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Caryl Jenner Productions Limited

Unicorn Theatre for Children

Annual Report and Accounts 2000

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Caryl Jenner Productions Limited

(A charitable company limited by guarantee and not having a share capital)

CONTENTS	Page
Chairman's Statement	1
Artistic Director's Review	2 – 6
Legal and Administrative Details	7 – 8
Directors' Report and Responsibilities Statement	9 – 13
Auditors' Report	14
Statement of Financial Activities	15
Balance sheet	16
Notes to Financial Statements	17 – 21

Photographic credits

Page

Cover	'Callum' in PAPERCHASE <i>Photo: Sarah Ainslie</i>
Page 1	Children from Alfred Salter Primary, Southwark, take part in 'Story into Theatre' <i>Photo: Sarah Ainslie</i>
Page 2	Michael Rochester and Manjinder Virk in THE MAGIC STORY BOOK <i>Photo: Sarah Ainslie</i>
Page 3	Lynette Clark in JEMIMA PUDDLE-DUCK AND HER FRIENDS <i>Photo: Sarah Ainslie</i>
Page 4	Children from St. Clement Dane's, Westminster, in 'Storytelling through Dance' in association with English National Ballet <i>Photo: Brian Slater</i>
Page 6	Tony Graham <i>Photo: Sarah Wheal</i>
Page 9	Children enjoying the 1999 Storytelling Festival <i>Photo: Sarah Ainslie</i>

Caryl Jenner Productions Limited

CHAIRMAN'S STATEMENT

By moving out of the Arts Theatre in April 1999, the Unicorn's Balance Sheet, as was noted in last year's accounts, has been transformed. The elimination of the Company's major financial problems and the move out of its building base, has resulted in the Company finding new ways of working, new partnerships and a much clearer vision for the future.

All of these will be considered in more detail in the Artistic Director's Review and the Directors' Report. But it is particularly pleasing that the high artistic standards that the Unicorn reached at the Arts have been maintained at the Pleasance and at the other venues in which the Unicorn has performed. I am grateful to Tony Graham, Chris Moxon and the whole Unicorn staff for the way in which they have responded to the Company's change of circumstances.

The identification last October of a part of the More London Bridge development (on the South Bank between London Bridge and Tower Bridge) as a potential new home for the Unicorn enabled the Company to refine its vision for the future. The Feasibility Study, on which the Company has been working since October 1998, was completed and presented to the Arts Council at the end of May 2000. The structure of the Board and staff has been altered in readiness for the tasks ahead. With support from its funding bodies, the Unicorn could be in a position to open its new home in the middle of 2003.

The Unicorn continues to be dependent upon the support of our three revenue funders: London Borough Grants; Westminster City Council; and, principally, London Arts Board. We are particularly appreciative of their continued support for the Unicorn despite it no longer having its own building.

Finally, I would like to thank my fellow Board members for their time, advice and support which has enabled the Unicorn to emerge from a difficult period with a clear Vision for the Future.



Richard Hope
Chairman

IMAGE REMOVED

Caryl Jenner Productions Limited

ARTISTIC DIRECTOR'S REVIEW

NEW WAYS OF WORKING

After a period of some years when the financial problems took precedence over the Unicorn's artistic ambitions, it is heartening that in 1999 the reduction of the Company's deficit enabled the Unicorn to invest more substantially in its artistic programme. I am delighted that the Company has been strengthened by the appointment of an Associate Director, Emily Gray, who has been Associate at both Nottingham Playhouse and West Yorkshire Playhouse.

One advantage arising from our moving out of the Arts Theatre is that our small staff is now more fully focused on the Unicorn's artistic work. We no longer need to be distracted by dealing with the producers of evening shows, nor with the financial headaches of a large accumulated deficit, nor with running a substantial but dilapidated building. As a result we have been able to concentrate all our efforts, in a largely unprecedented way, on our core work for children.

It is also gratifying that the Company has been able to start investing much more substantially in **new writing**. During the calendar year 2000 the Company's programme consists entirely of new work or, in the case of **JEMIMA**, of the revival of an earlier Unicorn commission.

