. Following a brief period of Research and Development of the core idea, the writers go away and write the script based on what they learn in the room.

Following a very successful and creative collaboration Mark Down is going to work again with writer/ director Ben Keaton on a new show that aims to demonstrate his performance skills as an actor and puppeteer. A variety of possible starting points have been identified and the next stage is to work together to create a text and a working method.

Nurturing talent

A Practical Guide to Puppetry

We will continue to promote Mark Down's book that captures Blind Summit's unique puppetry technique with talks and public events to help it reach the puppeteers of tomorrow.

Open Auditions

We will conduct 2 weeks of open auditions and call backs in May 2024 to refresh our cohort of puppeteers.

Training workshops

We will arrange 2 week long training workshops in London in January 2025.

Open Access Advice

We will continue to programme open access advice and workshops.

Mentoring

We will continue to offer mentoring advice and seek diverse artists to nurture their talent hopefully to become future puppeteers.

Touring worldwide to reach audiences

"The Sex lives of Puppets" in Edinburgh and London

Following the success of the initial 2 week run at Southwark Playhouse we have rebooked the show at the Edinburgh Festival Fringe 2024 in a 360 seat venue at the Pleasance, followed by a 4 week run at Southwark Playhouse in September 2024. The cast will rejoin to revive the show with one change.

Following this run Glynis Henderson Productions will look for further opportunities to tour the show nationally and internationally.

Touring "What to do in a Puppet Emergency"

In May 2024 we will premiere Mark Down's new one man show *What to do in a Puppet Emergency* at Fidenza Festival in Bochum. The show teaches puppetry technique in the wry form of a seminar on PLS - Puppet Life Support. We hope that this performance in Bochum will lead to more touring.

Blind Summit Education

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Trustees' Report

Supporting "Meet Fred"

We will continue to support this highly successful show as it tours the UK and worldwide in 2023-24. In 2024 there will be a new production made in South Korea which we are supporting with a workshop.

Reviving "Low Life" in Lithuania

We are currently in conversation with Vilnius Puppetry Theatre about making a new version of Low Life with four members of their company. This has been proposed by Augis Slavinkas who was in Low Life for a tour of China in 2008 and has been performing in Madam Butterfly in LNOBT in Vilnius since 2006. He will co-direct the show with Mark Down. This will probably begin in 2024-25 to be staged in 2026.

Building great partnerships

The London School of Hygiene and Tropical Medicine

We continue to work with Professor Christopher Bonell, an author on the National Survey of Sexual Attitudes and Lifestyles, to market and enrich the performances of *The Sex Lives of Puppets*.

The Scottish Ensemble

The Scottish Ensemble specialise in finding new and exciting ways to present classic pieces of the classical repertoire. They have collaborated with Dance companies, animators, and visual artists. In early 2023 we began a conversation with them about making some work together.

Southwark Playhouse

In January 2024 we will present "The Sex Lives of Puppets" in the Little at Southwark Playhouse. We are developing a new relationship with this new writing theatre to test and present new work for London audiences.

The Pleasance Theatre, Edinburgh

The Pleasance are offering us good terms in a large venue at the prime time of 9.30pm for the duration of the Edinburgh Fringe.

New Artistic Partnerships

Mark Down is continuing to develop new artistic partnerships, already working with Chris Lerner, Hannah Kumari, Ben Keaton, Adrian Jackson as co-writers and seeking more new creative relationships.

Organisationally

Funding

In 2023-24 we applied for and received grants for the arts project funding to support *The Sex Lives of Puppets*. The light organisational model is working well with the majority of our expenses and income being directly related to producing new productions with puppets, meeting and training a new cohort of puppeteers.

Working with a new producer

During 2023-24 we have been working with an independent producer [Lucy Godfrey](#) on *The Sex Lives of Puppets*. She began by working one day a week which was increased to 2 days a week in response to increased workload in September 2024. She will continue to work with us as needed into 2024-25.

Blind Summit Education

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Trustees' Report

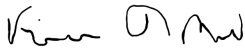
Google Workspace

Blind Summit has moved the administrative office onto Google Workspace which we receive free from Google because we are a not for profit organisation. This will be very liberating for the company allowing us not only to work remotely but reducing our overheads of having an office, and allowing us again to focus our expenditure on creative practise.

Small company exemptions

The above report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the board of trustees on 30 January 2025 and signed on its behalf by



Fiona Arnold
Trustee

Independent Examiner's Report to the Trustees of Blind Summit Education

I report on the accounts of the charity for the year ended 31 March 2024, which are set out on pages 14 to 24.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Richard Nelson

**Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

30 January 2025

Blind Summit Education**(Limited by Guarantee)****Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2024**

	Notes	Unrestricted funds £	2024 Total £	Unrestricted funds £	2023 Total £
Income and endowments from:	2				
Donations and legacies - page 15		30,100	30,100	76,823	76,823
Charitable activities:					
Theatre - page 15		13,340	13,340	5,358	5,358
Investments		3,988	3,988	1,648	1,648
Total		<u>47,428</u>	<u>47,428</u>	<u>83,829</u>	<u>83,829</u>
Expenditure on:					
Charitable activities:					
Theatre - page 16		139,314	139,314	79,189	79,189
Total		<u>139,314</u>	<u>139,314</u>	<u>79,189</u>	<u>79,189</u>
Net income/ (expenditure)	3	(91,886)	(91,886)	4,640	4,640
Reconciliation of funds:					
Total funds brought forward		<u>321,019</u>	<u>321,019</u>	<u>316,379</u>	<u>316,379</u>
Total funds carried forward	11	<u>229,133</u>	<u>229,133</u>	<u>321,019</u>	<u>321,019</u>

The notes on pages 19 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Income from donations and legacies				
Arts Council England				
ACE - NPO funding	30,100		76,823	
		30,100		76,823
		30,100		76,823
Income from charitable activities				
Theatre income				
Performance fees	4,490		2,011	
Puppetry: making, directing and performance	7,537		338	
Education/workshops	-		195	
Royalties	-		1,734	
Reimbursed expenses	-		592	
Sundry	1,313		488	
		13,340		5,358

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2024

	2024	2023
	£	£
Expenditure on charitable activities		
Theatre		
Production/project costs		
Fees	39,371	42,840
Royalties	520	-
Puppetry making/repairs	47,614	1,187
Production sundry	3,743	4,893
Touring accommodation/travel/subsistence	4,081	1,971
	95,329	50,891
 Support and governance costs - page 17	 43,654	 27,815
	<u>139,314</u>	<u>79,189</u>

Blind Summit Education**(Limited by Guarantee)****Year ended 31 March 2024**

	2024		2023	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent	-		305	
Rent	5,268		640	
Storage	-		3,623	
Computer costs	114		266	
Insurance	4,042		3,823	
Repairs/maintenance	-		13	
		9,424		8,670
Administration costs				
Salaries	12,000		12,000	
Freelance	14,735		1,512	
Travel/transport	372		508	
Gifts/hospitality	316		2,092	
Printing/postage/stationery	91		40	
Company marketing	2,821		114	
Subscriptions/licences	179		47	
Sundries	-		117	
		30,514		16,430
Professional/financial				
Bank charges	103		102	
		103		102
		40,041		25,202
Governance costs				
Legal/professional	13		13	
Accountancy/consultancy/payroll	3,600		2,600	
		3,613		2,613
		43,654		27,815

Blind Summit Education**(Limited by Guarantee)****Balance Sheet
31 March 2024**

		2024		2023	
	Notes	£	£	£	£
Current assets:					
Debtors	7	401		213	
Cash at bank and in hand		248,134		346,423	
		<u>248,535</u>		<u>346,636</u>	
Liabilities:					
Creditors: amounts falling due within one year	8	(19,402)		(25,617)	
Net current assets			<u>229,133</u>		<u>321,019</u>
Total assets less current liabilities			<u>229,133</u>		<u>321,019</u>
The funds of the charity:					
Unrestricted funds	11				
- General fund			-		84,938
- Designated funds			229,133		236,081
Total charity funds			<u>229,133</u>		<u>321,019</u>

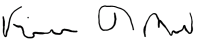
For the year ending 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 30 January 2025 and signed on its behalf by


Fiona Arnold
Trustee


Nicholas Bayly
Trustee

The notes on pages 19 to 24 form an integral part of these financial statements.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

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

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

1.5. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.6. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.8. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.9. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity undertaken wholly in the UK.

3. Net income/(expenditure) for the year is stated after charging:

	2024 £	2023 £
Independent examiner		
- independent examination	2,600	2,600
	<u>2,600</u>	<u>2,600</u>

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2023 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2023 - £nil).

Blind Summit Education**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2024**

5. Staff costs and numbers	2024	2023
	£	£
Staff costs		
Salaries and wages	12,000	12,000

No employee earned £60,000 or more during the year (2023 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £12,000 (2023: £12,000).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2024	2023
	Number	Number
Support	1	1

6. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

7. Debtors	2024	2023
	£	£
Other debtors	401	213

8. Creditors: amounts falling due within one year	2024	2023
	£	£
Trade creditors	16,189	22,638
Other taxation/social security	613	154
Other creditors	-	25
Accruals	2,600	2,600
Deferred income (note 9)	-	200
	19,402	25,617

Blind Summit Education**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2024**

9. Deferred income	£
Balance at 1 April 2023	200
Amount released to incoming resources	(200)
Balance at 31 March 2024	-

Deferred income relates to performance fee income received in advance.

10. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 4 members.

11. Unrestricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
General fund	84,938	47,428	(139,314)	6,948	-
Designated funds:					
Generator fund	214,160	-	-	4,973	219,133
Organisational development fund	21,921	-	-	(11,921)	10,000
	<u>321,019</u>	<u>47,428</u>	<u>(139,314)</u>	<u>-</u>	<u>229,133</u>

Generator fund

This fund is to support the creation of new work.

Organisational development fund

This fund is to support the company continuing to develop a new business model from 2018

Blind Summit Education

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2024**

12. Analysis of net assets between funds

	Designated funds £	Total £
Fund balances at 31 March 2024 are represented by:		
Net current assets	229,133	229,133
	<u>229,133</u>	<u>229,133</u>

13. Related party transactions

During the year the company had no related party transactions that required disclosure.

Accounts

Company number 07827214
Charity number 1150425

Blind Summit Education

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2023

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Blind Summit Education
(Limited by Guarantee)

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Blind Summit Education

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 07827214 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1150425.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Memorandum and Articles of Association the board may appoint trustees provided that the prescribed maximum is not exceeded. Any member appointed shall retain office until the next Annual General Meeting where they will be eligible for re-election. Any person who is not a member of the company will not be eligible to hold office.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were:

Benedict Figgis	appointed on 11 April 2023
Fiona Arnold	appointed on 11 April 2023
Nicholas Bayly	appointed on 11 April 2023
Sarah Simmons	appointed on 11 April 2023
Jane Morgan	resigned on 11 April 2023
Edward Berg	resigned on 11 April 2023
Henrietta Duckworth	resigned on 11 April 2023

Chief executive/day to day management

Mark Down, Artistic Director

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

Barclays Bank, 40 Wellington Road, St Johns Wood, London NW8 9SQ.

Registered office and operation address

62 Fentiman Road, London SW8 1LF.

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Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company was the art of drama and puppetry.

Structure, governance and management

Governing document

The charity is constituted as a company limited by guarantee and is governed by its Memorandum and Articles of Association dated 28 October 2011. There are currently four members, each of whom agrees to contribute £1 in the event of the charity being wound up.

Appointment of Trustees

As set out in the Articles of Association, the Board may at any time appoint any member of the company as a member of the Board, subject to a maximum of eight members. Any member so appointed retains his/her office until the next Annual General Meeting and is then eligible for re-election. At each Annual General Meeting one third of the members who have been longest in office retire. All retiring members are eligible for re-election subject to the limits of the terms of office set out in the Articles of Association.

