

REGISTERED COMPANY NUMBER: 00480920 (England and Wales)
REGISTERED CHARITY NUMBER: 225751

REPORT OF THE TRUSTEES AND
FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 JULY 2019
FOR
CARYL JENNER PRODUCTIONS LIMITED

MONDAY



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CARYL JENNER PRODUCTIONS LIMITED
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FOR THE YEAR ENDED 31 JULY 2019

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CARYL JENNER PRODUCTIONS LIMITED

**CHAIRMAN'S REPORT
FOR THE YEAR ENDED 31 JULY 2019**

On behalf of the Caryl Jenner Board of Trustees, I am pleased to present the financial statements for the year ending 31 July 2019.

This was a significantly transitional year, marking the ambitious final fifteen-show season curated by previous Artistic Director Purni Morell, admirably stewarded by new Artistic Director Justin Audibert. Justin has also spent a busy year not only directing, but developing and evolving the vibrant '19/20 programme to which we look ahead with excitement.

During the year, our international touring co-production is particularly worth of note: a strong and unique collaboration with partners Untitled Projects, *The End of Eddy*. The show opened the theatre programme at the Edinburgh International Festival and continues to tour internationally into '19. Meanwhile, Purni returned to direct *Dido*, created with English National Opera, marking another new development for us into opera for a young audience. And in the States, we remounted *The Velveteen Rabbit* for a major Christmas run, while no fewer than four Christmas productions ran at our own venue.

During the year we sold 69,000 tickets at the Unicorn, a fourth consecutive year of record-breaking income at nearly £690k – despite our tickets remaining significantly amongst the very lowest priced in London for a venue of our scale and scope. On tour, another 17,000 people saw our work from Edinburgh to Amsterdam, and I am pleased to report that the year landed ahead of budget with a surplus of over 70k.

It is fair to say, however, that the fundraising environment, and the financial challenges to schools and families alike are changing audience behaviours and making things harder for theatres in general. We are responding by embedding ourselves deeper into our local and Londonwide communities and the education sector. So we look ahead with pleasure to Justin's first full season of another twelve productions, underpinned by a boldly relaunched community programme, REACH, that ranges widely from taking our work into children's hospitals, and to welcoming new associate company Phosphoros Theatre to work with unaccompanied young asylum seekers in our new Young Company.

Reflecting the views of the whole Board of Trustees, I want in particular and again to thank the remarkable and committed Unicorn staff team, whose energy, industry and enthusiasm are overwhelming.

John Langley
Chair

Date:

5/12/19

CARYL JENNER PRODUCTIONS LIMITED

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 JULY 2019**

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
00480920 (England and Wales)

Registered Charity number
225751

Registered office
Unicorn Theatre
147 Tooley Street
London
SE1 2HZ

Trustees

H Finch	
J Langley* (Chair)	
A Quashie	
C Simon*	
S West	- resigned 30.5.2018
A Hynes	- appointed 20.03.2019
P Torday	- appointed 20.03.2019

* Members of the Finance & Risk Committee

The Trustees are also directors of Caryl Jenner Productions Limited for the purposes of company law. Trustee induction comprises full financial information and company history, meetings with the Chief Executives and Chair, and meetings with such other staff as are relevant to the Trustee's professional specialism. New Trustees are briefed on their legal obligations under charity and company law, the company's mission and values, and the workings of the Board of Management and the decision-making process.

Company Secretary
A Davidsen

Key Management
A Davidsen
J Audibert

Executive Director
Artistic Director

Auditors

Wilkins Kennedy
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Bankers

Barclays Bank plc
27 Soho Square
London
W1D 4LQ

Solicitors

Blount Petre Kramer
29 Weymouth Street
London
W1N 4LQ

CARYL JENNER PRODUCTIONS LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 JULY 2019

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 July 2019. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

Company's Purposes

The Unicorn is the UK's leading theatre for young audiences. Making excellent theatre for young people is our purpose. We are based in central London but our work tours the UK and beyond. As citizens of a global community, we believe in collaboration, internationalism, and in engaging young people through art.

We make theatre to inspire and provoke our young audience, not to teach or tell them.

We are driven to explore the complexity of the world around us, not to reduce it to easy platitudes.

We celebrate the local, the national and the international. We love collaboration and co-production and partnership and exploration. It's how we refresh our brains.

We develop talent by putting it onstage. We take risks because that is how theatre evolves.

We are the custodians of a public space and it is our mission to ensure our audience reflects our community.

Specific Objectives & Public Benefit

The trustees were mindful of the Charity Commission's guidance on public benefit when setting the specific objectives for the 2018-22 business planning period, and in particular the accessibility of the theatre's programme for all. This is delivered through our carefully calibrated ticket pricing structure, our free McGrath ticket scheme for schools, our substantial and free REACH community activities, and a heavily subsidised schools' programme, both of which enable us to welcome into our theatre some of London's most disadvantaged young people experiencing theatre for the first time.

Our business priorities remain:

- To maintain the Unicorn's artistic position on the map of important theatre institutions in the UK and beyond, and so enhance the standing of theatre for young audiences, changing the perception of UK children's theatre, and securing our position as the national theatre for young audiences;
- To stabilise the business model – producing Unicorn work at a manageable level, building earned income and free reserves, tightly managing expenditure, and selling tickets at an average of 80% across the programme;
- To ensure the future viability, reputation and brand of the Unicorn, securing ongoing ACE NPO funding and creating a strong rolling legacy for the theatre's future custodians.

