

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

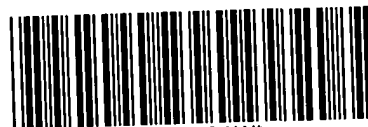
REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 JULY 2015

Company Registration Number: 00480920

Registered Charity Number: 225751

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CARYL JENNER PRODUCTIONS LIMITED

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CARYL JENNER PRODUCTIONS LIMITED

GENERAL INFORMATION

FOR THE YEAR ENDED 31 JULY 2015

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 (until 9 October 2014) David Cheddie (from 10 October 2014)
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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
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BANKERS:	Barclays Bank plc 27 Soho Square London W1D 3QR
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AUDITORS:	haysmacintyre 26 Red Lion Square London WC1R 4AG
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CARYL JENNER PRODUCTIONS LIMITED

INTRODUCTION

FOR THE YEAR ENDED 31 JULY 2015

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.

Year-round, the Unicorn works with some of the world's most exciting theatre-makers to produce, present and tour a surprising, innovative and broad range of work that is honest, refreshing and international in outlook.

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 and public benefit

The trustees were mindful of the Charity Commission's guidance on public benefit when setting the specific objectives for 2014/15, and in particular the accessibility of the theatre's programme for all.

In 2012 the Unicorn's three-year priorities were agreed as: growth in a high quality artistic programme to reach the widest audiences; to secure the theatre's future with an uplift in Arts Council funding from '15/16; and enhanced standing for the Unicorn and for children's theatre. We have delivered against these aims and will continue to work towards them in the coming year.

The ways in which these objectives have been approached are discussed in the Chair's Statement and Chief Executives' Review below.

Governance

Purni Morell (Artistic Director) and Anneliese Davidsen (Executive Director) remain joint Chief Executives of the company

In this year, Colin Simon joined the Board; his long knowledge of charity finance – most recently through 13 years at Comic Relief – and of theatre operations will be invaluable to the Unicorn. All financial matters and the overall artistic strategy of the Company are discussed by the Board of Trustees who meet four times a year. Key stakeholders Arts Council England are invited to all Board meetings as observers.

The Finance and General Purposes Committee of Trustees meets to discuss finance, staffing and health and safety, and are deputed to make recommendations to the full Board. At the end of 2014/15, the Committee was rebranded the Finance & Risk Committee to better reflect its concerns and influence.

Reports of all these meetings are circulated to all Board members and opportunities are 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.

Volunteers

The Company has not made any significant use of Volunteers during 2014/15 and has no plans for significant dependence on Volunteers in 2015/16.

CARYL JENNER PRODUCTIONS LIMITED

INTRODUCTION (continued)

FOR THE YEAR ENDED 31 JULY 2015

Environmental sustainability

This year, under the terms of the Environmental Policy, the Unicorn's Green working group met regularly to build on the organisation's commitment to environmental sustainability and to detail the actions needed to maintain and enhance our improvements.

With carbon emissions down by 65 tonnes since '12/13, we are confident of our direction of travel. A policy statement is now contained on our website, aiming to communicate our commitment to audiences, while our Technical Director has joined the new Sustainability in Production Alliance to continue to explore best practice alongside the commercial theatre sector. Since early '14, the Executive Director has led the London Theatre Consortium's Green Group, working to keep Green issues on all thirteen LTC theatres' agendas.

Particular Unicorn achievements in this field include the fact that since '13 our electricity has been generated from 100% renewable sources. In this year we also switched to a new waste supplier with a zero to landfill scheme for general waste. It is vital to the ethos of our audience experience too, for instance, that the Unicornershop selects ethically sourced products that are additive-free, with only natural ingredients.

Diversity

We are aware that there is a long way to go, including at Board level, to truly reflect the rich diversity of the world and our city, but we are firmly committed to showing our young audiences the breadth of possibility and difference around them. Diversity, represented on our stages and in our workforce, is a central discussion in artistic planning and recruitment. Of particular note is our newly appointed Community Projects Director (January '15), who is working towards a wide-ranging programme of activities with community groups, currently including parental mental health and young mums' groups, projects on local estates, and arts activities for teenagers. We are keen to open the doors of the Unicorn and to make our unique decade-old building part of the fabric of south London. As this programme develops we will look at methods for deepening our place in the community around us and for strengthening relationships, for instance through extending Unicorn job and placement recruitment through these programmes.