The Trustees have agreed a range of skills and experience required to oversee the work of the charity, and regular skills' audits are carried out to ensure these are met. When recruiting, posts are always advertised through a number of sources, including places that are available at no cost to view to ensure accessibility.

Trustee induction and training

New Trustees are provided with a range of background documents to familiarise themselves with the organisation, including the Memorandum and Articles of Associations, five year strategy, financial performance and stakeholder obligations. They are also provided with charity commission guidance on the responsibility of Trustees and an annual board training budget is provided for those who feel they might benefit from further expertise.

Trustees meet quarterly to make important decisions about the company, approve the annual business plan and budget, monitor quarterly management accounts and cash flow, and advise

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Trustees' Report

the management on strategic issues. Three members are required for the meeting to be quorate.

They delegate daily running of the organisation to Artistic Director Mark Down who attends all Trustee meetings and provides reports as required. A representative from the organisation's main stakeholder, Arts Council England, is also invited to all meetings as an observer and aims to attend at least one meeting per year.

Risk management

Risks are reviewed by Trustees regularly and systems, procedures and policies are in place to mitigate these risks as far as possible.

Objectives and activities for the public benefit

Our goal

Blind Summit is a London based, internationally touring, producer of puppet based theatre under the vision of Artistic Director, Mark Down, who is one of the world's leading puppeteers.

Blind Summit's aim is to *make puppetry history*.

We are puppet innovators: our mission is to expand the definition of a puppet. We ask the question, "What is puppetry for?"

We do that by producing ground-breaking new writing for theatre that often puts puppetry at the centre of the story. We nurture the puppeteers and makers of tomorrow, and develop new audiences for puppetry.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit : running a charity (PB2)'. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Our backstory

For 26 years, since 1997, Blind Summit have made shows which have consistently subverted people's expectations of puppetry. We have nurtured puppetry talent who have gone on to perform and set up new puppet companies around the globe. We have built new audiences for puppetry by creating outstanding productions that tour the world. We have helped build new audiences for theatre, opera and dance by collaborating with world-class artists.

'Blind Summit are the UK's puppet masters, a company whose shows, such as Low Life and the brilliant The Table, have proved that puppetry doesn't have to come either with apologies or strings attached.' Lyn Gardner, The Guardian.

To achieve its mission, Blind Summit has four main strands of activity:

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Generating new work
Nurturing talent
Touring worldwide to reach audiences
Building great partnerships

Generating highly original, new work

Over its 50 productions, Blind Summit's Artistic Director Mark Down has developed his own process which uses the unique challenges of working with puppets to make extraordinary shows. We develop new ideas over long periods, through extensive research, writing, puppet making and workshopping, to discover new kinds of puppets and new ways of presenting them.

Activity 01.04.2022 - 31.03.2023

Covid has had a very disruptive effect on the world of theatre, changing audience behaviour, causing lots of artists to leave the industry, and changing what sort of work we want to see, and what we want to make. Blind Summit decided to see this as an opportunity to change the way it has been working, to downscale our administrative organisation, to recruit a new board, and to "start" again creatively. Following 12 years of core support from the Arts Council we decided not to apply for ACE portfolio funding beyond 2023, to return to a project funding model which puts art and artists back at the centre of the business.

In 2022-23 we began research and development on 3 new show ideas. We focused on finding a new cohort of puppeteers, and developing a new model of working with creative partners.

Creative Activity included:

Publishing and launching "A Practical Guide to Puppetry"

In October "the book" was finally published and went on sale. In 60,000 words and with over 400 pictures, it pulls together techniques and methods developed by Blind Summit over 21 years of working with puppetry, as well as providing a visual record of the work. It is a manifestation of the central position Blind Summit has been taking over the years in training puppeteers and breaking new ground for the art form. It will be a useful handbook for aspiring young puppeteers, teachers, workshop leaders, a record of Blind Summit's unique puppetry method, and hopefully a calling card for Blind Summit for teaching puppetry worldwide. In December we hosted a book launch soiree event at Modernground. As of March 2023 the book had sold over 300 copies and we have distributed signed copies worldwide.

Two R+D periods on The Sex Lives of Puppets

In June 2022 we spent a week exploring an idea to develop improvised monologues and dialogues into a verbatim-sex-comedy called *The Sex Lives of Puppets*. Later in March 2023

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Trustees' Report

we assembled another team to explore the idea further over a two week period. We also collaborated with Dr Chris Bonell from the London School of Hygiene who gave us access to material from the National Survey of Sexual attitudes and Lifestyles. These verbatim accounts gave the project a bit of weight. We will develop the show in 2023 with Ben Keaton and Mark Down directing. Mark Down will perform leading a cast of 4 puppeteer and 15 puppets. Russel Dean of Strange Face has come on board as a puppet co-designer and maker. The show will open in Dartington in 2023, and premiere at Southwark Playhouse in January 2024.

Two R+D periods on Puppeting Shakespeare

We did a week of R+D on an idea to make a show of Shakespeare monologues and scenes performed by puppets. John Nicolson or Peeopolykus came on board briefly as a co-creator. The project resulted in a performance at a private house in July, but it was felt that as it stood, the material was not suitable to develop into a full length show. It remains a work in progress.

R+D and writing period for Citizen Jack

Mark Down worked with composer and comic actor Chris Lerner to explore developing the ideas behind Citizen Puppet into a musical Christmas Show called Citizen Jack. We did a week long workshop with 5 puppeteers and a variety of puppets. Southwark Playhouse expressed interest in becoming a co-producer to open their new space for a Christmas show. In the end, largely due to availability of Chris and Mark, the script was progressing too slowly and it was decided not to go into full production without a script.

To Varnam with Love

Blind Summit supported Divya Kasturi's dance performance which incorporated puppetry into the storytelling. The show had two performances in London at The Place, Warwick Arts Centre, Rich Mix and the Arts Depot.

Nurturing talent

We develop the skills of emerging artists through a comprehensive training programme. Through outreach work we introduce people to puppetry for the first time. With open auditions we look for undiscovered, raw puppetry talent, to give opportunities to artists at the beginning of their careers. With workshops and our Associate Artist programme we develop excellence in puppetry which supplies our own work and the wider industry.

Our focus of the year 2022-2023 continued to be increasing opportunities for ethnic diversity in the puppetry sector.

In 2022-23 the programme included:

Open Auditions

We held open auditions over 2 weeks at Southwark Playhouse. We received over 200 applications. We invited 80 people to attend one hour workshop auditions. Of these 15 percent identified as BAME background. 20 performers were invited to spend further time with us, paid, as part of our R+D processes on Sex Lives, Citizen Jack and Puppeting Shakespeare.

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Teaching "Extreme Puppetry"

- East 15 Drama School

Mark Down led the puppetry strand for the 2nd year Physical Theatre course at East 15. This involved a weekly class in puppetry technique, a session on puppet making for which we brought in Russell Dean of Strangeface, and a week of devising a show with the puppets they had made. The time was rewarding and the outcome was very good.

- 4th Monkey Drama School

Blind Summit continued its relationship with Fourth Monkey Drama School overseeing the appointment of two puppetry tutors, Sean Garratt and Giulia Innocenti, to teach the 1st and 2nd year puppetry courses, delivering 12 sessions to over 100 students.

- Goldsmiths and Company Four

Mark Down delivered bespoke one day puppetry workshops for Goldsmiths 2nd year drama course, and for Company Four in Manchester.

Mentoring

Blind Summit continued to mentor Charlina Lucas in 2022-23. Charlina continues to develop her abilities as assistant director and is taking on some administrative rolls at Blind Summit. We met with 10 artists and students who wanted to meet for advice on their projects, seeing their shows etc.

Supporting Learning

Mark did a series of interviews for a Phd research project about puppeteer casting and race for Madam Butterfly.

Blind Summit rented puppets to Fourth Monkey and East15 for their puppetry courses, and rented the boy puppet to Knaves Theatre School for a production of Midsummer Night's Dream.

We loaned a video of The Table to doctoral research student Ana Diaz Barriga, working on a puppets, performance & translation Interdisciplinary PhD in Theatre & Drama at Northwestern University. She is investigating "where the audience looks" during a puppet performance, and The Table offers a unique perspective to her research.

We loaned audiovisual equipment to Ruth Paton for a design research project.

Publications

A Practical Guide to Puppetry was published by Crowood Press. We held an event to celebrate its launch. We sold over fifty signed copies to through the website and the book is available

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on Amazon and a variety of bookseller websites.

Our short show "The Paper Story" will be featured in "Reading the Puppet Stage - Reflections on the dramaturgy of performing objects" by Claudia Orenstein, professor of Theatre at Hunter College, CUNY. Paper Story will be the front cover photo.

Touring worldwide to reach audiences

We tour to make work, test new shows and reach audiences. We promote our work so that it is experienced by as many people as possible across the UK, Europe and the world. We put puppetry in as many different places as we can: in theatres, opera houses, in the open air, on the internet and on TV.

In 2022-23:

Pop Up tour in Switzerland

Mark Down travelled to Switzerland to perform in a short tour of Pop Up which was devised with T42 Dance company in 2020. The show went to 4 venues: Schaffhausen, Baden, Winterthur, and Steckborn. It was well received but the audiences were small. This will be Mark's last tour with the show in its current iteration.

Madam Butterfly at the Met, LNOBT, Vienna Staatsoper

Madam Butterfly was revived in 2022 at the Metropolitan Opera, at the Vienna Staatsoper and at LNOBT in Vilnius. The puppeteers were all trained by Blind Summit.

Meet Fred

Meet Fred, created in collaboration with Hijinx Theatre, continues to tour nationally and internationally. In 2022-23 it toured to 11 venues in France, 1 in England and 1 in Wales.

The Spaceman

The rights for The Spaceman were bought by 4 companies in Germany in 2021-22. They have been transferred to a new company.

Building great partnerships

Structuring partnerships in the right way means that Blind Summit can achieve "A lot for a little". Blind Summit's process is costly in research and development time. Smart partnering enables us to apply our process to make work in a variety of venues and platforms and reach new and wider audiences for our work.

In 2022-23 we partnered with:

Arts Council England National Portfolio

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This will however be our last year of Arts Council Core funding. We are moving to a project funding model to put the emphasis back on making new work and in the longer term to be able to apply for larger amounts of funding.

T42 Dance- Swiss based dance company

We collaborated with T42 to tour PopUp to 4 venues in Switzerland.

Fourth Monkey Drama School

Fourth Monkey source our puppeteers to teach their acting students and spark the flame for becoming the next generation of puppeteers. This is now the 8th year of working with them.

East 15

This one off opportunity to teach 2nd year drama students for a term enabled us to start a new relationship with a puppet maker Russell Dean and explore new ways of working with performers and puppets.

Southwark Playhouse

Blind Summit has started a new relationship with Southwark Playhouse. This is refreshing for the company and positions Blind Summit as a new writing company rather than just a "puppet company".

Crowood Press

Crowood Press published and are marketing "A Practical Guide to Puppetry".

Mark Price from Amanda Howard Agency

Who represents our work to protect our Intellectual property.

We have complied with our duty under section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives they have set.

Organisational Development

Following the Pandemic Blind Summit has emerged into a new theatre landscape and is reconfiguring its plans as a company. The company will focus in future on new writing and creating new scripts for puppetry and theatre. To create and produce these shows Mark Down will commission co-writers to work with him on new scripts which the company will then co-produce with theatre partners. Blind Summit will continue to deliver an educational role based around the methods set out in our book A Practical Guide to Puppetry.

In line with this new business model and structure, Blind Summit has streamlined its operational core. The day to day running of the company, developing projects, finding collaborators and developing producing partnerships, is carried out by the Artistic Director, assisted by the part time administrative support of a Bookkeeper, Accountant, Agent. The producing staff will expand in response to need when a project is ready to go into production.