Volunteers

Caryl Jenner Productions has made no significant use of volunteers over the year and has no plans for significant dependence on volunteers in '19/20.

ACHIEVEMENT AND PERFORMANCE

Produced by Caryl Jenner Productions at the Unicorn:

Aesop's Fables – eight short play commissions based on the classic tales

Baby Show – a remount of our 2016 work for the very smallest children

Dido – a new co-production with English National Opera directed by Purni Morell

The End of Eddy – based on Édouard Louis' major international bestseller, in London and at major international festivals

Philip Pullman's Grimm Tales – a main house Christmas show directed by Kirsty Housley

Huddle – a small scale Christmas production from Filskit

Icarus – by Ignace Cornelissen, directed by Cressida Brown

It's Hot, It's Not – work for a young audience by seasoned international artists Reckless Sleepers

The Polar Bears Go! Go! Go! – in a co-production with the Polar Bears

The Show in Which Hopefully Nothing Happens – remounted in English by Theater Artemis

Truth or Dare, Britney or Goofy, Nacht und Nebel, Jesus Christ or Superstar – a remarkable new co-production with hetpaleis and Sontag in Ghent by Lies Pauwels, working with young people with emotional vulnerabilities – also on tour

The Velveteen Rabbit – remounted for a Christmas run at the Seattle Children's Theatre

CARYL JENNER PRODUCTIONS LIMITED

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 JULY 2019

ACHIEVEMENT AND PERFORMANCE (continued)

And through our related but independent company Unicorn Children's Centre, presented at the Unicorn:

Christmas Feast
Mouth Open, Story Jump Out
On the Road

And further afield on tour:

Wild Life FM toured by CAMPO with IIPM

2018/19 was a transitional year for the Unicorn, with Justin Audibert joining in August '18 to oversee Purni Morell's final season of 15 productions, and to build his ambitious new programme. Box Office stood at a record 689k across the related charities Caryl Jenner Productions and Unicorn Children's Centre, with audiences of nearly 87,000 at home and on tour. We presented work at the Edinburgh International Festival, produced a seven week run at Seattle Children's Theatre, ran four Christmas productions simultaneously in the building, and visited another 25 venues from Dumfries to Zurich.

Onstage, there were 15 new commissions, with no fewer than eight short plays combining to make two age-specific versions of Aesop's Fables, and we were proud of the richness and breadth of the work, jointly directed by Justin and by Associate Director Rachel Bagshaw. The significantly higher income and expenditure against productions is in large part due to the major US tour and its net surplus.

In the face of national retrenchment and political deadlock, it has been more important than ever to maintain our international partnerships and to reach, ideologically and practically, beyond our island. We worked with 11 co-producing theatres, of whom seven were international, comprising a mix of major European names and homegrown talent. Three international collaborations were particularly noteworthy: Wild Life FM, first made in '18/19 with CAMPO & IIPM, continued its life with a tour of northern European venues and festivals, with a 50% new cast of young musicians at each venue; the ambitious and electrifying Truth or Dare, Britney or Goofy, Nacht und Nebel, Jesus Christ or Superstar, by Lies Pauwel and co-produced with Antwerp's hetpaleis, also reached more young audiences at Netherlands' and Belgian venues; and we were thrilled that our new English cast version of Theater Artemis's The Show in Which Hopefully Nothing Happens, directed by Venice Biennale award winner Jetse Bataalaan, achieved 5 star reviews for its Easter run, and – despite its title! – sold to joyful audiences and 89% capacity.

If there's a play for Britain circa March 2019, this is it... Like Beckett for kids...
***** The Stage

We take very seriously our role as a flagship theatre for children's work – Purni's legacy was widely commented on in the press as such, and we feel the face of UK children's theatre is genuinely changed for the better in recent years. So we are pleased to see that other commissions from the previous seven years have built a real portfolio of children's work: during the year alone, The Prince and the Pauper opened at the National Theatre of Greece, Jeramee Hartlebee and Ooglemore played in Gaelic in the west of Ireland, The Velveteen Rabbit was remounted by a first nation young company in New South Wales, and at least six other productions were toured by their co-producers.

In onstage achievements, another high note for the boldness both of form and of theme was our co-production with Scotland's Untitled Projects, The End of Eddy, directed by Stewart Laing and adapted by Pamela Carter. Based on Edouard Louis' best-selling and autobiographical coming of age work about a working class gay boy, with explicit exploration of class and sexuality, the work challenged and provoked audiences. The co-production enabled both the Unicorn and Untitled to explore new ground – for Untitled, making work for an audience of young people for the first time, for the Unicorn to tour to avid audiences at rural Scottish venues with leveraged Creative Scotland funds. The show opened the Edinburgh International Festival before a run at the Dublin Theatre Festival. Looking ahead to '19/20, the work now has a welcome second life and we are now touring it to the Melbourne International Arts Festival and to BAM's Next Wave Festival in New York.