During 1999/2000 the Unicorn presented four productions in a twenty-week season at the **Pleasance Theatre** in Islington. This venue was chosen after careful thought. We were aware that the distance from central London might inhibit our Family audiences, but hoped that this would be offset by the excitement of a new venue and one in which the auditorium and stage are intimate and the foyer and staff friendly.

It is fair to say that the transition from being in control of our own building to being the guests at another venue has not been easy. There have been many times that we wished that we could control events more closely. But the Pleasance staff have lived up to their name and have done everything that they could to make us feel welcome.

The Unicorn's first Autumn season outside the Arts Theatre for over thirty years opened with **THE MAGIC STORY BOOK**, a collection of stories from around the world, which its author, Renata Allen, partly rewrote for the Unicorn's production.

IMAGE REMOVED

Caryl Jenner Productions Limited

ARTISTIC DIRECTOR'S REVIEW

SLEEPING BEAUTY by Charles Way was the Unicorn's Christmas production. As such it benefitted by being the first Unicorn production for over thirty years that did not need to be packed away each afternoon before an evening production and Russell Craig's designs made the most of this.

Sue Buckmaster introduced new ways of working with puppets through the delightful **PAPERCHASE** which she and the Company devised for under sevens and which ran at the Pleasance in January and February.

Jan Blake wrote and performed **REVENGE OF THE STORY SPIRITS**, with three very talented musicians, to great acclaim in March, and an international tour of this production is being planned for 2001.

These four productions played 138 performances to a total paid attendance of 20,493. This was 52% of capacity but the total hides the fact that the schools performances continued to be as popular as at the Arts (72%), but the public performances attracted only 35% of capacity. Clearly we were over-optimistic in our assessment of how far people were prepared to travel.

Since the year-end, the two week run of **JEMIMA PUDDLE-DUCK** at the Royal Opera House Linbury Studio, played to over 88% capacity at schools performances and over 82% at public performances, which serves to demonstrate that audiences will come when the venue is as accessible as the production.

IMAGE REMOVED

NEW PARTNERSHIPS

Apart from our season at the Pleasance, the Unicorn also explored a number of **new Partnerships** and collaborations with other companies.

In April and May the Unicorn's Education Officer, Wendy Rouse, and I worked with two schools and the Barbican's Education department on a Cuban story, **YEMAYA**. This was presented in the Pit at the Barbican in May as part of the Barbican's Cuba Festival.

In June and July Wendy Rouse worked with two Westminster schools and English National Ballet staff on an education project: "Storytelling and Dance". The evaluation report on this project was circulated to all Westminster schools.

Caryl Jenner Productions Limited

ARTISTIC DIRECTOR'S REVIEW

In October/November, the Unicorn's second Story Telling Festival, funded again by GapKids, was held in Islington Arts Factory. This Festival ran for six weeks and involved five principal Story-Tellers. In addition two actors worked for a week on re-enacting the story of the **FIREBIRD**. This work will form the foundation on which Susanna Steele will adapt the legend as our main Christmas production in 2000/2001. The Story Telling Festival this year also included particular days in which deaf story-tellers and actors worked with deaf and partially hearing children.

New partnerships were also formed which have resulted in three productions appearing in different London spaces during the summer of 2000. **JEMIMA PUDDLE-DUCK**'s two-week residency at the Royal Opera House Linbury Studio has already been mentioned. A Community Play, **STARDUST**, funded by the Millennium Festival Fund, used children from seven Westminster schools working together over a six-month period. This culminated in performances in the Limelight Club in Shaftesbury Avenue. During August 2000 the Unicorn, for the first time, co-produced with the New Shakespeare Company **ALICE - AN ADVENTURE IN WONDERLAND** for a season in Regent's Park Open Air Theatre.

EDUCATION PROGRAMME

In addition to the "Storytelling and Dance" and the **YEMAYA** projects mentioned above, the Education side of the Unicorn's work continued to build upon the **FAIRYTALEFUTURES** programme and its evaluation in the ERDI report, commissioned by the Arts Council, which was completed early in 1999.