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This model is delivering a programme of work that responded artfully to the opportunities and challenges of emerging from the pandemic, focussing on writing, delivering training in two drama schools, supporting and mentoring associated artists of diverse origin, performing with T42 in Switzerland, developing a new cohort of puppeteers, working with three co-creatives, and developing three new titles of which one, *The Sex Lives of Puppets*, is going to be developed into a new show next year.

We are now operating without a physical base, working remotely and on tour with our collection of puppets and props stored in an accessible central London storage facility.

Following the pandemic we recruited an entirely new board who were signed on in March 2023.

Financial Review

Income

Total income for the company in this financial year was £83,829.

£5,358 of this was project income from our charitable activities. £2,349, the largest portion, is from touring, puppetry direction, and making fees, £1,117 came from education and book sales, and £1,735 from royalties.

Voluntary income was £76,823 of Arts Council England National Portfolio Funding, which made up 93% of our total income for the year.

Expenditure

Total expenditure for the year was £79,189.

This was made up of £52,213 on Production / Project fees to freelance makers and performers, developing new work and education projects, and £27,815 on support and governance costs.

The year was focussed on development of new work, nurturing new collaborators and renewing the administration and governance of the company. Our earned income was significantly less than budgeted by £37,340 because neither *Puppeting Shakespeare* or *Citizen Jack* proved to be a good prospect for a full length show. *Puppeting Shakespeare* did not get out of the R+D stage. Mark Down worked with Chris Lerner to develop a script for *Citizen Jack*, and Southwark Playhouse came on board as a potential co-producer, but when we got to the decision moment it was decided that the script was not ready to go ahead. This also reduced our expenditure by £86,373. Time and energy and funding were instead redirected into developing *Sex Lives of Puppets* at a cost of £9,436. Company administrative tasks and reorganisation development was taken by the Artistic Director Mark Down saving

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£30,160 budgeted administrative costs. We made saving in administrative costs of £6,306 part of which came from moving our puppets out of a self storage unit in Clapham to a private barn in Bishops Stortford.

We had not budgeted for touring income but a small tour of PopUp in Switzerland brought in £2,507. The resulting surplus at year end was £4,640 instead of the budgeted deficit of £82,290.

Reserves policy

The policy agreed by Trustees is that the Charity should hold unrestricted general funds in the region of six months of budgeted overheads for use in times of potential need. Where additional unrestricted funds become available, they shall be designated by the Trustees for use for specific purposes relating to the objectives of the Charity. This policy is reviewed on an annual basis.

At 31 March 2023, unrestricted funds amounted to £84,938 maintained as unrestricted general funds in line with the policy. The additional funds, currently standing at £236,081 at year end, are largely resulting from the unexpected success of The Table on tour between 2012 and 2014 and from the new flexible administrative model the company has adopted since 2018. These funds have been designated by the Trustees into two Designated funds: an Organisational Development Fund £21,921 (to support the company continuing to develop a new business model from 2018) and a Generator Fund £230,184 (to support the creation of new work).

Related Parties

There were no related party transactions during the year.

Future plans and activities

The organisation's strategic goals for the next five years are:

- To develop new writing for puppetry
- To partner with adventurous co-producers to develop and stage selected work
- To work with more diverse artists
- To enlarge and diversify the cadre of creative collaborators with whom we work
- To reach more diverse audiences and improve our audience development and marketing offer
- To undergo organisational development to achieve the above

Planned activity for the year ahead includes:

(These plans mark the situation on the 31 March 2023)

Generating new work

Production: The Sex lives of Puppets

In January 2024 we will premiere The Sex Lives of Puppets at Southwark Playhouse in London. This follows 3 weeks of R+D in 2022-23 during which we assembled a creative team

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and new cohort of puppeteers. The show is inspired by transcripts from the National Survey of Sexual Attitudes and Lifestyles. It features funny, filthy, serious conversations about sex by puppets and puppet couples, with an aim not only to entertain but also to defuse taboos and tensions about talking about sex. Taking the form of puppet couples talking to the audience in an improvised verbatim style, the show aims to give a picture of what puppets are getting up to in the bedroom in contemporary Britain.

The show will have a two week run at Southwark Playhouse who are acting as co-producers. Depending on the success of this run we might tour the show to Edinburgh Fringe in 2024 as a showcase to attract presenters for touring in the UK and internationally.

New Title development

Blind Summit's new working model is to develop scripts in collaboration with co-writers. Following a brief period of Research and Development of the core idea, the writers will go away and write the script based on what they learned in the room. In 2022-23 we will take three ideas into various R+D periods:

Scottish Ensemble Collaboration

We are in talks to collaborate with The Scottish Ensemble on a new programme to premiere in Spring 2025 and tour internationally afterwards. It will have 15 musicians and 5 puppeteers. We are currently looking for the music for the programme and negotiating a co-producing agreement. This should be ready to greenlight by the end of 2023.

The A-Word with Adrian Jackson - working title

Mark Down is collaborating with writer/ director Adrian Jackson on a new show about Alzheimer's disease currently called "The A Word". It is inspired by Mark's experience of his mother's journey with the illness. It also deals with confronting middle age as a puppeteer. At the moment it is envisaged as a three person show with puppets. We will spend two weeks in research and development on this show before deciding how to commission a script.

A Very Important Show About Nothing with Chris Lerner

This is an idea for a one man show written and directed by Mark Down and Chris Lerner which could become a project for Edinburgh 2024. It will be a non-puppet show aiming to showcase Mark as a writer-actor with the aim of broadening Blind Summit's audience by developing a new, non-puppet based market for our work.

Nurturing talent

A Practical Guide to Puppetry

We will continue to promote Mark Down's book that captures Blind Summit's unique puppetry technique with talks and public events to help it reach the puppeteers of tomorrow.

Open Auditions

We will conduct 3 weeks of open auditions and call backs in collaboration with Southwark Playhouse.

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Trustees' Report

Training workshops

We will arrange 2 week long training workshops in June 2023 and January 2024. Mark Down will teach two weeks of workshops in Shanghai in July 2023. We will be running a 3 day training workshop in Korea in February 2024 in conjunction with a new production of *Meet Fred* that is going to be made there.

Open Access Advice

We will continue to programme open access advice and workshops.

Mentoring

We will continue to offer mentoring advice and seek diverse artists to nurture their talent hopefully to become future puppeteers.

Touring worldwide to reach audiences

Tour of The Table

The Table has been invited for two performances in Tokyo in February 2024. Although this will only be two shows we believe that the opportunity to perform in Japan is very important. We hope that we may be able to book a few more shows in the region. There is also a possibility of touring to Tenerife and to Bochum in Spring 2024.

Supporting Meet Fred

We will continue to support this highly successful show as it tours the UK and worldwide in 2023-24. In 2024 there will be a new production made in South Korea which we are supporting with a workshop.

Building great partnerships

The London School of Hygiene and Tropical Medicine

We are working with Professor Christopher Bonell, an author on the National Survey of Sexual Attitudes and Lifestyles, to inspire the improvisations for *The Sex Lives of Puppets*. We have access to transcripts of surveys of attitudes to internet pornography, dating apps, and social media and the roles they play in modern sexuality.

The Scottish Ensemble

The Scottish Ensemble specialise in finding new and exciting ways to present classic pieces of the classical repertoire. They have collaborated with Dance companies, animators, and visual artists. In early 2023 we began a conversation with them about making some work together.

Southwark Playhouse

In January 2024 we will present "The Sex Lives of Puppets" in the Little at Southwark Playhouse. We are developing a new relationship with this new writing theatre to test and present new work for London audiences.

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Trustees' Report

New Artistic Partnerships

Mark Down is continuing to develop new artistic partnerships, already working with Chris Larner, Hannah Kumari, Ben Keaton, Adrian Jackson as co-writers and seeking more new creative relationships.

Organisationally

Funding

Blind Summit took a key decision this year not to apply for NPO funding for the next round (2023-26). This was a positive decision to leave the portfolio because of the increasing burden on the company and the board that was not directly related to making art, and because the modest standstill funding which was all that was on offer to the company, limits the company from applying to the Arts Council for project funding. We have restructured the organisation to be even less admin heavy with the idea to scale up when a project goes into production.

A new board

At the turn of 31 March 2023 we renewed our board. This followed an exhausting period for the old board that had helped to get us through the pandemic with countless meetings on Zoom and many false restarts. The company emerged from lockdown healthily and the new board brings a new lease of life. Currently standing at four we will continue to strengthen it throughout the year, aiming for a steady membership of five.

Working with a new producer

Having spent a year without an external producer, we will start working with Lucy Godfrey in day a week in April 2023 on a freelance basis. She is working from home. If this relationship goes well we plan to increase her time to two days a week in the middle of the year, hopefully to coincide with Sex Lives going into production.

Google Workspace

Blind Summit has moved the administrative office onto Google Workspace which we receive free from Google because we are a not for profit organisation. This will be very liberating for the company allowing us not only to work remotely but reducing our overheads of having an office, and allowing us again to focus our expenditure on creative practise.

Small company exemptions

The above report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 21 November 2023 and signed on its behalf by

Fiona Arnold
Trustee



Independent Examiner's Report to the Trustees of Blind Summit Education

I report on the accounts of the charity for the year ended 31 March 2023, which are set out on pages 15 to 25.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

21 November 2023

Blind Summit Education**(Limited by Guarantee)****Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2023**

		Unrestricted funds	2023 Total	Unrestricted funds	2022 Total
	Notes	£	£	£	£
Income and endowments from:	2				
Donations and legacies - page 16		76,823	76,823	81,823	81,823
Charitable activities:					
Theatre - page 16		5,358	5,358	16,278	16,278
Investments		1,648	1,648	9	9
Total		<u>83,829</u>	<u>83,829</u>	<u>98,110</u>	<u>98,110</u>
Expenditure on:					
Charitable activities:					
Theatre - page 17		79,189	79,189	72,812	72,812
Total		<u>79,189</u>	<u>79,189</u>	<u>72,812</u>	<u>72,812</u>
Net income	3	4,640	4,640	25,298	25,298
Reconciliation of funds:					
Total funds brought forward		316,379	316,379	291,081	291,081
Total funds carried forward	11	<u>321,019</u>	<u>321,019</u>	<u>316,379</u>	<u>316,379</u>

The notes on pages 20 to 25 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Blind Summit Education**(Limited by Guarantee)****Year ended 31 March 2023**

	2023		2022	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England				
ACE - NPO funding	76,823		76,823	
	<u> </u>	76,823	<u> </u>	76,823
		<u> </u>		<u> </u>
Donations				
Donations - sundry	-		5,000	
	<u> </u>	-	<u> </u>	5,000
		<u> </u>		<u> </u>
		<u>76,823</u>		<u>81,823</u>
		<u> </u>		<u> </u>
Income from charitable activities				
Theatre income				
Performance fees	2,011		2,171	
Puppetry: making, directing and performance	338		6,578	
Education/workshops	195		3,249	
Royalties	1,734		3,128	
Reimbursed expenses	592		1,060	
Sundry	488		92	
	<u> </u>	5,358	<u> </u>	16,278
		<u> </u>		<u> </u>
		<u>5,358</u>		<u>16,278</u>
		<u> </u>		<u> </u>

Blind Summit Education**(Limited by Guarantee)****Year ended 31 March 2023**

	2023	2022
	£	£
Expenditure on charitable activities		
Theatre		
Production/project costs		
Fees	42,840	26,349
Royalties	-	1,565
Puppetry making/repairs	1,187	804
Education	-	250
Production sundry	4,893	36
Touring accommodation/travel/subsistence	1,971	1,553
	50,891	30,557
Support and governance costs - page 18	27,815	42,255
	79,189	72,812

