

# ANNUAL GENERAL MEETING

May 2023 – April 2024



Thursday 16<sup>th</sup> May 2024

# Agenda

1.0 Those Present

2.0 Apologies

3.0 Approval of the Minutes of the last meeting (11<sup>th</sup> May 2023) – Page 4 – Page 28

Proposed:

Seconded:

4.0 Presidents Report – Colin Hearn – Page 29

5.0 Treasury Report – Mike Mullen – Page 30 – Page 44

Proposed:

Seconded:

6.0 Trustee's Report – Mike Mullen – Page 45 – Page 48

6.1 Acceptance of Trustee's Report and that CPYT are meeting their stated objectives

Proposed:

Seconded:

7.0 CPYT Charitable Status Update – Mike Mullen and Justin Harris

8.0 The Arch Building Update – Scott Broomfield

9.0 Election of Management Committee Officers

**Chairman:**

Mike Mullen

Proposed: Summer Hughes

Seconded: Rachael Thorpe

**Secretary**

Jenny Hadley

Proposed: Erica Roberts

Seconded: Steve Fagan

**Treasurer**

Lucy Orme

Proposed: Michelle Hughes

Seconded: Immie Crabtree

**Vice-Chairman**

James Flaxman

Proposed: Emma Hatherell

Seconded: Petrice Gordon

Graeme Harris-Scott

Proposed: Michelle Hughes

Seconded: Rachael Thorpe

Kiera Leech

Proposed: Louise Hodson

Seconded: Susie Maycock

10.0 Election of Management Committee Members

**Production Coordinator:**

James Flaxman

If unsuccessful for Vice-Chair

Ashley Mullen

Proposed: Karen Newton

Seconded: Andy Rose

**Designated Safeguarding Lead:**

Charity Crabtree

Proposed: Emma Hatherell

Seconded: Sarah Kinloch

**Facilities Manager**

Louise Harris-Scott

Proposed: Becky Morris

Seconded: Sue Walker

Scott Hadley

Proposed: Erica Roberts

Seconded: Ann-Marie Roberts

**Business Manager**

Kiera Leech

Proposed: Louise Hodson

Seconded: Susie Maycock

**Data Protection Officer**

Ann Pawley

Proposed: Mark Bourne

Seconded: Rich Wyeth

Louise Harris-Scott

If unsuccessful for Facilities Manager

11.0 Election to Management Committee – MAXIMUM OF 6 POSITIONS AVAILABLE

Becky Starks

Proposed: Sue Walker

Seconded: Becky Morris

Alan Pawley

Proposed: Mark Bourne

Seconded: Immie Crabtree

Daniel Parson

Proposed: Scott Hadley

Seconded: Laura Osman

Scott Broomfield

Proposed: Rachael Thorpe

Seconded: Jason Beaumont

Ashley Mullen If unsuccessful for Production Co-ordinator  
James Flaxman If unsuccessful for Vice Chair or Production Coordinator  
Scott Hadley If unsuccessful for Facilities Manager  
Louise Harris-Scott If unsuccessful for Facilities Manager or DPO  
Graeme Harris-Scott If unsuccessful for Vice-Chairman  
Ann Pawley If unsuccessful for DPO

**12.0 Appointment of Independent Examiner**

Nominated: Chris Goodhead of Knight Goodhead accountants Proposed: Seconded:

**13.0 Any Other Business (must be submitted to the Secretary in writing at least 7 days prior to the AGM)**

None

**14.0 Date, Time and Place of next meeting**

May 2025, The Arch

### **1.0 IN ATTENDANCE**

Mike Mullen, James Flaxman, Immie Crabtree, Charity Crabtree, Becky Starks, Ashley Mullen, Wayne Reddin, Graeme Harris-Scott, Louise Harris-Scott, Karcsi Wright, Alicia Lambert, Petrice Gordon, Georgia Brenchley, Colin Hearn, Keith Dixon, Michelle Hughes, Scott Broomfield, Ann Pawley, Alan Pawley, Jason Moorhouse, Nicki Moorhouse, Jen Middleton, Jen Court, Sarah Whitcher, Miles Pebody, Robert Furnell, Jenny Hadley, Matt Archer, Freddie Harvey, Mick Harding, Adam Smith, Pete Bourne, Ann Bourne, Ian Partridge, Jessie Love, Jo Brinton, Steve Love, Hazel Whitcher, Kiera Leech, Dan Parson, Alastair Guthrie, Victoria Noyce-Guthrie, Susanne Fredrich-Thornton, Berenice Toucan, Scott Hadley, Simon Hughes, Summer Hughes, Kirsty Fenner, Tanya Pearson, Stuart Pearson, Catherine Sherman, Sian Stephen, Angela Harris, Justin Harris, Laura Osman, Paul Osman, Samantha Snow, Jon Snow, Karen Barker, Ann-Marie Roberts, Jason Field, Abi Westbrook, Jacqui Sharples, Helen Rochard, Elaine Norman, Erica Roberts, Natalie Angell-Collins and Becky Morris,

### **Under 18 attendees**

Brooke Middleton, Phoebe Wells, Marina Whitcher, Lola Pebody, Charlie Archer-Scott, Chloe Leech, Sophia Leech, Olivia Parson, Mathilda Guthrie, Emiko Thornton, Maiko Thornton, Logan Kenny, Grace Hadley, Rebecca Fenner, Sherri Pearson, Faye Sherman, Cerys Stephen, Natalie Harris, Sophie Harris, Florence Osman, Star Snow, Will Vokes, Fleur Barker, Evie Harding, Darcie Harding, Roo Westbrook, Luke Sharples, Lily Rochard, Tommy Hughes, Amelie Roberts-Fagan, EJ Angell-Collins, Taylor Angell-Collins, Caitlin Morris and Eloise Morris.

### **2.0 APOLOGIES**

Christine Woolley, Arthur Woolley, Kate Grech, Marco Grech, Katie Mathieson, Simon Mathieson, Zoe Kirby, Richard Kirby, Samantha Nicholls, Edgar Nicholls, Jason Williams, Nikky Smith, Kangli Fu, Alison Williams, Kellie Barratt, Claudia Destafani, Scott Chapman, Amy Savage, Victoria Woodward, Dan Woodward, Abi Moore, Jen Hale, Penny Noyce, Ajay Mann, Mark Bourne, Lo Harding, Susie Maycock, Louise Hodson and Lynne Furnell.

### **Under 18 Apologies**

Alisha Barratt.

### **3.0 APPROVAL OF THE MINUTES OF THE LAST MEETING**

Robert Furnell questioned when the AGM notice went out. MM (Chairman) advised that the email was sent out to all those we have email addresses for 21 days prior to the meeting date. The AGM notice was also published on our website and all social media pages 21 days prior to the meeting date.

Minutes proposed by Natalie Angell-Collins

Minutes seconded by James Flaxman

### **4.0 PRESIDENTS REPORT – MAY 2022 – April 2023 – Mr Colin Hearn.**

See Appendix A

### **6.0 TREASURY REPORT – MAY 2022 – APRIL 2023- Mr Mike Mullen**

See Appendix B

Proposed: James Flaxman      Seconded: Graeme Harris-Scott

### **7.0 CHAIRMANS REPORT – MAY 2021- APRIL 2022- MR MIKE MULLEN**

See Appendix C

Proposed: Miles Pebody      Seconded: Ian Partridge

**7.0 CPYT Charitable Status Proposal**

CPYT is currently an unincorporated charity. This structure and system of working is now quite old and the framework can be quite tricky in modern times. It also places the trustees in a vulnerable position as they are personally liable for the charity (particularly financially if the charity were to fall on difficult times).

A proposal is being suggested that the charity moves to what is known as a CIO structure. This will involve the implementation of a new constitution but has more modern protocols and gives a lot more protection to the trustees of the charity.

A draft CIO constitution has been writing using a model constitution but amendments are required and we are not yet ready to submit anything.

By moving to a CIO, a new charity is effectively formed and we will be granted a new charity number. Once this is in place, a further meeting (AGM or EGM) will need to be held to confirm everything and agree to make the move across.

Jo Brinton questioned the cost and timeframe for this process. Justin Harris confirmed that he is giving his time for free to assist and advise and that there are no other direct costs in making this move. In terms of timeframe – the Charity Commission state it usually takes around 40 working days from the date of application.

Proposed: Mike Mullen

Seconded: Kiera Leech

Membership agreed to proceed.

**8.0 THE ARCH BUILDING UPDATE**

It was reported to the membership that 6 years ago, Eastleigh Borough Council wanted to build flats on the rear end of The Arch land. This project would include knocking own our current building and providing us with a new building. However, following COVID, this is no longer financially viable due to rising costs etc.

The next plan was to refurbish our current building – lose the rear quarter of our current building but extend of the front end. This is in very early days but would give us the same footprint.

