

**Charity number 1152203**

**Associated Studios**

**Report and Financial Statements  
for the year ended 31 August 2019**

**Breckman & Company Ltd  
Chartered Certified Accountants  
49 South Molton Street  
London W1K 5LH**

## **Associated Studios**

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## **Associated Studios**

### **Reference and Administrative Details**

#### **Constitution**

The organisation is a charitable incorporated organisation (CIO) under the Charities Act, registered charity number 1152203. PCDL registration number 21311 (Learner Provider List). The organisation's governing document is CIO – Foundation registered 29 May 2013.

#### **Trustees**

Trustees who served during the year and up to the date of this report are as follows:

Rory Bremner - Chair  
Miss Leontine Hass  
Patrick Lawrence QC  
Dr. Christopher Stewardson

#### **Principal Staff**

Leontine Hass – CEO  
Briar Franks - Office Manager  
Ben Papworth – Freelance Administrator and Industry Liaison  
Clare Russell – Freelance Finance Manager  
Scott Harrison - Freelance Administrator and Opera Consultant

#### **Patrons**

Sir Tim Rice, Jeremy Irons, Timothy West, Rory Bremner, Scott Alan, Rosalind Plowright OBE and Jeremy Herrin

#### **Bankers**

Bank Manager: Muntazeer Rajwani  
Barclays Bank  
75 King Street  
London W6 9HY

#### **Independent Examiners**

Richard Nelson  
Breckman & Company Limited  
49 South Molton Street  
London W1K 5LH

#### **Legal Consultant**

Mike Farrell  
Business Legal Limited  
9 Holgrave Close  
High Legh  
Knutsford WA16 6TX

#### **Operating Address**

St Albans Church, The Hub, 2 Margravine Road, London W6 8HJ

#### **Registered Address**

12 Silverton Road, London W6 9NY

**Report of the Trustees for the period ended 31 August 2019**

The trustees present their report and the financial statements for the period ended 31 August 2019.

The legal and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, and the Statement of Recommended Practice - Accounting and Reporting by Charities (2005).

After a very busy year, there was an increase of 16k in turnover from the previous financial year. However as additional resources were required to prepare for the MA Musical Theatre Performance validation with Wolverhampton University and The Office for Students, the accumulated general reserve went down by 5k and now stands at £87,735. The company currently has no restricted or designated funds. Artistically it was a successful year for students and staff.

**Structure, governance and management**

The Associated Studios was constituted as a charity on 29 May 2013. Prior to becoming a charity, it operated as a sole trader based at The Royal Academy of Music, LAMDA and The Riverside Studios from September 2007. It then operated as a not-for-profit limited company based at The Riverside Studios, London. All activity from the original company was transferred to the charity with effect from 29 May 2013.

Charity trustees are appointed by the existing trustees.

**Principal Activity**

The Associated Studios is one of Britain's leading Performing Arts Academies for performers, offering training and professional development for actors, musical theatre performers and opera singers through workshops, seminars, intensive courses and one-year full-time programmes.

**Training by eminent and experienced theatre practitioners**

The Associated Studios seeks to nurture students and provide them with top level training, career advice, industry expertise, support and opportunities. As an organisation we continually research industry trends and endeavour to offer programmes which address those needs, as well as developing relationships between established theatre practitioners and emerging talent, facilitating auditions and work in the UK and abroad.

**Professional development for performers**

Associated Studios supports the careers of current professional actors, musical theatre performers and opera singers. Numerous participants are currently employed in theatre, television, West End shows, touring/regional productions and with various opera companies. Performers come to the studios for career advice, to address issues regarding vocal technique and confidence, to develop solo repertoire and to work on audition repertoire. Associated Studios provides a safe and private working space in which performers can work and develop.

Our professional development courses are designed to refine and build on the performers' existing vocal, acting and dance skills. These courses are for performers who want to continue training or refocus their careers. Throughout the courses students work with well-known industry practitioners including directors, musical directors, casting directors, agents, writers, choreographers and performers.



