

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

**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2002**

**Company Registration Number: 480920**

**Registered Charity Number: 225751**



# CARYL JENNER PRODUCTIONS LIMITED

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# **CARYL JENNER PRODUCTIONS LIMITED**

## **GENERAL INFORMATION**

**FOR THE YEAR ENDED 31 MARCH 2002**

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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:	480920
Charity Number:	225751
VAT Number:	239 8198 16

## **DIRECTORS**

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

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

## **TRADING NAME**

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

## **SECRETARY:**

## **PRINCIPAL AND REGISTERED OFFICE**

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

Telephone	020 7700 0702
Fax:	020 7700 3870
E-mail:	admin@unicorntheatre.com
Website:	www.unicorntheatre.com

## **BANKERS:**

Barclays Bank plc  
27 Soho Square  
London  
W1A 4WA

## **SOLICITORS:**

Blount Petre Kramer  
29 Weymouth Street  
London  
W1N 4LQ

## **AUDITORS:**

haysmacintyre  
Southampton House  
High Holborn  
London  
WC1V 7NL

# **CARYL JENNER PRODUCTIONS LIMITED**

## **INTRODUCTION**

**FOR THE YEAR ENDED 31 MARCH 2002**

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The Unicorn Theatre Company was founded in 1947 and its principal activity has been and continues to be the promotion of Education through the presentation of professional theatrical productions for children aged 4 - 12.

For 32 years, until 1999, it occupied the Arts Theatre in Great Newport Street, which it shared with a variety of evening productions presented by different producers.

Since 1999 Unicorn Productions have been presented in a number of venues in London and on tour throughout the UK. The Company believes that it will only be able to achieve its full potential in a building that is dedicated solely to work for and with children and has been working on plans for building such a centre.

The Company's Board of Directors has appointed two chief officers to carry out the policies agreed by the Board, and to recommend any changes to these policies. All financial matters and the overall artistic strategy of the Company are discussed by the Board of Directors who met seven times during 2001/2002.

The Company's Mission remains:

### **Rising to the Challenge of a Child's Imagination.**

Driven by a passionate belief in the transforming power of art and education, the Unicorn is a contemporary theatre for all children. Our mission is to create theatre for children, their families and teachers, that embraces the rich cultural diversity of London and the world beyond. We see theatre as both a performance and participatory art form through which children can enjoy, reflect on and explore the world around them.

# CARYL JENNER PRODUCTIONS LIMITED

## CHAIRMAN'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2002

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### BUILDING THE MOMENTUM

During 2001/2, the Unicorn played 244 performances in 12 different venues to over 60,000 children, teachers and families. Three of these venues were in London, eight in the UK outside London and the Unicorn maintained its international profile with a three week run at the New Victory Theater in New York.

The Unicorn remains committed to **Excellence**, **Cultural Diversity** and to ensuring **Access** to the Company's work for financially and physically disadvantaged children.

The **excellence** of Unicorn's work was recognized by press and public and also by two awards. In October the Unicorn's production of TOM'S MIDNIGHT GARDEN, which has now been seen by 34,000 children, was awarded the TMA/Barclays Award for Best Production for Young People and Children. In December the Unicorn's dance/drama, RED RED SHOES, was nominated by Time Out as 2001's No 1 Choice for Children.

The Company is committed to ensuring that its programme and audience reflects the rich **cultural diversity** of London. RED RED SHOES dealt with refugees and asylum seekers in a contemporary story and was marketed to children from varying cultural backgrounds. 1001 NIGHTS told the story of Shehrazad from the standpoint of the Arabian princess and presented it truthfully within its Islamic cultural context.

The Unicorn's commitment to **Access** is demonstrated by the Company's *AccessWorks* scheme which in 2001/2 enabled 4,971 children from 50 schools to attend Unicorn productions for less than half the normal ticket price (and, when funding allows, with free transport). These children formed 34% of the total schools' audience.

