

CARYL JENNER PRODUCTIONS LIMITED
(A Charitable Company Limited by Guarantee
and not having a share capital)

REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2013

Company Registration Number. 00480920

Registered Charity Number 225751



CARYL JENNER PRODUCTIONS LIMITED

CONTENTS

	Page
General Information	1
Introduction	2
Chair's statement	3
Chief Executives' review	4 - 8
Schedule of Productions	9
Trustees' Report and Responsibilities Statement	10 - 11
Independent Auditors' Report	12
Statement of Financial Activities (including Income and Expenditure Account)	13
Balance Sheet	14
Notes to Financial Statements	15 - 20
Trustees and Staff	21

CARYL JENNER PRODUCTIONS LIMITED

GENERAL INFORMATION

FOR THE YEAR ENDED 31 MARCH 2013

Caryl Jenner Productions Limited (CJP) is a company limited by guarantee and has no share capital. It is incorporated under the Companies Acts, and is registered in England. It is a registered charity governed by its memorandum and articles of association.

Company Number	00480920
Charity Number	225751
VAT Number	239 8198 16

TRUSTEES

The names of the Trustees of the Company are shown in the Trustees' report.

Trustees are appointed by resolution of the continuing trustees, and are subject to rotation with one third retiring at each annual general meeting. The number of trustees shall not be less than 3. The maximum length of service is now fixed at six years.

TRADING NAME

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

SECRETARY:	Amanda Koch-Schick
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PRINCIPAL AND REGISTERED OFFICE	Unicorn Theatre 147 Tooley Street London SE1 2HZ
	Telephone 020 7645 0500
	Fax 020 7645 0550
	E-mail admin@unicorntheatre.com
	Website www.unicorntheatre.com

BANKERS:	Barclays Bank plc 27 Soho Square London W1D 3QR
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SOLICITORS:	Blount Petre Kramer 29 Weymouth Street London W1N 4LQ
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AUDITORS:	haysmacintyre Fairfax House 15 Fulwood Place London WC1V 6AY
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CARYL JENNER PRODUCTIONS LIMITED

INTRODUCTION

FOR THE YEAR ENDED 31 MARCH 2013

Caryl Jenner Productions Limited was founded in 1947. For 32 years, until 1999, it was based at the Arts Theatre, Great Newport Street, which it shared with a variety of evening productions presented by different producers. Since December 2005 it has occupied a purpose built venue in Tooley Street.

The Company's purposes

The Unicorn is the UK's leading professional theatre for young audiences, dedicated to inspiring and invigorating young people of all ages, perspectives and abilities, and empowering them to explore the world – on their own terms – through theatre.

At the Unicorn, we believe in

- bringing art to young people and young people to art
- pushing the boundaries of what theatre for young audiences can be
- opening our doors to everyone
- speaking to the audience of today, not just creating the audience of the future
- diversity. Because the world is diverse.

At the Unicorn, we strive to push the boundaries of imagination in everything that we do, welcoming families, schools, and young people for unforgettable theatrical experiences that will expand horizons, change perspectives, and challenge how we all see and understand each other.

Specific objectives

The trustees were mindful of the Charity Commission's guidance on public benefit and in particular the accessibility of the theatre's programme for everyone, when setting the specific objectives for 2012/13. These were to establish the Unicorn as the UK's most important theatre for young audiences, and to reach as wide a range of children as possible through theatre that is honest, refreshing and international in outlook. The ways in which these objectives have been approached are discussed in the Chair's Statement and Chief Executives' Review below.

Governance

The Company's Board of Trustees appointed Purni Morell (Artistic Director) and Anneliese Davidsen (Executive Director) as joint Chief Executives in 2012. All financial matters and the overall artistic strategy of the Company are discussed by the Board of Trustees who met four times during 2012/13. A Finance and General Purposes Committee of Trustees met to discuss finance, staffing and health and safety and made recommendations to the full Board. Reports of all these meetings were circulated to all Board members and opportunities were given to discuss matters arising from these meetings.

The relationship between Caryl Jenner Productions Limited and the closely related company, Unicorn Children's Centre, is detailed in the Trustees' Report and Note 18 to the Annual Accounts below.

Volunteers

The Company has not made any significant use of Volunteers during 2012/13 and has no plans for significant dependence on Volunteers in 2013/14.