We will have to re-locate for the duration of the building works.

Next meeting is planned for 19<sup>th</sup> May 2023.

The lease is rolling on – we will be issued a temporary lease one the building work starts and then a long term lease will follow with the new building.

**9.0 ELECTION OF MANAGEMENT COMMITTEE OFFICERS**

**Chairman**

Mike Mullen

Proposed: Louise Hodson

Seconded: Ian Partridge

ELECTED

**Secretary**

Jenny Hadley

Proposed: Michelle Hughes

Seconded: Ann-Marie Roberts

ELECTED

**Treasurer**

Wayne Reddin

Proposed: Mike Mullen

Seconded: Harry Taylor

ELECTED (INTERIM)

**Vice-Chair**

Kiera Leech

Proposed: Laura Osman

Seconded: Kirsty Fenner

ELECTED

Scott Broomfield

Proposed: Jason Field

Seconded: Abi Westbrook

WITHDREW

Performance - Alicia Lambert - Moments in the Wood  
 Georgia Brenchley - In My Dreams

**10.0 ELECTION OF MANAGEMENT COMMITTEE MEMBERS:**

**Production Coordinator**

James Flaxman Proposed: Graeme Harris-Scott Seconded: Louise Hodson  
 Ashley Mullen Proposed: Immie Crabtree Seconded: Jenny Hadley ELECTED

**Membership Secretary**

Charity Crabtree Proposed: Jenny Hadley Seconded: Georgia Brenchley ELECTED  
 Ann Pawley Proposed: Jason Field Seconded: Abi Westbrook WITHDREW

Performance - Brooke Middleton - A Million Dreams  
 Izzy Li and Karcsi Wright - Only Us

**Designated Safeguarding Lead**

Graeme Harris Scott Proposed: Jenny Hadley Seconded: Samantha Snow ELECTED

**The Arch Chairperson**

Louise Harris-Scott Proposed: James Flaxman Seconded: Jenny Hadley ELECTED

**Business Manager**

Kiera Leech Proposed: Laura Osmand Seconded: Kirsty Fenner ELECTED

**Policies Manager**

Matt Archer Proposed: Alan Pawley Seconded: Becky Starks ELECTED

Performance - Chloe Leech and Florence Osman - Diamonds  
 Petrice Gordon - TBC

**11.0 ELECTION OF MANAGEMENT COMMITTEE MEMBERS:**

Alan Pawley Proposed: Jason Field Seconded: Abi Westbrook ELECTED  
 Jason Field Proposed: Alan Pawley Seconded: Scott Broomfield ELECTED  
 Becky Starks Proposed: Matt Archer Seconded: Charity Crabtree ELECTED

James Flaxman As above ELECTED  
 Ann Pawley As above ELECTED  
 Scott Broomfield As above ELECTED

Performance - Izzy Li - Say The Word  
 Karcsi Wright - Oh What A Beautiful Morning

**12.0 APPOINTMENT OF INDEPENDENT EXAMINER**

Lucy Cox Proposed: Ian Partridge Seconded: Natalie Angell-Collins ELECTED

**13.0 ANY OTHER BUSINESS**

None

**14.0 DATE TIME AND PLACE OF NEXT MEETING**

Thursday 16<sup>th</sup> May 2024 1930

## APPENDIX A

### PRESIDENT'S REPORT – May 2022 – April 2023

#### **WHAT A YEAR**

Firstly, the tragic loss of Nigel who was so dedicated and a driving force towards the success of CYPT. It hit us all hard, and I am sure that Mike will have something to say regarding this in his report.

On a positive note, I feel that we have finally got the real “family feel” back within our organisation with every one pulling in the right direction – a truly fantastic feeling.

After the success of Shrek last year our February production of Cats was again a great success with sell out performances. I must admit it was not one of my favourite musicals, but after watching it several times during show week the cast certainly changed my attitude. I must comment on the excellent lighting and sound. I am not a fan of hiding the orchestra, but it does seem to allow the cast to be heard better. Unfortunately, I wasn't able to see the other shows, but am looking forward to seeing Fame in July (The first summer show I have seen since 2014).

The ongoing saga of a new building continues – Scott will fill us in with some details later, but that this point, we cannot divulge much information, until Eastleigh Borough Council allow us to.

You will hear later about the move towards a new Constitution – This is important to enable us to move forward and meet the needs of the future. Tonight, you will be asked to formally allow the committee to move this forward and I sincerely ask for your support in this very important matter.

As usual I wish to thank everyone involved in CPYT for the time and effort that they give freely throughout the year. Playing a small part, or a major part everyone is needed to ensure we continue to provide excellent quality shows, leading to many of our performers continuing to make the theatre their future career, adding to those that have already done so.

Finally thank you all for attending tonight and no doubt I will see many of you during the run of Fame and at the awards evening in September.

Colin Hearn  
President

APPENDIX B

**Centrestage  
Productions  
Youth  
Theatre  
  
Accounts**

12 Month Period

Ending

5<sup>th</sup> April 2023

Registered Charity Number: 1044180

**Centrestage Productions Youth Theatre**  
**Independent Examiner's Report for the year ending 31 March 2023**

I report on the financial statements of the Charity for the year ending 31 March 2023 which are set out in the following pages.

This report is made solely to the Charity's Trustees as a body, in accordance with section 43 of the Charities Act 1993 and regulation made under section 44 of that Act. My work has been undertaken so that I might state to the Charity's Trustees those matters which I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law I do not accept or assume responsibility to anyone other than the Charity and its Trustees as a body for my work, or for the opinions I have formed.

**Respective Responsibilities of Trustees and Examiner**

The Charity's Trustees are responsible for the preparation of the financial statements, and they consider that an audit is not required for the year under section 43(1) of the Charities Act 1993 (The Act) and that an independent examiner is needed under section 43(3) of that Act.

It is my responsibility to:

1. Examine the financial statements under section 43 of the Act.
2. Follow the procedures laid down in the general directions given by the Charity Commission under section 43(7) of the Act; and
3. To state whether particular matters have come to my attention.

**Basis of Independent Examiners Report**

My examination was carried out in accordance with the general directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the Charity and a comparison of the financial statements presented with those records. It also includes a consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the financial statements present a "true and fair" view and the report is limited to those matters set out in the statement below.

**Independent Examiners Report**

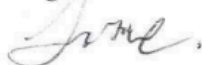
In connection with my examination, no matter has come to my attention:

1. Which gives me reasonable cause to believe that in any material respect to the requirements:
  - a To keep accounting records in accordance with section 41 of the 2003 Act, and
  - b To prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 Act:

Have not been met; or

2. To which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed



Lucy Orme

Date

06-MAY-2023



## Miscellaneous

		Income	Expenditure
Apr-22	Nigel Finch		£45.50
		£112.00	
05/05/2022	0.0.0163	£53.00	
05/05/2022	0.0.0164	£175.75	
27/05/2022	Nigel Finch		£16.99
07/06/2022	Nigel Finch		£160.00
16/06/2022	Mike Mullen		£5.40
20/06/2022	Nigel Finch		£65.99
06/07/2022	Scott Broomfield		£40.00
08/07/2022	Scott Broomfield		£276.52
08/07/2022	Scott Broomfield		£35.11
19/07/2022	Ann Pawley		£31.06
26/07/2022	Mike Mullen		£360.99
26/07/2022	Mike Mullen		£12.32
29/07/2022	Ann PAwley		£12.95
29/07/2022	Mike Mullen		£380.10
01/09/2022	10/02/2023	Shrek DVD	£10.00
	24/02/2023	Post Office	£7.65
21/09/2022	20/03/2023	Green Room Plaque - Nigel	£29.90
17/10/2022	31/03/2023	Green Room Plaque - Nigel	£11.95
17/10/2022	31/03/2023	SM58 Microphone	£114.00
21/10/2022	31/03/2023	Sandy Fletcher Memorial Trophy	£40.00
01/12/2022			
02/12/2022			
09/12/2022			£781.66
			£2,517.00
06/01/2023	Post Office		£7.60
31/01/2023	Smyths Toys - Wrong Card		£79.92
02/02/2023	Wrong Card Repayment	£79.92	
08/02/2023	Lotteries Licence Renewal		£20.00

# Fundraising

	Amazon	Roller	Carol	Eastleigh	Christmas		
May-22	£5.05						
15/11/2022	£11.66						
31/01/2023	£12.24						
03/05/2022							
29/07/2022		£56.00					
19/11/2022				£90.00			
04/12/2022			£66.48				
11/12/2022			£80.90				
18/12/2022			£56.65				
18/12/2022					£39.75		
	£28.95	£56.00	£204.03	£90.00	£39.75		£418.73