We are delighted that this Access scheme has been very strongly and generously supported by Barclays Bank. During the run of 1001 NIGHTS, Barclays brought 2001 children from disadvantaged schools to the Unicorn's production. But their involvement did not stop there. The Unicorn arranged to train Barclays staff in storytelling techniques. These staff then went to tell stories in a local school and subsequently accompanied these children to 1001 NIGHTS at the Pleasance. We are most grateful to Barclays for showing such imagination, enthusiasm and support for our work and are delighted that they are planning similar support for BEAUTY AND THE BEAST in 2002.

Our programme of sign interpreted and audio described performances for children with hearing or visual impairments continued, and preparations were made for a major collaboration in Spring 2003 with Graeae Theatre Company, which specializes in work for and with disabled actors and audiences.

The three themes of excellence, cultural diversity and access are also mirrored in the Unicorn's education work. All our education work undergoes thorough evaluation by independent educationists and by teachers. After the RED RED SHOES Education Project one teacher reported "I have never had such a successful project in school. It spanned the breadth of the curriculum. You gain far more from a concentrated period of time and it allows for so many different ways of communication." It is also significant that Unicorn has for a second year been selected by London Arts to work in Initial Teacher Training. The reputation of the Unicorn's education programme led to visits in 2002 (so far) by drama-in-education workers from Japan, Korea, Singapore and the USA.

The RED RED SHOES Education Project was taken to schools with a high proportion of refugee children. HOME STORIES provided a term-long exploration through drama, music, visual arts and autobiography of the cultural backgrounds of participating children in four Inner London schools, linking Home and School.

In 2001 we were delighted to be offered by the Pool of London Partnership a programme of support over the next five years. This grant-aid will enable us to produce all our education work in the Pool of London area and to build up our relationship with Tower Hamlets and Southwark schools. It will also ensure that these schools will be able to attend Unicorn productions, wherever they are performed.

All of this work reflects the development plans which have been set out in our Five Year Plans - first drafted in 2001 and revised and expanded in 2002. The latest Five-Year Plan gives a clear account of the capacity building which the Unicorn intends to undertake in preparation for the opening of the new theatre, which is planned for the early autumn of 2004. This programme of organisational development will be funded by an additional grant from the Arts Council.

# **CARYL JENNER PRODUCTIONS LIMITED**

## **CHAIRMAN'S STATEMENT (continued)**

### **FOR THE YEAR ENDED 31 MARCH 2002**

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I am delighted that the very full programme of work this year has resulted in a trading surplus of £11,830. This represents 1.4% of our total turnover of £846,294. I am also delighted that, since the year-end, an additional grant of £52,500 has been received from the Arts Council of England towards further reducing the Company's accumulated deficit.

The generous increase in our revenue grant which London Arts and the Arts Council were able to offer us as part of the National Theatre Review was mentioned in the last Annual Report, and the first sizeable part of this increase has been received in 2002/3. I would just like to add that I believe this increase is not only an endorsement of our future plans, but also demonstrates the funders' faith in our current activities. We are extremely grateful to the Arts Council, London Arts and all our funders for their continued support, advice and encouragement.

I would also like to express my personal thanks, on behalf of the huge number of children who have enjoyed the fruits of all their hard work, to all the Unicorn staff for their dedication and loyalty.

I would particularly like to thank Ronald Spinney for nine years' service as a member of the CJP Board. We were grateful for his advice on our relationship with our landlords when we were at the Arts Theatre and I am delighted that he continues his connection with us as Chairman of the Board of Unicorn Children's Centre (UCC).

Finally I would also like to thank all my fellow Board members for their time, advice and support which has enabled the Unicorn to use the past year in building the momentum towards the new building and a new era in the Company's history.

Richard Hope  
Chairman

# CARYL JENNER PRODUCTIONS LIMITED

## ARTISTIC DIRECTOR'S REVIEW

FOR THE YEAR ENDED 31 MARCH 2002

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### BUILDING THE MOMENTUM

Since leaving the Arts Theatre in 1999, the Unicorn's history has been one of **new collaborations** and trying out **new ways of working**. We are determined that our work should rise to the challenge of a child's imagination and at the same time must always be truthful. This relationship between truth and imagination is a complex one, but ultimately I believe that the more we strive to be truthful, the more we must look for new and imaginative ways of working.