Artistically in particular, we remain mindful of our responsibilities in this area. We demand that artists consider diverse representation in all our conversations around casting and creative teams, and we were pleased that our autumn '14 repertory production *How Nigeria Became* by Gbolahan Obisesan featured 91% non-White artists, putting non-European stories firmly onstage. This had a clear effect in drawing in new non-White audiences. We also offered R&D time and paid employment to a number of Disabled artists including Nabil Shaban, cast in a central role in *The Caucasian Chalk Circle*. Casual staff teams show very strong non-White representation, but we are also pleased that 45% of our creative teams and artists have been women this year.

CARYL JENNER PRODUCTIONS LIMITED

CHAIR'S STATEMENT

FOR THE YEAR ENDED 31 JULY 2015

CHAIR'S STATEMENT

On behalf of the Caryl Jenner Board of Trustees, I am pleased to present the financial statements for the year ending 31 July 2015.

The Unicorn has enjoyed another busy year. Of 23 productions, 19 were Unicorn shows, with five taking to the road, playing in venues from Malvern to Melbourne, Singapore to Salisbury. We co-produced with Spanish, Welsh, Scottish, Norwegian and American companies and artists. And through our sister company, Unicorn Children's Centre, we presented four visiting companies from France, Belgium, Liverpool and Manchester.

While undoubtedly a difficult year financially, I'm pleased to reflect on the Unicorn's broadening reach – through our touring work and through our events and community programmes – and on the well-deserved recognition the theatre is achieving for the quality and energy of its artistic output. The calibre of artists on our stages genuinely competes with the very best theatre in London today. In the coming we are stabilising our outputs into a manageable annual framework, and building the charity's reserves so that we can properly nurture our artists, audiences and staff, and secure the Unicorn's long term health under our Arts Council uplifted grant-in-aid.

2015 also marks the Unicorn's 10th anniversary year from the opening of the Unicorn building on Tooley Street. This makes 2015 very much a moment to contemplate how far the Unicorn has come and to reiterate the theatre's values, mission and responsibilities as the home of UK children's theatre for the next ten years and beyond.



John Langley

Chair

21 October 2015

CARYL JENNER PRODUCTIONS LIMITED

CHIEF EXECUTIVES' REVIEW

FOR THE YEAR ENDED 31 JULY 2015

'With a programme of work aimed at younger audiences, the Unicorn's theatrical efforts have sometimes gone unnoticed or overlooked within the wider context of the UK theatre scene. But since Purni Morell took over as artistic director three years ago, the theatre has been pushed into brave new waters, and is demanding more attention than ever before. The judges agreed that the venue had engineered a recent programme of ambitious, edgy work, and that 2014 is the year the Unicorn stopped being pigeonholed as a 'kids' theatre.'

Nomination: London Theatre of the Year 2015, The Stage Awards

As we reach the end of our '12-15 business planning period, it is worth reflecting on the aims we set ourselves back in spring 2012.

"Our priorities over the next three years are:

- Radical growth in terms of producing Unicorn work, threefold in the first year and continuing at a sustainable level, and selling tickets commensurate with that higher level and quality of production and reputation;
- To ensure the future viability and reputation of the Unicorn and secure future ACE NPO status with an enhanced grant from '15/16;
- To place the Unicorn firmly on the map of important theatre institutions in the UK and beyond, and by extension enhance the standing of theatre for young audiences."

We are thrilled to report that we have indeed shown very significant growth in both artistic output and sales, secured enhanced Arts Council support (30%) from April '15, and feel confident that the Unicorn is now recognised as one of the most important theatres in the UK. We are not complacent, though, and we know we now need to maintain the quality of our output, and focus on long-term financial stability.

'The Unicorn Theatre in Southwark has been enjoying a new lease of life under Morell's leadership, offering a more mixed programme of events, and attracting a larger range of age groups, than previously.'

Purni Morell's entry in the London Theatre category of The Stage 100, 2014

Artistically, this has been another very busy year, with 23 productions onstage, of which six were co-productions, and five were tours visiting 48 venues. 15 different projects were R&D'd, eight commissions are underway, and visiting artists were given almost 100 days of space in our rehearsal rooms, as well as support and mentoring in the development of new work.

'The Unicorn...under the leadership of Purni Morell has become one of the most exciting places to see theatre in the UK. The Unicorn will be celebrating its 70th anniversary in 2017, but in many ways it feels as if it is only now really taking up its place, not on the sidelines, but at the very heart of our theatre culture. And that's exactly where it belongs.'