## **Associated Studios**

### **Trustees' Report**

#### **Objectives and activities**

- a) to advance, improve, develop and maintain public education in, and appreciation of the arts including, but not limited to, the disciplines of acting, musical theatre, opera and commercial/popular music.
- b) provision of workshops, masterclasses, new writing workshops, seminars, courses and full-time diplomas.
- c) Outreach work with universities and further education establishments and building links and partnerships with other theatrical/musical institutions.
- d) Associated Studios are currently planning a Master's Musical Theatre Performance, validated by Wolverhampton University. The intention is to launch the programme in September 2020, subject to validation.

#### **Public benefit**

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 and referred to the guidance contained in the Charity Commission's general guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)', when reviewing the charity's aims and objectives and in planning future activities.

*"Associated Studios offers the highest level of professional development and training"*

**Neil Rutherford** (Casting Director)

#### **A review of developments, activities and achievements in this accounting period**

The Associated Studios ran 6 main courses in the financial year **1 September 2018 to 31 August 2019**:

##### **Musical Theatre Courses**

One-year full-time Musical Theatre Course

Seven Month Musical Theatre Course

Four-month Musical Theatre Course

Musical Theatre Foundation Course

Musical Theatre Summer school

##### **Opera Courses**

Four-month part-time Opera Course

#### **MUSICAL THEATRE COURSES AT ASSOCIATED STUDIOS**

At Associated Studios we are passionate about Musical Theatre and have forged strong and trusted links with industry professionals over many years. We pride ourselves in understanding industry requirements and having strong links with a large and diverse group of experienced and generous practitioners ready to offer help and advice whilst students are studying with us, and afterwards. Vocal technique, vocal stamina and development are a particular focus at the studios, as is the actor's craft.

We assist students in developing a rigorous practice routine and in choosing and consolidating suitable repertoire covering all the genres they are likely to need for future auditions. We believe that performing takes regular and frequent practice and facilitate this in all our courses by keeping numbers of participants strictly limited. Students build their confidence, learn to allow themselves to fail, erase and continue, and have a chance to sing and perform solo on a daily basis. Students receive training in performance craft, dance and intensive acting coaching.



## Associated Studios

### Trustees' Report

Students will discover and develop their unique selling point and 'castability'. Each performer receives unparalleled individual attention in order to develop as a person and as an artist. Our members and alumni feature as leads, swings and ensemble in London's West End, regional and international touring productions.

**SEVEN & FOUR-MONTH MUSICAL THEATRE COURSE** (Part-time | Sundays & Mondays | 2 days per week | Annual)  
September or February-June | Sundays 1.00pm - 8.00pm | Mondays 9.30am - 5.30pm

This professional development course has been designed for performers who wish to continue training or to refocus their careers. Students can opt to study for seven months from September or four months from February, to allow flexibility with work commitments. It concentrates on refining and building existing vocal, acting and dance skills. Throughout the course performers worked with well-known industry practitioners including directors, musical directors, casting directors, agents, writers, choreographers and performers. At the end of the course participants presented two showcase cabaret performances for industry guests at Pineapple Dance Studios Covent Garden. Agent offers were extremely high.

*"The Associated Studios has given me confidence, improved my vocal skills and introduced me to some of the best industry practitioners. It has confirmed my passion and prepared me for working in a competitive but thrilling business."* **Jamie Lambert** (Musical Theatre Singer/Member of Collabro)

**FOUR-MONTH MUSICAL THEATRE FOUNDATION COURSE** (Part-time | Sundays)  
February to June | Sundays 1.00pm – 8.00pm |

This Foundation course focused on the performers' vocal, acting and dance skills, helping them develop as versatile, 'triple-threat' performers, with a view to further training after the course. In addition to compiling a suitable audition repertoire folder, students establish the building blocks in Acting, Singing and Dance. This course was created for Actors who want to break into Musical Theatre and for Dancers who want to work on their singing and acting and become triple threat performers, as well as students wanting to audition for top Drama schools.