CARYL JENNER PRODUCTIONS LIMITED

CHAIR'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2013

I am very pleased to be able to celebrate the first full year of operation under a new business model with a strong and growing Unicorn public profile and a range of artistic successes of which we are all very proud

Over the year the Unicorn made no fewer than 13 of its own productions, and presented a further 19 from visiting companies. As the Chief Executives report in detail below, this resulted in Unicorn work being seen by 62,786 visitors in London and beyond, a record number that included three tours (Monkey Bars, Mad About the Boy and Something Very Far Away), and extended the age range for audiences from toddlers to adults, with a new strand of work for adults that looks afresh at our attitudes to young people

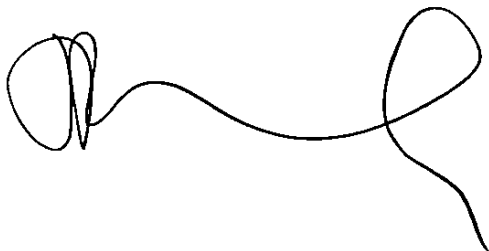
Notwithstanding the year's rapid growth, the theatre has made substantial savings (£119,000 in Caryl Jenner Productions alone and more in the Unicorn's related company Unicorn Children's Centre), while in terms of earned income, the two companies generated £184,768 more in Box Office income on the previous year. These are remarkable figures

While the final outturn for the year showed a loss of £45,901, the Board is confident that the impact of the refreshed programme on audiences, and the substantial growth in organisational profile mean that this is manageable in the context of existing reserves and in the service of the overall strengthening and sustainability of the organisation

The Board was sorry to say farewell to Dorcas Morgan as Development Director at the end of the year in March '12 but by June '13 a new head of department is in post. The year also saw Richard Hope retire from the Board. On behalf of the Board and Executives, I would like to thank him for his truly remarkable service, during which time he proved a strong advocate for the Unicorn and a potent advisor for the Executive. We wish him all the very best in his retirement and thank him for his very generous support

I look forward to the next exciting step in the Unicorn's history and to the company's continued growth and wellbeing

Joanna Kennedy
Chair

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke, followed by a vertical line at the end.

CARYL JENNER PRODUCTIONS LIMITED

CHIEF EXECUTIVES' REVIEW

FOR THE YEAR ENDED 31 MARCH 2013

This represents the first full year of operation for the new team, and at the beginning of the year we stated our strategic priorities for 2012-2015

- Radical growth in terms of producing work, threefold in the first year and continuing at a sustainable level, with proportionate growth in ticket sales and distribution
- To secure the Unicorn's long term future and ongoing reputation
- To enhance the national standing of theatre for young audiences, and our own national and international status

We are proud to have completed the first year of operation following a period of change with a hugely busy programme of work. The Unicorn has made 13 productions, working with unprecedented numbers of artists to create new a strong new season of work. We are enormously proud of the strong and committed staff team who have made this possible, and grateful also to our partner theatres and artists. It has been a year of great achievement.

The quadrupling of new productions this year has enabled us to explore a range of new producing models for young audiences, including a revised ensemble in repertory model underpinning six new shows, a series of co-productions, and a special house agreement with Equity to enable us to manage our performance schedules more economically. The higher level of both producing and presenting has put pressure across the organisation, including on the Marketing & Communications team. Nonetheless, we achieved growth in our audience of 30% – almost 18,000 more bookings – and we are hugely proud of our new reach and reputation, and the hard work of everyone concerned.

Substantial support to enable the new programme came from a range of key supporters, but special thanks go to the Foyle Foundation, Paul Hamlyn Foundation and Harvey and Allison McGrath for the confidence they have shown in funding the new programme. The Unicorn team also continues to work closely with the Arts Council to deliver against clear artistic and audience objectives.

Against a fundraising target of £535k, in a difficult economic climate, fundraised income reached £468k. This was a substantial blow following several years of very high achievement, and has made a dent in the year end result. However, we are optimistic about our income generation as we move into '13/14, with the theatre's expanded profile, with donor relationships consolidated and with clear messaging around our revised beliefs and objectives.

We firmly believe that artistic excellence – the work on our stages – is the single arbiter of our success. But the whole Unicorn team has achieved some real triumphs across the board this year. Highlights have included

- Winning a Fringe First (*Monkey Bars*) and Off West End Award for the Best Children's Production (*Something Very Far Away*) and four further award nominations including the TMA Theatre UK Award
- Increased attendance by 30% – a further 17,808 audience members – generating £184,768 more in ticket sales than the previous year
- Distributed 5,227 free and 1,341 heavily subsidised tickets to schools through the McGrath Scheme. Expanded the Interact programme by 80%, with 3,969 pupils and 66 teachers engaged, and ran projects with 46 schools across 19 boroughs
- Quadrupled in-house productions (to thirteen), doubled the number of performances (from 350 to 712), and more than doubled the number of artists with whom we work. Employed ten freelance Directors, commissioned thirteen plays from ten playwrights, and two translations. Made four co-productions and co-presented international work in partnership with London International Festival of Theatre. Presented two shows in offsite or outdoor spaces. Toured three productions to fourteen venues for the first time since the opening of the building.
- Achieved record sales for our Christmas production, 102% growth in media coverage, and 32% growth in web hits.