Lyn Gardner, Guardian theatre critic and judge, 2014 Peter Brook Empty Space Award

Continuing our programme of repertory seasons, delivering to primary and secondary school audiences simultaneously, we paired *How Nigeria Became: A Story*, and *A Spear That Didn't Work* with Seesaw in autumn '14, and *The Caucasian Chalk Circle* with *Britain's Best Recruiting Sergeant* in spring '15. The term-time repertory model continues to provide a strong platform for our schools' offer. *Caucasian* in particular was a huge success with secondary schools and critics alike, offering a refreshing new production of a challenging classic, and providing a rare opportunity to see live Brecht at accessible prices.

CARYL JENNER PRODUCTIONS LIMITED

CHIEF EXECUTIVES' REVIEW (continued)

FOR THE YEAR ENDED 31 JULY 2015

‘A rich and rewarding staging that raises good questions for teenagers about real worth.’

**** Financial Times

‘Rare staging reveals the true Brecht... heartstopping scenes.’

**** Guardian

Our Christmas production, *The Nutcracker and the Mouse King*, based on E T A Hoffman’s classic tale, matched writer Annie Siddons with the considerable talent of director Ellen McDougall, whose work at the Unicorn has springboarded her into national profile.

‘Purni Morell championed [Ellen] McDougall at the National Theatre Studio, sending her to Europe to see work and giving her a chance to prove herself in productions at London’s Unicorn Theatre.’

The Guardian on ‘Theatre Radical Ellen McDougall’

‘The storytelling is so evocative that the audience sits spellbound.’

**** The Telegraph on *The Nutcracker*

Our continued commitment to co-producing enabled us to show our productions further afield. In the previous financial year, we developed *The Secret Life of Suitcases* with Ailie Cohen Puppet Maker. A wide-ranging Scottish rural tour was complemented by Creative Scotland funds, and the production was remounted for a Unicorn run in summer ’14 before visiting regional venues through the North East Touring Consortium circuit. Another highly successful Scottish partnership was with Stirling’s MacRobert Arts Centre and Fish & Game, *The Polar Bears Go Wild*, the success of which has led to a *Polar Bears* sequel in ’16. Both of these show useful leverage of cross-border funds, and enable us to take small-scale work to new rural audiences. Another partnership model, our touring co-production with Synergy Theatre Project, Evan Placey’s *Girls Like That*, won the Writers’ Guild Award ’14.

‘Maybe change starts with plays like this.’

**** The Guardian on *Girls Like That*

Co-presenting also enables us, vitally, to import international artists we could otherwise not afford. This year we worked with Dance Umbrella to present a triple bill of international dance artists from India, Holland and the UK. These kinds of partnership have a positive impact on our own resources and reach but, more than that, they have enabled us to develop emerging talent on a national and international scale, lending younger companies and artists a valuable infrastructure to create tourable and high quality work.

Our first Christmas show for the XS age group meant that we ran three Christmas productions simultaneously; a co-production with Wales’s Theatr Iolo and Sarah Argent, *Scrunch* sets the bar high for future Christmas work for very small children.

Further afield, we also co-produced for a second time with Spain’s Imaginart, in a licensing of the very popular *Planeta Ka* for 1-3 years. This model – of remounting an international show with local artists – is proving useful in both directions and enabling us to discuss placing our own work internationally with the support of the British Council.

CARYL JENNER PRODUCTIONS LIMITED

CHIEF EXECUTIVES' REVIEW (continued)

FOR THE YEAR ENDED 31 JULY 2015

‘...completely delightful’

**** The Scotsman on The Secret Life of Suitcases

‘Theatre isn’t just about watching plays. For young people, especially, it is about stretching the imagination, opening up to ideas, exploring in every sense and a community sharing experience. Planeta Ka, a collaboration between Spanish and British companies, does all those things. It stimulates inquiry and investigation and it’s fun.’

British Theatre Guide

Of particular note this year is the return of three highly successful works for which we felt we had a wider audience. The Velveteen Rabbit returned to the Easter slot in the Weston Theatre, playing to 7,783 (cf 7,230 in ’13/14). And Henry the Fifth – Ellen McDougall’s production of Ignace Cornelissen’s reworked Shakespeare – was also the centrepiece of Edinburgh’s prestigious Imagine Festival, where we have presented work to international promoters for the past three years. We were also thrilled when Something Very Far Away – a star of our very first season – returned to open the Melbourne Festival before a visit to Singapore’s Octoburst Festival in autumn ’14.