# Donations

		Income	
04/05/2022	Kasia Butler	£0.95	Ticketsource
08/06/2022	Chloe Carroll	£4.75	Ticketsource
15/06/2022	Manju Arora	£4.75	Ticketsource
26/06/2022	Alison Howett	£3.23	Ticketsource
01/07/2022	Jean Vaughan	£9.50	Ticketsource
06/07/2022	Jacqueline Noyce	£3.80	Ticketsource
01/11/2022	Alison Howett	£1.14	Ticketsource
04/11/2022	Jason Williams	£5.51	Ticketsource
10/11/2022	Jacqueline Noyce	£4.75	Ticketsource
06/12/2022	Alexandra Dyball	£2.28	Ticketsource
14/12/2022	Gilly Ansell	£1.70	Ticketsource
16/12/2022	Miles Pebody	£1.14	Ticketsource
17/12/2022	Corinne Pebody	£0.90	Ticketsource
22/01/2023	Keith Dixon	£100.00	Cash
18/02/2023	Rachael Thorpe	£100.00	Cash
20/02/2023	Ajay Mann	£12.00	Cash
25/03/23	Gloria Egerton	£20.00	Cash
		£256.40	

# Cash in Hand

		Income	Expenditure
19/11/2022	Eastleigh Lights Christmas Market	£90.00	
19/11/2022	Shrek DVD - Matilda Sykes	£10.00	
04/12/2022	Carol Singing - Fair Oak Garden Centre	£66.48	
07/12/2022	Elf Fees - Marina Whitcher	£10.00	
07/12/2022	Elf Fees - Amelia Small	£10.00	
07/12/2022	Elf Fees - Lola Thompsett	£10.00	
07/12/2022	Elf Fees - Sophia K	£10.00	
07/12/2022	Elf Fees - Isla R	£10.00	
07/12/2022	Elf Fees - Frances S	£10.00	
07/12/2022	Elf Fees - Aster S	£10.00	
07/12/2022	Elf Fees - Poppy C	£10.00	
07/12/2022	Spring Term Fees - Victoria S	£36.00	
09/12/2022	Elf Programmes - Friday	£18.00	
09/12/2022	Elf Bar - Friday	£41.70	
10/12/2022	Elf Bar - Saturday	£84.80	
10/12/2022	Elf Programmes - Saturday	£9.00	
11/12/2022	Carol Singing - Fair Oak Garden Centre	£80.90	
14/12/2022	Tuck Shop	£2.55	
16/12/2022	Underland Bar - Friday	£26.10	
16/12/2022	Underland Programmes- Friday	£11.00	
17/12/2022	Underland Programmes - Sat Mat	£10.00	
17/12/2022	Underland Programmes - Sat Eve	£7.00	
17/12/2022	Underland Bar - Saturday	£66.21	
18/12/2022	Christmas Social	£39.75	
18/12/2022	Carol Singing - Fair Oak Garden Centre	£56.65	
19/12/2022	CATS Fees - Marina W	£30.00	
19/12/2022	Corporate Wear Hoody - Marina	£20.00	
19/12/2022	Tuck Shop	£3.65	
21/12/2022	Tuck Shop	£54.87	
04/01/2023	Spring Fees - Liam S	£36.00	
04/01/2023	Spring Fees - Lila S	£36.00	
04/01/2023	Tuck Shop	£14.44	
05/01/2023	Elf DVD's	£30.00	
05/01/2023	Elf DVD	£2.00	
06/01/2023	Tuck Shop	£2.00	
08/01/2023	CATS Fees - Brooke M	£30.00	

08/01/2023	Tuck Shop	£4.85	
11/01/2023	Tuck Shop	£31.20	
13/01/2023	Tuck Shop	£2.00	
23/02/2023			£409.95
23/02/2023			£770.00
23/02/2023			£285.00
01/03/2022	Tuck Shop	£15.05	
01/03/2023	Let Games Begin Fee - Mai T	£5.00	
08/03/2023	Tuck Shop	£6.94	
13/03/2023	Tuck Shop	£1.75	
15/03/2023	Tuck Shop	£3.55	
18/03/2023	Tuck Shop	£34.12	
19/03/2023	Let The Games Begin Fee - Daniel W	£5.00	
19/03/2023	Let The Games Begin Fee - Imogen R	£5.00	
19/03/2023	Let The Games Begin Fee - Pippa A	£5.00	
19/03/2023	Let The Games Begin Fee - Keira L	£5.00	
20/03/2023	Tuck Shop	£8.25	
23/03/2023	Tuck Shop	£24.57	
23/03/2023	Let The Games Begin Fees	£40.00	
24/03/2023	Tuck Shop	£19.96	
24/03/2023	Bar Float		£100.00
24/03/2023	Programme Float		£20.00
24/03/2023	Let Games Begin Programmes Fri	£23.00	
24/03/2023	Let Games Begin Bar Fri	£82.54	
25/03/2023	Let Games Begin Proramme Sat Mat	£18.00	
25/03/2023	Let Games Begin Bar Sat Mat	£112.25	
25/03/2023	Let Games Begin Programme Sat Eve	£17.00	
25/03/2023	Let Games Begin Bar Sat Eve	£42.95	
25/03/2023	Let Games Begin Tickets	£8.00	
25/03/2023	Programme Float Return	£20.00	
25/03/2023	Bar Float Return	£100.00	
25/03/2023	Tuck Float		£20.00
25/03/2023	Donation	£20.00	
26/03/2023	Tuck Shop	£0.85	
27/03/2023	Tuck Shop	£0.95	
29/03/2023	Tuck Shop	£11.30	
			£100.83
			£395.00
		£3,378.38	£3,378.38
20/03/2023	Tuck Shop	£4.10	









# Underland









## Appendix C

### Chairman's Report – May 2022 – April 2023

It does not seem possible that another year has passed and here we are reflecting on an incredibly busy year here at CPYT. As has become customary in my reports, I feel the need to start by extending my thanks to everyone who has supported CPYT in any capacity over the past 12 months. Without your support, it just wouldn't be possible for us to deliver so many opportunities to young people in the local area.

This has been one of our busiest years to date. With community events back up and running, social events making a comeback whilst presenting SEVEN productions over the course of the year – I think we can safely say that CPYT is back up and running at full steam.

Through The Ages was our first project of the year and the final results were more than we could have hoped for. Some parents who have been with us for a while made comment that it was the best one yet and I have to say that I am inclined to agree. Not just in terms of performance but the way in which everyone comes together for this end of year tradition and looks out for each other. It is always one of those moments that make me proud to lead such an incredible, supportive family.

Next up was Little Shop of Horrors. Where to even begin with this project. From the outset, we could tell that it was going to be something very special. The cast had worked so hard, and the production was in a really strong place heading into Production Week. It wasn't without its challenges, partly due to the ill health of our Musical Director – Nigel Finch but we were making it work and things were ticking along. As we got into the theatre, Nigel's health deteriorated somewhat but we were still hopeful that he would make the performance evenings and cover was put in place for the first part of the week. Early in the morning of Wednesday 3<sup>rd</sup> August (Dress Rehearsal Day), Nigel sadly passed away. What happened next is something that will live with me forever – the entire CPYT team rallied in their grief to ensure that as per his wishes – the show must go on. I will be forever in awe of the 27 young people who took to the stage that night and for the rest of that week. United in grief, I honestly believe we delivered one of our best productions yet. I have to give special thanks to Ian Partridge and Rachael Thorpe who between them stepped up and took on the role that nobody ever wanted. Again, I have so much admiration and love for the two of you. There is nothing more I can add to the tributes that have already been made to Nigel. Whilst CPYT continues to move forward and grow in its own unique way, the hole that has been left behind is monumental. From a business perspective, it has been incredibly hard to identify how the production did financially. The week went into a bit of a blur, but I have done my best to record everything that I could identify in the bank account associated to this production but please forgive me that these figures may not be 100% accurate.

Later in August, I began communicating with Jodie Freeman who is the Wardrobe Coordinator for P and O cruise lines (Arvia, Iona, Britannia to name a few). Over a period of time, this has developed into the most amazing partnership, and we now receive costumes, general clothing, and dance shoes most of which has never been worn before. So, if you need black trousers, jazz shoes, pointe shoes etc, please come and speak to us.

Elf Jr was next on the list. Performed by our Juniors, this production was a big challenge. For many, it was their first performance in front of a live audience. A large number of the group had only joined us in the September, but they all worked so hard, and the rehearsal process was great to be a part of. From a financial perspective, it made a healthy profit and once again thanks to all the parents of this group for their support throughout.

This was very swiftly (the next weekend), followed by Underland. An original concept written by Ashley Mullen, which told the story of Alice in Wonderland from two different perspectives. Combining two groups who meet on separate evenings is never easy but once again, everyone pulled together to deliver a high-quality performance. Once again, a healthy profit was made on this production partly down to very little expenditure.

