

Company number 07827214

Charity number 1150425

**Blind Summit Education**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2024**

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

**Blind Summit Education**  
**(Limited by Guarantee)**

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## **Blind Summit Education**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

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

#### **Directors and trustees**

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

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

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

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

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

#### **Chief executive/day to day management**

Mark Down, Artistic Director

#### **Independent examiners**

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

#### **Bankers**

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

#### **Registered office and operation address**

62 Fentiman Road, London SW8 1LF.

## **Blind Summit Education**

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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 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

#### **Principal activity**

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

#### **Structure, governance and management**

##### **Governing document**

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

##### **Appointment of Trustees**

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

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

##### **Trustee induction and training**

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

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

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

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

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

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

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

##### **Generating highly original, new work**

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

## **Blind Summit Education**

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#### **Trustees' Report**

Activity 01.04.2023 - 31.03.2024

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

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

Creative Activity included:

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

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

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

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

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

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

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

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

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

## **Blind Summit Education**

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#### **Trustees' Report**

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

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

#### *Writing "What To Do In A Puppet Emergency"*

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

#### **Nurturing talent**

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

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

In 2023-24 the programme included:

#### *Training and employing a new cohort of extreme puppeteers*

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

#### *Teaching "Extreme Puppetry" in China*

##### *- Shanghai - July 2023*

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

##### *- Guangzhou - February 2024*

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

#### *Teaching Extreme Puppetry with Hijinx in Seoul Korea - February 2024*

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

## **Blind Summit Education**

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#### **Trustees' Report**

##### *Mentoring*

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

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

##### *Supporting Learning*

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

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

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

#### **Touring worldwide to reach audiences**

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

In 2023-24:

##### *The Table in Shimokitazawa Festival, Tokyo*

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

##### *Madam Butterfly at the Met, LNOBT, Vienna Staatsoper*

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

##### *Meet Fred*

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

##### *The Spaceman*

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



## **Blind Summit Education**

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#### **Trustees' Report**

#### **Building great partnerships**

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

*In 2023-24 we partnered with:*

*Arts Council England Grants for the Arts*

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

*The Daiwa Foundation*

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

*Wooran Foundation and Hijinx in Korea*

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

*Haylin Cai - China*

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

*Southwark Playhouse*

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

*Glynis Henderson Productions*

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

*Mark Price from Amanda Howard Agency*

Who represents our work to protect our Intellectual property.

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

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#### **Organisational Development**

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

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

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

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

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

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

#### **Financial Review**

##### **Income**

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

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

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

##### **Expenditure**

Total expenditure for the year was £139,314.

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

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

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

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#### **Trustees' Report**

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

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

#### **Reserves policy**

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

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

#### **Related Parties**

There were no related party transactions during the year.

#### **Future plans and activities**

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

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

Planned activity for the year ahead includes:

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

#### **Generating new work**

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

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

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#### **Trustees' Report**

##### *New Title development*

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

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

#### **Nurturing talent**

##### *A Practical Guide to Puppetry*

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

##### *Open Auditions*

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

##### *Training workshops*

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

##### *Open Access Advice*

We will continue to programme open access advice and workshops.

##### *Mentoring*

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

#### **Touring worldwide to reach audiences**

##### *"The Sex lives of Puppets" in Edinburgh and London*

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

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

##### *Touring "What to do in a Puppet Emergency"*

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

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##### *Supporting "Meet Fred"*

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

##### *Reviving "Low Life" in Lithuania*

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

#### **Building great partnerships**

##### *The London School of Hygiene and Tropical Medicine*

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

##### *The Scottish Ensemble*

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

##### *Southwark Playhouse*

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

##### *The Pleasance Theatre, Edinburgh*

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

##### *New Artistic Partnerships*

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

#### **Organisationally**

##### *Funding*

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

##### *Working with a new producer*

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

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**Trustees' Report**


*Google Workspace*

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

**Small company exemptions**

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

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



**Fiona Arnold**  
**Trustee**

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

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

### **Respective responsibilities of trustees and examiner**

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

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

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

### **Basis of independent examiner's statement**

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

### **Independent examiner's statement**

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

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

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

49 South Molton Street  
London W1K 5LH

30 January 2025

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

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

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

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



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**Year ended 31 March 2024**

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

**Blind Summit Education**

**(Limited by Guarantee)**

**Year ended 31 March 2024**

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

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

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

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

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

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

**Directors' responsibilities:**

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

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

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



**Fiona Arnold**  
**Trustee**



**Nicholas Bayly**  
**Trustee**

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

## **Blind Summit Education**

**(Limited by Guarantee)**

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

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

##### **1.2. Incoming resources**

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

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

##### **- Donations and legacies**

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

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

##### **- Charitable activities**

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

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

## **Blind Summit Education**

**(Limited by Guarantee)**

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

#### **- Donated services and facilities**

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

#### **- Investment income**

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

### **1.3. Expenditure**

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

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

#### **- Costs of raising funds**

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

#### **- Charitable activities**

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

#### **- Support costs**

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

#### **- Governance costs**

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

### **1.4. Fund accounting**

Funds held by the charity are either:

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

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

## Blind Summit Education

(Limited by Guarantee)

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

#### 1.5. Debtors

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

#### 1.6. Cash at bank and in hand

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

#### 1.7. Creditors and provisions

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

#### 1.8. Financial Instruments

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

#### 1.9. Significant Accounting Estimates and Judgements

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

### 2. Incoming resources

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

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

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

### 4. Trustees' emoluments and reimbursed expenses

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

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

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

<b>5. Staff costs and numbers</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	12,000	12,000

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

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

**Staff numbers**

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

	<b>2024</b>	<b>2023</b>
	<b>Number</b>	<b>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.

<b>7. Debtors</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Other debtors	401	213

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



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

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

Deferred income relates to performance fee income received in advance.

**10. Limited by guarantee**

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

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

**Generator fund**

This fund is to support the creation of new work.

**Organisational development fund**

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

**Blind Summit Education**

**(Limited by Guarantee)**

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

**12. Analysis of net assets between funds**

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

**13. Related party transactions**

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