Blind Summit Education**(Limited by Guarantee)****Year ended 31 March 2023**

	2023		2022	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent	305		(2)	
Rent	640		-	
Storage	3,623		2,901	
Light/heat	-		142	
Telephone/internet	-		(9)	
Computer costs	266		322	
Insurance	3,823		3,823	
Repairs/maintenance	13		24	
		8,670		7,201
Administration costs				
Salaries	12,000		12,000	
Freelance	1,512		16,230	
Artistic/professional development	-		400	
Other staff costs	-		11	
Travel/transport	508		1,398	
Gifts/hospitality	2,092		7	
Printing/postage/stationery	40		932	
Research - books/music/tickets	-		156	
Company marketing	114		183	
Subscriptions/licences	47		-	
Sundries	117		1,036	
		16,430		32,353
Professional/financial				
Bank charges	102		98	
(Surplus) on foreign exchange	-		(10)	
		102		88
		<u>25,202</u>		<u>39,642</u>
Governance costs				
Legal/professional	13		13	
Accountancy/consultancy	2,600		2,600	
		2,613		2,613
		<u>27,815</u>		<u>42,255</u>

Blind Summit Education**(Limited by Guarantee)****Balance Sheet
31 March 2023**

		2023		2022	
	Notes	£	£	£	£
Current assets:					
Debtors	7	213		197	
Cash at bank and in hand		346,423		329,751	
		<u>346,636</u>		<u>329,948</u>	
Liabilities:					
Creditors: amounts falling due within one year	8	<u>(25,617)</u>		<u>(13,569)</u>	
Net current assets			<u>321,019</u>		<u>316,379</u>
Total assets less current liabilities			<u><u>321,019</u></u>		<u><u>316,379</u></u>
The funds of the charity:					
Unrestricted funds	11				
- General fund			84,938		80,298
- Designated funds			236,081		236,081
Total charity funds			<u><u>321,019</u></u>		<u><u>316,379</u></u>

For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 21 November 2023 and signed on its behalf by



Fiona Arnold
Trustee



Nicholas Bayly
Trustee

The notes on pages 20 to 25 form an integral part of these financial statements.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2023

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2023

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Restricted funds- these are funds that can only be used for particular restricted purposes within objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

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

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2023

1.5. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the Income and Expenditure account.

1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.9. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.10. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity undertaken wholly in the UK.

Blind Summit Education**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2023**

3. Net income for the year is stated after charging:	2023 £	2022 £
Independent examiner - independent examination	2,600	2,600
and after crediting: (Surplus) on foreign exchange	-	(10)

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2022 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2022 - £nil).

5. Staff costs and numbers	2023 £	2022 £
Staff costs		
Salaries and wages	12,000	12,000

No employee earned £60,000 or more during the year (2022 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £12,000 (2022: £12,000).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2023 Number	2022 Number
Support	1	1

6. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Blind Summit Education**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2023**

7. Debtors	2023 £	2022 £
Trade debtors	-	105
Other debtors	213	92
	<u>213</u>	<u>197</u>
	<u><u>213</u></u>	<u><u>197</u></u>
 8. Creditors: amounts falling due within one year	 2023 £	 2022 £
Trade creditors	22,638	9,521
Other taxation/social security	154	581
Other creditors	25	629
Accruals	2,600	2,600
Deferred income (note 9)	200	238
	<u>25,617</u>	<u>13,569</u>
	<u><u>25,617</u></u>	<u><u>13,569</u></u>
 9. Deferred income		£
Balance at 1 April 2022		238
Amount released to incoming resources		(238)
Amount deferred in the year		200
Balance at 31 March 2023		<u>200</u>
		<u><u>200</u></u>

Deferred income relates to performance fee income received in advance.

10. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2023 there were 3 members.

Blind Summit Education**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2023**

11. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
General fund	80,298	83,829	(79,189)	84,938
Designated funds:				
Generator fund	214,160	-	-	214,160
Organisational development fund	21,921	-	-	21,921
	<u>316,379</u>	<u>83,829</u>	<u>(79,189)</u>	<u>321,019</u>

Generator fund

This fund is to support the creation of new large scale artistic work where Blind Summit is the lead creative force, and where the work is of a scale or ambition which will particularly contribute to the organisation's strategic goals.

Organisational development fund

This fund is to cover one-off projects designed to significantly impact the development of Blind Summit and invest in its future through strategic development (such as consultancy, capital costs, staff training or board development).

12. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2023 are represented by:			
Net current assets	84,938	236,081	321,019
	<u>84,938</u>	<u>236,081</u>	<u>321,019</u>

13. Related party transactions

During the year the company had no related party transactions that required disclosure.

Accounts

Company number 07827214
Charity number 1150425

Blind Summit Education

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2022

**Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH**

Blind Summit Education
(Limited by Guarantee)

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Blind Summit Education

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England and Wales, company number 07827214 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1150425.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Memorandum and Articles of Association the board may appoint trustees provided that the prescribed maximum is not exceeded. Any member appointed shall retain office until the next Annual General Meeting where they will be eligible for re-election. Any person who is not a member of the company will not be eligible to hold office.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were:

Henrietta Duckworth

Jane Morgan

Edward Berg (Chair)

Chief executive/day to day management

Mark Down, Artistic Director

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

Barclays Bank, 40 Wellington Road, St Johns Wood, London NW8 9SQ.

Registered office and operation address

62 Fentiman Road, London SW8 1LF.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company was the art of drama and puppetry.

Structure, governance and management

Governing document

The charity is constituted as a company limited by guarantee and is governed by its Memorandum and Articles of Association dated 28 October 2011. There are currently three members, each of whom agrees to contribute £1 in the event of the charity being wound up.

Appointment of Trustees

As set out in the Articles of Association, the Board may at any time appoint any member of the company as a member of the Board, subject to a maximum of eight members. Any member so appointed retains his/her office until the next Annual General Meeting and is then eligible for re-election. At each Annual General Meeting one third of the members who have been longest in office retire. All retiring members are eligible for re-election subject to the limits of the terms of office set out in the Articles of Association.

The Trustees have agreed a range of skills and experience required to oversee the work of the charity, and regular skills' audits are carried out to ensure these are met. When recruiting, posts are always advertised through a number of sources, including places that are available at no cost to view to ensure accessibility.

Trustee induction and training

New Trustees are provided with a range of background documents to familiarise themselves with the organisation, including the Memorandum and Articles of Associations, five year strategy, financial performance and stakeholder obligations. They are also provided with charity commission guidance on the responsibility of Trustees and an annual board training budget is provided for those who feel they might benefit from further expertise.

Trustees meet quarterly to make important decisions about the company, approve the annual business plan and budget, monitor quarterly management accounts and cash flow, and advise the management on strategic issues. Three members are required for the meeting to be quorate.

They delegate daily running of the organisation to Artistic Director Mark Down who attends all Trustee meetings and provides reports as required. A representative from the organisation's main stakeholder, Arts Council England, is also invited to all meetings as an observer and aims to attend at least one meeting per year.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Risk management

Risks are reviewed by Trustees regularly and systems, procedures and policies are in place to mitigate these risks as far as possible.

Objectives and activities for the public benefit

Our goal

Blind Summit is a London based, internationally touring, producer of puppet based theatre under the vision of Artistic Director, Mark Down, who is one of the world's leading puppeteers.

Blind Summit's aim is to make puppetry history.

We are puppet innovators: our mission is to expand the definition of a puppet. We ask the question, "What is puppetry for?"

We do that by producing ground-breaking new writing for theatre that often puts puppetry at the centre of the story. We nurture the puppeteers and makers of tomorrow, and develop new audiences for puppetry.

Our backstory

For 23 years Blind Summit have made shows which have consistently subverted people's expectations of puppetry. We have nurtured puppetry talent who have gone on to perform and set up new puppet companies around the globe. We have built new audiences for puppetry by creating outstanding productions that tour the world. We have helped build new audiences for theatre, opera and dance by collaborating with world-class artists.

'Blind Summit are the UK's puppet masters, a company whose shows, such as Low Life and the brilliant The Table, have proved that puppetry doesn't have to come either with apologies or strings attached.'

Lyn Gardner, The Guardian.

To achieve its mission, Blind Summit has four main strands of activity:

Generating new work

Nurturing talent

Touring worldwide to reach audiences

Building great partnerships

Generating highly original, new work

Over its 50 productions, Blind Summit's Artistic Director Mark Down has developed his own process which uses the unique challenges of working with puppets to make extraordinary shows. We develop new ideas over long periods, through dreamtime, writing, puppet making and workshopping, developing new puppets and new ways of performing with them.

Activities 01.04.2021 - 31.03.2022

In 2021-22 we had to make major changes to our original plans, due to the impact the outbreak of Covid-19 had on public life and on the cultural sector in particular. With effects of Covid still making audience-facing and/or in-person activities extremely difficult, we had to accept cancellation of A Soldier's Tale in collaboration with Orkney Festival and delay the making of our "One big show": A Bunraku Tempest.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

In 2021-22 we worked on five new titles: A Practical Guide to Puppetry, Identity Thief, One Day, Spinning Wheel, To Varnam with Love

A Practical Guide to Puppetry - a book.

In January 2022 Mark Down completed and submitted A Practical Guide to Puppetry, which was commissioned by Crowood Press. In 60,000 words and with over 400 pictures, the book pulls together the techniques and methods developed by Blind Summit over 21 years of working with puppetry, as well as providing a visual record of the work. It is a manifestation of the central position Blind Summit has been taking over the years in training puppeteers and breaking new ground for the art form. It will be a useful handbook for aspiring young puppeteers, teachers, workshop leaders, a record of Blind Summit's unique puppetry method, and hopefully a calling card for Blind Summit for teaching puppetry worldwide.

Identity Thief

Associate Artist Fiona Clift developed a new character based comedy show. Mark Down acted as writer and director of the show and Blind Summit supported the development of the show and touring to the Edinburgh Fringe Festival for 1 week and a show in London at Queens Theatre, Hornchurch. The show was a live presentation of characters that Clift developed for Youtube as a series called "Lockdown Stories". All shows were well attended in a Covid - ravaged theatre scene and fringe festival.

One Day

Blind Summit collaborated with T-Max films to make a short film called "One Day" for a commission from the Anne Frank Trust. The film combined puppetry with interviews from school children about stories of experiencing prejudice. It was shown at their fundraising dinner, and distributed publicly on their website.

Spinning Wheel

Having mentored Hannah Kumari through her application to win her first Arts Council funding grant in 2020-21, Blind Summit supported the development and tryout performances of her show Spinning Wheel. Centred on Kumari's personal experience of addiction, the show used puppetry to represent various characters at Alcoholics Anonymous meetings. Artistic Director Mark Down trained the cast in puppetry and had consulted on the script and direction of the show. There were three tryout performances in Bristol at the Theatre on the Green commissioned by The Wardrobe Ensemble. The script was subsequently chosen to be commissioned for a film by Sky Arts.

To Varnam with Love

Blind Summit supported Divya Kasturi's dance performance which incorporated puppetry into the storytelling. The show had two performances in London at The Place and at Warwick Arts Centre. We will continue to support the development with Kasturi in 2022.

Nurturing talent

We develop the skills of emerging artists through a comprehensive training programme. Through outreach work we introduce people to puppetry for the first time. With open auditions we look for undiscovered, raw puppetry talent, to give opportunities to artists at the beginning of their careers. With workshops and our Associate Artist programme we develop excellence in puppetry which supplies our own work and the wider industry.

Our focus of the year 2021-22 was to increase ethnic diversity in the puppetry sector.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

In 2021-22 the programme included:

Workshops in Extreme Puppetry

Improvisation with Bunraku Puppetry

Mark Down ran a week-long workshop for puppeteers in Toulouse with the Marioettissimo Festival delivering 14 workshop sessions to 12 participants. Using new techniques developed while writing *A Practical Guide to Puppetry*, the workshop was one of the most successful we have delivered.

Workshop with Hannah Kumari

Having not been able to join the workshop in Toulouse because of COVID travel restrictions, Blind Summit arranged to train Hannah and her cast of 3 in Bunraku techniques in London. 4 artists attended 6 workshop sessions.