- Worked with Equity to secure a new House Agreement in order to expand the number of performances we can play each week, giving a more flexible model, better working hours for actors, and a new way of producing children's theatre
- Programmed 21 Access performances, with a new programme of Relaxed Performances as part of a TMA/SOLT London-wide pilot scheme
- Made savings of £140k in administration and overheads, and maintained our energy consumption at '11/12 levels despite the hugely increased building operating hours Reduced skip loads to landfill by six, and reduced water consumption by 17%
- Opened a sustainable cafe and merchandise outlet with a net profit of £22k in its first year of operation.

PUBLIC BENEFIT

The Unicorn's core objectives – to create and promote work for, with and by children and young people – remain at the heart of our work. With a stable financial backdrop and ongoing status as an Arts Council National Portfolio Organisation, the focus in this year has been to extend the organisation's reach and profile towards long term aim stability and sustainability Reach, in this context, means audience numbers, audience geography (within and beyond London), and audience age – extended now from 2-21 We believe that the stronger our reputation amongst audiences, producers, funders, industry, the more we can accomplish in the company's founding mission of enabling children to "enjoy, reflect on and explore the world around them"

Purni Morell, artistic director of the Unicorn, credited with revivifying the young people's theatre
Independent on Sunday, Jan 2013

the Unicorn which has been coming on in leaps and bounds since Purni Morell took over as artistic director in 2011
The Telegraph, Feb 2013

Purni Morell's appointment to a London's children's theatre, the Unicorn, could have as much an effect on British theatre as Vicky Featherstone's to the Royal Court, for all its redoubtable history Guardian, Feb 2013

Yet another example of the freshness and imagination we've come to expect from Unicorn since
Purni Morell took over as artistic director last year
(The Prince & The Pauper) The Stage, Nov 2012

It does seem that, at long last, children's playwright David Wood's plea for theatre for young people to be placed on an equal footing with all other theatre has been honoured This season's Unicorn programme includes new work by Chris Goode, David Greig, Tim Crouch, Oily Cart and E V Crowe, and you can't say more new and potentially exciting than that

whatsonstage.com, Oct 2012

THE WORK ONSTAGE...

Onstage, the year began with *The Legend of Captain Crow's Teeth*, adapted from Eoin Colfer's novel and directed by Matthew Lenton This exuberant and well reviewed production played to appreciative audiences over the Easter holiday though with slow Box Office Like much of this first year's work, the knotty question of timing and scheduling our first family show gave invaluable data that has informed ongoing planning

*a joyful romp of a show **** Time Out*

***** Evening Standard*

In the Clore Theatre the programme began with the first of the ensemble in repertory productions, a revised model that picked up on key learning from the previous in-house ensemble and has provided a new way of expanding our output

Two classic works by Sophocles were adapted for primary and secondary schools – *The Man with the Disturbingly Smelly Foot* by Nancy Harris and *How to Think the Unthinkable* by Ryan Craig – and funded by the Foyle Foundation, enabling the Unicorn to explore a new way of working with an ensemble cast. Directed by Ellen McDougall, this was the first of three repertory seasons this year.

[The Unicorn's] profile has been low in recent years, but with the appointment of new artistic director Purni Morell, formerly in charge of the enterprising National Theatre Studio, that could soon change. The Unicorn is presenting lively, hour-long versions of two plays by Sophocles, a man who really understood how a good plot works – an object lesson in how to craft a satisfyingly constructed play Daily Telegraph

a short, sharp, witty show Guardian ****

The year contained four co-productions, including two Fringe First Award-winners that took the Unicorn brand to a national audience in fourteen UK tour venues. *Monkey Bars* in particular, a partnership with Chris Goode & Company, was a sell-out success during the Edinburgh Festival, and returned for a second run at the Unicorn due to popular demand. It was the first in an occasional series of works at the Unicorn made for an adult audience, about children, and on many levels another Unicorn first.

Monkey Bars is a small gem – simple, absorbing and at times beautiful, performed with sensitivity by a cast of six **** Evening Standard

Wise and wondrous stuff **** Times

Teenage audiences were well served by Iron Shoes' production of Gbolahan Obisesan's *Mad About the Boy*, directed by Ria Parry and produced in association with the Unicorn. In an entirely new departure, this production re-opened at the Unicorn before playing at the Bush and the Young Vic.

Timely and urgent Daily Telegraph

A co-production that the Unicorn was pleased to inherit from the previous artistic team was *Tales from the River Thames* created with New International Encounter in a disused railway arch at London Bridge. Devised by working with primary schools, this was a very successful melding of the Unicorn's schools' activity with an exciting international company's artistic vision.

Another award-winning success of the year was *Something Very Far Away*. Created by Mark Arends and Matthew Robins, this short work about love and death was created with puppetry, animation, film and live music. Fantastically well received by press and public alike, the production has been remounted and toured in '13/14, winning an Off West End Award for Best Children's Production and raising the bar for quality children's theatre.