**THE ASSOCIATED STUDIOS MUSICAL THEATRE TEAM AND VISITING COACHES:**

#### **Guest Acting Coaches:**

Michael Attenborough (former Artistic Director of the Almeida) • Jeremy Irons (Actor) • Dominic Cooke (former Artistic Director of the Royal Court) • Hugh Grant (Actor) • Lindsay Posner (Olivier Award Winning Director) • Joe Hill-Gibbins (Director and Associate Artist of the Young Vic) • Robert Fried (Acting Coach/Director) • Lorne Campbell (Artistic Director: Northern Stage & Co-Artistic Director :Greyscale) • Maria Aitken (Actor and Author) • Phelim McDermott (Artistic Director: Improbable) • Natalie Ibu (Director) • Nigel Whitmey (Actor) • Anthony Clark (Director and Playwright) • Naomi Jones (Director) • James Kerr (Director) • Terry Johnson (Playwright and Director) • Timothy West (Actor) • Prunella Scales (Actor) • Jeremy Herrin (Artistic Director: Headlong) • Che Walker (Playwright and Director) • Melly Still (Olivier Award Winning Director) • Mike Alfreds (Director and Author) • Peter Kosminsky (BAFTA Award Winning Director, Writer and Producer) • Sir Patrick Stewart (Actor) • Marina Caldarone (Director) • Douglas Hansell (Actor) • Andrew Keates (Director) • Paul Clements (Director/Writer) • Jason Riddington (Actor) • Stacey Jenson (Dialect Coach) • Andrew Keates (Director) • Richard Fitch (Director) • Doug Hansell (Actor) • Michael Fry (Director) • Hal Chambers (Director) • Max Reynolds (Director) • Andrew Pugsley (Director) • Kane Oliver-Parry (Director)



## Associated Studios

### Trustees' Report

#### Guest Musical Theatre Coaches:

Leontine Hass (West End Vocal Coach, Artistic Director of Associated Studios Group) • Nigel Lilley (West End MD and Supervisor: *Bend It Like Beckham*, *Sweet Charity*, *Umbrellas of Cherbourg*, *Charlie and the Chocolate Factory*) • Matt Ryan (Director) • Gareth Valentine (West End MD and Supervisor: *West Side Story* (Reef TV), *Guys and Dolls*, *Seven Brides for Seven Brothers*) • Mike Dixon (Award-winning West End/Broadway MD and Supervisor: *Mrs Henderson Presents*, *The Bodyguard*, *Hair*, *We Will Rock You*) • Greg Arrowsmith (West End MD: *The Rocky Horror Show Live*, *Women on the Verge of a Nervous Breakdown*, *Hairspray*) • Jeremy Sams (Director and BAFTA Award Winning Composer) • Dan Bowling (International Musical Supervisor: *Les Misérables*, *Phantom of the Opera*, *Miss Saigon*) • Scott Alan (Broadway Composer) • Jason Carr (Tony and Olivier Award Winning Orchestrator and MD) • Matt Rawle (West End Principal: *Cabaret*, *Pippin*) • John Rigby (West End MD: *School of Rock*, *The Musical*, *Phantom of the Opera*, *The Producers*, *Sinatra*) • Kate Gollidge (Director) • Ian Good (Director) • Tom Kelly (MD: *White Christmas*, *A Christmas Carol*, *Pippin*) • Danny Whitby (MD) • Daniel Koek (West End Principal: *Les Misérables*, *South Pacific*) • Tim Howar (West End Principal & Recording star) • Helen Hobson (West End Principal) • David Grindrod (West End Casting Director) • Jim Arnold (West End Casting Director-Pippa Ailion) • Anthony Drewe (Multi Award-winning Lyricist: *Mary Poppins*, *Honk!*, *Half a Sixpence*) • Gloria Onitiri (West End Principal) • Lesley Duff (Agent - Diamond Management) • Shane Collins (Agent) • Michael Harris (Boland & Reeve Agent) • Josh Boyd Rochford (Agent) • Nicholas Skilbeck (West End Musical Director and Supervisor: *Gypsy*, *Charlie and the Chocolate Factory*) • Neil Rutherford (Casting Director) • Paul Taylor Mills (Director) • Max Reynolds (Director) • Rosemary Ashe (Actor) • Graham Hubbard (Director) • Stuart Pedlar (International MD) • Ben Newsome (Casting Director) • Martin Dodd (Producer) • Michael Webborn (Composer & Musical Director) • Jordan Clarke (Musical Director) • Christie Lee Manning (Choreographer) • Ste Clough (Choreographer) • Sam Spencer-Lane (Choreographer) • David Lee (Choreographer) • Mitch Leow (Choreographer) • John Byrne (Careers & Marketing Advice) • Yvonne l'Anson (Careers and Marketing Advice) • Kathy Taylor-Jones (Vocal Coach) • Scott Harrison (Vocal Coach) • Bex Winter (Choreographer) • Laura Bangay (Musical Director) • Michelle Crooke (Choreographer) • Lucy Dungate (Choreographer) • Katy Lipson (Producer) • Danielle Tarento (Producer) • Gareth Valentine (Musical Supervisor) • David Penn (TV & Screen Director) • Ben Papworth (Musical Director) • Dean Austin (Musical Director)