‘...remarkable technical skill... gorgeous.’

**** Sydney Morning Herald on Something Very Far Away

‘A gorgeous slip of a show by anyone’s standards.’

**** Time Out on The Velveteen Rabbit

Also worthy of note in our programme of visiting work (through our partner charity Unicorn Children’s Centre) was a second visit from Rennes-based Bôb Theatre with Nosferatu, and legendary Dutch company Ontroerend Goed’s Fight Night, an electrifying exploration of democracy in action, which we presented in response to the spring ’15 General Election.

We were pleased to secure a range of award nominations. We won the Peter Brook Empty Space Award 2014, and were nominated for The Stage London Theatre of the Year 2015 alongside the Almeida and Young Vic – a level of recognition unprecedented for children’s theatre. Other awards include:

Winner: Writers' Guild 2014 for Girls Like That by Evan Placey

Nomination: Best Production (adult category) in the OffWestEnd Theatre Awards for Caucasian Chalk Circle 2015

Nomination: Best Production for Young People in the OffWestEnd Theatre Awards for How Nigeria Became

Nomination: Eleanor Farjeon Award for Contribution to Children’s Literature

With this busy onstage programme, the year saw audiences at 70% capacity, a jump of 2.25% on the previous year, with half our tickets going to first time attenders, many of whom came more than once, indicating that we are really reaching new audiences. With the support of some incredible donors, we distributed 10% of our tickets free or at heavy subsidy through our schools' McGrath scheme. 109 workshops engaged 3,485 young people in exploring their visit in more detail. And over the weekends, our fast-growing programme of free foyer events has reached 500 participants.

CARYL JENNER PRODUCTIONS LIMITED

CHIEF EXECUTIVES' REVIEW (continued)

FOR THE YEAR ENDED 31 JULY 2015

"...outstanding... I was staggered by how much the children understood and their responses to the production ...the children were enthusiastic and totally engaged both emotionally and intellectually. The CPD day was the best I have attended. By the end of the day, my colleague and I were both really fired up, confident and keen to get started. Our children take full advantage of the opportunity to become appreciative and critical theatre-goers, as well as enjoying the academic benefits which are obvious."

Teacher

Offstage, there were changes to the Unicorn Young Company. In May, the Young Company Director, Ellen Edwin-Scott, went on maternity leave. The Executive chose to take a break for the company over this period, but following a series of discussions with Company members, it was clear that participants were keen to continue. They have since shown impressive maturity and creativity by taking the running of the group democratically into their own hands, with close support from the Unicorn staff team. We are particularly thrilled to be supporting them over the coming year and look forward to seeing where the Company goes next.

A number of staff changes this year meant that gaps had to be plugged, and staff worked enormously hard as ever. It remains clear that the Unicorn's staff are one of our biggest assets, universally committing above and beyond what could be expected. We want especially to celebrate our Front of House team. Our most diverse area of recruitment, this is a real success story, and our unique in-house Usher+ programme enables staff members with learning difficulties to work confidently, undertaking more complex tasks with support from other trained ushers. Our work experience programme was also refreshed, with uptake from SEN schools and excluded young people through community partnerships, and we hosted our third Apprenticeship. These are having a real impact as entry routes into the creative industries for young people from disadvantaged backgrounds.

Our new programme of Community Projects has also made substantial inroads into opening the doors of the building, with a busy summer programme that brought completely new visitors to us. Alongside our very popular presence at a number of summer festivals along the Thames and Bermondsey, and our Up Club weekend foyer evenings, this is genuinely bringing new people into the building and fulfilling far the widest social remit that the Unicorn has achieved since the building opened.

Also of note is our growing income from commercial activities overall – the Unicornershop cafe and merchandise, Sleepovers, weekend and summer activities – which rose by 28%, and will continue to be an important area for expansion. We are dedicating renewed energy to finessing the commercial sales strand of the business under the management of the new Events Producer.

Financially, 2014/15 was a challenging year for the Unicorn, but it is one we have weathered and we are now in a much stronger position as we move into the next three year planning period. We are especially grateful for the continued support of the Arts Council and our many other funders whose faith in our programme enables us to move into 2015/16 in buoyant mood.

FUTURE PLANS

In 2015/16 we will be presenting another 14 productions, taking the total in the period since 2012 to 97. The season includes new work by Timberlake Wertenbaker, Tim Crouch and Marius Von Mayenburg. Co-producing partners include Sheffield Theatres and Actors Touring Company, and we break new Unicorn ground with a major new musical for Christmas.