35 of the most charming and touching minutes I've spent in a theatre Daily Mail

wonderful and heartbreaking The Guardian

A second autumn repertory season played Ignace Cornelissen's *A Winter's Tale* for primary schools with David Greig's 2001 *Doctor Korczak's Example* for secondary, directed respectively by Purni Morell and Ria Parry.

a genuinely witty introduction to Shakespeare, crafted at every stage with the needs of its young audience in mind. [A Winter's Tale] Time Out ****

Christmas 2012 saw Jemma Kennedy's *The Prince and the Pauper*, directed by Selina Cartmell in the main Weston Theatre With a strong cast of eight actor musicians, and based on Mark Twain's familiar novel, this beat all previous Christmas Box Office targets, selling over 10,000 tickets and taking £19,162 more than any previous year at Box Office

Selina Cartmell's sprightly, imaginative production holds its young audience rapt throughout

**** Financial Times

It has all the ingredients for a romp and this lusty adaptation is a spirited pleasure

***** Daily Mail

The final repertory season comprised two new commissions, E V Crowe's stylish *Liar, Liar* for 13+ directed by Blanche McIntyre (Most Promising Newcomer, Critics' Circle Awards) and Douglas Rintoul's delicate and heartrending devised work *1001 Nights* for 6+

Directed by Douglas Rintoul, it's simply but ingeniously presented,

rustling bits of junk into myriad props, harnessing its audience's imagination in a continuous game of let's pretend and holding everyone, young and old alike, quite spellbound

*An utter delight [1001 Nights] Telegraph *****

*[Liar, Liar] Time Out *****

AUDIENCES, YOUNG PEOPLE & SCHOOLS

This is where the expansion of our onstage work meets real depth, with a measurable long term impact In this year, the Schools' programme was restructured in order to go further and affect participants more deeply Partner schools included a Pupil Referral Unit, and we extended our reach to work strategically in outer London boroughs with little theatre provision While schools' activity increased massively under the new programme, free tickets were also at an all time high under the McGrath Scheme and other generous sources of funding, and we anticipate continued need for this provision in an increasingly difficult environment for schools

*"The benefit of the children seeing a live performance cannot be measured
Very few of these children would have access to these things outside of school "*

Baring Primary School

In particular, our work directly with teachers through Continuing Professional Development – teaching the teachers – is a core principle of the schools' programme creating a trickle-down effect and arming teachers to build on the visit through further work in the classroom

*"I would not have known where to start in teaching drama
and therefore found the CPD day extremely useful in building this confidence
Without it, I do not think I would have been able to deliver all the lessons
I used all the lessons and the children responded extremely well to them "*

Unicorn Primary School

"There has been a major improvement in literacy levels with children being more creative and able to identify with characters' feelings Motivation and the quality of written work – usually a major problem with lower ability children and boys in general - has also greatly improved "

Burnt Oak Junior School

The Youth Board continues to meet regularly to provide advice and feedback to the Artistic Director, and under a restructured model the Young Company grew from 20 to 60, with three weekly groups meeting throughout term-time,


the Company created *Children of Killers*, Katori Hall's harrowing tale of children after the Rwandan genocide, while the Unicorn's response to the Olympics and Paralympics was a work commissioned for the Young Company, *How Was It For You?* This saw 17 young actors onstage in a joyous verbatim response to the Olympics. It marked the beginning of a more ambitious programme of work for the Young Company.

We were also delighted to be able to offer two Joanna David Awards for promising young people from disadvantaged backgrounds – Ibrahim Shote to assist Ellen McDougall on the Greek repertory season, and Raju Miah, a previous member of the Young Company, to assist Purni Morell on *A Winter's Tale*.


Free foyer events consolidated the changes made to Front of House operations, creating a vibrant and increasingly busy space, there is more to do to enhance the audience experience in future, but we are thrilled to be opening up the space to create a more inclusive and regularly used public space, with no fewer than 27 free events drawing in new visitors.

LOOKING FORWARD

With the senior management team at last fully in place at the time of writing, and a year of productions under the Unicorn's belt, we are enormously proud of everyone's work in undertaking a year of bold – and often stressful – change. We look forward to exciting our audiences anew with the continuation of a bold and outstanding programme in 2013.



Purni Morell
Artistic Director



Anneliese Davidsen
Executive Director

CARYL JENNER PRODUCTIONS LIMITED

UNICORN THEATRE - SCHEDULE OF PRODUCTIONS

FOR THE YEAR ENDED 31 MARCH 2013

Weston Theatre

Captain Crows Teeth (3 weeks)
DNA (2 Weeks)
TED Salon
Mad About The Boy (2 Weeks)
English Pocket Opera
Tales From the River Thames (2 Weeks)
Before Your Very Eyes
How Was It For You
A Winter's Tale (9 weeks)
Dr Korczak's Example (9 weeks)
The Prince and the Pauper (7 weeks)
Liar, Liar (7 weeks)
1001 Nights (7 weeks)