IMAGE REMOVED

Caryl Jenner Productions Limited

ARTISTIC DIRECTOR'S REVIEW

One of the principal elements of the Education Programme in 1999/2000 was "Story into Theatre" which accompanied **REVENGE OF THE STORY SPIRITS** in February and March. In this project, three performers plus the Education Officer, visited eight schools in four Boroughs over a period of four weeks. In each school they performed a number of stories and then worked with the children on incorporating the children's own stories. The work of both schools in each Borough was then presented to audiences of parents and teachers. Each class later saw **REVENGE OF THE STORY SPIRITS** at the Pleasance and were encouraged to discuss the different styles of story-telling.

This project was enormously successful, as the comments from parents and teachers indicated. Several teachers have introduced new elements into their normal programme of work as a result. The methodology and approach was also greatly admired by a group of visiting educationists from the Abbey Theatre in Dublin, who have indicated their intention to replicate this project in Dublin.

At the end of December, Wendy Rouse, who had been Education Officer for two difficult years, decided to leave the Unicorn. The Company is enormously grateful to her for the work that she created, and her successor, Alison Barry, is determined to build upon Wendy's initiatives. I am particularly pleased that Wendy has agreed to join the Unicorn's Advisory Council, so we will still be able to benefit from her advice and knowledge.

In the last two months of the year, Alison Barry and Emily Gray started the process of working with children from seven Westminster schools on the **STARDUST** project.

ACCESS

As always, we have worked very hard to ensure that the Unicorn's programme is accessible to all children. We have offered signed performances for deaf children and audio-described performances for blind children at all suitable productions. Attention to casting and the choice of plays has reflected the cultural diversity of London.

I have already referred to the Story Telling Festival featuring work for deaf and partially hearing children. This took two forms - some sessions which were designed exclusively for children with BSL skills; and "Integration" days when we encouraged a mixture of deaf and hearing children with two Story tellers - one deaf and one hearing.

As part of our AccessWorks programme, we presented 20 "Access" performances at which children from schools which are nominated by their local education authority as being in areas of financial hardship are offered tickets for a Unicorn production at less than half the normal price. This scheme enabled 5,187 children from 46 different schools in four inner-city Boroughs to attend Unicorn productions. "Access" performances for **PAPERCHASE** were sponsored by GapKids. Some other individual "Access" performances were sponsored by grants from other Trusts and Companies.

I am delighted that we have now obtained the funding that we needed to launch a new tour of a "Little Deaf Unicorn" production during the autumn of 2000.

LONG TERM PLANS

The Unicorn's experiences during 1999/2000 have reinforced our determination to create a new building base for the Company.

Clearly our links with our public supporters, our control of Customer Care and our ability to provide a full Education programme depend on our being located in a building under our control. And only if this building is dedicated to children can we avoid the restrictions that we suffered at the Arts Theatre.

Caryl Jenner Productions Limited

ARTISTIC DIRECTOR'S REVIEW

We were all delighted that, after investigating over 100 sites, we found a site near Tower Bridge that alone satisfied our five criteria of Space; Centrality; Visibility; Good Coach Access and Good Public Transport links.

We do not underestimate the amount of work that is required to transform our ideas into reality. But I believe that this site gives London its first real opportunity for a permanent, purpose-designed theatre for children in the heart of London. London has many opportunities for adults to enjoy theatre, and we will do all that we can to ensure that the children of London acquire similar facilities.

I am very grateful to the Unicorn Champions who have already voiced their support for our plans - among them Cherie Booth QC; Sir Alan Ayckbourn CBE; Dame Judi Dench; Roy Hattersley; Susannah York and Juliet Stevenson. I hope that during the course of 2000/2001 we can make further strides along the path towards a new Unicorn Centre, where we can present work that truly *Rises to the Challenge of a Child's Imagination*.

Tony Graham
Artistic Director

IMAGE REMOVED

Caryl Jenner Productions Limited

LEGAL AND ADMINISTRATIVE DETAILS

CONSTITUTION AND GOVERNING DOCUMENT

The company, which is a company limited by guarantee and not having a share capital, is incorporated under the Companies Acts, and is registered in England. Its governing document is its memorandum and articles of association.

DIRECTORS

The names of the directors of the company are shown in the Directors' Report.

Directors are appointed by resolution of the continuing directors, and are subject to rotation with one third retiring at each annual general meeting. The number of directors shall not be less than 3 nor more than 20. The maximum length of service is fixed at nine years.

TRADING NAME

In fulfilment of its charitable objects the company undertakes primary purpose trading under the name of Unicorn Theatre for Children.