...[a show] that scrutinises masculinity with real thoughtfulness, and points to how economic deprivation affects men's view of themselves and their behaviours
**** Independent

a challenging, unconventional, highly distinctive rethink of Louis' work
**** Arts Desk

...grim stuff, but the actors win our trust with their vigour, empathy and theatrical inventiveness
**** Guardian

CARYL JENNER PRODUCTIONS LIMITED

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 JULY 2019**

ACHIEVEMENT AND PERFORMANCE (continued)

Theatre for teenagers is rarely as sophisticated, unpatronising and well-crafted as this...
The Age, Sydney

Other work onstage similarly explored liminal territory: the visiting production (in Unicorn Children's Centre) On the Road reflected the plight of refugee and migrant groups, and the earlier mentioned and inspiring Truth or Dare... put seven young people with severe psychological difficulties onstage alongside models and a priest. This is a key strand of Unicorn work that Justin will take forward in exploring young people's experiences and putting them onstage in form-challenging ways.

Christmas was marked by four productions: Philip Pullman's Grimm Tales in the main house, Huddle with co-producers Filskit in the Clore Theatre, a return of the joyful Baby Show for the very smallest, and the visiting work Christmas Feast, for all ages, in our Foyle Studio.

**** Sunday Times on Grimm Tales

The young audience... were rapt, and grown-ups with an eye for the uncanny
will be equally enthralled.

**** The Times on Grimm Tales

Enchanted, yes, but strange and unsettling too.

**** Evening Standard on Grimm Tales

[a] snowy hug of a show

**** Time Out on Huddle

We were also delighted to remount The Velveteen Rabbit overseas in the seventh incarnation of this enormously successful 2014 show directed by Purni Morell, and reaching another 11,000 young people. We are proud to have invested in this work, which has reached new audiences annually and which clearly communicates the Unicorn's approach to presenting complex stories in an entirely contemporary way.

We also made our first opera for a young audience – an uncompromising version of Purcell's Dido and Aeneas directed by Purni Morell, and designed by Linbury and Stage Debut Award winner, Khadija Reza. Following nearly three years of planning with co-producing partners English National Opera, and with a cast featuring 50% people of colour, this challenged operatic conventions, placing Dido's young daughter at the centre of the story, and extended the Unicorn's technical repertoire, and we were pleased with how the work spoke to a young audience, and with its place within the season.

Notwithstanding a year of strong sales, in terms of our audience, it is clear that the external environment is making choosing theatre increasingly hard for both schools and families. Nearly 12,000 tickets were provided through the McGrath Ticket Scheme to schoolchildren who would never otherwise come to us, and for whom a school visit may be their first steps to developing their own cultural capital; the Learning Programme is constantly evolving in response to changes within the sector, and with a refreshed and front-footed approach to identifying need, with schools pinpointed through their uptake of Pupil Premium and Free School Meals, the team is focused on helping us reach further into a beleaguered education sector. There are now four linked subsidised schools' schemes and through them we have reached 14% more schools over the past year. The sheer quality of our work with schools remains our strongest suit, with feedback showing that 100% of teachers rate our workshops very good or excellent. We also now know that 29% of schools bring children with Access needs, a number that is harder to identify in public audiences but that is certainly positive against national benchmarks.

We have also concentrated our efforts this year on the growing REACH community programme. At the heart of the programme is a clear commitment to working with statutory and charity sector partners, to combine their expertise in driving social change within particular constituencies with our expertise in engaging young people with theatre. So as part of a developing partnership with Great Ormond Street Hospital, we commissioned binaural recordings of some of our Aesop's Fables, to take into children's wards in a facilitated visit for young patients and their families. This has cemented a strong working relationship with the GOSH team, and 2020 will see the project rolled out into other hospitals and community venues. Meanwhile, we announced the remarkable Phosphoros Theatre as our first ever Associate Company, taking on a residency to run our new Young Company – made up solely of refugees and unaccompanied minor asylum seekers until 18. The young participants come from a huge spread of countries – Sudan, Egypt, Kurdistan, Guinea, Afghanistan, Iran, Albania, Eritrea, Somalia – and are working together to develop confidence, explore their creativity, express themselves, tell stories and use drama skills to help navigate their place in their new community. And with more tickets than ever before being distributed through REACH, our relationship with our London-wide communities feels stronger than ever. REACH will open the doors to families in London and beyond in a way that reflects the work we have achieved in enriching and diversifying our schools' audiences.

CARYL JENNER PRODUCTIONS LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 JULY 2019

ACHIEVEMENT AND PERFORMANCE (continued)

More broadly, it also continues to be vital to our place in the ecology of UK theatre that we support artists' and companies' development. During the year we supported three smaller scale companies with particular strands of organisational development: we matched mid-career artists Filskit with early years' specialist and Unicorn favourite Sarah Argent to support their dramaturgical practice; the Polar Bears company were matched with the Artistic Director of Theatre Lolo, Lee Lyford; and we supported Reckless Sleepers in exploring children's work for the first time and extending their touring networks. Partnerships like these are a key part of our work in developing emerging artists and companies to stretch their skills and ambitions and build a national portfolio of high quality children's work. Meanwhile, Director Abigail Graham was sent on a climate emergency residency developed in partnership with our London theatre colleagues. And in terms of our influence on the wider industry, Justin sits on the Advisory Board of the Children's Theatre Partnership and the RSC Education Advisory Board, meaning we can affect the wider conversation about children's theatre and refresh our own skills and knowledge.