#### New Writing

Every production that Unicorn presented this year was a new commission, or the revival of a new commission. Some were by writers that we regard as being a part of the Unicorn family – Adrian Mitchell; David Wood and Charles Way. But we also worked with new writers. **PINOCCHIO IN THE PARK** was the first stage work by children's writer, Michael Rosen. With the help of a grant from London Arts, we commissioned Shahrugh Husain, an established children's writer from the Asian sub-continent, to write a new version of **1001 NIGHTS**.

#### Crossing boundaries

**RED RED SHOES** marked the Unicorn's first collaboration with the home of contemporary dance, The Place. The production crossed artistic boundaries by fusing dance and drama in an extraordinarily evocative and moving way. Although it proved difficult to attract large audiences during its brief run at the Place, the critical enthusiasm which it received there enabled it to be marketed much more successfully when it was revived in the Linbury Studio at the Royal Opera House in April 2002.

#### Touring nationally

The Unicorn's national touring has become a regular part of our programme and a number of venues have invited us to return there every year. In the last three years over 61,000 children, teachers and families have seen a Unicorn production outside London as a result of these tours, and the Unicorn's reputation for quality work has been greatly enhanced. I believe that through this raised profile, the Unicorn has been able to help to raise the profile of the Children's Theatre Movement generally.

#### Touring internationally

We are determined that whenever possible we will respond positively to invitations to take work abroad. In 2001 **TOM'S MIDNIGHT GARDEN** undertook a three week run at the New Victory Theater in New York. While there we learned that it had been awarded the TMA/Barclays Award for Best Production for Children and Young People in 2000/1.

#### New people, new ideas

The Company's artistic creativity has been enhanced through the appointment, for the first time, of four Associate Artists. These are people who are very experienced in their own field and are willing to give advice and encouragement to the Unicorn in its own work. The first four Associate Artists are the writer, Charles Way; the educationalist, Cecily O'Neill; the Director and puppet maestro, Sue Buckmaster; and the Designer, Russell Craig.

In addition we appointed in the Spring of 2002 Carl Miller as Literary Manager and Rachel Clare as International Programmer. Carl will be responsible for developing our new writing policy and starting to build up a stock of plays for us to programme in the new building. Rachel will start to create links between the Unicorn and the best Children's theatre Companies outside the UK with a view to inviting suitable companies to bring their work to appear in the new theatre.

#### Education

The Unicorn's education work continues to reflect our preference for high levels of contact time with smaller groups of children at a time. Our experience shows that this results in deeper learning, greater social impact and a more lasting legacy.

There were three particular highlights in this year's Education programme. The **RED RED SHOES** Education Project reflected the themes of the main-stage production by using dance and drama to look at how children treat outsiders. Unicorn staff and three artists spent a week working with a class in four different schools. The project evaluation report, written by Cecily O'Neill, was widely disseminated.

**CARYL JENNER PRODUCTIONS LIMITED**

**ARTISTIC DIRECTOR'S REVIEW (continued)**

**FOR THE YEAR ENDED 31 MARCH 2002**

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**Education (continued)**

HOME STORIES was a term-long programme, which aimed to foster links between home and school in areas where cultural diversity has created particular challenges. HOME STORIES was piloted in a Westminster school in the Spring term 2001. During 2001/2 a further four schools benefitted from this particular programme.

Finally we have started what we intend to be a three-year project with Tower Bridge Primary School in which a (2001) Year 4 class will follow progress towards creating the new building. During the course of this extended consultation programme we will be able to learn more clearly what the children are looking for in a new theatre. The children will benefit from a number of visiting artists working with them on visual arts, architecture, citizenship, and local history projects supporting the National Curriculum.