CARYL JENNER PRODUCTIONS LIMITED

CHIEF EXECUTIVES' REVIEW (continued)

FOR THE YEAR ENDED 31 JULY 2015

We are especially keen to maintain our touring profile, with a record seven shows on the road. This will take the number of our tours since 2012 to 21, meaning that our aim of being the national theatre for children is at last being realised. Internationally, The Velveteen Rabbit will visit New York and Barcelona, with interest from both territories in touring the work further afield.

The coming year will also see us reiterating our values and mission and working at senior and Board level to consolidate our income generation across Box Office and commercial activities. We will be commissioning some consultancy to

support these areas of business development. This is also the first full year under the new Arts Council funding agreement and 30% uplift.

1 December 2015 is the 10th birthday of the Unicorn on Tooley Street, with 2017 the 70th anniversary of Caryl Jenner's foundation of the theatre. The 10th anniversary will be celebrated in autumn '15 with a series of events, including a Benefit Dinner, a free family birthday weekend, Open House tours hosted by the Unicorn's architect, and a children-only red carpet Gala performance of the '15 Christmas production on our birthday.

Our target for '15/16 is a robust and financially stable Unicorn, with solid income generation across all strands of our activity and our audience base continuing to grow steadily, working towards free unrestricted reserves.

Purni Morell
Artistic Director



Anneliese Davidsen
Executive Director

CARYL JENNER PRODUCTIONS LIMITED

UNICORN THEATRE - SCHEDULE OF PRODUCTIONS

FOR THE YEAR ENDED 31 JULY 2015

How Nigeria Became: a Story, and a Spear That Didn't Work

Seesaw

The Secret Life of Suitcases, a co-production with Ailie Cohen Puppet Maker

Triple Bill, a co-presentation Dance Umbrella

Girls Like That, a co-production with Synergy Theatre Project

The Nutcracker and the Mouse King

The Fourth Wise Man

Scrunch, a co-production with Theatr Iolo and Sarah Argent

Britain's Best Recruiting Sergeant

The Caucasian Chalk Circle

Planeta Ka, a co-production with Imaginart (Spain)

The Chair

50.Dangerous Things (You Should Let Your Children Do), a co-production with Fundus Theater, Hamburg

The Velveteen Rabbit

Henry V

Something Very Far Away

When I Think About the Universe, I Laugh for No Reason, a Unicorn Young Company production

The Polar Bears Go Wild, a co-production with Fish and Game and Macrobert

Sensacional, a co-production with Imaginart (Spain)

And through our sister company, Unicorn Children's Centre

Tales from the MP3 from 20 Stories High (Liverpool)

Nosferatu from Bôb Théâtre (France)

Fight Night from Ontroerend Goed, Border Project, Theatre royal Plymouth, Richard Jordan Productions and Voorvuit in association with Adelaide Festival of the Arts

One Little Word from M6 Theatre (UK)

CARYL JENNER PRODUCTIONS LIMITED

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 JULY 2015

The Trustees have pleasure in presenting their report together with the audited financial statements for the year ended 31 July 2015.

TRUSTEES

The Trustees who served during the year were:

Denise Holle
John Langley (Chair) *#
Carolyn Maddox*
Richard Oldfield (Resigned 12 November 2014)
Bryan Savery* (Resigned 12 November 2014)
Sarah West #
Colin Simon*^
Simon Davidson*^ (Joined 22 July 2015)

* Members of the Finance & General Purposes Committee.

Members of the Recruitment Sub-Committee

^ Trustees of the subsidiary of Caryl Jenner Productions Limited – Unicorn Theatre Production Company Ltd

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 Finance and General Purpose Committee has been rebranded as the Finance and Risk Committee so the Risk Register is being reviewed regularly by the Committee and the Board.

At 31 July 2015, the company had built up an operational reserve of £101k. The Board is reviewing the reserve policy whilst aiming to maintain its current target of three months' operational winding down costs.

CARYL JENNER PRODUCTIONS LIMITED

TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 JULY 2015

RELATED PARTIES

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

UCC's 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 four 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 year. 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.

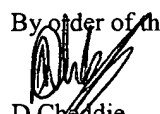
Each Trustee who is in office at the time of the approval of this report can confirm that:

- 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


D Cheddie
Company Secretary
147 Tooley Street
London SE1 2HZ

**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 July 2015 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

A description of the scope of an audit of financial statements is provided on the Financial Reporting Council's website at www.frc.org.uk/auditscopeukprivate.