#### OPERA COURSES AT ASSOCIATED STUDIOS

FOUR-MONTH OPERA COURSE (Part-time | Thursdays & Fridays | 2 days per week | Annual)  
September - February | February - June | 9.30am - 5.30pm)

This four-month part-time Opera Course provides talented, aspiring singer-actors with a period of intensive study and development of the skills required to pursue a career in opera.

*"The part time course at Associated Studios was so valuable in my development. After finishing a post-graduate course I really struggled to find the right solution in improving my opera skills. The course has been key in my development and being part time I could undertake it while continuing my performing work. It was wonderful to work with conductors and directors who helped me think and develop my craft. I cannot wait until the masterclass series starts so I can start attending regularly to gauge my development and continue to hone my skills. Without the bursary there would have been no other way I could have continued my development. I am so grateful for everything the course offered and I continue to work on the many topics discussed."* - **Julia Weatherley** (2014 Opera Bursary Holder)

#### Guest Opera Coaches:

Yvonne Howard (International Mezzo: ROH, ENO, Opera North, Scottish Opera, Opera Holland Park,) • Christopher Cowell (Director: Chicago Opera Theatre, Copenhagen Opera Festival, Glyndebourne, London Handel Festival) • Olivia Fuchs (Director: ROH, ENO, Opera Australia, Opera Holland Park, Danish National Opera,) • Samuel Krum (Agent: Robert Gilder & Co.) • Brad Cohen (Conductor: ENO, Opera Australia, Opera North, London Philharmonic, Royal Philharmonic, Opera Holland Park) • Mary Hill (Repetiteur and Principal Operatic Coach & Opera coordinator) • Sophie Joyce (Casting Administrator: ENO) • Che Walker (Writer/Director) • Robert Fried (Director/Coach) • Annabel Arden (Director/Choreographer: Opera North, National Theatre, ENO, founder of Théâtre de Complicité) • Krystian Belliere (Repetiteur) • Alice Farnham (Conductor) • Nigel Whitmey (Acting Coach) • Sally Burgess



## Associated Studios

### Trustees' Report

(International Mezzo/Director: ENO, ROH) • Barbara Segal (Baroque Dance Specialist) • Pepe Ferrari (Italian Coach) • David Eaton (Conductor and Repetiteur) • Philip Headlam (Conductor and Coach) • Leontine Hass (Vocal Coach) • Stuart Barker (Opera Director and Director of Training & Productions: British Youth Opera) • Sarah Chew (Director and Artistic Director of Critical Mass Theatre) • Kelvin Lim (Repetiteur and Co-director of PG Opera for Trinity College) • Max Key (Director) • Norbert Meyn (Tenor and German Language Coach) • Andrew Watts (Counter-Tenor: ROH, ENO, Glyndebourne) • Timothy Redmond (Conductor) • David Edwards (International Director) • David Syrus (Conductor) • Aurelia Jonvaux (Soprano and French Language and Diction Tutor) • Michael Lloyd (Conductor) • Graeme Danby (International Bass) • Rebecca Barham (Repetiteur) • Jeremy Silver (Conductor) • Elizabeth Rowe (Repetiteur and Head of Music for Opera Holland Park) • William Relfon (Opera Director) • Linda Hutchison (Vocal Coach) • Arlene Rolph (Vocal & Performance Coach) • Joy Mammen (Vocal Coach)