SECRETARY AND PRINCIPAL & REGISTERED OFFICE

Christopher Moxon
St Mark's Studios
Chillingworth Road
London N7 8QJ

Telephone: 020 7700 0702
Fax: 020 7700 3870
Email: admin@unicorntheatre.com

COMPANY REGISTRATION NUMBER : 480920

REGISTERED CHARITY NUMBER: 225751

BANKERS

Barclays Bank plc
27 Soho Square
London
W1A 4WA

AUDITORS

Hays Allan
Southampton house
317 High Holborn
London WC1V 7NL

SOLICITORS

Blount Petre Kramer
29 Weymouth Street
London
W1N 4LQL

Caryl Jenner Productions Limited

LEGAL AND ADMINISTRATIVE DETAILS

UNICORN PEOPLE

PATRON: HRH The Duchess of Kent

PRESIDENT: Sir Alan Ayckbourn CBE

BOARD OF DIRECTORS:

Mike Alfreds	Carolyn Maddox	Ronald Spinney
Richard Hope	Michael Murphy	Patricia Weller
Carolyn Keen	Miriam Rinsler	Dot Wooder

CHIEF OFFICERS

Tony Graham	Artistic Director
Christopher Moxon	Administrative Director

OTHER MEMBERS OF STAFF

Alison Barry	Education and Youth Director
Mairi Bell	Acting Development Manager (from June 2000 Development Manager)
Petrus Bertschinger	Production Manager
Elly Crichton Stuart	Marketing Manager
Emily Gray	Associate Director
Erin Higgins	Schools Liaison Officer
Andy Shewan	Company Manager
Paul Spindler	Assistant Administrator
Rachel Wiseman	Marketing Assistant
Eva Woloshyn	Development Manager (from June 2000 Development Director of Unicorn Children's Centre)

UNICORN ADVISORY COUNCIL

Nicholas Barter	Principal of RADA & former Board member
Roger Beeson	Sign Language Interpreter (resigned June 2000)
Jane Cameron	Head Teacher
Joanna David	Actor and Former Board member
Viscountess Gormanston	PR & Marketing Consultant
David Isaacs	Former Chairman
Michael Kustow	Writer and Producer
Frances Magee	Former Director of Education Services for Haringey
Paul H. Meyer	Director, National Hospital Development Foundation
Adrian Mitchell	Poet and Playwright
Cecily O'Neill	Professor of Drama Education, Ohio
Gillian Pugh, OBE	Chief Executive, Thomas Coram Foundation
Pieter Rogers	Former Board member
Wendy Rouse	Former Unicorn Education Officer (joined June 2000)
Peter Wilson	Former Board member

Caryl Jenner Productions Limited

DIRECTORS' REPORT

For the year ended 31st March 2000

The Directors have pleasure in presenting their report together with the audited financial statements for the year ended 31st March 2000.

OBJECTS AND PRINCIPAL ACTIVITIES OF THE COMPANY

The Company's Objects continue to be "to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the Arts". In furtherance of these objects the Company's principal activity has been and continues to be the presentation of professional theatrical productions for children and young people.

The Company's Board of Directors has appointed two chief officers to carry out the policies agreed by the Board, and to recommend any changes to these policies. All financial matters and the overall artistic strategy of the Company are discussed by the Board of Directors who met eight times during 1999/2000.

The Company's Mission remains:

Rising to the Challenge of a Child's Imagination.

Driven by a passionate belief in the transforming power of art and education, the Unicorn is a contemporary theatre for all children. Our mission is to create theatre for young people, their families and teachers, that embraces the rich cultural diversity of London.

IMAGE REMOVED

Caryl Jenner Productions Limited

DIRECTORS' REPORT

For the year ended 31st March 2000

DIRECTORS

The Directors who served during the year were:

David Isaacs, Chair	(resigned 29th April 1999)
Richard Hope	(elected Chair 29th April 1999)
Norma Acland	(appointed 27th July 1999, resigned 15th August 2000)
Mike Alfreds	(appointed 26th January 2000)
Joanna David	(retired 27th October 1999)
Carolyn Keen	
Carolyn Maddox	
Michael Murphy	(appointed 22nd October 1999)
Miriam Rinsler	
Ronald Spinney	
Patricia Weller	
Dot Wooder	

ARTISTIC REVIEW

A review of the Company's Artistic achievements during the year are given in the Artistic Director's Review.