Clore Theatre

Goldilocks
Ruby Red Tells Tales
Egg and Spoon
Children of Killers
The Man with the Disturbingly Smelly Foot (4 weeks)
How To Think The Unthinkable (4 weeks)
Something Very Far Away (3 weeks)
Monkey Bars
I, Malvolio (4 weeks)
Handa's Surprise
The Mysterious Vanishment of Poppy and Dangan
The Elves and the Shoemakers
Burning Bird
The Tear Thief (2 weeks)
In a Pickle (5 weeks)
A Thousand Slimy Things
Little Red You Know Who
The Present
Sensacional
Mouth Open, Story Jump Out (2 weeks)

Off Site

The Legend of Woesterdam

CARYL JENNER PRODUCTIONS LIMITED

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2013

The Trustees have pleasure in presenting their report together with the audited financial statements for the year ended 31 March 2013

TRUSTEES

The Trustees who served during the year were

Denise Holle #
Richard Hope* (resigned 1 November 2012)
Joanna Kennedy (Chair)*#
Carolyn Maddox*#
Richard Oldfield*
Bryan Savery*#
Sarah West

* Members of the Finance & General Purposes Committee

Members of the Recruitment Sub-Committee

The Trustees are also directors of Caryl Jenner Productions Limited for the purposes of company law

FINANCIAL REVIEW

The Trustees continue to monitor progress and particularly the financial position very carefully

PUBLIC BENEFIT

As stated above, the Trustees are aware of the Charity Commission's guidance on Public Benefit and the specific objectives for each year are devised with the aim of ensuring that the benefits offered through the Unicorn's programme are accessible to everyone regardless of financial, social or racial background or their particular needs. The Trustees monitor the company's Programming, Access and Pricing Policies on a regular basis.

GOVERNANCE, RISK MANAGEMENT AND RESERVE POLICY

In the autumn of 2010, the Board drafted a new Memorandum and Articles of Association which was formally adopted on 17 May 2011.

New Trustees receive the latest annual report and accounts and all relevant information relating to the charity. All Trustees are kept informed about relevant developments within the charity sector.

The Risk Register was most recently reviewed in March 2011. The Trustees will continue regularly to monitor the major risks faced by the company and the progress against the strategic objectives at each meeting.

At 31 March 2012, the company had built up an operational reserve of £150,000, its previous target for the operational reserve and equating to three months' operational winding down costs.

CARYL JENNER PRODUCTIONS LIMITED

TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2013

RELATED PARTIES

Caryl Jenner Productions Limited (CJP) has a close relationship with Unicorn Children's Centre (UCC)

UCC's new Articles of Association include a provision for the company to appoint to the Board of UCC two "Special Trustees" CJP has appointed Anneliese Davidsen and Purni Morell as Special Trustees

UCC's charitable objects are similar to those of CJP, and one of its aims is to provide a building which will house CJP productions and activities At the year end the UCC Board comprised of five Trustees, including one Trustee of CJP and its Chief Executives Details of the transactions between the companies are given in Note 18 to the accounts The Trustees of UCC are indicated on the inside back page of the report

TRUSTEES' RESPONSIBILITIES IN RELATION TO FINANCIAL STATEMENTS

The Trustees are responsible for preparing their Trustees' Report and the financial statements in accordance with applicable law and regulations

Company law requires the Trustees to prepare financial statements for each financial year Under that law the Trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law) The financial statements are required by law to give a true and fair view of the state of the affairs of the charitable company and of the surplus or deficit of the charitable company for that period In preparing these financial statements the Trustees are required to

- Select suitable accounting policies and apply them consistently
- Observe methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation

The Trustees are also responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities

Each Trustee who is in office at the time of the approval of this report can confirm that

- as far as they are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware and
- they have taken all the steps that they ought to have taken as a director in order to make themselves aware of any relevant audit information and to establish that the company's auditors are aware of that information

AUDITORS

A resolution reappointing haysmacintyre as the Company's auditors will be proposed at the AGM in accordance with Section 485 of the Companies Act 2006

By order of the Board



A Koch-Schick
Company Secretary
147 Tooley Street
London SE1 2HZ

18 September 2013

**INDEPENDENT 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 of Caryl Jenner Productions Limited for the year ended 31 March 2013 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditors

As explained more fully in the Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed, the reasonableness of significant accounting estimates made by the trustees, and the overall presentation of the financial statements.

In addition, we read all the financial and non-financial information in the Trustees' Annual Report to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2013, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended,
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, and
- have been prepared in accordance with the requirements of the Companies Act 2006.

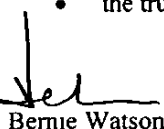
Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us, or
- the financial statements are not in agreement with the accounting records and returns, or
- certain disclosures of trustees' remuneration specified by law are not made, or
- we have not received all the information and explanations we require for our audit, or
- the trustees were not entitled to prepare the financial statements in accordance with small companies regime.