*"I believe that the opera course offers young and aspiring singers valuable opportunities to connect with professionals, outside of the traditional music college environment. I keep returning because I think this environment is valuable and unique."* **Brad Cohen** (Conductor)

### ACTING WORKSHOPS & COURSES

Associated Studios offers Q&As, seminars and workshops with eminent directors, theatre practitioners and performers throughout the year. Past workshops have included Peter Kosminsky, Hugh Grant, Sir Patrick Stewart, Sir Richard Eyre, Sir Tim Rice and many more. Regular updates regarding upcoming workshops are posted on our website.

### 2018 – 2019 HIGHLIGHTS

#### Professional Development Workshops

The Associated Studios ran a series of professional development workshops throughout the year. Workshops were hosted by a variety of eminent industry practitioners from the fields of Acting, Musical Theatre and Opera.

#### Showcases

At the end of our Musical Theatre courses students performed in West End Showcases in front of an invited audience consisting of Agents, Casting Directors and potential employers. This year the agent turnout was exceptional. Some of the most established theatre agencies in London snapped up our alumni including Curtis Brown, John Markham, Bronia Buchanan, Shane Collins, F&I Associates, Michael Moor, Simon & How and more. Casting Directors and the industry in general continue to give their support and time, as do our fabulous patrons and Board of Governors; Sir Tim Rice, Jeremy Irons, Rory Bremner, Timothy West, Jeremy Herrin, Rosalinde Plowright OBE, Paul Weigard, Danielle Tarento, Alastair Lindsay-Renton, Dr Christopher Stewardson and Patrick Lawrence QC.

#### The Musical Theatre Final Show: SISTER ACT at The Vaults Theatre, Waterloo.

The final show for the Musical Theatre students was *Sister Act*.

#### Creatives:

Director; Cameron Menzies, Choreographer; Sam Spencer-Lane, Musical Director; Greg Arrowsmith, Producer; Leontine Hass, Production Manager; Joshua Yeardley, Lighting Designer; Joseph Thomas, Sound; Sam Lynam, Stage Manager; Andrew Holton. 7-piece band.

The show ran for a week and sold out.

Reviews were excellent. Theatre Critic Chris Omaweng said it was 'slicker than the West End production and both Chris Omaweng and Susan Elkin gave the show 4 stars.

The show was an outstanding success and attracted a large audience.



### Opera Performances

Opera students performed several concerts throughout their course in front of an audience of supporters and Opera practitioners.

### Testimonials from Alumni:

#### Caspian Moyo (Musical Theatre Performer: Thriller Live):

*"The bursary I received from Associated Studios was nothing short of a Godsend; it was an opportunity for me learn something different that would allow me to progress in my career. At the time I certainly was not able to afford training and being able to have a place free of charge was an absolute honour! It was a challenging experience, however I knew that through the hurdles only good things would transpire. The bursary that AS gave me allowed me to walk into auditions and to be successful just by applying what I had learnt. All I had to do was turn up! Particularly, the care and attention that Leontine Hass showed me made the experience worth it above all. That woman inspired me greatly. I have been a cast member in the West End since attending AS. I am beyond grateful and I am not done with Associated Studios."*

#### Alexander Learmonth (Opera Singer)

*"I was one of those who benefited from a bursary to discount the fees for my attendance on the Intensive Opera Course at Associated Studios in Spring 2011. I found the course immensely useful: individual voice lessons, group acting, movement, and text lessons, as well as master classes from some of the top level voice coaches, directors and conductors in the business. I felt that every aspect of my performance skills were improved, but perhaps the biggest change was a mental one; I realised that to succeed in the music business it was never enough to have a good voice, or sheer musicality. Hard work on every aspect of one's performance was needed to make the next step. I can't thank Associated Studios enough."*