4th Monkey Drama School

Blind Summit continued its relationship with Fourth Monkey Drama School overseeing the appointment of two puppetry tutors, Sean Garratt and Giulia Innocenti, to teach the 1st and 2nd year puppetry courses, delivering 12 sessions to over 100 students.

Mentoring

Blind Summit continued to mentor Hannah Kumari and Charlina Lucas in 2021-22. Hannah approached Blind Summit initially to learn how to create puppetry, but as we discussed the project the company became more involved, eventually supporting her in funding applications, casting, direction and production advice as well as puppet training. Charlina introduced herself as a student prop maker and became an assistant director for these sessions.

Puppet Making

Blind Summit delivered a puppet making workshop to a theatre course in Thailand by Zoom. Props and puppet maker, Alex Rose, another artist that Blind Summit has supported in the past led this two day workshop for 15 students.

Supporting Learning

Mark did a series of interviews for a PhD research project about puppeteer casting and race for *Madam Butterfly*.

Blind Summit rented puppets to Fourth Monkey for their puppetry course, and rented the boy puppet to Knaves Theatre School for a production of *Midsummer Night's Dream*.

We loaned a video of *The Table* to doctoral research student Ana Diaz Barriga, working on a puppets, performance & translation Interdisciplinary PhD in Theatre & Drama at Northwestern University. She is investigating "where the audience looks" during a puppet performance, and *The Table* offers a unique perspective to her research.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

We loaned audiovisual equipment to Ruth Paton for a design research project.

Touring worldwide to reach audiences

We tour to make work, test new shows and reach audiences. We promote our work so that it is experienced by as many people as possible across the UK, Europe and the world. We put puppetry in as many different places as we can: in theatres, opera houses, in the open air, on the internet and on TV.

With the limitations of live audience-facing performances across the globe, due to the impact of the pandemic, we were able to only implement one of the shows of the many planned in 2021-22:

Pop Up

Having made the show with T42 dance during Autumn 2020 and not been able to perform it because of the return of COVID lockdown, Mark Down returned to Switzerland in 2021 to open and tour the show. Fiona Clift visited Switzerland to consultant direct Blind Summit's element of the show. The show toured to 4 venues, performing 9 shows to a total audience of 506. It was met with an enthusiastic response and will tour again in 2022.

Madam Butterfly Revival at Metopera

Madam Butterfly was revived at the Metropolitan Opera in New York in Spring 2022 and performed 3 sold out shows to a total audience of approximately 11,400.

Meet Fred

Our collaboration with Hijinx Theatre, Meet Fred, toured one venue in Wales and 13 venues in France, making 24 performances, to over 2,250 people.

The Spaceman

Rights for The Spaceman were very popular owing to it being a one-performer show which made it very attractive in Covid. They were bought by 4 companies in Germany in 2021-22.

Building great partnerships

Structuring partnerships in the right way means that Blind Summit can achieve "A lot for a little". Blind Summit's process is costly in research and development time. Smart partnering enables us to apply our process to make work in a variety of venues and platforms and reach new and wider audiences for our work.

In 2021-22 we partnered with:

Arts Council England National Portfolio

Who fund us to pursue experimentation and excellence in puppetry.

T42 Dance- Swiss based dance company

Who came to London for skills sharing in puppetry, and who we will collaborate with on their new show Pop Up.

T-Max Film and Video

Who won a commission to make a film for the Anne Frank Trust Fund Raising Event.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Marionettissimo

Who hosted a week long workshop in Improvisation with three person puppetry led by Mark Down.

Fourth Monkey Drama School

Who source our puppeteers to teach their acting students and spark the flame for becoming the next generation of puppeteers.

Crowwood Press

Who commissioned Mark Down to write a book about puppetry.

Littlehouse Media

Who promotes our work on social media and through other forms of publicity.

Mark Price from Amanda Howard Agency

Who represents our work to protect our Intellectual property.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2).

Organisational Development

Following the Pandemic Blind Summit has emerged into a new theatre landscape and is reconfiguring its plans as a company. The company will focus in future on new writing and creating new scripts for puppetry and theatre. To create and produce these shows Mark Down will commission co-writers to work with him on new scripts which the company will then co-produce with theatre partners. Blind Summit will continue to deliver an educational role based around the methods set out in our book *A Practical Guide to Puppetry*.

In line with this new business model and structure, Blind Summit has streamlined its operational core. The day to day running of the company, developing projects, finding collaborators and developing producing partnerships, is carried out by the Artistic Director, assisted by the part time administrative support of a Bookkeeper, Accountant, Agent. The producing staff will expand in response to need when a project is ready to go into production.

This model is delivering a programme of work that responded artfully to the opportunities and challenges of emerging from the pandemic, focussing on writing, delivering training, a season of workshops, supporting and mentoring associated artists of diverse origin, writing and performing with T42 in Switzerland, making a short film, supporting the development and presentation of a character comedy show at a pandemic-decimated Edinburgh Fringe.

We are now operating without a physical base, working remotely, and on tour with our collection of puppets and props stored in an accessible central London storage facility.

And we are currently beginning a full review of the board of trustees over the next year to bring new energy, perspectives, and oversight after the challenges of working through the pandemic.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Financial Review

Income

Total income for the company in this financial year was £98,110.

£16,278 of this was project income from our charitable activities. £8,749, the largest portion, is from touring, puppetry direction, and making fees. The remaining £4,401 is divided across education, research and development workshops, and £3,128 came from royalties.

Voluntary income was £76,823 of Arts Council England National Portfolio Funding, which made up 78% of our total income for the year. There was a legacy donation of £5,000 from a private donor, and a small amount of sundry income from bank interest and reimbursed expenses.

Expenditure

Total expenditure for the year was £72,812.

This was made up of £30,557 on Production / Project fees to freelance makers and performers, developing new work and education projects, and £42,255 on support and governance costs.

Reduced activity due to challenges that followed directly and indirectly from the Covid pandemic meant that our expenditure was reduced significantly. Our new production, A Soldier's Tale, in collaboration with Orkney Festival was cancelled because of Covid, leading to a reduction in the year's expenditure by £37,199. Fewer touring projects led to a saving of £5,000. Company administrative tasks and reorganisation development was taken by the Artistic Director Mark Down saving £26,340 budgeted administrative costs. The Masterpuppeteer fees were reduced due to SEISS payments by £14,919. In total we spent £97,555 less than budgeted. At the same time our income was slightly increased due a legacy donation of £5,000. We had higher than planned touring income £5,566 and significantly less than hoped for commission fees of £0. The resulting surplus at year end was £25,298 instead of the budgeted deficit of £77,588.

Reserves policy

The policy agreed by Trustees is that the Charity should hold unrestricted general funds in the region of six months of budgeted overheads for use in times of potential need. Where additional unrestricted funds become available, they shall be designated by the Trustees for use for specific purposes relating to the objectives of the Charity. This policy is reviewed on an annual basis.

At 31 March 2022, unrestricted funds amounted to £80,298, maintained as unrestricted general funds in line with the policy. The additional funds, currently standing at £236,081 at year end, are largely resulting from the unexpected success of The Table on tour between 2012 and 2014 and from the new flexible administrative model the company has adopted since 2018. These funds have been designated by the Trustees into two Designated funds: an Organisational Development Fund £21,921 (to support the company in developing a new business model from 2016) and a Generator Fund £214,160 (to support the creation of new large-scale work).

Related Parties

There were no related party transactions during the year.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Future plans and activities

The organisation's strategic goals for the next five years are:

- To develop new writing for puppetry
- To partner with adventurous co-producers to develop and stage selected work
- To work with more diverse artists
- To enlarge and diversify the cadre of creative collaborators with whom we work
- To reach more diverse audiences and improve our audience development and marketing offer
- To undergo organisational development to achieve the above

Planned activity for the year ahead includes:

(These plans mark the situation on 31 March 2022)

Generating new work

R+D 3 new titles:

Blind Summit's new working model is to develop scripts in collaboration with co-writers. Following a brief period of Research and Development of the core idea, the writers will go away and write the script based on what they learned in the room. In May 2022 we will take three ideas into a 2 week R+D period:

Puppeting Shakespeare

Puppeting Shakespeare is a cabaret of puppet sketches based on famous Shakespearean speeches, using different styles of puppet and settings. Mark Down will develop the idea in collaboration with clowning expert and Director John Nicolson.

Citizen Jack

Citizen Jack is a musical-verbatim-fairytale-disaster-puppet play based on Jack and the Beanstalk, seen through the eyes of the puppets who were there, on the ground, when it all came crashing down. Mark Down is collaborating with Actor-writer-comedy song writer Chris Larnar.

The Sex lives of Puppets

Is an adaptation of La Ronde for puppets that explores modern-amory. The puppets sit together on a bench and recount their encounters. LGBTQIA+, orgies, affairs, crimes, misdemeanours. Co-writers Mark Down and Hannah Kumari.

Develop one of these titles into a full length production

We will investigate opportunities for the revival of The Nightingale, after our planned performances with WNO for Cardiff Millennium Centre and the Royal Opera House in Summer 2020 were cancelled due to Covid-19.

Nurturing talent

A Practical Guide to Puppetry

The book will be completed in Summer 2022 and published in Autumn 2022. We will arrange an celebratory opening event to mark the publication and promote it with offers of signed copies. Mark Down will develop a speech to tour with the book, which might become a show in its own right.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Open Auditions

We will conduct 3 weeks of open auditions and call backs in collaboration with Southwark Playhouse.

Training workshops

We will arrange 2 week long of training workshops in June 22 and January 23.

Teaching workshops

Fourth Monkey

Our puppeteers and puppets will continue to lead the puppetry course at Fourth Monkey Drama School.

Goldsmiths

Mark Down has been invited to teach an ensemble class to the Goldsmiths Yr 1 Drama Class, introducing puppetry to the course for the first time.

Open Access Advice

We will continue to programme open access advice and workshops.

Mentoring

Hannah Kumari

We will continue to support our current Associate Artist Hannah Kumari with rehearsal time, mentoring, use of workshop puppets and puppetry direction.

Divya Kasturi

We will continue to work with Divya on her show To Varnam With Love which will have more development time at Trestle Theatre.

Touring worldwide to reach audiences

Pop Up

We will perform the newly created production called "Pop Up" with T42 Dance on a second tour in Switzerland in August/ September 2022. The tour will visit 5 venues (Steckborne, Biel Bienne, Baden, Schaffhausen, Bern) and perform 10 shows.

Meet Fred

We will continue to support this highly successful show as it tours the UK and worldwide.

Building great partnerships

T42 Dance

We will work with T42 dance the production "Pop Up". Mark will perform the speaking role and direct and perform puppetry.

Southwark Playhouse

We are developing a new relationship with this new writing theatre to test and present new work for London audiences.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

New Artistic Partnerships

Mark Down is continuing to develop new artistic partnerships, already working with John Nicolson, Chris Larner, Hannah Kumari as co-writers and seeking more new creative relationships.

Organisationally

Blind Summit took a key decision this year not to apply for NPO funding for the next round (2023-26). This was a positive decision to leave the portfolio because of the increasing burden on the company and the board that was not directly related to making art, and because the modest standstill funding which was all that was on offer to the company, limits the company from applying to the Arts Council for project funding. We have restructured the organisation to be even less admin heavy with the idea to scale up when a project goes into production.