**Building the future**

During the course of the last year Unicorn staff have been very active in working with the UCC's Design Team on the detailed plans for the new Centre. We were delighted that the whole scheme received planning permission from Southwark Council in April 2002 and are satisfied that the final scheme will be able to incorporate all the principal elements of the Vision that we laid out three years ago.

Through the development of our artistic programme and our continued search for new ways of working, we are building the momentum towards opening the new building in the autumn of 2004.

Tony Graham  
Artistic Director



**CARYL JENNER PRODUCTIONS LIMITED****FOR THE YEAR ENDED 31 MARCH 2002****SCHEDULE OF PRODUCTIONS 2001/2**

Week Commencing	Production	Venue
2 April	TOM'S MIDNIGHT GARDEN	Brighton
9 April	TOM'S MIDNIGHT GARDEN	Salford
16 April	TOM'S MIDNIGHT GARDEN	Harrogate
23 April	TOM'S MIDNIGHT GARDEN	Poole
30 April		
7 May	TOM'S MIDNIGHT GARDEN	York
14 May	TOM'S MIDNIGHT GARDEN	Malvern
21 May	TOM'S MIDNIGHT GARDEN	Wakefield
28 May	TOM'S MIDNIGHT GARDEN	Bury St Edmunds
4 June		
11 June		
18 June		
25 June		
2 July		
9 July		
16 July		
23 July		
30 July	PINOCCHIO IN THE PARK	Regents Park
6 August	PINOCCHIO IN THE PARK	Regents Park
13 August	PINOCCHIO IN THE PARK	Regents Park
20 August	PINOCCHIO IN THE PARK	Regents Park
27 August	PINOCCHIO IN THE PARK	Regents Park
3 September		
10 September	RED RED SHOES	The Place
17 September	RED RED SHOES	The Place
24 September	RED RED SHOES	The Place
1 October	RED RED SHOES	The Place
8 October		
15 October	TOM'S MIDNIGHT GARDEN	New York
22 October	TOM'S MIDNIGHT GARDEN	New York
29 October	TOM'S MIDNIGHT GARDEN	New York
5 November	1001 NIGHTS	Pleasance
12 November	1001 NIGHTS	Pleasance
19 November	1001 NIGHTS	Pleasance
26 November	1001 NIGHTS	Pleasance
3 December	1001 NIGHTS	Pleasance
10 December	1001 NIGHTS	Pleasance
17 December	1001 NIGHTS	Pleasance
24 December	1001 NIGHTS	Pleasance
31 December		
7 January		
14 January		

**CARYL JENNER PRODUCTIONS LIMITED**

**FOR THE YEAR ENDED 31 MARCH 2002**

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**SCHEDULE OF PRODUCTIONS 2001/2**

21 January	
28 January	
4 February	PETER RABBIT & HIS FRIENDS Pleasance
11 February	PETER RABBIT & HIS FRIENDS Pleasance
18 February	PETER RABBIT & HIS FRIENDS Pleasance
25 February	PETER RABBIT & HIS FRIENDS Pleasance
4 March	PETER RABBIT & HIS FRIENDS Pleasance
11 March	PETER RABBIT & HIS FRIENDS Pleasance
18 March	PETER RABBIT & HIS FRIENDS Pleasance
25 March	PETER RABBIT & HIS FRIENDS Brighton

# **CARYL JENNER PRODUCTIONS LIMITED**

## **DIRECTORS' REPORT**

### **FOR THE YEAR ENDED 31 MARCH 2002**

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The Directors have pleasure in presenting their report together with the audited financial statements for the year ended 31 March 2002

#### **DIRECTORS**

The Directors who served during the year were:

Richard Hope (Chair)

Mike Alfreds

Joan Anim-Addo (appointed 26 July 2001)

Carolyn Keen

Jane Macfarlane (appointed 10 January 2002)

Carolyn Maddox

Michael Murphy

Deshpal Panesar

Miriam Rinsler

Ronald Spinney (retired 6 November 2001)

Patricia Weller

Dot Wooder

#### **FINANCIAL REVIEW**

The Directors are pleased with the outcome of trading for the year 2001/2, which resulted in a surplus of £11,830, leaving an accumulated deficit of £(62,922). Since the year-end, an additional grant of £52,500 from the Arts Council puts the Company within reach of eliminating the accumulated deficit altogether by the end of 2002/3.