#### Alice Stokoe (West End Principal)

*'Leontine Hass has an incredible knack of understanding individual voices and knowing what needs to be done for them to improve. She explains things in a very clear, understandable way, meaning you come away from every lesson having learnt something new and invaluable. Having completed the part time Musical Theatre course at Associated Studios and also had individual coaching with Leontine my confidence has improved massively and I would not hesitate to recommend them both.'*

#### Emma Walsh (Opera Singer/Associated Studios Bursary Holder)

*"Nothing could have prepared me for the sheer volume of talented performers, directors, conductors and tutors I worked with throughout my time on the opera course with Associated Studios."*

### Opera Alumni successes:

Associated Studios Opera graduates have gone onto leading, featured and ensemble roles in productions and concerts throughout the United Kingdom, the United States, Europe and Asia.

Some recent credits include:

Opera student Elizabeth Fulleylove has recorded Barry Seaman's new opera *Mirabai* with NAXOS in the coloratura soprano role of Saraswati.

Opera student Emma Walsh was cast in 'Opera On The Run'

Opera student Nadine Benjamin released her first solo album 'Love & Prayer'

Soprano Cecilia Bailey: Sieglinde in New London Opera Players' *Die Walkure* and Chrysothemis in *Elektra* for Secret Opera

Canadian Soprano Janet Fischer: covered and played the role of Carlotta in *Phantom of the Opera* West End and Senta in Fulham Opera's *Der Fliegende Hollaender*

French Mezzo Judith Sturdza: Soloist in Handel's *Dixit Dominus* and *Dettingen Te Deum* and Mozart's *Requiem* in Cambridge, Cherubino in Mozart's *Le Nozze di Figaro* at St Mary in the Castle, Hastings, Erika in Samuel Barber's *Vanessa* at the Robinson Theatre, Cambridge, Dafne in Cavalli's *Gli amori d'Apollo e di Dafne* at the Teatro Principal in Burgos, Spain



## Associated Studios

### Trustees' Report

British soprano Julia Weatherley: Performed the role of The Governess in Britten's *Turn of the Screw* with Little Moon Theatre and has made numerous appearances in concert and recital

Polish mezzo-soprano Urszula Bock: Nancy in *Albert Herring* for the Aylesbury Opera Group, *Olga* in *Eugene Onegin* for Brent Opera and Popova in *The Bear* with the Melos Sinfonia and the Helios Chamber Opera.

Baritone Tom Asher: *For the Love of Thorstein Shiver* for Helios Collective, Guccio in *Gianni Schicchi* with Opera Holland Park and Giacomo in *Giovanna d'Arco* for Hashtage Opera.

South African Soprano Fae Evelyn: *For the Love of Thorstein Shiver* for Helios Collective, Queen Hygd in the World Premiere of Louis Mander's *Beowulf* for Opera at Chilmark and *Queen of Spades* for Opera Holland Park

Baritone Alex Learmonth: Wilkins in Windsor & Eton Opera's *Merry England*, Dandini in 2x2 Opera's *La Cenerentola*, and Publio in Opus Opera's *La Clemenza di Tito*

Mezzo Lisa Coates: Gabriela in a new Opera *Favela* at Trinity Laban, *Prince Igor* with Chelsea Opera at Cadogan Hall, La Maestra delle Novizie/La Suora Infermiera in *Suor Angelica* (Puccini) for Secret Opera and Olga in *Eugene Onegin* at Trinity. Will be performing with Harrow Opera in 2017

Irish mezzo-soprano Jessica Costelloe: *Fiddler on the Roof* for Grange Park Opera (BBC Proms), National Concert Hall Dublin, Soloist in Mozart's *Requiem* and Tippett's *A Child of Our Time* at St Albans Cathedral

Baritone Crispin Lewis: Title role in *Figaro* for Thames Philharmonia, Soloist for various choral and orchestral societies