Bernie Watson

Senior Statutory Auditor
for and on behalf of Haysmacintyre
Statutory Auditors

Fairfax House
15 Fulwood Place
London WC1V 6AY

18 September 2013

CARYL JENNER PRODUCTIONS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
(Including Income and Expenditure)

FOR THE YEAR ENDED 31 MARCH 2013

	Note	Unrestricted Funds £	Restricted Funds £	Total 2013 £	Total 2012 £
INCOMING RESOURCES					
<i>Incoming resources from generated funds</i>					
<i>Voluntary income</i>					
Donations and gifts	2	103,202	374,427	477,629	614,134
Grants receivable	3	1,024,040	-	1,024,040	1,003,099
<i>Investment income</i>					
Bank interest receivable		74	-	74	112
<i>Incoming resources from charitable activities</i>					
Theatre productions	4	356,741	-	356,741	222,817
Education		13,163	-	13,163	13,806
Management fees charged to UCC		20,000	-	20,000	20,000
Total Incoming Resources		1,517,220	374,427	1,891,647	1,873,968
RESOURCES EXPENDED					
<i>Costs of generating funds</i>					
Costs of generating voluntary income	5	117,391	-	117,391	144,018
<i>Charitable activities</i>					
Theatre productions	6	1,402,480	220,427	1,622,907	1,399,625
Education		1,571	154,000	155,571	231,930
Donation to UCC		-	-	-	-
<i>Governance costs</i>		41,680	-	41,680	46,246
Total Resources Expended	8	1,563,122	374,427	1,937,549	1,821,819
NET INCOMING RESOURCES		(45,902)	-	(45,902)	52,149
Fund balances at 1 April 2012		150,000	-	150,000	97,851
Fund balances at 31 March 2013		£104,098	£ -	£104,098	£150,000

All transactions are derived from continuing activities

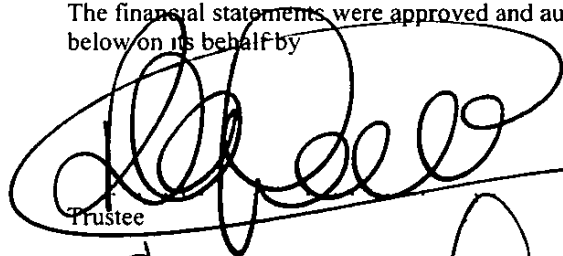
All recognised gains and losses are included in the Statement of Financial Activities


BALANCE SHEET

AS AT 31 MARCH 2013

	Note	2013	2012
		£	£
FIXED ASSETS			
Tangible assets	11	20,197	25,464
CURRENT ASSETS			
Stock	12	10,690	5,638
Debtors	13	135,816	128,224
Cash at bank and in hand		55,022	161,015
		<u>201,528</u>	<u>294,877</u>
CREDITORS: amounts falling due within one year	14	<u>(117,626)</u>	<u>(170,341)</u>
NET CURRENT ASSETS		<u>83,901</u>	<u>124,536</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u><u>£104,098</u></u>	<u><u>£150,000</u></u>
FUNDS			
Unrestricted funds		104,098	150,000
Restricted funds	15	-	-
		<u><u>£104,098</u></u>	<u><u>£150,000</u></u>

The financial statements were approved and authorised for issue by the Board on 18 September 2013 and were signed below on its behalf by


Trustee


Trustee

Richard Oldfield

Joanna Kennedy

CARYL JENNER PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2013

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 and Reporting by Charities" (SORP 2005), the Companies Act 2006 and applicable accounting standards

(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 (including government grants) and donations, and other income

(d) Resources Expended

The costs of theatre productions, education, governance and of generating voluntary income comprise expenditure directly attributable to the activity and support costs. Support costs have been allocated on an appropriate basis to reflect the true cost of each activity undertaken by the charity

(e) Grants Receivable

Income from grants is included in incoming resources when they become receivable

(f) Depreciation

Depreciation is provided on capitalised assets in order to write off each asset over its estimated useful life on a straight line basis as follows

Theatre equipment	-	12½% to 20%
Furniture and equipment	-	10% to 33⅓%

(g) Stock

Stock is held at the lower of cost and net realisable value

(h) Governance Costs

Governance costs include the costs of governance arrangements, which relate to the general running of the charity. These activities provide the governance infrastructure, which allow the charity to operate and to generate the information required for public accountability. The only direct costs related to governance are the costs of the audit and of recruiting new Board members. The remaining support costs have been allocated on the basis of time spent in preparing annual accounts, attending trustee meetings, ensuring that all print and website information is compliant with charity commission and other relevant laws, strategic planning that contributes to the future development of the charity and keeping up to date with relevant laws which may affect charity governance

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2013

2. DONATIONS AND GIFTS

The charity is grateful to the following for their support during the year.