We are also proud of an evolving but informal artist development programme. We hosted, for instance, a year long placement from Birkbeck, trainee Director and Joanna David Award winner Esther Dix, who worked with throughout the year and continues beyond the placement to work with us in a freelance capacity. We also hosted 12 work experience students and another raft of Technical department placements, and are creating a new Wardrobe placement with the support of the Draper's Company in '19. We are now drawing together the strands of our workforce development into a clear and strategic programme of opportunities in 2020.

Organisationally, significant staff changes included recruitment of a new Finance Director and in early autumn '19 a new Technical Director, bringing the senior management once again up to full strength as we move in '19/20. We also undertook some important work on a number of policies, not least around a Respect at Work framework, and strengthened our networks and practice by hosting a number of key industry events, such as the ACE-funded Unlimited Symposium for d/Deaf and Disabled artists, and the London Theatre Consortium's schools-focused Learning Symposium.

FUTURE PLANS

Throughout the year, and looking ahead to the future, planning for the new '19/20 season meant a busy year of R&D, as well as for the visiting companies to whom we give time, space and mentoring. Justin's first full year's programme in '19/20 now features twelve productions, nine of them completely new commissions, as well as continued national and international touring.

Audibert... the new artistic director of influential young people's theatre, the Unicorn.
A winning blend of hipster credibility and establishment nous, Audibert is... a rising star.
Evening Standard, Feb '19

Justin's '19/20 season includes shows in which we are investing in digital growth: a collaboration with Slung Low, producing six completely new broadcast media short plays for a live audience and for posterity on our website; the Great Ormond Street Hospital project has developed a lasting binaural legacy; and an adaptation of Sally Gardner's dystopian *Maggot Moon* by Jemma Kennedy with strong audio-visual elements.

With a strong Unicorn team in place, a vibrant programme onstage, a building international presence, and with audiences increasingly willing to take risks alongside us, we look forward with real excitement to the year ahead.

Diversity

The Unicorn has been artistically led by two people of colour in succession since 2011. Their experience underpins and shapes our commitment that every child in London should be able to see him or herself on our stages throughout the year. Our tickets are amongst the lowest priced in London, and that enables us to reach new audiences, and to boast across our schools' and family audiences alike a particular level of diversity – socially, culturally, and in terms of our first time visitors, whom we aim to draw into the Unicorn family.

A new placement supported by the Drapers' Company will fund a fixed term placement for a young person from socio-economically disadvantaged background to work in Wardrobe, and we hope to roll that out annually. Our lead artists were 54% women, compared to 57% last year, and 44% of actors people of colour. As part of our production at the Edinburgh International Festival we ran schools' workshops on gender and sexuality. We presented no fewer than 20 accessible performances, and provided almost 12,000 tickets to schoolchildren through the McGrath Ticket Scheme, with 30 bespoke workshops, insights, events & backstage deepening engagement for the hardest to reach young people.

But beyond statistics, our challenge to ourselves is to interrogate perspectives around what kind of art is for whom – who are our audiences, what might they need to own their cultural experience.

CARYL JENNER PRODUCTIONS LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 JULY 2019

FUTURE PLANS (continued)

We are also mindful of developments across the industry in terms of workplace behaviours and ethos. Future plans include developing strategic partnerships with further education to try to support diversity in acting and creative team recruitment, a refreshed exploration of how we monitor class in our recruitment and reach, and the continued diversification of the Board of Trustees.

Environmental sustainability

The Unicorn is fully committed to reducing its environmental impact, and 18/19 saw a revitalised approach and a leap in progress. For the first time, the Unicorn achieved a maximum five out of five star Creative Green rating for the year 18/19, after holding at four stars for the previous three years. We are also members of the Spotlight Programme; we are committed to setting ambitious energy reduction targets with advice and support from Julie's Bicycle.

Since our baseline year of 12/13, we have achieved a relative energy use emissions reduction of 85% (55% absolute). Between 17/18 and 18/19, we cut our electricity-related emissions by 39%. After going through brokerage in 18/19, on the 1 April 2019 we switched our electricity supplier to Good Energy, which sources fully from renewables.

18/19 functioned as a benchmarking year for our Head of Production, who assessed purchasing, products, processes and disposal for our on-stage work. She created an internal report on Greening Production at the Unicorn. We look forward to formalising and publicising this aspirational document in 19/20.

Waste per visitor decreased 12% between 17/18 and 18/19. By March 2019, we had almost completed our journey towards becoming plastic-free in our Unicornershop, which continues to sell ethical, locally-sourced products, and offer consistency in its vegan options. Our two main waste contractors are 0% landfill, and new recycling streams like flexible plastics, Vegware and coffee cups have been taken on.

Sustainability is incorporated into our 19/20 Business Plan and is integrated into more job descriptions than ever before, including the recently advertised Executive Director role.

Communications about sustainable behaviours flow more freely – between staff and freelancers (during inductions and Production meetings), between suppliers and staff (suppliers are invited in to train our staff), between the company and our audience (via social media, our café products, our UP Club sessions, and our Sustainability Policy and Action Plan, available to download from our website).

The Unicorn is an active member of LTC (the London Theatre Consortium) who are currently developing a roadmap for 2025 as part of the ACE Accelerator Programme. LTC won Highest Achievement for Commitment at the 2019 Creative Green Awards for the work of its members on climate leadership over the last 10 years.