Irish soprano Anne Marie Sheridan: title-role in *Suor Angelica* and Violetta in *La Traviata* for Mediterranean Opera, Fiordiligi in *Così fan tutte* in Dublin, Mimi in *La Bohème* for Verdandi Camerata and Frau Fluth in *Die Lustigen Weiber von Weimar*

Award-winning Soprano Emma Walsh: Soloist in Verdi's *Requiem* for RGS, Musetta in *La Bohème* for Lyric Opera, Flora in *La Traviata* for Winslow Hall Opera and Hanna Glawari in *The Merry Widow* for Lyric Opera

Soprano Camilla Jeppesson: *La Calsito* with Barefoot Opera, *L'Orfeo* with Theatron Oneiron, *Hippolyte et Aricie* at St John's Waterloo, Guest soloist with Addlestone Singers and Weybridge Male Voice Choir

Many of our graduates regularly perform on the Concert Platform.

*"Working with a widely diverse group of professionals, on a one to one basis and creating important relationships, essential in this business, has helped me enormously on the next stage of my development. I am forever grateful to the amazing and unique team at Associated Studios, and am lucky enough to know that their endless support is only a phone call or email away!"* Jessica Costelloe (Mezzo Soprano)

### Musical Theatre alumni successes:

With strong and trusted links to the world of Musical Theatre, Associated Studios' Musical Theatre graduates and members have worked in leading roles on London's West End, as well as in touring and regional productions in the UK, Europe and world-wide.

Below is a small selection of recent highlights. We are thrilled that the majority of our alumni continue their development with us between and during working engagements.

### Alumni Successes

David O'Mahoney; Lead *Mamma Mia* West End, Simon Anthony Rhoden; Lead *Hamilton* West End, Doug Hansell; Lead *Come from Away* Australia, Rachael Ward; *Swing* Chicago Sydney, Matt Kane; *Swing* Motown UK Nr 1 tour, Reece Richards; *Swing* Motown UK Nr 1 tour, Ricardo Castro; *Swing* Motown West End, Adam Strong; Kashoggi, *We Will Rock You* UK Nr 1 tour, Cartier Fraser; *Swing*, Buddy the Musical West End, Charlotte Knight; Lead in *Frozen* Disney, Faye Ainley; Lead in *Dick Whittington*, Justina Kehinde; Lead in *Around the world in 80's days*, Vanessa Owen has founded 'Unite Theatre Projects, taking theatre regionally, Stephen Redwood has composed and written many brilliant things including his first successful Cabaret, Joanna Rennie; *Sleepless*, having finished as *Swing* in Chicago West End, Natorii Illidge; *Thriller* Tour, Alice Stokoe went into *When the Boat Comes in* after *American Idiot* and playing the lead Sophie in *Mamma Mia* West End, Tom Whalley is in Panto at Sunderland Empire and founded his own successful Panto Production Company Tom Whalley Pantomimes, Coleman James is on world tour with *Choir of Man*, Jamie Lambert and Elizabeth Jackson have founded Lambert Jackson productions and sold out many shows at Cadogan Hall.



## Associated Studios

### Trustees' Report

Jamie Lambert also stars in Collabro who have to date sold millions of records, Katie McHardy has become a successful singer songwriter, Amy Alexander got a role in Hollyoaks and other TV jobs, Ryan Lynch is performing in The Four Harps, Natalie Rushdie has starred with full orchestra at The Royal Albert Hall, Kayla Carter has been granted a bursary scholarship for the MA at the Royal Academy of Music, Bursary holders Reece Richards and Matt Kane were cast in Motown UK Tour, Bursary Holder Rico Castro was cast in Motown West End, Rachael Ward was cast in Evita The Musical, Aswintha Vermeulen was cast in Disney Hong Kong and 'On Your Feet', Bursary holder Melvin Le Blanc was offered a part in the remake of *Mamma Mia*, the musical feature film, Esme Sears was cast in Parade, Simon-Rhoden was cast as the lead 'Lola' in Kinky Boots West End, David O'Mahoney; Lead in West End production of Beautiful The Carole King Story, Rachael Ward recently played Bombalurina in *Cats* at the Theatre Mogador (Paris) and toured Australia in *Singin' in the Rain*. She is currently in *The Wizard of Oz*.