Christmas came and went and before we knew it, we were into CATS mode. This production was a challenge from start to finish. 58 young people performing as cats for 2 and a half hours with very little breaks including one 9-minute dance routine – what could possibly go wrong!?! I have to say my respect for the cast increased week after week. Their

commitment to the cause and the work they put into this production was second to none. It was an absolute pleasure to work with both Louise and Susie on this project and once again I can only thank them for the hours and hours of work they put into the choreography. Ticket sales started off quite slowly and initially there was some concern that we had

made a very big mistake especially off the back of the film which had not gone down well. However, things began to pick up and, in the end, we achieved 99.2% – a figure that other companies (and us) could only dream of. The feedback and comments were out of this world and as has become a theme in this report, I am so grateful to everyone who played a part in making this production the success it was. Despite the amazing sales, as I am sure you can imagine, the outgoings on a production such as this were high (costumes, wigs, make up etc). However, I am very pleased to be able to report an overall profit on the production – something that is not easy in the current climate.

Let The Games Begin was next – once again, performed by our Juniors group. By this time, the group had grown in number and sticking with tradition, we flipped the roles around so those who had large parts in Elf had smaller roles this time round to give as many people as possible an opportunity. The rehearsal process was challenging as always but these young people have so much resilience and determination and once again the final outcome was excellent and far beyond what Becky and I had initially hoped for. It is so lovely seeing our 7-11 year olds growing and developing in confidence and performance ability throughout the year.

Our Miranda showcase was next up. Performed by our Seniors, this was an evening of entertainment using the work of the incredible Lin Manuel Miranda. Ticket sales were lower than hoped but fortunately with very little expenditure, the evenings were still able to make a profit for CPYT.

At the time of delivering this report, we will have just cast our productions of FAME and The Little Mermaid Jr so please do keep an eye out for those and support if you are able to. Looking further ahead, I am so excited that we have secured the rights to Les Misérables – the only downside being that they will only approve the school edition meaning we cannot have anyone over the age of 18 in the production. However, in order to offer an opportunity to our older members, I am incredibly excited that we have also secured the performance rights to American Idiot. This production will pose a huge challenge to us all but challenge is what CPYT does best.

Our weekly groups continue to do well. We are now operating with somewhere in the region of 90 young people attending weekly and the performance opportunities listed above show just how hard everyone is working. We strive to keep the costs of these sessions as low as possible in an effort to make them as inclusive as possible and we will continue to do so for as long as we are able. I am delighted that we have finally – after many attempts – got our Mini's group up and running this year. Led by Immie Crabtree, this group started with 1, then 3 and is now running with 11 youngsters and just listening to their session each week and the fun that they are having shows that we have made the right decision.

Our Business Team is now up and running and those on the sub-committee are meeting regularly and beginning to deliver a range of events and strategies to raise both much needed funds but also the profile of CPYT in the local area. Please do come along and get involved in our events. Pre-Covid, CPYT was known for not just being about the young people who attend but also the wider family and so many adult friendships have been made through the group as well. Now we are bouncing back (or have bounced back), it would be lovely to see wider families at our events. This includes our theatre trips – we appreciate the cost is limiting for many and The Mayflower is not the cheapest theatre. However, one of the questions I regularly get is whether it is just for the youngsters – it can be but equally, these trips are open to family, friends, friends of friends it doesn't matter.

Our social media strategy continues to be a strength of ours. We operate mostly across Facebook and Instagram but do have the odd post go up on Twitter, TikTok etc as well. Social media is great but it only works to a point. What we really need you to do is like, comment, share our posts. They go out at 10.00am every day and this would really help to boost the number of people and the areas we are being seen in.

I won't say too much about the redevelopment of The Arch as this is an Agenda item coming up shortly. However, we continue to work with Dominic and the team at Eastleigh Borough Council and fingers crossed, we can get to some sort of resolution in the coming months.

Looking ahead, I am really excited about the Awards Night on 15<sup>th</sup> September – a chance for us all to get dressed up, celebrate the successes of our young people and celebrate 30 years of CPYT. We do hope that you will be able to join us at The Holiday Inn, Eastleigh. Tickets will go on sale soon and are restricted.

Later this evening, you will hear from both myself and Justin Haris about our proposal to move CPYT from its current charitable structure as an unincorporated charity to a CIO (Charitable Incorporated Organisation). Following extensive research, we strongly feel this is the right move for the group and I hope that following the presentation, you will back us on this journey.

You will also note on the agenda that the make-up of the Management Committee looks very different to that of previous years. It is hoped that the introduction of role profiles, will give those on the team a greater responsibility but also allows each person to be held to account for their specific area. It is hoped that this will greater improve our overall governance and allow me to delegate some aspects of the day to day running. As part of this process, Ann Pawley has decided to no longer stand for the role of Secretary. I would like place on record my thanks to her for all the work she has given to the role over the years. I would also like to thank Wayne Reddin for his support with budgets and finance over the past year. Finally, Nikky and Becs have been our Designated Safeguarding Leads in recent times. However, with the increased requirement of the role, neither of them are able to stand for election. Again, I would like to thank them both for the work they have done in what can often be an incredibly challenging role and I am glad that they have both agreed to still help out where they possibly can.

Whilst we have nobody officially standing for the role of Treasurer this evening, we do have a plan in that Wayne will remain as our interim treasurer which allows us to comply with all the relevant regulations. I am pleased to announce that I will be working closely with Jo Brinton – a registered accountant over the coming months with a view to appointing a new treasurer as soon as we are able.

So, as I come to conclude my report for 2022 – 2023, I would like to thank you, our membership for your support in everything we do. As always, there have been challenges along the way, but CPYT is in a really strong place currently and long may that continue.

On behalf of the Management Committee and Creative Teams, I wish you well and we look forward to seeing you all again very soon.



Mike Mullen

Chairman

## President Report

### May 2023 – April 2024

I cannot believe that a year has gone by already since the last AGM – and what a year it has been.

The highlight has got to be *Les Misérables* our major production in February. Sold out for every performance and standing ovations throughout the run – what more could we ask for. Full credit must go to the cast and everyone involved in bringing this fantastic production to Eastleigh.

We welcomed as guests the NODA President, The Mayor of Eastleigh and Paul Hughes the MP for Eastleigh. One more performance and we may have managed Royalty!

I was also able to attend the production of *Fame* in July last year and again the tremendously high standard that CPYT is renowned for was maintained.

The awards evening last September was a tremendous success and a very enjoyable evening amongst friends.

Unfortunately, I was not able to attend *American Idiot* – something different which allowed us to welcome back some of our older members.

We must of course not forget the smaller shows performed at the Arch which are just as important and bring in vital funds to maintain our financial position.

Usually, I comment on the redevelopment of The Arch – enough said!

The support that everyone involved in CPYT gives to the organisation is fantastic – and once again this year we are seeing cast members move on university and performing arts colleges to continue their desire to make theatre their career – something that would never happen without the likes of CPYT.

*Sister Act* is the next full production – unfortunately I shall be in Mexico for a family holiday so will miss this one, but I am confident that it will be an enormous success.

You will hear later the update regarding our new constitution, which will enable us to move forward and meet the needs of the future.

Finally, may I offer my personal thank you to you all – whatever part you play – large or small we are all part of a jigsaw puzzle, which when completed makes CPYT the organisation that it is, and an envy of many other organisations. Thank you all for attending tonight.

Colin Hearn  
President

Accounts for the year ending  
31<sup>st</sup> March 2024

Charity Number - 1044180

Compiled by: Mike Mullen  
Independently Verified by: Lucy Orme

## Independent Examiner's Report

### **Independent examiner's report to the trustees of Centrestage Productions Youth Theatre**

I report to the trustees on my examination of the accounts of the Centrestage Productions Youth Theatre (The Trust) for the year ended 31 March 2024.