#### **RISK MANAGEMENT AND ROLE OF DIRECTORS**

In 2001 the Board approved a detailed Five-Year Plan which set out the opportunities available to the Unicorn and the risks to which it is exposed. This was revised and expanded in 2002. The Directors monitor progress against the strategic objectives set out in the latest Plan at each meeting and carry out a detailed review of the plan annually.

The Five-Year Plan sets out the ways in which the Company needs to expand and reassess its work in the light of the plans for a new Centre. As part of this Plan, and with additional funding from the Arts Council, the Board is undertaking a radical review of the way in which it operates; its relationship with staff; the means by which it recruits new Board members and the induction given to such members.

#### **RELATED PARTIES**

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

Included in UCC's Articles of Association are provisions for the company to appoint to the Board of UCC:-

- i. two persons to act as its representatives, and
- ii. in addition, two "Special Trustees".

CJP has not exercised its rights in respect of item (i) above, but in respect of item (ii) it has appointed Tony Graham and Chris Moxon, its Chief Officers, as Special Trustees.

UCC's charitable objects are similar to those of CJP, and its principal aim is to provide a building which will house CJP productions and activities. Four Directors of CJP and its two Chief Officers are Directors of UCC out of a total Board membership of eleven.

Details of the transactions between the companies are given in Note 13 to the accounts. The Directors of UCC are indicated on the inside back page of the report.

Since the year end, Caryl Jenner Productions Limited has made a loan of £45,000 to Unicorn Children's Centre, which it expects to be repaid early in 2003.

# CARYL JENNER PRODUCTIONS LIMITED

## DIRECTORS' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2002

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### DIRECTORS' RESPONSIBILITIES IN RELATION TO FINANCIAL STATEMENTS

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


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

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

### AUDITORS

A resolution reappointing haysmacintyre as the Company's auditors will be proposed at the AGM in accordance with S385(2) of the Companies Act 1985.

By order of the Board



Christopher Moxon  
Company Secretary

St Mark's Studios  
Chillingworth Road  
London N7 8QJ

30 January 2003

# **INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF**

## **CARYL JENNER PRODUCTIONS LIMITED**

**(A Charitable Company Limited by Guarantee and not having a Share Capital)**

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We have audited the financial statements of Caryl Jenner Productions Limited for the year ended 31 March 2002 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes. These financial statements have been prepared under the historical cost convention and the accounting policies set out therein.

### **Respective responsibilities of trustees and auditors**

The trustees' responsibilities for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards are set out in the Statement of Trustees' Responsibilities. The Trustees are also the directors of Caryl Jenner Productions Limited for the purposes of company law.

Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and United Kingdom Auditing Standards.

We report to you our opinion as to whether the financial statements give a true and fair view and are properly prepared in accordance with the Companies Act 1985. We also report to you if, in our opinion, the Trustees' Report is not consistent with the financial statements, if the charitable company has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding trustees' remuneration and transactions with the charitable company is not disclosed.

We are not required to consider whether the statement in the Trustees' Report concerning the major risks to which the charity is exposed covers all existing risks and controls, or to form an opinion on the effectiveness of the charity's risk management and control procedures.

We read other information contained in the Annual Report, and consider whether it is consistent with the audited financial statements. This other information comprises only the Trustees' Report, the Chairman's Statement, the Operating and Financial Review and the Artistic Director's Review. We consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the financial statements. Our responsibilities do not extend to any other information.

### **Basis of audit opinion**

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

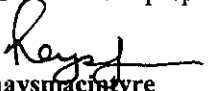
We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity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

### **Fundamental uncertainty**

In forming our opinion, we have considered the adequacy of the disclosures made in note 1(a) of the financial statements concerning the continued external funding of the company. Such funding cannot be guaranteed ad infinitum. If the levels of funding were to decrease significantly, then the continued operation of the company would be brought into doubt. Our opinion is not qualified in this respect.