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 July 2015, 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.

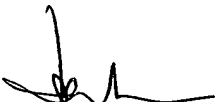
Opinion on other matter prescribed by the Companies Act 2006

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 and take advantage of the small companies exemption in preparing the directors report and take advantage of the small companies exemption from the requirement to prepare a strategic report.


Bernie Watson
Senior Statutory Auditor
for and on behalf of haysmacintyre
Statutory Auditors

26 Red Lion Square
London
WC1R 4AG

21 October 2015

CARYL JENNER PRODUCTIONS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
(Including Income and Expenditure)

FOR THE YEAR ENDED 31 JULY 2015

	Note	Unrestricted Funds £	Restricted Funds £	Total 12 Months 2015 £	Total 16 months 2014 £
INCOMING RESOURCES					
<i>Incoming resources from generated funds</i>					
<i>Voluntary income</i>					
Donations and gifts	2	231,217	320,741	551,958	497,210
Grants receivable	3	1,176,750	159,943	1,336,693	1,334,454
<i>Investment income</i>					
Bank interest receivable		265	-	265	23
<i>Incoming resources from charitable activities</i>					
Theatre productions	4	645,754	-	645,754	617,263
Theatre Tax Relief		126,305	-	126,305	-
Education		12,715	-	12,715	17,696
Management fees charged to UCC		20,000	-	20,000	26,667
Total Incoming Resources		2,213,005	480,684	2,693,689	2,493,313
RESOURCES EXPENDED					
<i>Costs of generating funds</i>					
Costs of generating voluntary income	5	122,953	-	122,953	176,451
<i>Charitable activities</i>					
Theatre productions	6	1,736,612	349,384	2,085,996	2,257,127
Education		76,526	116,300	192,896	225,321
Donation to UCC		-	-	-	-
<i>Governance costs</i>		57,135	-	57,135	57,012
Total Resources Expended	8	1,993,226	465,684	2,458,910	2,715,911
NET INCOMING RESOURCES		219,779	15,000	234,779	(222,598)
Fund balances at 1 August 2014		(118,500)	-	(118,500)	104,098
Fund balances at 31 July 2015		£101,279	£15,000	£116,279	£(118,500)

All transactions are derived from continuing activities.

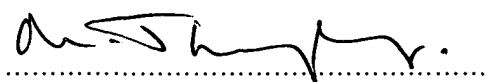
All recognised gains and losses are included in the Statement of Financial Activities.

BALANCE SHEET

AS AT 31 JULY 2015

	Note	2015	2014
		£	£
FIXED ASSETS			
Tangible assets	11	28,307	34,579
CURRENT ASSETS			
Stock	12	9,596	9,069
Debtors	13	293,191	205,385
Cash at bank and in hand		33,833	70,757
		<u>336,620</u>	<u>285,211</u>
CREDITORS: amounts falling due within one year	14	<u>(248,648)</u>	<u>(438,290)</u>
NET CURRENT ASSETS		<u>87,972</u>	<u>(153,079)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>£116,279</u>	<u>£(118,500)</u>
FUNDS			
Unrestricted funds		101,279	(118,500)
Restricted funds	15	15,000	-
		<u>£116,279</u>	<u>£(118,500)</u>

The financial statements were approved and authorised for issue by the Board on 21/10/2015 and were signed below on its behalf by:



Trustee

Trustee

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 JULY 2015

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.

The charity relies substantially on funding by grants from Arts Council England, London for its current and future commitments and operates on the basis that, taking one year with another, its revenue will match its expenditure. The trustees have prepared projections incorporating targets and assumptions regarding future incoming resources and application of resources and cash flows that, assuming the continued availability of funding from Arts Council England, London 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, 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 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) Fixed assets and depreciation

Items of a capital nature purchased by the charity are included within fixed assets. Production equipment items relating to specific productions are capitalised when there is an expectation that the show will be re-run within the following four years.

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%
IT equipment	-	33⅓%
Production equipment	-	25%

(g) Stock

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

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 JULY 2015

1. ACCOUNTING POLICIES (continued)

(g) 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.