FINANCIAL REVIEW

Although the financial out-turn for the year was disappointing, the Board believes that this is the result of a combination of three factors:

- a) A number of items relating to the Company's move out of the Arts Theatre were not able to be included in the accounts for the year ended 31st March 1999. For example, the cost of legal advice on the surrender of the lease and the costs of the move totalled £2,000 more than anticipated. Just over £8,000 was outstanding on lease hire agreements for equipment at the Arts.
- b) The Unicorn assumed that elements of certain salaries would be offset against Lottery grants for Stage 2 of the Capital Programme, but, in the event, this programme was closed down before the Unicorn had found a suitable location for a new home. The Unicorn will apply for support from the new Arts Capital Programme, but has not assumed that this will cover any of the salaries of people working on the Unicorn's revenue programme.
- c) There was no precedent for attendances at Unicorn productions at the Pleasance when the budgets for 1999/2000 were drawn up. In fact, attendances at school performances slightly exceeded expectations, but the attendances at public performances proved disappointing. From a survey carried out towards the end of the year, it was clear that the Pleasance was simply too far out of central London for a large number of Unicorn supporters.

Caryl Jenner Productions Limited

DIRECTORS' REPORT

For the year ended 31st March 2000

This problem was exacerbated in that the Box Office system at the Pleasance was not able to provide the information that the Unicorn Marketing Department required. In the Spring of 2000, once it had been agreed that the Unicorn's 2000/2001 season would be at the Pleasance, the Company purchased its own Box Office system. This has enabled the Unicorn to take over bookings for all schools performances (and transfer its existing data on to the computer system). The Pleasance will concentrate on taking bookings for public performances, and the marketing in future will be geared more towards building on the North London audiences that attended the 1999/2000 season, rather than trying to persuade more distant supporters to travel to the Pleasance.

The Board is confident that the outcome for 2000/2001 will be an improvement on the current accounts. There will no longer be any significant sum relating to the Company's residence at the Arts; no allowance has been made for any Lottery funding; and the target attendances for the new season are based on those achieved in 1999/2000.

During the course of the year, the Company has been in correspondence with the Charity Commissioners to resolve the position of the Restricted Funds, which relate to building work carried out at the Arts Theatre. In June 2000 the Commission agreed to draft a scheme authorising the Restricted Funds to be used in furtherance of the charity's general objects, and it is expected that this will be completed and reflected in the Accounts for 2000/2001.

STAFFING REVIEW

At the end of April 1999, the Unicorn was left with six full time and two part time staff. Since that date, one vacancy has been filled and two new posts have been created - Associate Director and Assistant Administrator. In addition, the post of Schools Liaison officer has been made full time, and the job of Company Stage Manager, which had been seasonal, has been made permanent in recognition of the Unicorn's year-round programme.

In June 2000 Eva Woloshyn returned from maternity leave in order to take up the post of Development Director for Unicorn Children's Centre (see below), and Mairi Bell has taken over the role of Development Manager which she had been fulfilling on an acting basis during the leave period.

During the course of the year the Unicorn has made a major investment in office technology and this has resulted in the creation of a Company web-site (www.unicorntheatre.com).

BOARD OF MANAGEMENT REVIEW

The Board of Directors has been concerned to ensure that the skills audit that it carried out in 1998 should be used to recruit new members.

During the course of the year, the new time limit introduced on Board membership led to the retirement of Joanna David, who had served on the Unicorn Board since 1987. Norma Acland, Michael Murphy and Mike Alfreds joined the Board during 1999/2000. Owing to her taking up a post in Los Angeles, Norma Acland resigned in August 2000.

Caryl Jenner Productions Limited

DIRECTORS' REPORT

For the year ended 31st March 2000

The Unicorn's Advisory Council, which was set up in 1999, met twice during the course of the year. Even in such a short space of time, it has become clear that this body is able to discuss philosophical issues about Policy and Programming. Members of the Advisory Council have also been willing to make themselves available for informal private discussions which have proved very useful.