### **Opinion**

In our opinion the financial statements give a true and fair view of the state of the charity's affairs as at 31 March 2002 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended and have been properly prepared in accordance with the Companies Act 1985.

  
Haydn MacIntyre  
Chartered Accountants  
Registered Auditors

Southampton House  
317 High Holborn  
London  
WC1V 7NL

30 January 2003

**CARYL JENNER PRODUCTIONS LIMITED**

**STATEMENT OF FINANCIAL ACTIVITIES**

**FOR THE YEAR ENDED 31 MARCH 2002**

**INCOME AND EXPENDITURE ACCOUNT**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2002 £	Total 2001 £
<b>INCOMING RESOURCES</b>					
Theatre productions		348,333	-	348,333	293,049
Grants receivable	3	412,513	72,971	485,484	514,498
Donations and gifts	2	28,895	-	28,895	13,058
Other income		20,503	-	20,503	-
<b>Total Incoming Resources</b>		<b>810,244</b>	<b>72,971</b>	<b>883,215</b>	<b>820,605</b>
<b>RESOURCES EXPENDED</b>					
Direct Charitable Expenditure:					
Theatre productions		504,858	72,971	577,829	575,536
Support costs		195,669	-	195,669	161,602
		<b>700,527</b>	<b>72,971</b>	<b>773,498</b>	<b>737,138</b>
Other expenditure:					
Fundraising and publicity		74,325	-	74,325	84,993
Management and administration	5	23,562	-	23,562	27,596
		<b>97,887</b>	<b>-</b>	<b>97,887</b>	<b>112,598</b>
<b>Total Resources Expended</b>	<b>4</b>	<b>798,414</b>	<b>72,971</b>	<b>871,385</b>	<b>849,727</b>
<b>NET MOVEMENT IN FUNDS</b>	<b>5</b>	<b>11,830</b>	<b>-</b>	<b>11,830</b>	<b>(29,122)</b>
Fund balances at 1 April 2001		(74,822)	-	(74,822)	(45,700)
<b>Fund balances at 31 March 2002</b>		<b>£(62,992)</b>	<b>£ -</b>	<b>£(62,992)</b>	<b>£(74,822)</b>

All transactions are derived from continuing activities.

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

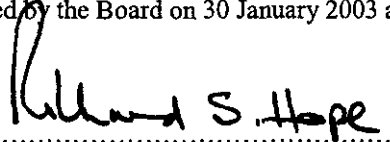
**CARYL JENNER PRODUCTIONS LIMITED**

**BALANCE SHEET**


**AS AT 31 MARCH 2002**

	Note	2002	2001
		£	£
<b>FIXED ASSETS</b>			
Tangible assets	7	13,345	26,232
<b>CURRENT ASSETS</b>			
Debtors	8	67,632	99,880
Cash at bank and in hand		2,148	708
		<u>69,780</u>	<u>100,588</u>
<b>CREDITORS: amounts falling due within one year</b>	9	<u>(146,117)</u>	<u>(201,642)</u>
<b>NET CURRENT LIABILITIES</b>		<u>(76,337)</u>	<u>(101,054)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>£(62,992)</u>	<u>£(74,822)</u>
<b>FUNDS</b>			
Unrestricted funds		(62,992)	(74,822)
Restricted funds	10	-	-
		<u>£(62,992)</u>	<u>£(74,822)</u>

Approved by the Board on 30 January 2003 and signed on their behalf by:



Richard Hope  
Director



Carolyn Maddox  
Director

**CARYL JENNER PRODUCTIONS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2002**

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**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), and applicable accounting standards.