Restricted donations

The McGrath Trust
Emma Thompson
Anthony and Rachel Williams
Denise and Arnold Holle
The Williams Charitable Trust
Sue and Jules Green
David Isaacs
David and Francine Sumners
The Prince's Foundation for Children & the Arts
The Mercers' Company
The Clore Duffield Foundation
Molecule Theatre
The Draper's Charitable Fund
The Foyle Foundation
The City Bridge Trust
Paul Hamlyn Foundation
MariaMarina Foundation
The D'Oyly Carte Charitable Trust
HSBC
Financial Times
UBM
Polish Cultural Institute

Unrestricted donations - £10,000 and over:

The John Ellerman Foundation
Tim Gooch

3. GRANTS RECEIVABLE

	2013	2012
	£	£
Unrestricted grants		
Arts Council England, London Revenue Grant	998,099	998,099
Arts Council England, London Supplementary Grant	25,941	5,000
	<u>£1,024,040</u>	<u>£1,003,099</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 MARCH 2013

4	INCOMING RESOURCES FROM CHARITABLE ACTIVITIES	2013 £	2012 £
	<i>Theatre Productions</i>		
	Unicorn Productions	316,106	212,303
	Ancillary trading	40,635	10,514
		<u>£356,741</u>	<u>£222,817</u>
	<i>Education</i>		
	Education Projects	13,163	10,722
	Family days	-	1,056
	Youth Theatre	-	2,028
		<u>£13,163</u>	<u>£13,806</u>
	Other incoming resources		
	Management fees charged to UCC	<u>£20,000</u>	<u>£20,000</u>
5.	COSTS OF GENERATING VOLUNTARY INCOME	2013 £	2012 £
	Direct costs relating to events	-	18,426
	Profile raising	15,347	11,580
	Support costs	102,044	114,012
		<u>£117,391</u>	<u>£144,018</u>
6	CHARITABLE ACTIVITIES	2013 £	2012 £
	<i>Theatre Productions</i>		
	Production costs	75,992	72,124
	Production wages (actors and stage management)	266,874	97,274
	Fees and co-productions	132,580	47,165
	Venue rental	156,000	156,000
	Writers	44,024	21,790
	Research & Development	17,201	-
	Access work	17,985	14,108
	Support costs	912,251	991,164
		<u>£1,622,907</u>	<u>£1,399,625</u>
	<i>Education</i>		
	Youth Theatre	-	13,801
	Education projects	17,125	66,767
	Family Days	-	1,845
	Support costs	138,446	149,517
		<u>£155,571</u>	<u>£231,930</u>
	Donation to UCC	<u>£ -</u>	<u>£ -</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2013

7	GOVERNANCE				2013	2012
					£	£
	Audit				6,950	6,950
	Support costs				34,730	39,296
					<u>£41,680</u>	<u>£46,246</u>
8	SUPPORT COSTS	Costs of Generating Voluntary Income	Theatre Production	Education	Governance	Total
	Support cost breakdown by activity	£	£	£	£	£
	Management and administration	15,812	102,496	35,496	20,651	174,455
	Staff costs	86,232	676,655	102,950	14,079	879,916
	Publicity	-	133,100	-	-	133,100
		<u>£102,044</u>	<u>£912,251</u>	<u>£138,446</u>	<u>£34,730</u>	<u>1,187,471</u>
9	TOTAL RESOURCES EXPENDED				2013	2012
					£	£
	The total resources expended were arrived at after charging					
	Depreciation				8,267	13,372
	Auditors' remuneration – audit				6,950	6,950
					<u></u>	<u></u>
10	STAFF COSTS				2013	2012
					£	£
(a)	Employees					
	Wages and salaries				800,553	906,957
	Social security costs				74,591	78,194
	Pension costs				4,772	8,607
					<u>£879,916</u>	<u>£993,758</u>
	The average number of employees is as follows				Number	Number
	Production				11	11
	Communications				40	35
	Development				4	3
	Artistic and Admin				8	6
					<u>63</u>	<u>55</u>

During the year, no employee received remuneration in excess of £60,000 (2012 None)

(b) Trustees' remuneration

No Trustee received remuneration or reimbursement of expenses (2012 None)