Small company exemptions

The above report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the board of trustees on 20 December 2022 and signed on its behalf by

jane morgan

Jane Morgan
Trustee

Independent Examiner's Report to the Trustees of Blind Summit Education

I report on the accounts of the charity for the year ended 31 March 2022, which are set out on pages 13 to 25.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Kevin Beale FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

20 December 2022

Blind Summit Education

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2022**

	Notes	Unrestricted funds £	2022 Total £	Unrestricted funds £	2021 Total £
Income and endowments from:	2				
Donations and legacies - page 14		81,823	81,823	76,823	76,823
Charitable activities:					
Theatre - page 14		16,278	16,278	48,584	48,584
Investments		9	9	396	396
Total		<u>98,110</u>	<u>98,110</u>	<u>125,803</u>	<u>125,803</u>
Expenditure on:					
Charitable activities:					
Theatre - page 15		72,812	72,812	110,011	110,011
Total		<u>72,812</u>	<u>72,812</u>	<u>110,011</u>	<u>110,011</u>
Net income	3	25,298	25,298	15,792	15,792
Reconciliation of funds:					
Total funds brought forward		291,081	291,081	275,289	275,289
Total funds carried forward	11	<u>316,379</u>	<u>316,379</u>	<u>291,081</u>	<u>291,081</u>

The notes on pages 18 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England				
ACE - NPO funding	76,823		76,823	
		76,823		76,823
Donations				
Donations - sundry	5,000		-	
		5,000		-
		81,823		76,823
Income from charitable activities				
Theatre income				
Performance fees	2,171		-	
Puppetry: making, directing and performance	6,578		14,230	
Management fees	-		30,420	
Education/workshops	3,249		1,908	
Royalties	3,128		1,325	
Reimbursed expenses	1,060		307	
Sundry	92		394	
		16,278		48,584

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2022

	2022	2021
	£	£
Expenditure on charitable activities		
Theatre		
Production/project costs		
Fees	26,349	17,170
Royalties	1,565	-
Agents commission	-	3,042
Puppetry making/repairs	804	18,529
Education	250	-
'Next Door' project	-	2,501
Transport	-	74
Production sundry	36	10,389
Touring accommodation/travel/subsistence	1,553	7,715
	30,557	59,420
Support and governance costs - page 16	42,255	50,591
	72,812	110,011

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent	(2)		10,070	
Storage	2,901		270	
Rates	-		466	
Light/heat	142		1,161	
Telephone/internet	(9)		641	
Computer costs	322		415	
Insurance	3,823		3,823	
Repairs/maintenance	24		154	
		7,201		17,000
Administration costs				
Salaries	12,000		12,000	
Freelance	16,230		16,601	
Artistic/professional development	400		-	
Other staff costs	11		-	
Travel/transport	1,398		115	
Gifts/hospitality	7		101	
Printing/postage/stationery	932		438	
Research - books/music/tickets	156		-	
Company marketing	183		1,200	
Subscriptions/licences	-		47	
Sundries	1,036		280	
		32,353		30,782
Professional/financial				
Bank charges	98		99	
(Surplus) on foreign exchange	(10)		(34)	
		88		65
		39,642		47,847
Governance costs				
Legal/professional	13		13	
Accountancy/consultancy	2,600		2,600	
Board expenses	-		131	
		2,613		2,744
		42,255		50,591

Blind Summit Education

(Limited by Guarantee)

Balance Sheet 31 March 2022

	Notes	£	2022	£	£	2021	£
Current assets:							
Debtors	7	197			3,340		
Cash at bank and in hand		329,751			297,255		
		<u>329,948</u>			<u>300,595</u>		
Liabilities:							
Creditors: amounts falling due within one year	8	(13,569)			(9,514)		
Net current assets				<u>316,379</u>			<u>291,081</u>
Total assets less current liabilities				<u>316,379</u>			<u>291,081</u>
The funds of the charity:							
Unrestricted funds	11						
- General fund				80,298			55,000
- Designated funds				236,081			236,081
Total charity funds				<u>316,379</u>			<u>291,081</u>

For the year ending 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 20 December 2022 and signed on its behalf by

Jane Morgan

Jane Morgan
Trustee

Edward Berg

Edward Berg
Trustee

The notes on pages 18 to 24 form an integral part of these financial statements.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.
- Restricted funds - these are funds that 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.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

1.5. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the Income and Expenditure account.

1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.9. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.10. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 2% (2021 - nil%).

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

3. Net income for the year is stated after charging:	2022	2021
	£	£
Independent examiner - independent examination	2,600	2,600
and after crediting: (Surplus) on foreign exchange	(10)	(34)

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2021 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 - £nil).

5. Staff costs and numbers	2022	2021
	£	£
Staff costs		
Salaries and wages	12,000	12,000

No employee earned £60,000 or more during the year (2021 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £12,000 (2021: £12,000).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2022	2021
	Number	Number
Support	1	2

6. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

7. Debtors	2022 £	2021 £
Trade debtors	105	360
Other debtors	92	2,480
Prepayments and accrued income	-	500
	<u>197</u>	<u>3,340</u>

8. Creditors: amounts falling due within one year	2022 £	2021 £
Trade creditors	9,521	6,425
Other taxation/social security	581	-
Other creditors	629	489
Accruals	2,600	2,600
Deferred income (note 9)	238	-
	<u>13,569</u>	<u>9,514</u>

9. Deferred income	£
Balance at 1 April 2021	-
Amount deferred in the year	<u>238</u>
Balance at 31 March 2022	<u>238</u>

Deferred income relates to performance fee income received in advance.

10. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2022 there were 3 members.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

11. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
General fund	55,000	98,110	(72,812)	80,298
Designated funds:				
Generator fund	214,160	-	-	214,160
Organisational development fund	21,921	-	-	21,921
	<u>291,081</u>	<u>98,110</u>	<u>(72,812)</u>	<u>316,379</u>

Generator fund

This fund is to support the creation of new large scale artistic work where Blind Summit is the lead creative force, and where the work is of a scale or ambition which will particularly contribute to the organisation's strategic goals.

Organisational development fund

This fund is to cover one-off projects designed to significantly impact the development of Blind Summit and invest in its future through strategic development (such as consultancy, capital costs, staff training or board development).

12. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2022 are represented by:			
Net current assets	80,298	236,081	316,379
	<u>80,298</u>	<u>236,081</u>	<u>316,379</u>

13. Financial commitments

At 31 March 2022 the company had total future minimum commitments under non-cancellable operating leases as follows:

	2022 £	2021 £
Due:		
Within one year	-	2,527
	<u>-</u>	<u>2,527</u>

Blind Summit Education

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

14. Related party transactions

During the year the company had no related party transactions that required disclosure.

Accounts

Company number 07827214
Charity number 1150425

Blind Summit Education

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2021

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Blind Summit Education
(Limited by Guarantee)

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Blind Summit Education

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in England and Wales, company number 07827214 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1150425.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Memorandum and Articles of Association the board may appoint trustees provided that the prescribed maximum is not exceeded. Any member appointed shall retain office until the next Annual General Meeting where they will be eligible for re-election. Any person who is not a member of the company will not be eligible to hold office.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Henrietta Duckworth

Judith Kilvington resigned 8 April 2020

Wojciech Trzcinski resigned 31 March 2021

Jane Morgan

Edward Berg (Chair)

Secretary

Woyciech Trzcinski - resigned 31 March 2021

Chief executive/day to day management

Mark Down, Artistic Director

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

Barclays Bank, 40 Wellington Road, St Johns Wood, London NW8 9SQ.

Registered office and operation address

62 Fentiman Road, London SW8 1LF.

Blind Summit Education

(Limited by Guarantee)

Letter from the Chairman - Eddie Berg

On behalf of the Board of Trustees, I am delighted to introduce you to this year's annual report for Blind Summit, the UK's leading innovator in theatrical puppetry.

For more than 20 years, Blind Summit has surprised, delighted and challenged audiences around the world, consistently subverting people's expectations of puppetry: from creating giant storybook characters in the opening ceremony of London's 2012 Olympic Games to The Table, a globally successful touring production that completely up-ended audiences' understanding of how puppet and puppeteer communicate.

Like every other arts organisation in the UK and beyond, our financial year concluded in the most disconcerting and uncertain way, with the global pandemic having taken hold across the entire reporting period and its long-term impact on live performance becoming more and more dramatic. Two planned productions were cancelled due to Covid-19; performances of Caroline Choa and Anthony Minghella's version of Madame Butterfly, featuring Blind Summit's ingenious puppetry, at the English National Opera and in Vienna, and the Welsh National Opera's commission of the company as part of its ambitious production of Stravinsky's The Nightingale.

Adjusting to the situation, Blind Summit staged a series of online events, workshops and activities during the year which aimed to support and diversify the talent pipeline in puppetry and enable more people from diverse backgrounds to develop careers in live puppet theatre. Highlights of such workshops were the two puppetry technique workshops as part of the London International Mime Festival, and mentoring sessions with British artist Hannah Kumari.

None of this would be possible with the talents, imagination and flair of Blind Summit's artistic director, Mark Down, and the company of performers and makers who help make Blind Summit one of the distinctive and ambitious theatrical forces working in the UK today.

Finally, I want to thank my fellow Trustees for their commitment, enthusiasm and critical contributions over the past 12 months, and I would like to particularly thank our former trustees Wojciech Trzcinski and Judith Kilvington, both of whom stepped down from the Board this year. Despite the evident challenges ahead, we look forward to guiding the company through the next chapters of our story.

Eddie Berg

Eddie Berg
Chair of Trustees, Blind Summit

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and 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).

Principal activity

The principal activity of the company was the art of drama and puppetry.

Structure, governance and management

Governing document

The charity is constituted as a company limited by guarantee and is governed by its Memorandum and Articles of Association dated 28 October 2011. There are currently four members, each of whom agrees to contribute £1 in the event of the charity being wound up.

Appointment of Trustees

As set out in the Articles of Association, the Board may at any time appoint any member of the company as a member of the Board, subject to a maximum of eight members. Any member so appointed retains his/her office until the next Annual General Meeting and is then eligible for re-election. At each Annual General Meeting one third of the members who have been longest in office retire. All retiring members are eligible for re-election subject to the limits of the terms of office set out in the Articles of Association.

The Trustees have agreed a range of skills and experience required to oversee the work of the charity, and regular skills' audits are carried out to ensure these are met. When recruiting, posts are always advertised through a number of sources, including places that are available at no cost to view to ensure accessibility.

Trustee induction and training

New Trustees are provided with a range of background documents to familiarise themselves with the organisation, including the Memorandum and Articles of Associations, five year strategy, financial performance and stakeholder obligations. They are also provided with charity commission guidance on the responsibility of Trustees and an annual board training budget is provided for those who feel they might benefit from further expertise.

Trustees meet quarterly to make important decisions about the company, approve the annual business plan and budget, monitor quarterly management accounts and cash flow, and advise the management on strategic issues. Three members are required for the meeting to be quorate.

They delegate daily running of the organisation to Artistic Director Mark Down who attends all Trustee meetings and provides reports as required. A representative from the organisation's main stakeholder, Arts Council England, is also invited to all meetings as an observer and aims to attend at least one meeting per year.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Risk management

Risks are reviewed by Trustees regularly and systems, procedures and policies are in place to mitigate these risks as far as possible.

Objectives and activities for the public benefit

Our goal

Blind Summit is a London based, internationally touring, producer of puppet based theatre under the vision of Artistic Director, Mark Down, who is one of the world's leading puppeteers.

Blind Summit's aim is to make puppetry history.

We are puppet innovators: our mission is to expand the definition of a puppet. We ask the question, "What is puppetry for?"

We do that by producing new groundbreaking theatre with puppets, nurturing the puppeteers and makers of tomorrow, and developing new audiences for puppetry.

Our backstory

For 23 years Blind Summit have made shows which have consistently subverted people's expectations of puppetry. We have nurtured puppetry talent who have gone on to perform and set up new puppet companies around the globe. We have built new audiences for puppetry by creating outstanding productions that tour the world. We have helped build new audiences for theatre, opera and dance by collaborating with world-class artists.

'Blind Summit are the UK's puppet masters, a company whose shows, such as Low Life and the brilliant The Table, have proved that puppetry doesn't have to come either with apologies or strings attached.'

Lyn Gardner, The Guardian.