FINANCIAL REVIEW

Reserves Policy

Caryl Jenner Productions Limited and Unicorn Children's Centre are closely related charities, the primary purpose of the former being to create and mount theatre productions with the latter owning the lease on the land on which the theatre sits and devoted to overseeing the building. Unicorn Children's Centre has licensed Caryl Jenner Productions Ltd to occupy the building according to an arrangement between the two companies, and Caryl Jenner Productions Ltd employees are contracted to work in the best interests of both companies. It is the board's policy that Caryl Jenner Productions Limited should where possible achieve a minimum £50k annual surplus to add to reserves.

In 2018/19 the Company achieved a surplus of £74,482 (2017/18: £38,079) and at 31 July 2019 had a balance in unrestricted funds of £545,749 (2018: £496,267) to cover contingent situations such as shortfalls in Box Office and fundraising targets or towards wind down costs. In the likely event of future capital work, the Board will assess the relative need for an income contingency against the capital need and other available funding. The level of the reserve is reviewed annually by the Board and is considered part of the theatre's ongoing risk assessment.

CARYL JENNER PRODUCTIONS LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 JULY 2019

FINANCIAL REVIEW (continued)

Financial controls

Financial controls and processes are refreshed on an ongoing basis.

- The quarterly Finance & Risk Committee Board meeting reviews cashflow, profit & loss, and forecasting against all budget lines. Additionally, they analyse a six monthly Risk Register review, which aims to take a 360 degree look at the theatre's outputs, operations and competitors. Alongside this, the Trustees aim to establish procedures and policies to mitigate those risks, and to minimise or manage the impact on the Unicorn of those risks if they arise.
- Cashflow is monitored weekly by the Finance Director and Executive Director. Department heads feed into the cashflow regularly, in particular with sales and fundraising progress and production spend.
- The Board of Caryl Jenner Productions reviews the rental income to Unicorn Children's Centre annually, and the management fee from CJP to UCC.
- The Finance department structure comprises: part-time Director, Manager, and part-time Assistant.
- A capital replacement plan is being redeveloped and cashflowed with the advent of a new Technical Director in 2019.

Risk management

Key risks identified through the theatre's Risk Register, which is reviewed biannually by the Finance & Risk Committee, with headlines reported to the full Board, comprise:

- The unpredictability of income, in particular fundraised income. We retain a £50k income contingency in our annual budget.
- The age and wear and tear of the building need to be addressed. It is our aim to build the cash reserve, but we will also seek funding specific to the capital needs of the building, including Access, technological and theatre kit developments.

Fundraising

Fundraising generated almost £400,000 in the year, with new donor relationships built around a major fundraising gala in summer '19 serving to broaden our funding base, which has traditionally reaped most rewards from Trusts & Foundations. It was hard year in many ways – the funding environment is stretched, and increasingly investing outside London – but with our subsidy and investment focused on children's access, participation and development, our narrative is strong and our track record and impact second to none. With Tamzin Golding moving on after six great years, we also saw in a new Development Director, who has swiftly built a strong new team from whom we are expecting a positive return. Ex-Trustee Jane Macfarlane very sadly died in the year, and we are indebted to her not only for her time on the Board during the building of the theatre, but to her generous gift to the Unicorn. Other long-term supporters who have particularly maintained their generosity and commitment over many years including the McGrath Trust, Molecule Theatre, Sir John and Lady Spurling. We want in particular to thank all our donors throughout the year, but particular gratitude goes to our unstintingly steadfast Honorary Patrons: Giles Havergal CBE, David Isaacs and Joanna David.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Artistic Director Justin Audibert and Executive Director Anneliese Davidsen are Joint Chief Executives. Anneliese is moving on in spring '20 and the Board will recruit to the same structure. The Board meets four times each year, preceded by the Finance & Risk Committee which is deputed to look in detail at accounts, financial planning and organisational hazards. Reports of all meetings are circulated to the full Board and Arts Council and the Arts Council is invited to attend all Board meetings. Trustees are elected by the current Trustees at the Annual General Meeting on the basis of skills needed by the Unicorn, and no Trustee receives any remuneration. The related Special Purpose Vehicle, Unicorn Theatre Productions, set up to support Caryl Jenner Productions, remains dormant.

CARYL JENNER PRODUCTIONS LIMITED

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 JULY 2019**

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees (who are also the directors of Caryl Jenner Productions Limited for the purposes of company law) are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Wilkins Kennedy Audit Services, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the board of trustees on 4 December 2019 and signed on its behalf by:


A Davidser - Secretary

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF CARYL JENNER PRODUCTIONS LIMITED

Opinion

We have audited the financial statements of Caryl Jenner Productions Limited (the 'charitable company') for the year ended 31 July 2019 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. 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).