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 MARCH 2013

11	FIXED ASSETS	Theatre Equipment £	Furniture Equipment £	Access £	Total £
	Cost:				
	At 1 April 2012	51,348	165,821	18,771	235,940
	Additions	-	3,000	-	3,000
		<u>51,348</u>	<u>168,821</u>	<u>18,771</u>	<u>238,940</u>
	At 31 March 2013	51,348	168,821	18,771	238,940
	Depreciation:				
	At 1 April 2012	(51,009)	(157,404)	(2,063)	(210,476)
	Charge for year	(339)	(5,279)	(2,649)	(8,267)
		<u>(51,348)</u>	<u>(162,683)</u>	<u>(4,712)</u>	<u>(218,743)</u>
	At 31 March 2013	(51,348)	(162,683)	(4,712)	(218,743)
	Net Book Value				
	At 31 March 2013	<u>£ -</u>	<u>£6,138</u>	<u>£14,059</u>	<u>£20,197</u>
	At 31 March 2012	<u>£339</u>	<u>£8,417</u>	<u>£16,708</u>	<u>£25,464</u>
12	STOCK			2013 £	2012 £
	Goods for re-sale			3,209	385
	Other stock			7,481	5,253
				<u>£10,690</u>	<u>£5,638</u>
13.	DEBTORS			2013 £	2012 £
	Due within one year				
	Trade debtors			584	999
	Amount owed by Unicorn Children's Centre			20,488	22,034
	Prepayments			104,509	102,183
	VAT recoverable			268	3,008
	Accrued Income			2,594	-
	Box office account			7,373	-
				<u>£135,816</u>	<u>£128,224</u>
14	CREDITORS amounts falling due within one year			2013 £	2012 £
	Trade creditors			29,128	27,397
	Other taxes and social security			29,035	10,858
	Accruals			8,365	43,498
	Deferred Income			51,098	88,588
				<u>£117,626</u>	<u>£170,341</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 MARCH 2013

15. RESTRICTED FUNDS

	At 1 April 2012 £	Incoming resources £	Outgoing Resources £	At 31 March 2013 £
Theatre Productions	-	176,900	176,900	-
Education Programme	-	154,000	154,000	-
Core	-	-	-	-
Access Programme	-	43,527	43,527	-
	<u>-</u>	<u>374,427</u>	<u>374,427</u>	<u>-</u>

16. ANALYSIS OF NET ASSETS BETWEEN FUNDS

All net assets are unrestricted

17. OPERATING LEASE COMMITMENTS

The company has annual operating lease commitments for office equipment of £1,254, which run for 2-5 years

18. RELATED PARTIES

At 31 March 2013 one director of Caryl Jenner Productions Limited was also a director of Unicorn Children's Centre, a closely connected charity, and two further directors of Unicorn Children's Centre are the joint Chief Executives of Caryl Jenner Productions Limited

Unicorn Children's Centre owns the lease to the land on which the Unicorn Theatre sits Unicorn Children's Centre has licensed Caryl Jenner Productions Limited to occupy this building according to a set of arrangements between the two companies During 2012/13 Caryl Jenner Productions Limited paid £156,000 to Unicorn Children's Centre as a contribution towards the building's running costs

Unicorn Children's Centre promotes the education of children through the presentation of visiting company shows for children Caryl Jenner Productions Limited operates the box office on behalf of Unicorn Children's Centre for UK visiting company productions

Unicorn Children's Centre does not have any employees but all Caryl Jenner Productions Limited employees are contracted to work in the best interests of both companies

CARYL JENNER PRODUCTIONS LIMITED

TRUSTEES AND STAFF

At 31 MARCH 2013

President. Juliet Stevenson CBE

Board of Trustees

Denise Holle	Carolyn Maddox	Joanna Kennedy*
Richard Oldfield	Bryan Savery	Sarah West

Chief Executives

Artistic Director	Purni Morell*
Executive Director	Anneliese Davidsen*

Other members of staff

Programme Producer	Carolyn Forsyth	Ushers	
Finance Manager	Amanda Koch - Schick		Krystal Boyde-Maynard
Learning Associate	Catherine Greenwood		Caithlin Brooks
Young Company Director	Ellen Edwin - Scott		Thomas Dancaster
Access and Communities Manager	Jenny Maddox		Jackie Downer
General Administrator	Jenny Skene		Catherine Easton
Marketing Coordinator	Isabel Madgwick		Molly Freeman
Marketing Coordinator	Bonnie Smith		Housni Hassan
Schools Relationship Manager	Ella MacFadyen		Anil Kumar
FoH Manager	Sair Smith		Yasmin Lewis
Box Office Manager	Helen Corbett		Chris MacAllister
Box Office Assistants	Laura Fiesco		Matthew Newell
	Euan Borland		Marie – Louise O'Connor
	Nadia Giscir		Malika Quintyne
	Phil Moore		Henry Reynolds
	Amy Mulholland		Nathan Rumney
	Claire Sundin		Rachel Roberts
	Clare Quinn		Virginia Scudeletti
	Martin Walsh		Joanna Selcott
Development Manager (C)	Alex Jones		Kathryn Tighe
Development Manager (T&F)	Caroline Darke		Francesca Turauskis
Development Assistant	Melissa Wilkins		Rebecca Walker
Head of Production	Phil Clarke		Robert Weaver
Buildings & Services	Martin Turner		Miles Yekini
Technical Stage Manager	Andy Shewan		
Technician	Jeff Mitchell		
Technician	Keith Edgehill	Performance Managers	Joycelyn Chung
			Lewis Church
Technician	Shane Burke		Tara Kane
Stage Door Supervisors	Paul Brewster		Lyn Medcalf
	John Cockerill		Laura Standen
	Olivia Dowd		
	Sidonie Ferguson		
	Alice Malseed		

* denotes individuals who are also Trustees of Unicorn Children's Centre