

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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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.

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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 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.

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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

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.

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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.

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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.

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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.

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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.

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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.

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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 Lerner.

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.

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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.

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Trustees' Report

New Artistic Partnerships

Mark Down is continuing to develop new artistic partnerships, already working with John Nicolson, Chris Lerner, 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

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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.

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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

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	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
	<hr/> 30,557	<hr/> 59,420
 Support and governance costs - page 16	 42,255	 50,591
	<hr/> 72,812	<hr/> 110,011
	<hr/> <hr/>	<hr/> <hr/>

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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

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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.

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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.

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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

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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

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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

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**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.