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

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

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

**(b) Fund Accounting**

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

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

**(c) Incoming Resources**

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

**(d) Resources Expended**

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

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

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

**(e) Grants Receivable**

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



**CARYL JENNER PRODUCTIONS LIMITED****NOTES TO THE FINANCIAL STATEMENTS (Continued)****FOR THE YEAR ENDED 31 MARCH 2002****1. ACCOUNTING POLICIES (continued)****(f) Depreciation**

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

Theatre equipment	-	12½% straight line
Furniture and equipment	-	between 10% and 33⅓%

**2. DONATIONS AND GIFTS**

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

Barclays  
Paul Hamlyn Foundation  
Help a London Child  
Peter Moores Foundation  
Performing Right Society Foundation  
Oliver Stanley Charitable Trust  
UBS Warburg

and many individual friends and supporters.

**3. GRANTS RECEIVABLE**

	2002 £	2001 £
<b>Revenue Grants - Unrestricted</b>		
London Arts Board - revenue grant	377,045	362,543
London Borough Grants Committee (for the purpose of contributing towards Salaries and running costs)	20,468	20,468
City of Westminster (for the purpose of contributing towards annual Operations)	15,000	15,000
	<u>412,513</u>	<u>398,011</u>
<b>Revenue Grants - Restricted</b>		
Feasibility	-	1,226
Grants towards production of DREAMCATCHER	-	30,175
Home Stories : SRB4 & Southwark	19,376	6,420
London Arts Board - Black Writing	5,000	-
London Arts - Teacher training committee	-	1,400
Grants towards production of STARDUST	-	33,500
Grant and sponsorship of JEMIMA PUDDLEDUCK tour	-	43,766
Red Shoes Education programme	17,379	-
Education	3,370	-
ACE : Tom Tour	27,846	-
	<u>72,971</u>	<u>116,487</u>
<b>Total</b>	<u><u>£485,484</u></u>	<u><u>£514,498</u></u>

**CARYL JENNER PRODUCTIONS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**

**FOR THE YEAR ENDED 31 MARCH 2002**

**4. TOTAL RESOURCES EXPENDED**

	Staff Costs £	Depreciation £	Other Costs £	Total £
<b>Direct Charitable Expenditure:</b>				
Theatre production	201,871	-	375,958	577,829
Support costs	131,110	11,666	52,893	195,669
	<u>£332,981</u>	<u>£11,666</u>	<u>£428,851</u>	<u>£773,498</u>
<b>Other Expenditure:</b>				
Fundraising and publicity	16,389	-	57,936	74,325
Management and administration	16,389	1,296	5,877	23,562
	<u>£32,778</u>	<u>£1,296</u>	<u>£63,813</u>	<u>£97,887</u>

**5. NET MOVEMENT IN FUNDS**

	2002 £	2001 £
The net movement in funds in arrived after charging:		
Depreciation	12,962	14,219
Auditors' remuneration: Audit	5,850	4,200
Operating lease rentals: Land and buildings	7,250	7,250
	<u>12,962</u>	<u>14,219</u>

**6. STAFF COSTS**

	2002 £	2001 £
<b>(a) All Employees</b>		
Wages and salaries	333,262	391,094
Social security costs	29,552	37,014
Pension costs	2,945	2,352
	<u>£365,759</u>	<u>£430,460</u>
 The average number of employees is as follows:	<b>Number</b>	<b>Number</b>
Theatre production	16	15
Support and management	6	8
	<u>22</u>	<u>23</u>

The 2001 Staff Costs total includes such costs incurred on the Tom Tour. Such costs have been excluded from the 2002 Staff Costs figure.