#### **Responsibilities and basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

#### **Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:



Lucy Jurd (FCCA)

Date:

15 - APR - 2024

## Balance Sheet

Centrestage Productions Youth Theatre

As at 31 March 2024

	Account	31 Mar 2024
<b>Current Assets</b>		
	<b>Cash at bank and in hand</b>	
	CENTRESTAGE PRODUCTI	20,158.47
	CENTRESTAGE PRODUCT#001	20,290.75
	<b>Total Cash at bank and in hand</b>	<b>40,449.22</b>
<b>Total Current Assets</b>		<b>40,449.22</b>
<b>Creditors: amounts falling due within one year</b>		
	Rounding	(0.02)
<b>Total Creditors: amounts falling due within one year</b>		<b>(0.02)</b>
	<b>Net Current Assets (Liabilities)</b>	<b>40,449.24</b>
	<b>Total Assets less Current Liabilitie</b>	<b>40,449.24</b>
	<b>Net Assets</b>	<b>40,449.24</b>
<b>Capital and Reserves</b>		
	Current Year Earnings	5,715.50
	Retained Earnings	34,733.74
<b>Total Capital and Reserves</b>		<b>40,449.24</b>

**Income and Expense**

Centrestage Productions Youth Theatre  
 For the year ended 31 March 2024

Account	001 General	002 - Arch	2023 - Aladdin Jr	2023 - Awards Night	2023 - CATS	2023 - FAME	2023 - Little Mermaid Jr	2023 - Mini Adventures	2023 - Through The Ages	2024 - American Idiot	2024 - Greatest Show	2024 - Into The Woods Jr	2024 - Les Mis	2024 - Madagascar Jr	2024 - Matilda Jr	2024 - Sister Act	2024 - Wizard of Oz	2025 - Charlie and the Chocolate Factory	Total
<b>Turnover</b>																			
Income - Bar and Tuck	7,323	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7,323
Income - Cast Fees	-	-	-	-	-	4,950	1,799	-	-	700	-	-	9,252	375	-	-	-	-	17,076
Income - Clothing	341	-	231	-	-	760	455	-	-	185	275	15	1,534	-	-	-	287	-	4,083
Income - Donations	5,490	-	-	-	-	-	-	-	-	-	-	-	6,406	-	-	-	-	-	11,896
Income - DVD Sales	14	-	-	-	85	63	-	-	-	-	-	-	30	-	-	-	8	-	200
Income - Equipment Hire	35	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	35
Income - Food	-	-	17	-	-	476	72	-	142	-	103	-	1,184	-	-	-	107	-	2,102
Income - Fundraising and Ev	2,990	-	-	1,192	-	615	152	-	10	-	24	19	1,898	-	-	-	28	-	6,928
Income - Interest	381	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	381
Income - New Member Fees	1,472	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1,472
Income - Other	-	-	-	-	-	37	-	-	-	-	-	-	-	-	-	-	-	-	37
Income - Programme Adverts	-	-	-	-	-	565	-	-	-	55	-	-	1,080	-	-	-	-	-	1,700
Income - Programmes	-	-	15	-	-	803	292	25	17	-	30	24	1,710	-	-	-	46	-	2,962
Income - The Arch Hire	-	3,237	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3,237
Income - Tickets	384	-	2,150	-	-	4,852	2,660	255	2,200	-	2,160	1,410	12,571	-	-	-	1,810	-	30,452
Income - Wardrobe	-	-	-	-	-	-	23	-	-	-	-	-	-	-	-	-	-	-	23
Income - Weekly Session Fee	14,064	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	14,064
<b>Total Turnover</b>	<b>32,495</b>	<b>3,237</b>	<b>2,413</b>	<b>1,192</b>	<b>85</b>	<b>13,122</b>	<b>5,453</b>	<b>280</b>	<b>2,369</b>	<b>940</b>	<b>2,592</b>	<b>1,468</b>	<b>35,665</b>	<b>375</b>	<b>-</b>	<b>-</b>	<b>2,286</b>	<b>-</b>	<b>103,973</b>
<b>Cost of Sales</b>																			
Direct Wages	3,579	1,673	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5,252
Expense - Bar and Tuck	6,125	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	6,125
Expense - Clothing	774	-	315	-	-	1,644	1,041	-	-	571	539	96	3,304	-	-	-	324	-	8,607
Expense - Events	1,244	-	-	4,407	-	-	-	-	-	-	-	-	602	-	-	-	-	-	6,253
Expense - Hair and Make Up	-	-	-	-	-	-	-	-	-	-	-	-	338	-	-	-	11	-	349
Expense - Orchestra	-	-	-	-	-	900	-	-	-	-	-	-	3,015	-	-	-	-	-	3,915
Expense - Performance Right	-	-	1,148	-	-	2,754	526	-	-	-	552	1,253	4,974	-	495	500	885	500	13,587
Expense - Programmes	-	-	-	-	-	1,160	275	-	-	-	-	-	1,566	-	-	-	-	-	3,001
Expense - Props	-	-	68	-	-	35	62	-	-	-	29	-	136	-	-	-	-	-	330
Expense - Scenery	800	-	-	-	-	1,261	136	-	-	280	32	8	11,572	-	-	693	76	-	14,858
Expense - Technical	257	332	-	-	-	2,027	311	-	134	-	-	-	2,144	-	-	-	72	-	5,277
Expense - Theatre Tickets	1,668	-	-	-	-	-	-	-	-	-	-	-	16	-	-	-	-	-	1,684
Expense - Venue Hire	-	-	-	-	-	-	-	-	-	-	-	-	490	-	-	600	-	-	1,090
Expense - Wardrobe Cost	39	-	-	-	-	148	234	-	-	-	-	-	5,219	-	-	-	80	-	5,719
<b>Total Cost of Sales</b>	<b>14,487</b>	<b>2,004</b>	<b>1,530</b>	<b>4,407</b>	<b>-</b>	<b>9,928</b>	<b>2,584</b>	<b>-</b>	<b>134</b>	<b>851</b>	<b>1,152</b>	<b>1,356</b>	<b>33,376</b>	<b>-</b>	<b>495</b>	<b>1,793</b>	<b>1,448</b>	<b>500</b>	<b>76,046</b>
<b>income less direct expen</b>	<b>18,009</b>	<b>1,233</b>	<b>883</b>	<b>- 3,215</b>	<b>85</b>	<b>3,193</b>	<b>2,870</b>	<b>280</b>	<b>2,234</b>	<b>89</b>	<b>1,440</b>	<b>112</b>	<b>2,289</b>	<b>375</b>	<b>- 495</b>	<b>- 1,793</b>	<b>838</b>	<b>- 500</b>	<b>27,927</b>

**Income and Expense**

Centrestage Productions Youth Theatre  
For the year ended 31 March 2024

Account	001 General	002 - Arch	2023 - Aladdin Jr	2023 - Awards Night	2023 - CATS	2023 - FAME	2023 - Little Mermaid Jr	2023 - Mini Adventures	2023 - Through The Ages	2024 - American Idiot	2024 - Greatest Show	2024 - Into The Woods Jr	2024 - Les Mis	2024 - Madagascar Jr	2024 - Matilda Jr	2024 - Sister Act	2024 - Wizard of Oz	2025 - Charlie and the Chocolate Factory	Total
<b>Administrative Costs</b>																			
Administration Costs	876	-	-	-	20	35	-	-	-	-	-	-	30	-	-	-	-	-	961
Advertising & Marketing	356	-	-	-	-	492	306	-	-	192	-	-	1,024	102	-	-	-	-	2,473
Bank Fees	1,480	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1,480
Cleaning	-	928	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	928
General Expenses	1,814	197	-	-	-	532	108	-	86	-	158	48	1,447	-	-	-	89	-	4,478
Insurance	516	1,015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1,531
IT Software and Consumable:	2,813	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2,813
Printing & Stationery	2,144	-	-	-	-	39	-	-	-	-	-	-	69	-	-	-	-	-	2,252
Rates	129	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	129
Repairs & Maintenance	99	3,303	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3,403
Staff Training	25	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	25
Subscriptions	445	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	445
Telephone & Internet	1,190	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1,190
Travel - National	104	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	104
<b>Total Administrative Costs</b>	<b>11,992</b>	<b>5,442</b>	-	-	<b>20</b>	<b>1,098</b>	<b>414</b>	-	<b>86</b>	<b>192</b>	<b>158</b>	<b>48</b>	<b>2,570</b>	<b>102</b>	-	-	<b>89</b>	-	<b>22,212</b>
<b>Operating surplus</b>	<b>6,017</b>	<b>-4,209</b>	<b>883</b>	<b>- 3,215</b>	<b>65</b>	<b>2,095</b>	<b>2,455</b>	<b>280</b>	<b>2,148</b>	<b>- 103</b>	<b>1,282</b>	<b>64</b>	<b>- 280</b>	<b>273</b>	<b>- 495</b>	<b>-1,793</b>	<b>749</b>	<b>- 500</b>	<b>5,716</b>

## CENTRESTAGE PRODUCTI Reconciliation Summary

Centrestage Productions Youth Theatre

As at 31 March 2024

CENTRESTAGE PRODUCTI

Date	Description	Reference	Amount
<b>Totals Summary</b>			
31 Mar 2024	Balance in Xero		20,158.47
	Plus outstanding payments		0.00
	Less outstanding receipts		0.00
	Plus unreconciled statement lines		0.00
31 Mar 2024	Statement balance (calculated)		20,158.47
	No imported statement balance available		0.00
<b>Balance in Xero</b>			
31 Mar 2024			20,158.47
<b>Statement Balances</b>			
31 Mar 2024	Statement balance (calculated)		20,158.47
	No imported statement balance available		0.00