To achieve its mission, Blind Summit has four main strands of activity:

Generating new work

Nurturing talent

Touring worldwide to reach audiences

Building great partnerships

Generating highly original, new work

Over its 50 productions, Blind Summit's Artistic Director Mark Down has developed his own process which uses the unique challenges of working with puppets to make extraordinary shows. We develop new ideas over long periods, through dreamtime, writing, puppet making and workshopping, all based in our North London building which houses an office, workshop & rehearsal space. Ideas seed from other ideas and develop new puppets and new ways of performing with them.

Activities 01.04.2020 - 31.03.2021

In 2020-21 we had to make major changes to our original plans, due to the impact the outbreak of Covid-19 had on public life and on the cultural sector in particular. With opportunities of audience-facing and/or in-person activities being largely unavailable, we had to accept cancellations of performances of Madame Butterfly at the ENO, and of the production of 'Le Rossignol' at Welsh Millennium Centre (June 20), Royal Opera House (July 20) and Magdeburg (January 21).

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

In 2020-21 we worked on five titles:

Madame Butterfly, A Practical Guide to Puppetry, Lockdown projects (Puppet Tips, Isolation Stories, Puppet Boris), The Table - discussing and sharing, Pop Up.

Madame Butterfly

In September 2020 we rehearsed and performed Madame Butterfly in the Vienna Staatsoper. Mark Down auditioned and trained 7 puppeteers in Austria prior to the rehearsals. Training new puppeteers is one of Blind Summit's core aims. In recent years, puppetry has gained an increased visibility through its use in mainstream theatre and opera productions, and Blind Summit has been part of that trajectory. The process by which Blind Summit creates work is a unique one that is rigorous, experimental and subversive. With this opportunity to train these 7 puppeteers in Austria, we contributed to creating a generation of skilled actor-puppeteers who are able to populate productions of mainstream puppetry.

Madame Butterfly in Vienna was a successful run of 4 performances. We had audiences of 4,337, a broadcast on prime time TV reached 100,000 audiences.

The show is a development of Blind Summit's large-scale work in opera, and events (such as the Olympics).

A Practical Guide to Puppetry

Mark Down was commissioned by Crowood Press to write a book about puppetry. This will be 40,000 words, over 200 pictures, for completion by 30 April 2021. This commission is a manifestation of the central position Blind Summit has been taking over the years in training puppeteers and an opportunity to reflect and refine training methods. It will form a useful handbook for aspiring young puppeteers as well as a source for Blind Summit's future workshops.

At the end of this reporting year, a draft of the first chapters has been delivered.

Lockdown projects

The Lockdown projects consist of 3 online ideas which Littlehouse Media has been promoting through our social channels:

- Puppet Tips videos: we commissioned 6 videos from puppeteers Sean Garratt and Tom Espiner. This was a process of experimenting with a range of models for making these videos and conveying puppetry effectively within the media of videography. It was also a way of supporting one of our freelance puppeteers currently out of work due to the impact of the pandemic. The videos were filmed in Blind Summit's workshop.
- Isolation Stories: we promoted Fiona Clift's series of character sketches under the tagline "What Blind Summit puppeteers do in Lockdown". Fiona is an artist (puppeteer, stand-up comedian) we have supported over the years. This current project developed her creative acting and writing skills, and improvisation techniques, and led to an output of 65 videos. The accumulated experiences and skills from this contributed to the creation of her live show 'Identity Thief'.
- Puppet Boris sketches: we created and posted (on social media) 6 short videos of satirical sketches with a Boris character puppet. Blind Summit Artistic Director Mark Down was at the centre of the creative process. This was another opportunity to experiment with the media of videography and how satirical puppetry can be conveyed effectively to audiences/consumers.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

The Table - discussing and sharing

The growing popularity of online meetings via Zoom, and the widening of the reach beyond physical presentation this allowed, opened yet another opportunity to connect with audiences and participants around the world. This discussion with our masterpiece *The Table* in the centre, took part in the Psik Festival in Jerusalem, Israel. Mark Down presented scenes from *The Table* (pre-recorded in Montreal in 2016) and was in discussion about the making of the show. 100 interested viewers joined and participated in a Q-session.

Pop Up

The R workshops with T42 Dance Company (from Switzerland), planned to take place in the first quarter of the reporting period, were halted due to the impact of the Covid-19 pandemic. The development of this project continued, however, in September, and Mark Down wrote and performed the actor/puppeteer role as well as worked with the designer to design the show. Fiona Clift went to Bern, Switzerland, where T42 is based, to direct Mark Down the last weekend of rehearsal. The try-out performance took place in front of a camera crew, the creative team, and a small audience of funders (10 in total). Two funders from the Stanley foundation attended and commented that it was "a masterpiece". This was a significant contribution since this foundation has funded Blind Summit in the past.

Nurturing talent

We develop the skills of emerging artists through a comprehensive training programme. Through Outreach work we introduce people to puppetry for the first time. With open auditions we look for undiscovered, raw puppetry talent, to give opportunities to artists at the beginning of their careers. With workshops and our Associate Artist programme we develop excellence in puppetry which supplies our own work and the wider industry.

Our focus of the year 20-21 was to increase ethnic diversity in the puppetry sector.

The 2020-21 programme included:

Workshops in Extreme Puppetry

We ran technique workshops, an R workshop, and a variety of mentoring by Zoom and live:

2 puppetry technique workshops - 12 participants - as part of the London International Mime Festival by Zoom

1 week (5 sessions) R+D workshop investigating "the puppetry of Zoom" - 12 participants - as part of the London International Mime Festival on Zoom

2 sessions - Mentoring Hannah Kumari on Zoom

2 Sessions with student University of Connecticut writing her MA thesis on Blind Summit on Zoom

1 Session - Tobi from Wattle and Daub Theatre, interview on diverse casting in *Madam Butterfly* on Zoom

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

4 - 2 sessions at E15, teaching Puppet Directing on the directors' course - 15 students - LIVE

Totals:

114 workshop sessions reaching 51 people

2 subsidised places offered, 1 taken up Black artist who auditioned for us a year ago

5 sessions mentoring to 3 people

Training seven new puppeteers for Madame Butterfly in Vienna

We trained 7 new puppeteers for Blind Summit for Madame Butterfly at the Staatsoper Vienna.

Supporting two Associate Artists

Fiona Clift ran 50% of our workshops and worked as a freelance administrator. She received rehearsal space, mentoring support and direction from Mark Down for her "Identity Thief" show.

Tom Espiner staged a performance with Blind Summit's Henry puppet outside in Covent Garden with the Actor's Centre.

Both Fiona and Tom taught at Fourth Monkey using Blind Summit's puppets.

Offering funded puppetry consultancy to two companies

Divya Katsuri Company.

We consulted with Divya on integrating puppetry into her production To Varnam with Love. Divya's piece is a South Asian Kathak and Bharatanatyam dance piece, which will perform at the Place and tour the UK.

Stiltskin Arts, Plymouth

Alex Rose, who worked on the Nightingale puppets, led a consultancy in puppet making for Stiltskin Arts and worked the Ice Dragon mechanisms.

Touring worldwide to reach audiences

We tour to make work, test new shows and reach audiences. We promote our work so that it is experienced by as many people as possible across the UK, Europe and the world. We put puppetry in as many different places as we can: in theatres, opera houses, in the open air, on the internet and on TV.

With the limitations of live audience-facing performances across the globe, due to the impact of the pandemic, we were able to only implement one of the shows of the many planned in 2020-21: Madame Butterfly was revived at the Vienna Staatsoper. This revival resulted in 4 performances, reaching a live audience of 4,337 people. In addition, the first performance of this run was live broadcast on national television (ORF1) reaching an audience of over 100,000 viewers. This revival had a newly trained, back, feet and cover puppeteer, introducing a total of seven new puppeteers into the ensemble of performers. The show and the puppetry continue to get rave reviews and play to sell out audiences "the first appearance of Butterfly's son moves us in the way a flesh-and-blood child rarely does." EVENING STANDARD March 2020.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

We also explored new and alternative ways of reaching audiences, with online (Zoom) workshops, discussions and performances, and with our lockdown videos on social media. As a result of these, we reached a total of 36,145 existing and new audiences.

Building great partnerships

Structuring partnerships in the right way means that Blind Summit can achieve "A lot for a little". Blind Summit's process is costly in research and development time. Smart partnering enables us to apply our process to make work in a variety of venues and platforms and reach new and wider audiences for our work.

In 2020-21 we partnered with:

Arts Council England National Portfolio

Who fund us to pursue experimentation and excellence in puppetry.

Wiener Staatsoper

Who revived *Madame Butterfly* in Vienna in September 2020 and commissioned us to make a new boy puppet.

T42 Dance- Swiss based dance company

Who came to London for skills sharing in puppetry, and who we will collaborate with on their new show *Pop Up*.

London International Mime Festival

Who created a platform for discussions about puppetry online.

Soho Theatre

Who continue to be our "home venue" in London.

Fourth Monkey

Who source our puppeteers to teach their acting students and spark the flame for becoming the next generation of puppeteers.

Crowwood Press

Who commissioned Mark Down to write a book about puppetry.

Littlehouse Media

Who promotes our work on social media and through other forms of publicity.

Mark Price from Amanda Howard Agency

Who represents our work to protect our Intellectual property.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

We have complied with our duty under section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Trustees have considered how planned activities will contribute to the aims and objectives they have set.

Organisational Development

We continued to work with our dynamic and responsive new business model. Working with a core part-time team of Artistic Director, Administrator and Bookkeeper. We engaged Paddy Cuthbert a PR consultant from Littlehouse media to raise the profile of the company over the longer term.

This model delivered a pandemic-adjusted programme of work: Paid training with a focus on diversity, viral puppetry videos and discussions on social media, a season of workshops, supporting and mentoring of associated artists, writing and performing with T42 in Switzerland, training of puppeteers and rehearsal for Vienna Staatsoper production for Madame Butterfly.

We gave notice and closed down rehearsal room 11 from the end of August 2020. Fiona Clift and Mark Down used this as an opportunity to rationalise our puppet stock and save money.

We ended our workshop hire in Finsbury Park with effect of 31st March 2021.

We underwent a B+A management consultancy in order to develop our business strategy and plan.

Financial Review

Income

Total income for the company was £125,803.

£48,584 of this was project income from our charitable activities. £44,650, the largest portion, is from touring, puppetry direction, making fees. Remaining £1,908 is divided across education, research and development workshops, and £1,325 came from royalties.

Voluntary income was £76,823 of Arts Council England National Portfolio Funding, which made up 61% of our total income for the year. There was a small amount of sundry income from bank interest and reimbursed expenses.

Expenditure

Total expenditure for the year was £110,011.

The largest amount of expenditure in this financial year was £59,420 on Production / Project fees to freelance makers and performers, developing new work and education projects.

We saved on overheads by cancelling the hire of the rehearsal room, reduced insurance policy and not touring (due to Covid-19 restrictions). We saved on various administration costs due to reduced activity during this pandemic year, and we were also able to reduce the Master puppeteer fee due to SEISS payments. On the other hand, we had additional income from Mark Down's extra week on Madame Butterfly in Vienna. An inflation on our NPO grant brought in another additional £1,388, while the delay in the delivery of Mark Down's book "A Practical Guide to Puppetry" meant that the planned income of £1,500 has also been delayed into the next reporting year. The resulting surplus at year end was £15,792 instead of the budgeted deficit of £5,744.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Reserves policy

The policy agreed by Trustees is that the Charity should hold unrestricted general funds in the region of six months of budgeted overheads for use in times of potential need. Where additional unrestricted funds become available, they shall be designated by the Trustees for use for specific purposes relating to the objectives of the Charity. This policy is reviewed on an annual basis.

At 31 March 2021, unrestricted funds amounted to £291,081. £55,000 of these are maintained as unrestricted general funds in line with the policy. The additional funds, currently standing at £236,081 at year end, are largely resulting from the unexpected success of The Table on tour between 2012 and 2014 and from the new flexible administrative model the company has adopted since 2018. These funds have been designated by the Trustees into two Designated funds: an Organisational Development Fund £21,921 (to support the company in developing a new business model from 2016) and a Generator Fund £214,160 (to support the creation of new large-scale work).