In preparation for the building of the new Centre, a separate Limited Company, Unicorn Children's Centre (UCC), has been set up. Four Directors of Caryl Jenner Productions Limited (CJP) have accepted election to the Board of UCC, and the Board of CJP resolved in June 2000 to appoint as Special Directors of UCC Tony Graham and Christopher Moxon. Once the Board of UCC has reached a formal agreement with the CIT Group, who are developing the More London Bridge City site, a formal agreement will be drawn up between CJP and UCC.

AUDITORS

A resolution will be proposed at the Annual General Meeting to re-appoint as auditors Hays Allan in accordance with Section 385(2) of the Companies Act 1985.

By order of the Board



Christopher Moxon
Company Secretary

St Mark's Studios
Chillingworth Road
London
N7 8QJ

7th September 2000

Caryl Jenner Productions Limited

DIRECTORS' RESPONSIBILITIES IN THE PREPARATION OF FINANCIAL STATEMENTS

Company law requires the directors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing those financial statements, the directors are required to:

- a. select suitable accounting policies and then apply them consistently;
- b. make judgements and estimates that are reasonable and prudent;
- c. state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- d. prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the requirements of the Companies Act 1985. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

AUDITORS' REPORT TO THE MEMBERS OF

CARYL JENNER PRODUCTIONS LIMITED

(A charitable company limited by guarantee and not having a share capital)

We have audited the financial statements on pages 15 to 21 which have been prepared under the historical cost convention and the accounting policies set out on pages 17 and 18.

Respective responsibilities of directors and auditors

As described on page 13 the company's directors (who act as trustees for the charitable activities of Caryl Jenner Productions Limited) are responsible for the preparation of financial statements. It is our responsibility to form an independent opinion, based on our audit, on those statements and to report our opinion to you.

Basis of opinion

We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the directors in the preparation of the financial statements, and of whether the accounting policies are appropriate to the company's circumstances, consistently applied and adequately disclosed.

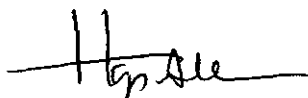
We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Going concern

In forming our opinion, we have considered the adequacy of the disclosures made in note 1(a) of the financial statements concerning the company's reliance on funding from the London Arts Board. In view of the significance of this reliance we consider that it should be drawn to your attention but our opinion is not qualified in this respect.

Opinion

In our opinion the financial statements give a true and fair view of the charitable company's state of affairs at 31st March 2000 and of its incoming resources and application of resources, including its income and expenditure, in the year then ended and have been properly prepared in accordance with the Companies Act 1985.



HAYS ALLAN
Chartered Accountants
Registered Auditors

7 September 2000

Southampton House
317 High Holborn
London
WC1V 7NL

Caryl Jenner Productions Limited

STATEMENT OF FINANCIAL ACTIVITIES YEAR ENDED 31ST MARCH 2000

INCOME AND EXPENDITURE ACCOUNT

	Note	Unrestricted funds £	Restricted funds £	Total 2000 £	Total 1999 £
Incoming resources					
Theatre productions		96,217	-	96,217	353,031
Grants receivable	3	376,156	28,365	404,521	431,144
Donations and gifts	2	15,366	-	15,366	191,667
Other income		50,007	-	50,007	60,241
Total Incoming Resources		<u>537,746</u>	<u>28,365</u>	<u>566,111</u>	<u>1,036,083</u>
Resources expended					
Direct Charitable Expenditure:					
Theatre productions		305,299	20,090	325,389	411,871
Support costs		161,102	-	161,102	268,845
		<u>466,401</u>	<u>20,090</u>	<u>486,491</u>	<u>680,716</u>
Other expenditure:					
Fundraising and publicity		63,521	-	63,521	71,127
Management and administration	5	30,164	8,275	38,439	146,123
		<u>93,685</u>	<u>8,275</u>	<u>101,960</u>	<u>217,250</u>
Total Resources Expended	4	<u>560,086</u>	<u>28,365</u>	<u>588,451</u>	<u>897,966</u>
Net movement in funds	5	(22,340)	-	(22,340)	138,117
Fund balances at 1st April 1999		(180,996)	157,636	(23,360)	(161,477)
Fund balances at 31st March 2000		<u>£(203,336)</u>	<u>£157,636</u>	<u>£(45,700)</u>	<u>£(23,360)</u>

- All transactions are derived from continuing activities.
- All recognised gains and losses are included in the Statement of Financial Activities.