# Through The Ages 2023

## Profit and Loss

Centrestage Productions Youth Theatre  
 For the year ended 31 March 2024

	2023 - THROUGH THE AGES	TOTAL
<b>Turnover</b>		
Income - Food	141.95	141.95
Income - Fundraising and Events	10.00	10.00
Income - Programmes	17.00	17.00
Income - Tickets	2,199.79	2,199.79
<b>Total Turnover</b>	<b>2,368.74</b>	<b>2,368.74</b>
<b>Cost of Sales</b>		
Expense - Technical	134.40	134.40
<b>Total Cost of Sales</b>	<b>134.40</b>	<b>134.40</b>
<b>Gross Profit</b>	<b>2,234.34</b>	<b>2,234.34</b>
<b>Administrative Costs</b>		
General Expenses	85.96	85.96
<b>Total Administrative Costs</b>	<b>85.96</b>	<b>85.96</b>
<b>Operating Profit</b>	<b>2,148.38</b>	<b>2,148.38</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>2,148.38</b>	<b>2,148.38</b>
<b>Profit after Taxation</b>	<b>2,148.38</b>	<b>2,148.38</b>

# FAME – August 2023

## Profit and Loss

Centrestage Productions Youth Theatre  
 For the year ended 31 March 2024

	2023 - FAME	TOTAL
<b>Turnover</b>		
Income - Cast Fees	4,950.00	4,950.00
Income - Clothing	760.00	760.00
Income - DVD Sales	63.00	63.00
Income - Food	476.45	476.45
Income - Fundraising and Events	615.00	615.00
Income - Other	36.90	36.90
Income - Programme Adverts	565.00	565.00
Income - Programmes	803.00	803.00
Income - Tickets	4,852.18	4,852.18
<b>Total Turnover</b>	<b>13,121.53</b>	<b>13,121.53</b>
<b>Cost of Sales</b>		
Expense - Clothing	1,643.50	1,643.50
Expense - Orchestra	900.00	900.00
Expense - Performance Rights	2,753.94	2,753.94
Expense - Programmes	1,160.00	1,160.00
Expense - Props	34.77	34.77
Expense - Scenery	1,261.02	1,261.02
Expense - Technical	2,026.84	2,026.84
Expense - Wardrobe Cost	148.00	148.00
<b>Total Cost of Sales</b>	<b>9,928.07</b>	<b>9,928.07</b>
<b>Gross Profit</b>	<b>3,193.46</b>	<b>3,193.46</b>
<b>Administrative Costs</b>		
Administration Costs	34.90	34.90
Advertising & Marketing	492.44	492.44
General Expenses	532.01	532.01
Printing & Stationery	38.97	38.97
<b>Total Administrative Costs</b>	<b>1,098.32</b>	<b>1,098.32</b>
<b>Operating Profit</b>	<b>2,095.14</b>	<b>2,095.14</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>2,095.14</b>	<b>2,095.14</b>
<b>Profit after Taxation</b>	<b>2,095.14</b>	<b>2,095.14</b>

# The Little Mermaid Jr – Aug 2023

## Profit and Loss

Centrestage Productions Youth Theatre  
 For the year ended 31 March 2024

	2023 - LITTLE MERMAID JR	TOTAL
<b>Turnover</b>		
Income - Cast Fees	1,799.00	1,799.00
Income - Clothing	455.00	455.00
Income - Food	72.00	72.00
Income - Fundraising and Events	152.00	152.00
Income - Programmes	292.00	292.00
Income - Tickets	2,660.00	2,660.00
Income - Wardrobe	23.27	23.27
<b>Total Turnover</b>	<b>5,453.27</b>	<b>5,453.27</b>
<b>Cost of Sales</b>		
Expense - Clothing	1,041.00	1,041.00
Expense - Performance Rights	526.24	526.24
Expense - Programmes	274.54	274.54
Expense - Props	62.08	62.08
Expense - Scenery	135.55	135.55
Expense - Technical	310.80	310.80
Expense - Wardrobe Cost	233.51	233.51
<b>Total Cost of Sales</b>	<b>2,583.72</b>	<b>2,583.72</b>
<b>Gross Profit</b>	<b>2,869.55</b>	<b>2,869.55</b>
<b>Administrative Costs</b>		
Advertising & Marketing	306.44	306.44
General Expenses	107.77	107.77
<b>Total Administrative Costs</b>	<b>414.21</b>	<b>414.21</b>
<b>Operating Profit</b>	<b>2,455.34</b>	<b>2,455.34</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>2,455.34</b>	<b>2,455.34</b>
<b>Profit after Taxation</b>	<b>2,455.34</b>	<b>2,455.34</b>

# Aladdin Jr – December 2023

## Profit and Loss

Centrestage Productions Youth Theatre  
For the year ended 31 March 2024

	2023 - ALADDIN JR	TOTAL
<b>Turnover</b>		
Income - Clothing	231.00	231.00
Income - Food	17.00	17.00
Income - Programmes	15.00	15.00
Income - Tickets	2,150.00	2,150.00
<b>Total Turnover</b>	<b>2,413.00</b>	<b>2,413.00</b>
<b>Cost of Sales</b>		
Expense - Clothing	314.50	314.50
Expense - Performance Rights	1,147.80	1,147.80
Expense - Props	68.10	68.10
<b>Total Cost of Sales</b>	<b>1,530.40</b>	<b>1,530.40</b>
<b>Gross Profit</b>	<b>882.60</b>	<b>882.60</b>
<b>Operating Profit</b>	<b>882.60</b>	<b>882.60</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>882.60</b>	<b>882.60</b>
<b>Profit after Taxation</b>	<b>882.60</b>	<b>882.60</b>

# Mini Adventures – Dec 2023

## Profit and Loss

Centrestage Productions Youth Theatre  
For the year ended 31 March 2024

	2023 - MINI ADVENTURES	TOTAL
<b>Turnover</b>		
Income - Programmes	25.00	25.00
Income - Tickets	255.00	255.00
<b>Total Turnover</b>	<b>280.00</b>	<b>280.00</b>
<b>Gross Profit</b>	<b>280.00</b>	<b>280.00</b>
<b>Operating Profit</b>	<b>280.00</b>	<b>280.00</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>280.00</b>	<b>280.00</b>
<b>Profit after Taxation</b>	<b>280.00</b>	<b>280.00</b>

# Wizard of Oz Youth Edition – Jan 2024

## Profit and Loss

Centrestage Productions Youth Theatre  
For the period 1 April 2023 to 25 April 2024

	2024 - WIZARD OF OZ	TOTAL
<b>Turnover</b>		
Income - Clothing	287.00	287.00
Income - DVD Sales	8.00	8.00
Income - Food	107.36	107.36
Income - Fundraising and Events	28.00	28.00
Income - Programmes	46.00	46.00
Income - Tickets	1,810.00	1,810.00
<b>Total Turnover</b>	<b>2,286.36</b>	<b>2,286.36</b>
<b>Cost of Sales</b>		
Expense - Clothing	324.00	324.00
Expense - Hair and Make Up	10.64	10.64
Expense - Performance Rights	885.00	885.00
Expense - Scenery	76.07	76.07
Expense - Technical	72.27	72.27
Expense - Wardrobe Cost	80.00	80.00
<b>Total Cost of Sales</b>	<b>1,447.98</b>	<b>1,447.98</b>
<b>Gross Profit</b>	<b>838.38</b>	<b>838.38</b>
<b>Administrative Costs</b>		
General Expenses	88.96	88.96
<b>Total Administrative Costs</b>	<b>88.96</b>	<b>88.96</b>
<b>Operating Profit</b>	<b>749.42</b>	<b>749.42</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>749.42</b>	<b>749.42</b>
<b>Profit after Taxation</b>	<b>749.42</b>	<b>749.42</b>

# Profit and Loss

Centrestage Productions Youth Theatre  
For the period 1 April 2023 to 25 April 2024

	2024 - INTO THE WOODS JR	TOTAL
<b>Turnover</b>		
Income - Clothing	30.00	30.00
Income - Fundraising and Events	19.00	19.00
Income - Programmes	24.00	24.00
Income - Tickets	1,410.00	1,410.00
<b>Total Turnover</b>	<b>1,483.00</b>	<b>1,483.00</b>
<b>Cost of Sales</b>		
Expense - Clothing	96.00	96.00
Expense - Performance Rights	1,252.50	1,252.50
Expense - Scenery	7.97	7.97
<b>Total Cost of Sales</b>	<b>1,356.47</b>	<b>1,356.47</b>
<b>Gross Profit</b>	<b>126.53</b>	<b>126.53</b>
<b>Administrative Costs</b>		
General Expenses	48.00	48.00
<b>Total Administrative Costs</b>	<b>48.00</b>	<b>48.00</b>
<b>Operating Profit</b>	<b>78.53</b>	<b>78.53</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>78.53</b>	<b>78.53</b>
<b>Profit after Taxation</b>	<b>78.53</b>	<b>78.53</b>