Related Parties

There were no related party transactions during the year.

Future plans and activities

The organisation's strategic goals for the next five years are:

- To lead on new large-scale projects
- To partner with adventurous producers
- To work with more diverse artists
- To enlarge and diversify the cadre of creative collaborators with whom we work
- To reach more diverse audiences and improve our audience development and marketing offer
- To undergo organisational development to achieve the above

Planned activity for the year ahead includes:

(These plans mark the situation on the 31st March 2021)

Generating new work

A Soldier's Tale

We are planning to create a new production of Stravinsky's classic musical story "A Soldier's Tale" in collaboration with and upon invitation by St Magnus Festival in Orkney, Scotland. This will involve 7 musicians of their ensemble in residence, the Assembly Project, and 3 puppeteers operating our "Peter" bunraku puppet. This production promises great touring potential to medium sized arts centres, concerts and theatre stages, and festivals.

The Nightingale

We will investigate into opportunities for the revival of The Nightingale, after our planned performances with WNO for Cardiff Millennium Centre and the Royal Opera House in Summer 2020 were cancelled due to Covid-19.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

TMAX Anne Frank Trust film

We will create, in collaboration with TMAX, an 8 min film on Vimeo for the Anne Frank Trust's annual fundraising event in the run-up to Holocaust Memorial Day (27 January 2022). The aim of the film is to inspire young people to fight against prejudice. The film will be based on a collection of stories from children in 3 schools across the country, and have at their core issues of

- * Travel
- * Alienation
- * Strangers
- * Future
- * Migration
- * Integration
- * Race

It will involve 3 puppeteers workshopping and creating material around these topics and the stories.

A Bunraku Tempest

We will develop the idea of creating one "big show": A Bunraku Tempest is a modern dress, Bunraku presentation of Shakespeare's final play, with all lines spoken by Prospero, the "puppet master", and all parts played by puppets. The production will tackle the themes of race and post-colonial power structures in the play through the metaphor of Prospero as a puppet master.

This will be our largest and most ambitious show to date with 12 puppeteers, 2 musicians and one "star" actor to speak all the character lines, doing what Blind Summit has become popular for, re-inventing Bunraku puppetry. In addition to just re-inventing Bunraku puppetry, this is a modern interpretation of the Bunraku stage, using the poetry of Shakespeare.

Pop Up

We will perform the newly created production called "Pop Up" with T42 Dance in Bern. Mark will perform a speaking role and direct and perform puppetry in this new devised production inspired by the Japanese phrase - "Mono no aware": "The pathos of things". These performances were originally planned to take place in the previous reporting year, however, they were postponed due to the pandemic.

Nurturing talent

A Practical Guide to Puppetry

We will produce a book on artistic director Mark Down's pioneering puppetry technique. Mark Down was commissioned by Crowood Press in March 2020 to write a book on puppetry performance technique, that will capture his accumulated knowledge of teaching, directing and performing with puppets over the past 25 years. The book will be published in Autumn 2021.

We will continue to programme open access advice and workshops.

We will run puppet making workshops with theatre students at Silpacorn University, Thailand.

We will continue to support our current Associate Artist Hannah Kumari with rehearsal time, mentoring, use of workshop puppets and puppetry directions in Bristol.

We will continue to support our current Associate Artists: Fiona Clift will do a residency in Bridport Arts Centre with director Natasha Nixon, she will do 10 performances of her Theatre Show IDENTITY THIEF and 12 stand up mixed bill appearances on the free Fringe in Edinburgh.

Blind Summit Education

(Limited by Guarantee)

Trustees' Report

Touring worldwide to reach audiences

Pop Up

Pop Up will be performed in Switzerland (Bern, Basel and Winterthur) in June and October 2021.
Meet Fred: continues to tour in the UK and internationally.

A Soldier's Tale

A Soldier's Tale will be performed in Orkney, Scotland, in June 2022 with subsequent performances sought across the UK and internationally.

Building great partnerships

T42 Dance

We will work with T42 dance the production "Pop Up". Mark will perform the speaking role and direct and perform puppetry.

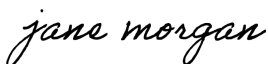
St Magnus Festival

Blind Summit will create the production of A Soldier's Tale for St Magnus Festival, in collaboration with their artistic director Alasdair Nicolson and his ensemble in residence "The Assembly Project".

Small company exemptions

The above report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the board of trustees on 9 December 2021 and signed on its behalf by



Jane Morgan
Trustee

Independent Examiner's Report to the Trustees of Blind Summit Education

I report on the accounts of the charity for the year ended 31 March 2021, which are set out on pages 14 to 25.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

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

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Kevin Beale FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

9 December 2021

Blind Summit Education

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31 March 2021

	Notes	Unrestricted funds £	2021 Total £	Unrestricted funds £	2020 Total £
Income and endowments from:	2				
Donations and legacies - page 15		76,823	76,823	75,435	75,435
Charitable activities:					
Theatre - page 15		48,584	48,584	221,795	221,795
Investments		396	396	1,064	1,064
Other - Theatre tax credit		-	-	10,691	10,691
Total		<u>125,803</u>	<u>125,803</u>	<u>308,985</u>	<u>308,985</u>
Expenditure on:					
Charitable activities:					
Theatre - page 16		110,011	110,011	230,795	230,795
Total		<u>110,011</u>	<u>110,011</u>	<u>230,795</u>	<u>230,795</u>
Net income	3	15,792	15,792	78,190	78,190
Reconciliation of funds:					
Total funds brought forward		275,289	275,289	197,099	197,099
Total funds carried forward	10	<u>291,081</u>	<u>291,081</u>	<u>275,289</u>	<u>275,289</u>

The notes on pages 19 to 25 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Income from donations and legacies				
Arts Council England				
ACE - NPO funding	76,823		75,435	
	<u>76,823</u>	76,823	<u>75,435</u>	75,435
		<u>76,823</u>		<u>75,435</u>
		<u>76,823</u>		<u>75,435</u>
 Income from charitable activities				
Theatre income				
Performance fees	-		112,837	
Puppetry: making, directing and performance	14,230		88,526	
Management fees	30,420		13,962	
Education/workshops	1,908		2,795	
Royalties	1,325		551	
Reimbursed expenses	307		2,791	
Sundry	394		-	
Space hire	-		333	
	<u>-</u>	48,584	<u>333</u>	221,795
		<u>48,584</u>		<u>221,795</u>

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2021

	2021	2020
	£	£
Expenditure on charitable activities		
Theatre		
Production/project costs		
Fees	17,170	74,285
Agents commission	3,042	1,396
Costumes	-	2,532
Puppetry making/repairs	18,529	70,131
Set/props/materials	-	933
Rehearsal room hire	-	5,716
'Next Door' project	2,501	5,835
Transport	74	157
Production sundry	10,389	8,100
Touring accommodation/travel/subsistence	7,715	6,968
Publicity/marketing	-	6,928
	59,420	182,981
Support and governance costs - page 17	50,591	47,814
	110,011	230,795

Blind Summit Education

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent	10,070		10,206	
Storage	270		-	
Rates	466		589	
Light/heat	1,161		2,102	
Telephone/internet	641		417	
Computer costs	415		402	
Insurance	3,823		4,198	
Repairs/maintenance	154		64	
		17,000		17,978
Administration costs				
Salaries	12,000		12,000	
Freelance	16,601		10,965	
Travel/transport	115		201	
Gifts/hospitality	101		265	
Printing/postage/stationery	438		150	
Company marketing	1,200		118	
Subscriptions/licences	47		-	
Sundries	280		-	
		30,782		23,699
Professional/financial				
Bank charges	99		84	
(Surplus)/deficit on foreign exchange	(34)		2,129	
		65		2,213
Governance costs				
Legal/professional	13		13	
Accountancy/consultancy	2,600		3,200	
Board expenses	131		711	
		2,744		3,924
		50,591		47,814

Blind Summit Education

(Limited by Guarantee)

Balance Sheet 31 March 2021

		2021		2020	
	Notes	£	£	£	£
Current assets:					
Debtors	7	3,340		19,992	
Cash at bank and in hand		297,255		275,577	
		<u>300,595</u>		<u>295,569</u>	
Liabilities:					
Creditors: amounts falling due within one year	8	<u>(9,514)</u>		<u>(20,280)</u>	
Net current assets			<u>291,081</u>		<u>275,289</u>
Total assets less current liabilities			<u>291,081</u>		<u>275,289</u>
The funds of the charity:					
Unrestricted funds	10				
- General fund			55,000		55,000
- Designated funds			236,081		220,289
Total charity funds			<u>291,081</u>		<u>275,289</u>

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

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 9 December 2021 and signed on its behalf by

Jane Morgan
Jane Morgan
Trustee

Edward Berg
Trustee

Eddie Berg

The notes on pages 19 to 25 form an integral part of these financial statements.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Blind Summit Education

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2021

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.
- Restricted funds - these are funds that 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.

Blind Summit Education

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Notes to the Financial Statements for the year ended 31 March 2021

1.5. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the Income and Expenditure account.

1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.9. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.10. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity undertaken wholly in the UK.

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Notes to the Financial Statements for the year ended 31 March 2021

3. Net income for the year is stated after charging:	2021 £	2020 £
Deficit on foreign exchange	-	2,129
Independent examiner		
- independent examination	2,600	2,600
- other	-	600
	<u> </u>	<u> </u>
and after crediting:		
(Surplus) on foreign exchange	(34)	-
	<u> </u>	<u> </u>

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2020 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £nil).

5. Staff costs and numbers	2021 £	2020 £
Staff costs		
Salaries and wages	12,000	12,000
	<u> </u>	<u> </u>

No employee earned £60,000 or more during the year (2020 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £12,000 (2020: £12,000).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2021 Number	2020 Number
Support	2	2
	<u> </u>	<u> </u>

6. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

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**Notes to the Financial Statements
for the year ended 31 March 2021**

7. Debtors	2021 £	2020 £
Trade debtors	360	8,209
Other debtors	2,480	10,783
Prepayments and accrued income	500	1,000
	<u>3,340</u>	<u>19,992</u>
	<u><u>3,340</u></u>	<u><u>19,992</u></u>
8. Creditors: amounts falling due within one year	2021 £	2020 £
Trade creditors	6,425	1,304
Other taxation/social security	-	5,310
Other creditors	489	966
Accruals	2,600	12,700
	<u>9,514</u>	<u>20,280</u>
	<u><u>9,514</u></u>	<u><u>20,280</u></u>

9. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 3 members.

Blind Summit Education

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Notes to the Financial Statements for the year ended 31 March 2021

10. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	55,000	125,803	(110,011)	(15,792)	55,000
Designated funds:					
Generator fund	198,368	-	-	15,792	214,160
Organisational development fund	21,921	-	-	-	21,921
	<u>275,289</u>	<u>125,803</u>	<u>(110,011)</u>	<u>-</u>	<u>291,081</u>

Generator fund

This fund is to support the creation of new large scale artistic work where Blind Summit is the lead creative force, and where the work is of a scale or ambition which will particularly contribute to the organisation's strategic goals.

Organisational development fund

This fund is to cover one-off projects designed to significantly impact the development of Blind Summit and invest in its future through strategic development (such as consultancy, capital costs, staff training or board development).

11. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2021 are represented by:			
Net current assets	55,000	236,081	291,081
	<u>55,000</u>	<u>236,081</u>	<u>291,081</u>

12. Financial commitments

At 31 March 2021 the company had total future minimum commitments under non-cancellable operating leases as follows:

	2021 £	2020 £
Due:		
Within one year	<u>2,527</u>	<u>1,303</u>

Blind Summit Education

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**Notes to the Financial Statements
for the year ended 31 March 2021**

13. Related party transactions

During the year the company had no related party transactions that required disclosure.