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 2019 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 applicable to Smaller Entities; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
CARYL JENNER PRODUCTIONS LIMITED**

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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 the small companies regime and take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

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 a Report of the Auditors 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Wilks Kennedy Audit Services

John Howard (Senior Statutory Auditor)
for and on behalf of Wilks Kennedy Audit Services
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Date: *05 December 2019*

CARYL JENNER PRODUCTIONS LIMITED

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 JULY 2019**

		Unrestricted fund £	Restricted funds £	2019 Total funds £	2018 Total funds £
	Notes				
INCOMING RESOURCES					
Incoming resources from generated funds					
Voluntary income	2	1,605,062	90,000	1,695,062	1,736,056
Investment income	3	598	-	598	161
Incoming resources from charitable activities					
Theatre Productions	4	1,198,401	-	1,198,401	782,717
Education		15,821	-	15,821	12,475
Management fees charged to UCC		20,000	-	20,000	20,000
Other		25,335	-	25,335	-
Total incoming resources		2,865,217	90,000	2,955,217	2,551,409
RESOURCES EXPENDED					
Costs of generating funds					
Costs of generating voluntary income	5	180,416	-	180,416	154,752
Charitable activities					
Theatre Productions	6	2,524,066	10,000	2,534,066	2,186,802
Education		111,253	55,000	166,253	171,776
Total resources expended		2,815,735	65,000	2,880,735	2,513,330
NET INCOMING RESOURCES		49,482	25,000	74,482	38,079
RECONCILIATION OF FUNDS					
Total funds brought forward		496,267	-	496,267	458,188
TOTAL FUNDS CARRIED FORWARD		545,749	25,000	570,749	496,267

The notes form part of these financial statements

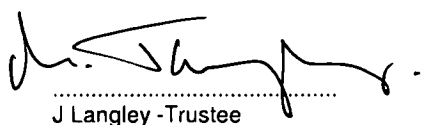
CARYL JENNER PRODUCTIONS LIMITED

**BALANCE SHEET
AT 31 JULY 2019**

	Notes	2019 £	2018 £
FIXED ASSETS			
Tangible assets	11	3,103	8,902
CURRENT ASSETS			
Stocks		14,002	11,372
Debtors	12	578,987	478,333
Cash at bank		<u>280,464</u>	<u>353,778</u>
		873,453	843,483
CREDITORS			
Amounts falling due within one year	13	<u>(305,807)</u>	<u>(356,118)</u>
NET CURRENT ASSETS		567,646	487,365
TOTAL ASSETS LESS CURRENT LIABILITIES		570,749	496,267
NET ASSETS		<u>570,749</u>	<u>496,267</u>
FUNDS	16		
Unrestricted funds		545,749	496,267
Restricted funds		<u>25,000</u>	<u>-</u>
TOTAL FUNDS		<u>570,749</u>	<u>496,267</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to charitable small companies.

The financial statements were approved by the Board of Trustees on 4 December 2019 and were signed on its behalf by:


J Langley - Trustee

The notes form part of these financial statements

CARYL JENNER PRODUCTIONS LIMITED

**CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 JULY 2019**

		2019 £	2018 £
Net cash inflow from operating activities	Notes 1	(73,314)	20,150
Capital expenditure and financial investment	2	-	(7,076)
Increase in cash in the period		<u>(73,314)</u>	<u>13,074</u>
<hr/>			
Reconciliation of net cash flow to movement in net debt	3		
Increase in cash in the period		<u>(73,314)</u>	<u>13,074</u>
Change in net debt resulting from cash flows		<u>(73,314)</u>	<u>13,074</u>
Movement in net debt in the period		<u>(73,314)</u>	13,074
Net debt at 1 August		<u>353,778</u>	<u>340,704</u>
Net debt at 31 July		<u>280,464</u>	<u>353,778</u>

The notes form part of these financial statements

CARYL JENNER PRODUCTIONS LIMITED

**NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 JULY 2019**

1. RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH INFLOW FROM OPERATING ACTIVITIES

	2019 £	2018 £
Net incoming resources	74,482	38,079
Depreciation charges	5,799	8,550
(Increase)/decrease in stocks	(2,630)	2,548
(Increase)/decrease in debtors	(100,654)	(67,935)
Increase/(decrease) in creditors	<u>(50,311)</u>	<u>38,908</u>
Net cash inflow from operating activities	<u>(73,314)</u>	<u>20,150</u>

2. ANALYSIS OF CASH FLOWS FOR HEADINGS NETTED IN THE CASH FLOW STATEMENT

	2019 £	2018 £
Capital expenditure and financial investment		
Purchase of tangible fixed assets	<u>-</u>	<u>(7,076)</u>
Net cash outflow for capital expenditure and financial investment	<u>-</u>	<u>(7,076)</u>

3. ANALYSIS OF CHANGES IN NET DEBT

	At 1/8/18 £	Cash flow £	At 31/7/19 £
Net cash:			
Cash at bank	353,778	<u>(73,314)</u>	<u>280,464</u>
Total	<u>353,778</u>	<u>(73,314)</u>	<u>280,464</u>

CARYL JENNER PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 JULY 2019

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The charitable company 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. At April 2018, the Arts Council grant has been renewed for the next four year funding round to 2022 at a sustained level of £1.3 million per year.

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Donations

Donations and gifts are included in full in the Statement of Financial Activities when there is entitlement, probability of receipt and the amount of income receivable can be measured reliably.

Grants

Grants are recognised in full in the Statement of Financial Activities in the year in which the charitable company has entitlement to the income, the amount of income receivable can be measured reliably and there is probability of receipt.

Income from charitable activities

Income from charitable activities is recognised as earned as the related services are provided.
Income from other trading activities is recognised as earned as the related goods are provided.

Investment income

Investment income is recognised on a receivable basis once the amounts can be measured reliably.

Resources expended

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Expenditure is classified under the following activity headings:

- Raising funds
- Charitable activities

The cost of theatre productions, education and raising funds comprise expenditure directly attributable to the activity and support costs.