# Les Mis Schools Edition – Feb 2024

## Profit and Loss

Centrestage Productions Youth Theatre  
 For the period 1 April 2023 to 25 April 2024

	2024 - LES MIS	TOTAL
<b>Turnover</b>		
Income - Cast Fees	9,252.00	9,252.00
Income - Clothing	1,620.00	1,620.00
Income - Donations	6,406.25	6,406.25
Income - DVD Sales	80.00	80.00
Income - Food	1,184.00	1,184.00
Income - Fundraising and Events	1,897.83	1,897.83
Income - Programme Adverts	1,080.00	1,080.00
Income - Programmes	1,710.00	1,710.00
Income - Tickets	12,571.05	12,571.05
<b>Total Turnover</b>	<b>35,801.13</b>	<b>35,801.13</b>
<b>Cost of Sales</b>		
Expense - Clothing	3,303.50	3,303.50
Expense - Events	602.20	602.20
Expense - Hair and Make Up	338.01	338.01
Expense - Orchestra	3,015.07	3,015.07
Expense - Performance Rights	4,974.13	4,974.13
Expense - Programmes	1,566.00	1,566.00
Expense - Props	135.77	135.77
Expense - Scenery	11,572.19	11,572.19
Expense - Technical	2,144.28	2,144.28
Expense - Theatre Tickets	15.50	15.50
Expense - Venue Hire	490.00	490.00
Expense - Wardrobe Cost	5,218.99	5,218.99
<b>Total Cost of Sales</b>	<b>33,375.64</b>	<b>33,375.64</b>
<b>Gross Profit</b>	<b>2,425.49</b>	<b>2,425.49</b>
<b>Administrative Costs</b>		
Administration Costs	30.40	30.40
Advertising & Marketing	1,023.50	1,023.50
General Expenses	1,446.57	1,446.57
Postage, Freight & Courier	5.80	5.80
Printing & Stationery	69.43	69.43
<b>Total Administrative Costs</b>	<b>2,575.70</b>	<b>2,575.70</b>
<b>Operating Profit</b>	<b>(150.21)</b>	<b>(150.21)</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>(150.21)</b>	<b>(150.21)</b>
<b>Profit after Taxation</b>	<b>(150.21)</b>	<b>(150.21)</b>

## The Greatest Show – March 2024

### Profit and Loss

Centrestage Productions Youth Theatre  
For the year ended 31 March 2024

	2024 - GREATEST SHOW	TOTAL
<b>Turnover</b>		
Income - Clothing	275.00	275.00
Income - Food	103.00	103.00
Income - Fundraising and Events	24.00	24.00
Income - Programmes	30.00	30.00
Income - Tickets	2,160.00	2,160.00
<b>Total Turnover</b>	<b>2,592.00</b>	<b>2,592.00</b>
<b>Cost of Sales</b>		
Expense - Clothing	539.00	539.00
Expense - Performance Rights	552.00	552.00
Expense - Props	29.13	29.13
Expense - Scenery	32.00	32.00
<b>Total Cost of Sales</b>	<b>1,152.13</b>	<b>1,152.13</b>
<b>Gross Profit</b>	<b>1,439.87</b>	<b>1,439.87</b>
<b>Administrative Costs</b>		
General Expenses	158.16	158.16
<b>Total Administrative Costs</b>	<b>158.16</b>	<b>158.16</b>
<b>Operating Profit</b>	<b>1,281.71</b>	<b>1,281.71</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>1,281.71</b>	<b>1,281.71</b>
<b>Profit after Taxation</b>	<b>1,281.71</b>	<b>1,281.71</b>

## Trustee's Report – May 2023 – April 2024

Another year has gone by and once again we find ourselves reflecting on possibly our busiest year ever at CPYT. I made the same statement last year when we presented 7 productions alongside our community work etc. However, over the last 12 months, we have performed TEN productions in addition to our community work. As always, I will start this report by thanking everyone who has supported CPYT in any capacity over the past 12 months. Without your support and generosity in the donation of your time, it would not be possible to offer so many incredible opportunities to the young people in our local community.

This report marks a special milestone for me personally as it marks the end of my tenth year as Chairman of this organisation. As I think back to where we were in August 2014 compared to where we are now, I am incredibly grateful to those around me but also incredibly proud of what has been achieved over the past decade. I firmly believe that CPYT is currently the strongest it has ever been. There are some significant changes on the horizon but I am excited for the future and look forward to seeing CPYT continue to grow and develop.

As you will have seen from the Treasury Report this evening, back in May 2023, we moved all our finances onto Xero and it has been a completely transformative experience. Jo Brinton has been integral to supporting me with this process and also for providing mentorship around governance. Whilst there is still a lot of work to be done, I believe we have made some significant progress and I thank her for the time and support she has given to me and other members of the Management Committee.

At the last AGM, several specific roles were created on the Management Committee. Overall, these have worked well and have enabled tasks and responsibilities to be shared out. Amendments have been made to some roles throughout the year, resulting in the positions that you will see on the agenda this evening.

In May 2023, Pinpoint Productions returned to The Arch with their production of Songs For A New World. This production was extremely well received and I am delighted that we continue to strengthen and develop our relationship with Pinpoint finding new ways to perform in The Arch. They return this June with a production of Company and I urge you all to come and support them and our wonderful facility.

In June 2023, we attended the NODA Southeast Celebration Day and AGM. Whilst we didn't pick up any awards this time round, our FAME cast were given the opportunity to perform some numbers from the show to the delegates. This not only got our name out there to societies in the Southeast but even generated a few ticket sales.

Once again, Through The Ages was our first project of the year and once again the results were more than we could have anticipated. It feels like I say the same thing every year but each time, the confidence and performance ability of our young people increases just that little bit more leading to comments saying that this was the best one yet. This production is getting harder to stage here at The Arch due to the number of people involved. However, it remains one that is very close to my heart. Standing at the back watching our 4-year-olds performing with our 20-year-olds is something that I will never grow tired of seeing and proves just how much of a family unit CPYT is.

Finding multiple productions a year that cater for 7–25-year-olds is a task that is becoming more and more challenging. The choice of productions available is diminishing, productions that have not aged well and in the modern day are arguably not appropriate to perform are just some of the hurdles that we face. Therefore, last year, we made the decision to offer two opportunities – our production of FAME would be for those aged 13+ and would take place at The Point in our usual slot and for those aged 12 and under, we secured the rights to The Little Mermaid Jr which would be performed at The Arch. It was a pleasure to welcome Louise Hodson and Susie Maycock back to direct and choreograph The Little Mermaid. I am delighted that both productions were a huge success and whilst this is not necessarily a model we are going to commit to annually, it is certainly something that we know works if it is in the best interests of our members. FAME became one of our best-selling summer productions and The Little Mermaid performed to full houses every night.

Over the Summer holidays, a team of volunteers dedicated an incredible amount of time to re-decorate The Arch. In just 4 weeks, the building was stripped back internally and fully repainted and I hope you will agree that the changes made have transformed the facility. I would like to thank Scott Hadley for heading up this project and for dedicating so much time to ensure that it was ready for our return in September.

I am delighted that we have continued our partnership with P and O cruise lines and continue to receive donations of costumes and shoes. This has slowed down in recent months but that is no bad thing as we seek to find homes for everything previously donated.

The 15<sup>th</sup> of September saw CPYT hold its first ever Awards Night at the Holiday Inn, Eastleigh. Attended by just over 100 people, this was a night to celebrate many of our members with awards being presented for long service, weekly sessions, the progress award and saw Lily Rochard become the first ever recipient of the Nigel Finch award for Musicianship. Thank you to the team who put this event together. It was lovely to see everyone dressed up and celebrate everything we do. This is an event that we very much hope to hold annually.

We have been based at The Arch now for as long as I can remember and whilst there are often youths around the area and residents have reported an increase in anti-social behaviour, it is something that we have never had a problem with. That is until October when we were sadly broken into one Saturday night. Equipment and stock were stolen from the venue coupled with some areas of significant damage. Fortunately, nobody was hurt and everything is replaceable but it is extremely upsetting when so many people give so much to this incredible charity. Police attended but unfortunately it has not been possible to identify anybody. However, it was heartening to see everyone bounce back more determined than ever not to let them get in the way of what we do. A crowdfunder was set up and we raised over £1500, and this money will be spent on improving the security of the building. This has not yet been actioned for reasons I will come onto later in this report. However, the money is still ring-fenced for this purpose.

December arrived and very quickly became possibly our busiest month of the year. In what has almost become a tradition now, a group of 66 people attended The Mayflower pantomime. As always, it was a fantastic production and these social events are so important to what we do. It is always lovely to meet friends and family members of our cast and these trips are something that I hope will continue for many years to come.

