

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.

## **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 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 workshoping, 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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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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##### *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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#### *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*

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 Charitieshave 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**

		<b>Unrestricted funds</b>	<b>2023 Total</b>	<b>Unrestricted funds</b>	<b>2022 Total</b>
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income and endowments from:</b>	<b>2</b>				
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
<b>Total</b>		<u>83,829</u>	<u>83,829</u>	<u>98,110</u>	<u>98,110</u>
<b>Expenditure on:</b>					
Charitable activities:					
Theatre - page 17		79,189	79,189	72,812	72,812
<b>Total</b>		<u>79,189</u>	<u>79,189</u>	<u>72,812</u>	<u>72,812</u>
<b>Net income</b>	<b>3</b>	4,640	4,640	25,298	25,298
<b>Reconciliation of funds:</b>					
<b>Total funds brought forward</b>		316,379	316,379	291,081	291,081
<b>Total funds carried forward</b>	<b>11</b>	<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**

	<b>2023</b>		<b>2022</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
Arts Council England				
ACE - NPO funding	76,823		76,823	
	<u>          </u>	76,823	<u>          </u>	76,823
		<u>          </u>		<u>          </u>
<b>Donations</b>				
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>
<b>Income from charitable activities</b>				
<b>Theatre income</b>				
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>

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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production/project costs</b>		
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
	<hr/> 50,891	<hr/> 30,557
Support and governance costs - page 18	27,815	42,255
	<hr/> 79,189	<hr/> 72,812
	<hr/> <hr/>	<hr/> <hr/>

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

	<b>2023</b>		<b>2022</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
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
<b>Administration costs</b>				
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
<b>Professional/financial</b>				
Bank charges	102		98	
(Surplus) on foreign exchange	-		(10)	
		102		88
		25,202		39,642
<b>Governance costs</b>				
Legal/professional	13		13	
Accountancy/consultancy	2,600		2,600	
		2,613		2,613
		27,815		42,255

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

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

<b>3. Net income for the year is stated after charging:</b>	<b>2023 £</b>	<b>2022 £</b>
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).

<b>5. Staff costs and numbers</b>	<b>2023 £</b>	<b>2022 £</b>
<b>Staff costs</b>		
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:

	<b>2023 Number</b>	<b>2022 Number</b>
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**

<b>7. Debtors</b>	<b>2023 £</b>	<b>2022 £</b>
Trade debtors	-	105
Other debtors	213	92
	<u>213</u>	<u>197</u>
	<u><u>213</u></u>	<u><u>197</u></u>
 <b>8. Creditors: amounts falling due within one year</b>	 <b>2023 £</b>	 <b>2022 £</b>
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>
 <b>9. Deferred income</b>		<b>£</b>
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**

<b>11. Unrestricted funds</b>	<b>Brought forward £</b>	<b>Incoming resources £</b>	<b>Outgoing resources £</b>	<b>Carried forward £</b>
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**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Total £</b>
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.