**(b) Director's Remuneration**

No Director received remuneration or reimbursement of expenses. (2001: none)

**CARYL JENNER PRODUCTIONS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**

**FOR THE YEAR ENDED 31 MARCH 2002**

**7. FIXED ASSETS**

	<b>Theatre Equipment £</b>	<b>Furniture Equipment £</b>	<b>Total £</b>
<b>Cost:</b>			
At 1st April 2001	40,354	52,539	92,893
Additions	-	75	75
At 31 March 2002	40,354	52,614	92,968
<b>Depreciation:</b>			
At 1 April 2001	36,178	30,483	66,661
Charge for year	2,187	10,775	12,962
At 31 March 2002	38,365	41,258	79,623
<b>Net Book Value</b>			
At 31 March 2002	£1,989	£11,356	£13,345
At 1 April 2001	£4,176	£22,056	£26,232

**8. DEBTORS**

	<b>2002 £</b>	<b>2001 £</b>
Due within one year:		
Other debtors	10,514	42,494
Prepayments and accrued income	57,118	57,386
	<u>£67,632</u>	<u>£99,880</u>

**9. CREDITORS: amounts falling due within one year**

	<b>2002 £</b>	<b>2001 £</b>
Bank overdraft	19,310	40,653
Trade creditors	19,358	63,363
Other creditors	14	765
Other taxes and social security	6,251	8,445
Accruals and deferred income	101,184	88,416
	<u>£146,117</u>	<u>£201,642</u>

**CARYL JENNER PRODUCTIONS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**

**FOR THE YEAR ENDED 31 MARCH 2002**

**10. RESTRICTED FUNDS**

	At 1 April 2001 £	Incoming Resources £	Resources Expenditure/ Transfer £	At 31 March 2002 £
Various grants listed in Note 3	£ -	£72,971	£(72,971)	£-

**11. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	Unrestricted Funds £	Restricted Funds £	Total £
Tangible assets	13,345	-	13,345
Net current liabilities	(76,337)	-	(76,337)
	£(62,992)	£-	£(62,992)

**12. OPERATING LEASE COMMITMENTS**

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

	Land and Buildings 2002 £	2001 £
Operating leases which expire:		
Between two to five years	£14,500	£14,500

**13. RELATED PARTIES**

The amount owed to the company by Unicorn Children's Centre, a closely connected charity, at 31 March 2002 was £7,552 (2001: £38,147). This amount was received after the year end.

Unicorn Children's Centre has occupied premises leased by Caryl Jenner Productions Limited and has reimbursed the company, at cost, for all costs, amounting to £7,475 associated with those premises.

Caryl Jenner Productions Limited paid Staff Costs totalling £1,458 on behalf of Unicorn Children's Centre.

During the year Unicorn Children's Centre paid £24,000 to Caryl Jenner Productions Limited towards staff salaries in recognition of the time that staff employed by Caryl Jenner Productions Limited worked for Unicorn Children's Centre.

Since the year end, Caryl Jenner Productions Limited has made a loan of £45,000 to Unicorn Children's Centre, which it expects to be repaid early in 2003.

# CARYL JENNER PRODUCTIONS LIMITED

## DIRECTORS AND STAFF

FOR THE YEAR ENDED 31 MARCH 2002

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**President:** Sir Alan Ayckbourn CBE

### Board of Directors:

Mike Alfreds	Jane Macfarlane*	Carolyn Maddox*
Joan Anim-Addo	Michael Murphy	Patricia Weller
Richard Hope*	Deshpal Panesar	Dot Wooder
Carolyn Keen*	Miriam Rinsler	

### Chief Officers

Tony Graham*	Artistic Director
Christopher Moxon*	Administrative Director

### Other members of Staff

Alison Barry	Education and Youth Director
Mairi Bell	Corporate Relations & Events Manager (UCC)
Petrus Bertschinger	Production Manager
Elly Crichton Stuart	Head of Marketing
Indira Choudhury	Assistant to the Directors
Emily Gray	Associate Director
Fleur Gregory	Education Assistant
Dimitra Louskas	Development Manager (UCC)
Will Reeves	Sales and Information Officer
Bobbie Robertson	Schools Marketing Manager
Andy Shewan	Company Manager
Marie Sweetlove	Press & Marketing Assistant
Paul Spindler	Development Officer (UCC)
Eva Woloshyn	Development Director (UCC)

### Unicorn Advisory Council

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

\* denotes individuals who are also Directors of Unicorn Children's Centre. The Board of Unicorn Children's Centre is completed by Ronald Spinney, Richard Terry and Alistair Watson.