Our Juniors presented Aladdin Jr and both Becky and I were extremely proud of each and every member of the cast. These Disney Jr productions are not easy and they worked incredibly hard to put everything together. At times, it is very easy to remember how young some of this group are as they just come in, work hard and produce a high-quality production in just 10 weeks or so.

Our Mini's also performed A Mini's Adventure. Written specifically for the group by Immie and Emma, it was just an absolute delight to see these guys growing in confidence each term and demonstrating the things they have been working on all term. As I have said before, our Mini's is something I have wanted for a long time now and to see it grow and develop the way it has is lovely to see and thanks to Immie and Emma for their hard work.

The Arch as a facility is now resident to just one regular hirer. We sadly said goodbye to the Ju-Jitsu club due to an increased demand on The Arch from CPYT and a need to reclaim the significant amount of storage space required for mats etc. It has been great to see so many party hires coming in and this is an area that is really starting to grow for us. Please help us to spread the word that we are here and have a wonderful facility for birthday parties etc.

Our Business Team continues to work hard promoting CPYT as an organization and finding ways for us to raise funds. This year they have organised events such as an open mic night and a quiz night. Our carol singing this year took place at ASDA and Waitrose, but a disappointing amount was raised – a sure sign that less and less people carry cash around with them these days. We also attended the inaugural Hobby Convention at Southampton University and took our regular slot at Fryern Funtasia. We were also delighted to welcome back past cast member Tom Mussell, who has recently performed on the West End in productions such as Footloose and Dirty Dancing, for a workshop.

Onto 2024 and we were hit with the news of some significant changes to the licensing and chaperoning requirements for our production. I do not have enough words or time here to explain the increase in workload and time that this has created and I cannot thank Charity and Graeme enough for the work they have done to ensure that our productions can still go ahead. I should also thank those parents who have gone through the chaperone licensing process as well as without you, our production would very much grind to a halt.

Our Academy performed a Junior version of The Wizard of Oz (Young Performer Edition) in January and those who attended will agree that they did an excellent job of it. It was so lovely to see some members who often hide in the background of our larger

productions come to the fore and take on larger roles here. Led by Petrice, this was not an easy production to put together but as has become a repeating theme across all our groups, everyone pulled together to ensure we delivered the best possible production.

Shortly after that was the turn of our Seniors – a group who don't often work on productions due to increased commitments elsewhere including many having weekend jobs. So, what better show to pick than Sondheim's Into The Woods. Whilst a junior version, the music and lyrics still posed many a challenge and those who took part are to be commended for working without a Musical Director. Congratulations must also go to Petrice for creating an excellent production that left our audience members once again very proud of the work that we do.

Next up was the show of all shows. Les Misérables has been a show that I have personally wanted to come back to for many years. However, the rights were restricted and the opportunity never arose. That was until MTI released the School Edition rights and a huge decision needed to be made. Firstly, did we as a creative team think it was achievable and secondly was I the right person to direct this monster of a show considering it would only be the fourth time I have directed a production outside of The Arch. I took a leap of faith knowing that with Ian and Rachael by my side, anything was possible. Then 116 people submitted an audition form – the largest cast we have had since performing bought in shows was 58. Into rehearsals we went and as always, a number of people decided not to continue with the project, but we settled with a cast of 101. Even now, I am not 100% sure how we manage to fit everyone into the dressing rooms and onto the stage at The Point. CPYT is an organisation that will always provide the very best opportunities to its members and one thing that I am so incredibly proud of is our commitment to production values. This goes unnoticed by so many as often it has little impact on the cast or their families but I am grateful to have a team around me who share in my vision that if we are going to commit to something then we do it the best that we can and I think the best decision we ever made on this production was to reinstate the revolving stage. Yes, it has been removed from the current West End version. However, it has been replaced with hundreds of thousands of pounds worth of digital projection and automated set pieces that continue to give it the depth it needs. At our level, on The Point stage, I truly believe that the production would not have been the same without it. Despite the cast being so large, as rehearsals went by, it became a bubble that swept us all up and the teamwork, love and respect for each other was something that I have never witnessed before. The show is something incredibly special and the tears on closing night from everyone bore testament to the impact it had on so many individuals. I try not to get too fixated on individual shows providing us with a surplus as long as we are operating within our means. However, with a budget of over £40,000, I was incredibly nervous of the detrimental impact this production could have on the organisation as a whole. But, with just under a week until Opening Night, we had officially sold out every performance. There were even people requesting returned tickets towards the end of the week. Whilst the production did make a small loss, it is one that will live in the memories of so many people for so long and has provided many of our young people with an opportunity that they will never get again as the adult rights are unlikely to ever be released. I could continue writing pages and pages about this show. However, to conclude, I would just like to say thank you. Thank you to the creative and production teams, to everyone who volunteered on the production, to Ashley for her subtle yet effective choreography, to Ian and Rachael – I am in awe of you both and feel so lucky to work with you – a trio that I hope will stick together for many years to

come. Finally, a thank you to the cast. What you achieved over 6 months and delivered on that stage in February for 6 performances is something that you should all be so incredibly proud of.

Returning to our weekly sessions and March saw our Juniors group present 'The Greatest Show'. Once again, the standard of performances was excellent and it is such an honour to see this group develop term after term. Whilst a little disappointed with the script itself, the cast made the most of every opportunity. The first act showcase was an opportunity for anyone who wanted to perform and once again, it was a special moment to see some people who have always gravitated towards the back, step forward and perform.

April 2024, saw the much-needed update to our website come into force. Other than the look of it and some modernisation behind the scenes, it should be very much a case of business as usual. However, if you are unable to find something, please do get in contact and we will do our best to help.

As mentioned previously, for many years, I have wanted to introduce a Mini's group to CPYT. The second thing I have wanted to do is find a way to perform some grittier material with our older age group and look at ways to welcome over 25's into the organisation but not in a way that takes away from our core focus of working with youth. This led to the formation of 'Centrestage Productions Youth Theatre and friends.' Still only a working title for now, this enabled a cast of 18 to work over a period of just 8 weeks to stage the Greenday musical 'American Idiot'. Whilst not a financial success, I am confident that this

has been an important step for CPYT and something that I (and the cast) are keen to develop. I must take the time here to mention Summer Hughes. Summer first joined CPYT at the age of 8 in our weekly sessions. She then took part in several of our productions culminating in her playing Princess Fiona in our production of Shrek and becoming the Dance Captain in our production of FAME. Summer has since gone on to study Musical Theatre at PPA in Guildford but came back to make her Choreography debut on this production. For those who saw the production or were part of the cast, I think you will agree that her work was on another level and I am delighted that she will once again be joining the Creative Team for Sister Act. This is a shining example of what CPYT is all about and I am so incredibly proud of Summer and her journey so far.

I won't say too much about the redevelopment of The Arch as this is an agenda item coming up shortly. However, things continue to move at a slow pace and we continue to work with Dominic (Project Manager) and the team at Eastleigh Borough Council to seek a resolution.

Later this evening, we will also give an update on our proposal from last year to change our charitable structure to a CIO. This is a big but important change for CPYT and one that will safeguard the trustees moving forward and provide us with a much more rigorous, fit-for-purpose constitution. I would like to thank Justin for the time he has given to us and me in particular to ensure that this is the right move for CPYT.

At the time of writing this report, our production of Madagascar Jr for 7-12 year olds is underway under the direction and choreography of Louise and Susie. Rehearsals are going well and I encourage you all to come and support them here at The Arch from 8<sup>th</sup> – 10<sup>th</sup> August. We have also just cast our production of Sister Act (last Sunday) and are looking forward to rehearsals starting this weekend and again, I urge you to come and support us at The Point from 31<sup>st</sup> July – 3<sup>rd</sup> August.

It is with sadness that this year I report on the death of three long term supporters of CPYT. Andy Wray was a part of CPYT in the early days and would always been seen at rehearsals and around the Town Hall as it was back then. Andy was also heavily involved in the scouting movement and I know will be missed by many. Ken Bancroft was a member of our Stage Crew team for many, many years and together with his Julia and children Sarah and Gavin, was a long-term supporter of all things CPYT. And most recently Dick Pryer who some will know as part of our props team for many years. What many will not know, is that he and Margaret donated us a large part of their back garden to house a Nissen hut where many sets and props have been built. In addition to this, their garden was also the home to the building of our infamous carnival floats. I am sure many of us have memories and stories to tell of our time in the Pryer's back garden. I am proud that all three gentlemen have a place in our memorial garden and may they all Rest In Peace.

And so, I conclude my report for 2023 – 2024 by thanking you our membership for your support in everything we do. There have been many challenges along the way but as previously mentioned, I truly believe that CPYT is currently the strongest it has ever been and long may that continue.



Mike Mullen

Chairman 2023 - 2024

On behalf of the Management Committee and Creative Teams, I wish you well and we look forward to seeing you all again very soon.