Allocation of support costs

Support costs have been allocated on an appropriate basis to reflect the true cost of each activity undertaken by the charitable company.

Tangible fixed assets

Fixed assets are stated at cost or deemed cost (donated valuation at estimated fair value) less accumulated depreciation and impairment losses. Assets costing more than £500 are capitalised.

Depreciation is calculated to write off the costs of the fixed asset by equal instalments as follows, all straight line:

Theatre equipment	12% to 20%
Furniture and equipment	10% to 33.3%
IT equipment	33.3%
Production equipment	25%

CARYL JENNER PRODUCTIONS LIMITED

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019**

1. ACCOUNTING POLICIES - continued

Stocks

Stocks are valued at the lower of cost and net realisable value.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Employment benefits:

Short term benefits

Short term benefits including holiday pay are recognised as an expense in the period in which the service is received.

Employee termination benefits

Termination benefits are accounted for on an accruals basis and in line with FRS102.

Pension scheme

The Theatre contributes to personal pension schemes on behalf of its employees. The pension costs charged in the financial statements represent the contributions payable during the year.

Critical judgements and estimates

In the application of the accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying value of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affected current and future periods.

In the view of the trustees, no assumptions concerning the future or estimation uncertainty affecting assets or liabilities at the balance sheet date are likely to result in a material adjustment to their carrying amounts in the next financial year.

CARYL JENNER PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019

2. VOLUNTARY INCOME

	2019	2018
	£	£
Donations	391,178	425,172
Grants	1,303,884	1,303,884
Donated services and facilities	-	7,000
	<u>1,695,062</u>	<u>1,736,056</u>

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

Major Restricted Donations

Harriet's Trust
 John Lyon's Charity
 The McGrath Trust
 Molecule Theatre

Major Unrestricted Donations

Backstage Trust
 Bloomberg
 Dana & Albert R Broccoli Foundation
 Cogs Trust
 Peter Cundill Foundation
 Esmée Fairbairn Foundation
 Sir John & Lady Spurling
 Jane Macfarlane

The theatre extends special thanks to Jane Macfarlane and her family, and to Honorary Patrons Joanna David, Giles Havergal CBE and David Isaacs.

The theatre received no gifts in kind in the year (2018: £7,000).

	2019	2018
	£	£
Unrestricted grants:		
Arts Council England, London	<u>1,303,884</u>	<u>1,303,884</u>

£1,303,884 was awarded to the theatre by ACE in both the 2017-2018 and 2018-2019 years.

3. INVESTMENT INCOME

	2019	2018
	£	£
Investments	<u>598</u>	<u>161</u>

CARYL JENNER PRODUCTIONS LIMITED

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019**

4. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

		2019	2018
	Activity	£	£
Unicorn Productions	Theatre Productions	945,266	560,729
Ancillary trading	Theatre Productions	113,604	79,197
Theatre Tax Relief	Theatre Productions	139,531	142,791
Education Projects	Education	15,821	12,475
Management fees charged to UCC	Other	20,000	20,000
Other income	Other income	25,335	-
		<u>1,259,557</u>	<u>815,192</u>

5. COSTS OF GENERATING VOLUNTARY INCOME

	2019	2018
	£	£
Profile raising	47,332	1,912
Support costs	133,084	152,840
	<u>180,416</u>	<u>154,752</u>

6. CHARITABLE ACTIVITIES COSTS

	2019	2018
	£	£
<u>Theatre productions</u>		
Production costs	285,808	206,095
Production wages, actors, stage management and technical staff	597,911	471,203
Fees and co-productions	106,923	68,045
Marketing	208,637	201,104
Venue rental	236,000	236,000
Writers	110,934	59,101
Research & development	43,160	21,230
Community projects	10,670	28,019
Access work	3,084	6,778
Support costs (including non-direct salaries)	930,939	889,227
	<u>2,534,066</u>	<u>2,186,802</u>
<u>Education</u>		
Youth Theatre	1,800	3,531
Education projects	25,282	18,680
Support costs (including non-direct salaries)	139,171	149,565
	<u>166,253</u>	<u>171,776</u>

During 2019 the support costs allocation was reviewed and 2018 support costs have been restated to reflect this

CARYL JENNER PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019

7. SUPPORT COSTS

	2019 £	2018 £
Salaries and wages	895,515	892,281
Admin & overheads	108,266	96,080
Box office charges	28,969	29,805
Front of House	10,181	12,454
Café & Merchandise	45,684	29,075
Professional fees	22,836	35,125
IT costs	18,987	18,963
Depreciation	5,799	8,550
Irrecoverable VAT	66,957	69,299
	<u>1,203,194</u>	<u>1,191,632</u>

8. NET INCOMING/(OUTGOING) RESOURCES

Net resources are stated after charging/(crediting):

	2019 £	2018 £
Depreciation - owned assets	5,799	8,550
Other pension costs	13,786	7,974
Auditors' remuneration - audit	<u>7,150</u>	<u>7,000</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 July 2019 nor for the year ended 31 July 2018.

No Trustee received remuneration or reimbursement of expenses (2018: None).

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 July 2019 nor for the year ended 31 July 2018.