2. DONATIONS AND GIFTS

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

Restricted donations

29th May 1961 Charitable Trust

Bermondsey Square

The Equitable Charitable Trust

Goethe-Institut London

John Lyon's Charity

MariaMarina Foundation

The McGrath Trust

The Paul Hamlyn Foundation

Prince's Foundation

Team London Bridge

The Foyle Foundation

Unrestricted donations - £10,000 and over:

John Ellerman Foundation

Stavros Niarchos Foundation

The Esmee Fairbairn Foundation

3. GRANTS RECEIVABLE

	2015 12 Months £	2014 16 Months £
Unrestricted grants		
Arts Council England, London Revenue Grant	1,120,000	1,334,454
Creative Scotland	56,750	-
	<u>£1,176,750</u>	<u>£1,334,454</u>
Restricted grants		
Arts Council England, London Supplementary Grant	159,943	-
	<u>£159,943</u>	<u>£-</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 JULY 2015

4. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES	2015 12 Months £	2014 16 months £
<i>Theatre Productions</i>		
Unicorn Productions	562,880	550,083
Ancillary trading	82,873	67,181
	<u>£645,753</u>	<u>£617,263</u>
 <i>Theatre Tax Relief</i>	 126,305	 126,305
<i>Education</i>		
Education Projects	12,055	15,945
Youth Theatre	660	1,751
	<u>£12,175</u>	<u>£17,696</u>
 Other incoming resources		
Management fees charged to UCC	£20,000	£26,667
	<u>£20,000</u>	<u>£26,667</u>
 5. COSTS OF GENERATING VOLUNTARY INCOME	 2015 12 Months £	 2014 16 months £
Profile raising	4,672	9,172
Gala costs	-	24,428
Support costs	118,281	142,851
	<u>£122,953</u>	<u>£176,451</u>
 6. CHARITABLE ACTIVITIES	 2015 12 Months £	 2014 16 months £
<i>Theatre Productions</i>		
Production costs	277,540	163,425
Production wages (actors and stage management)	309,253	298,558
Fees and co-productions	196,547	162,413
Venue rental	156,000	208,000
Writers	39,657	49,483
Research & Development	34,445	52,869
Access work	18,749	20,491
Support costs	1,053,805	1,301,887
	<u>£2,085,996</u>	<u>£2,257,127</u>
 <i>Education</i>		
Youth Theatre	8,594	10,355
Education projects	18,480	16,776
Support costs	165,752	198,191
	<u>£192,826</u>	<u>£225,321</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 JULY 2015

7. GOVERNANCE	2015 12 Months £	2014 16 months £
Audit	7,450	7,200
Other professional fees	10,838	-
Support costs	38,847	49,812
	<u>£57,135</u>	<u>£57,012</u>

8 SUPPORT COSTS	Costs of Generating Voluntary Income £	Theatre Production £	Education £	Governance £	Total £
Support cost breakdown by activity					
Management and administration	23,347	139,132	52,413	23,348	238,240
Staff costs	94,934	744,937	113,339	15,499	968,709
Publicity	-	169,735	-	-	169,735
	<u>£118,281</u>	<u>£1,053,805</u>	<u>£165,752</u>	<u>£38,847</u>	<u>£1,376,684</u>

9. TOTAL RESOURCES EXPENDED	2015 12 Months £	2014 16 months £
The total resources expended were arrived at after charging:		
Depreciation	10,462	11,066
Auditors' remuneration – audit	7,450	7,200
	<u></u>	<u></u>

10. STAFF COSTS	2015 12 Months £	2014 16 months £
(a) Employees		
Wages and salaries	883,939	1,088,788
Social security costs	73,862	95,947
Pension costs	6,181	4,544
	<u>£963,982</u>	<u>£1,189,279</u>

The average number of employees is as follows:

	Number	Number
Production	9	11
Communications	4	4
Front of House	18	19
Box office	9	10
Development	4	4
Artistic and Admin	8	8
	<u>52</u>	<u>56</u>

During the year, no employee received remuneration in excess of £60,000 (2014: None).