Caryl Jenner Productions Limited

BALANCE SHEET AT 31ST MARCH 2000

	Note	2000	1999
		£	£
FIXED ASSETS			
Tangible assets	7	32,251	24,674
CURRENT ASSETS			
Stock		-	-
Debtors	8	25,128	99,234
Cash at bank and in hand		66,501	4,298
		<u>91,629</u>	<u>103,532</u>
CREDITORS : Amounts falling due within one year	9	<u>(169,580)</u>	<u>(151,566)</u>
NET CURRENT LIABILITIES		<u>(77,951)</u>	<u>(48,034)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>£(45,700)</u>	<u>£(23,360)</u>
FUNDS			
Unrestricted funds		(203,336)	(180,996)
Restricted funds	10	157,636	157,636
		<u>£(45,700)</u>	<u>£(23,360)</u>

Approved by the Board on 7th September 2000 and signed on their behalf by :

RICHARD HOPE – Director

Richard S. Hope

CAROLYN MADDOX – Director

Carolyn L. Maddox

Caryl Jenner Productions Limited

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31ST MARCH 2000

1. ACCOUNTING POLICIES

a) Basis of Accounting

The financial statements are prepared under the historical cost convention on a going concern basis and in accordance with the Statement of Recommended Practice (Accounting by Charities), and with applicable accounting standards.

The company relies substantially on funding by grants from the London Arts Board for its current and future commitments and operates on the basis that, taking one year with another, its revenue will match its expenditure. The directors have prepared projections incorporating targets and assumptions regarding future incoming resources and application of resources and cashflows, the achievement of which is not necessarily assured. These projections show that the company can operate for the next twelve months.

There is no indication that the Company's activities will be curtailed or substantially altered and therefore no provision has been included in the financial statements for costs that would be incurred in these events.

In view of this and of the support of the London Arts Board the going concern basis is considered an appropriate basis for the preparation of these financial statements.

b) Fund Accounting

Unrestricted funds comprise accumulated surpluses and deficits on general funds. They are available for use at the discretion of the Committee of Management in furtherance of the general charitable objectives.

Restricted funds are funds subject to specific restricted conditions imposed by the donors.

c) Incoming Resources

Incoming resources represent the total income receivable during the year comprising, theatre productions, grants, donations, other, and membership subscriptions.

d) Resources Expended

The costs of theatre productions, fundraising and publicity and administration comprise expenditure, including staff costs, directly attributable to the activity. Where costs cannot be directly attributed they have been allocated to activities on an appropriate basis.

Support costs comprise all services supplied centrally, identifiable as wholly or mainly in support of direct charitable purposes and include an appropriate proportion of central overheads.

Central overheads are allocated to operational and fundraising functions on the basis of their use of central support services with the aim of ensuring that those costs remaining within administration relate to the management of the charity's assets, organisational administration and compliance with constitutional and statutory requirements.

e) Grants receivable

The directors have classified capital grants balances in the balance sheet under "Restricted Funds", as recommended by the Statement of Recommended Practice (Accounting by Charities). Capital grants are released to the Statement of Financial Activities at the same percentage rates as depreciation is provided for on the underlying assets.

Caryl Jenner Productions Limited

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31ST MARCH 2000

1. ACCOUNTING POLICIES (continued)

f) Depreciation

Depreciation is provided on the following basis in order to write off each asset over its estimated useful life:

Theatre equipment - 12½% straight line

Furniture and equipment – between 10% and 33 1/3%

2. DONATIONS AND GIFTS

The Unicorn is grateful to the following donors for their support during the year:

GapKids UK plc
The Equity Charitable Trust
The Garfield Weston Foundation
The Mercers Company
The Swan Trust
The Woolnoth Society
The Bollinger Family
Mr and Mrs Kleeman