10. STAFF COSTS

	2019 £	2018 £
Wages and salaries	981,563	981,417
Social security costs	77,542	73,921
Other pension costs	<u>13,786</u>	<u>7,974</u>
	<u>1,072,891</u>	<u>1,063,312</u>
Staff costs are split:		
Support costs – Salaries	895,515	892,281
Charitable activities	<u>177,376</u>	<u>171,031</u>
	<u>1,072,891</u>	<u>1,063,312</u>

CARYL JENNER PRODUCTIONS LIMITED

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019**

10. STAFF COSTS - continued

The average monthly number of employees during the year was as follows:

	2019	2018
Production	9	10
Communications	3	4
Front of House	9	7
Box office	3	3
Development	3	3
Artistic and Admin	<u>9</u>	<u>8</u>
	<u><u>36</u></u>	<u><u>35</u></u>

No employees received emoluments in excess of £60,000.

The total employee benefits of the key management personnel of the charity were £107,892 (2018: £102,115).

11. TANGIBLE FIXED ASSETS

	Plant and machinery etc £
COST	
At 1 August 2018	281,029
Additions	-
Disposals	<u>-</u>
At 31 July 2019	<u>281,029</u>
DEPRECIATION	
At 1 August 2018	272,127
Charge for year	5,799
Eliminated on disposals	<u>-</u>
At 31 July 2019	<u>277,926</u>
NET BOOK VALUE	
At 31 July 2019	<u><u>3,103</u></u>
At 31 July 2018	<u><u>8,902</u></u>

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2019	2018
	£	£
Trade debtors	28,094	15,201
Amounts owed by participating interests	226,370	192,907
Other debtors	<u>324,523</u>	<u>270,225</u>
	<u><u>578,987</u></u>	<u><u>478,333</u></u>

CARYL JENNER PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2019	2018
	£	£
Trade creditors	78,707	152,414
Taxation and social security	28,479	51,925
Other creditors	10,983	2,529
Accruals and deferred income	<u>187,638</u>	<u>149,250</u>
	<u>305,807</u>	<u>356,118</u>

13A. DEFERRED INCOME

	2019	2018
	£	£
Balance b/fwd at 1 August	105,372	45,262
Income released in the year	(105,372)	(45,262)
Income deferred in the year	<u>100,925</u>	<u>105,372</u>
Balance c/fwd at 31 March 2019	<u>100,925</u>	<u>105,372</u>

Income is deferred each year which represents advance ticket sales for the following season

14. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2019 Total funds	2018 Total funds
	£	£	£	£
Fixed assets	3,103	-	3,103	8,902
Current assets	848,453	25,000	873,453	843,483
Current liabilities	<u>(305,807)</u>	<u>-</u>	<u>(305,807)</u>	<u>(356,118)</u>
	<u>545,749</u>	<u>25,000</u>	<u>570,749</u>	<u>496,267</u>

15. MOVEMENT IN FUNDS

	At 1/8/18 £	Net movement in funds £	At 31/7/19 £
Unrestricted funds			
General fund	496,267	49,482	545,749
Restricted funds			
Theatre productions	-	-	-
Education programmes	-	25,000	25,000
	<u>496,267</u>	<u>74,482</u>	<u>570,749</u>
TOTAL FUNDS	<u>496,267</u>	<u>74,482</u>	<u>570,749</u>

CARYL JENNER PRODUCTIONS LIMITED

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019**

15. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	2,865,217	(2,815,735)	49,482
Restricted funds			
Theatre productions	10,000	(10,000)	-
Education programmes	80,000	(55,000)	25,000
TOTAL FUNDS	<u>2,955,217</u>	<u>(2,880,735)</u>	<u>74,482</u>

Comparatives for movement in funds

	At 1/8/17 £	Net movement in funds £	At 31/7/18 £
Unrestricted Funds			
General fund	458,188	38,079	496,267
Restricted Funds			
Theatre Productions	-	-	-
TOTAL FUNDS	<u>458,188</u>	<u>38,079</u>	<u>496,267</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	2,376,409	(2,338,330)	38,079
Restricted funds			
Theatre Productions	175,000	(175,000)	-
TOTAL FUNDS	<u>2,551,409</u>	<u>(2,513,330)</u>	<u>38,079</u>

Theatre Productions

Funds include income received from funders towards Theatre productions.

Education Programme

Restricted funds are monies received from donors towards the charity's learning and participation work. Amounts carried forward at 31 July have been received for programmes taking place in the 2019/20 financial year

CARYL JENNER PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 JULY 2019

16. RELATED PARTY DISCLOSURES

At 31 July 2019 two trustees of Caryl Jenner Productions Limited were also trustees of Unicorn Children's Centre, a closely connected charity.

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 2018/19 Caryl Jenner Productions Limited paid £236,000 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.

17. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Voluntary income	1,561,056	175,000	1,736,056
Investment income	161	-	161
Charitable activities			
Theatre Productions	782,717	-	782,717
Education	12,475	-	12,475
Other	20,000	-	20,000
Total	2,376,409	175,000	2,551,409
EXPENDITURE ON			
Costs of generating voluntary income	154,752	-	154,752
Charitable activities			
Theatre Productions	2,011,802	175,000	2,186,802
Education	171,776	-	171,776
Total	2,338,330	175,000	2,513,330
NET INCOME	38,079	-	38,079
RECONCILIATION OF FUNDS			
Total funds brought forward	458,188	-	458,188
TOTAL FUNDS CARRIED FORWARD	496,267	-	496,267