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 JULY 2015

b) Trustees' remuneration

No Trustee received remuneration or reimbursement of expenses (2014: None)

11. FIXED ASSETS

	Production Equipment £	Theatre Equipment £	Furniture Equipment £	Access £	IT Equipment £	Total £
Cost:						
At 1 August 2014	16,500	51,348	168,821	18,771	8,948	263,388
Additions	-	2,194	-	-	1,995	4,189
At 31 July 2015	16,500	53,542	168,821	18,771	10,943	268,577
Depreciation:						
At 1 August 2014	-	51,348	168,229	8,244	1,988	229,809
Charge for year	5,500	731	592	1,183	2,455	10,461
At 31 July 2015	5,500	52,079	168,821	9,427	4,443	240,270
Net Book Value						
At 31 July 2015	£11,000	£1,463	£-	£9,344	£6,500	£28,307
At 31 July 2014	£16,500	£-	£592	£10,547	£6,960	£34,579

12. STOCK

	2015 £	2014 £
Goods for re-sale	4,786	4,259
Other stock	4,810	4,810
	<u>£9,596</u>	<u>£9,069</u>

13. DEBTORS

	2015 £	2014 £
Due within one year:		
Trade debtors	32,702	6,507
Amount owed by Unicorn Children's Centre	54,207	65,556
Prepayments	41,699	125,474
VAT recoverable	-	4,979
Accrued Income	24,244	2,869
Theatre tax relief	140,339	-
	<u>£293,191</u>	<u>£205,385</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 JULY 2015

14. CREDITORS: amounts falling due within one year	2015 £	2014 £
Trade creditors	112,621	169,895
Other taxes and social security	23,965	20,848
Accruals	28,108	20,680
Theatre Tax Relief Provision	14,034	-
VAT owed	1,342	-
Box office account	1,866	-
Deferred Income	66,712	226,867
	<u>£248,648</u>	<u>£438,290</u>

15. RESTRICTED FUNDS

	At 1 August 2014 £	Incoming resources £	Outgoing Resources £	At 31 July 2015 £
Theatre Productions	-	148,552	133,552	15,000
Operational Expenditure	-	159,943	159,943	-
Education Programme	-	116,300	116,300	-
Access Programme	-	55,889	55,889	-
	<u>£ -</u>	<u>£480,684</u>	<u>£465,684</u>	<u>£15,000</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 July 2015, 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 2014/15 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 JULY 2015

President: Juliet Stevenson CBE

Board of Trustees:

Denise Holle	Carolyn Maddox	John Langley*
Sarah West	Colin Simon^	Simon Davidson^

Chief Executives

Artistic Director	Purni Morell*
Executive Director	Anneliese Davidsen*

Other members of staff

Programme Producer	Carolyn Forsyth
Finance Director	David Cheddie
Learning Associate	Catherine Greenwood
Young Company Director	Ellen Edwin - Scott
Community and Projects Director	Sally Pembroke
General Administrator	Yasmin Lewis
Director of Marketing and Communications	Helen Tovey
Marketing Coordinator	Jane Dodson
Marketing Coordinator	Bonnie Smith
Community Arts Apprentice	Georgia Hayden
Schools Relationship Manager	Ella MacFadyen
Events Producer	Sair Smith
Deputy FOH and BO Manager	Warrick Griggs
Box Office Manager	James Orr
Box Office Assistants	Laura Fiesco
	John Cockerill
	Tom Lancaster
	Nadia Giscir
	Clare Quinn
	Claire Sundin
	Jessica Hayles
	Emma Berentsen
	Luke Fredericks
	Laura Matthews
	Jennie Matthews
Director of Development	Tamzin Golding
Development Manager (C)	Alex Jones
Development Manager (C)	Lorna Killin
Development Manager (T&F)	Cecelia Lagier
Development Officer	Melissa Wilkins
Technical Director	Phil Bentley
Production Assistant	Liz Lawson
Company & Stage Manager	Kate Schofield
Technical Building Manager	Colin Allen
Technician	Jeff Mitchell
Technician	Keith Edgehill
Technician	Matt Lewis
Technician	Robert Johnson
Production Manager	Alex Taylor

Ushers

Adam Scales
Anna Johnson
Carl Au
Haleemat Adeyemi
Henry Reynolds
Housni Hassan
Jackie Downer
Jessica Hayles
Joanna Selcott
Josephine Bellerby
Joshua Stamp-Simon
Katy Cracknell
Khanyisile Edwards
Krystal Boyde-Maynard
Malika Quintyne
Matthew Newell
Molly Freeman
Nathan Rumney
Oliver Gatz
Oliver Roll
Paula Shaw
Sharan Clair
Thiane Martins Lavrador
Victoria Letch

Performance Managers

Sophie Taylor
Maureen Huish

Stage Door Supervisors

Paul Brewster
John Cockerill
Lyn Medcalf
Emma Thomson
Claire Sundin

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

^Trustee of subsidiary, Unicorn Theatre Production Company Ltd