3. GRANTS RECEIVABLE	2000 £	1999 £
Revenue grants – unrestricted		
London Arts Board - revenue grant	335,688	327,500
London Borough Grants Committee (for the purpose of contributing towards salaries and running costs	20,468	20,894
City of Westminster (for the purpose of contributing towards annual operations)	20,000	37,000
	<u>376,156</u>	<u>385,394</u>
Revenue grants - restricted		
Feasibility	8,275	30,500
Westminster City Council	-	4,400
ACE – New Audiences	19,790	-
London Arts Board – Go and See	300	-
Moving premises	-	5,000
ERDI	-	5,850
	<u>28,365</u>	<u>45,750</u>
Total	<u>£404,521</u>	<u>£431,144</u>

Caryl Jenner Productions Limited

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31ST MARCH 2000

4. TOTAL RESOURCES EXPENDED

	Staff costs £	Depreciation £	Other costs £	Total £
Direct charitable expenditure :				
Theatre production	139,069	-	186,320	325,389
Support costs	102,651	9,464	48,987	161,102
	<u>£241,720</u>	<u>£9,464</u>	<u>£235,307</u>	<u>£486,491</u>
Other expenditure :				
Fundraising and publicity	12,831	-	50,690	63,521
Management and administration	12,831	1,051	24,557	38,439
	<u>£25,662</u>	<u>£1,051</u>	<u>£75,247</u>	<u>£101,960</u>

5. NET MOVEMENT IN FUNDS

	2000 £	1999 £
The net movement in funds is arrived at after crediting :		
National Insurance refund	£9,368	£57,085
and after charging :		
Depreciation	10,515	5,364
Auditors' remuneration : audit	4,100	3,900
other services	2,850	4,000
Operating lease rentals : -		
Land and buildings	6,250	70,000
*Loss on disposal of freehold	-	42,690
*Feasibility study	8,275	30,500
*Interest payable	-	19,984

*Included in management and administration

6. STAFF COSTS

a) All employees		
Wages and salaries	243,418	411,817
Social security costs	22,061	37,991
Pensions costs	1,902	5,170
	<u>£267,381</u>	<u>£454,978</u>

The average number of employees is as follows :

	Number	Number
Theatre productions	13	18
Support and management	8	10
	<u>21</u>	<u>28</u>

b) Directors' remuneration

No Director received remuneration or reimbursement of expenses (1999 the same except legal fees amounting to £1,320 was paid to Blount Petre, Kramer, of whom David Isaacs is a partner).

Caryl Jenner Productions Limited

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31ST MARCH 2000

7. FIXED ASSETS

Cost	Theatre Equipment £	Furniture and Equipment £	Total £
At 1st April 1999	40,354	26,247	66,601
Additions	-	18,092	18,092
Disposals	-	-	-
At 31st March 2000	40,354	44,339	84,693
Depreciation			
At 1st April 1999	29,281	12,646	41,927
Charge for year	4,170	6,345	10,515
Eliminated on disposal	-	-	-
At 31st March 2000	33,451	18,991	52,442
Net book value			
At 31st March 2000	£6,903	£25,348	£32,251
At 1st April 1999	£11,073	£13,601	£24,674

8. DEBTORS

	2000 £	1999 £
Due within one year :		
Other debtors	-	69,681
Prepayments and accrued income	25,128	29,553
	£25,128	£99,234

9. CREDITORS : Amounts falling due within one year

	2000 £	1999 £
Trade creditors	5,444	29,582
Other creditors	-	3,413
Other taxes and social security	16,310	9,735
Accruals and deferred income	147,826	108,836
	£169,580	£151,566

10. RESTRICTED FUNDS

	At 1st April 1999 £	Incoming resources £	Resources expended £	At 31st March 2000 £
Capital expenditure	157,636	-	-	157,636
Feasibility study	-	8,275	8,275	-
Special grants received	-	20,090	20,090	-
	£157,636	£28,365	£28,365	£157,636

Caryl Jenner Productions Limited

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31ST MARCH 2000

11. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Total £
Tangible assets	32,251	-	32,251
Net current liabilities	(235,587)	157,636	(77,951)
	<u>£(203,336)</u>	<u>£157,636</u>	<u>£(45,700)</u>

12. OPERATING LEASE COMMITMENTS

The future operating lease payments which the company is committed to make during the next year are as follows :

	Land and buildings	
	2000	1999
	£	£
Operating leases which expire :		
Between two to five years	<u>£6,250</u>	<u>£6,250</u>