Erin Cornell recently covered pop sensation Delta Goodrem as Grizabella in the Australian Tour of *Cats*, Waylon Jacobs has been cast as a lead role in *Hamilton*. Douglas Hansell recently appeared in *Titanic the Musical* at Charing Cross Theatre, Declan Egan is starring in the West End production of *Jersey Boys*, Adam J Bernard is playing Jimmy Early in *Dreamgirls*, Claudia Kariuki is appearing in the West End production of *Wicked*, Adam Strong was recently Lead Vocalist on the Seabourn Cruise Ship, Saori Oda was in the West End production of *Miss Saigon*, followed by an appearance in *Madam Butterfly* at the Coliseum and cabaret performances, Christina Modestou recently appeared in the UK tour of *Shrek the Musical* and is about to open in *Rent the Musical* at the St James Theatre, Amelia Adams-Pearce; Lois Lane/Bianca in *Kiss Me Kate* for the Welsh National Opera, Joanna Rennie appeared in *Elf the Musical* at the Dominion Theatre and recently recorded a Music Video for Pulse Films, Gary Bland has been presenting his own highly successful cabarets in various venues including *Mr Romantic: A Tribute to Johnny Mathis* at the Edinburgh Fringe and *Love and Hindsight* at the Crazy Coqs, Aswintha Vermeulen is currently reviving her role in *Lets Celebrate E.P* for Europa Park Germany and also works as a singer for Close Act Theatre in her native Netherlands, Kilke John (formerly Kilke Van Buren) was recently Lead Vocalist in *The Summer Show* at Westcliff Theatre.

David Mills recently spent time in Chicago where he appeared in cabaret and on returning to the UK continues to perform as a professional singer. Tom Whalley's credits include the world premiere the musical Camilla Yates and *Hotel for Criminals* and he is currently preparing for Aladdin at the Theatre Royal Bath. Fiona Olegasegare is currently working with the Royal College of General Practitioners performing various roles in inter-action workshops.

Camilla Yates played the title role in a student film, *Angela*, Princess Ana in *Frozen* production for Tinkerbelle Parties and can be seen in a Cystale Dishwasher Tablets advert.

Eliza Jackson and Georgi Mottram have joined forces and now present cabarets as Jackson and George, the Jazz Duet.

Victoria Waddington recently appeared in *Musical of the Year* at the Lost Theatre, *Hansel & Gretel* and in cabaret. She has just directed *Cinderella* for the Colour House Theatre.

Stevi Ritchie continues to enjoy success following his appearance on *X Factor* and will star in pantomime at the Princes Theatre Clacton.

Our members/graduates have gone on to work in all media – stage, television, film, radio, corporate functions and cabaret. Many of them, due to their training, have had the confidence to create their own work and produce high quality, entertaining cabaret. In this country they have appeared in productions such as *Elegies for Angels*, *Punks & Raging Queens*, *Carousel Hello Again*, *Damn Yankees*, *Love Beyond*, *Muscavado*, *The Snow Queen*, *Dave the less than average Fairy*, *Sister Act*, *Phantom*, *The Baker's Wife*, *CBeebies Live: the Big Band*, *A Bright Room Called Day*, *The Return of the Soldier*, *Black Horse*, *NewsRevue*, *Life After Cabaret*, *Fame Parade*, *Sleeping Beauty*, *Aladdin* and *Cinderella*.

Internationally members/graduates have appeared productions including *The Snow Queen* (Switzerland), *Aladdin* (UAE Tour), *I, Salome* (NYC), *A Doll's House* (Australia), *Going Bush* (Australia), *Cats* (Australia), and *Little Orphan Trashley* (Sydney Opera House).

## Associated Studios

### Trustees' Report

#### Future Developments of The Associated Studios

Associated Studios are delighted to announce the launch of an MA in Musical Theatre in September 2019 subject to validation. The accrediting University will be The University of Wolverhampton.

*"Associated Studios will prepare you for a competitive but thrilling business and inspire you as a performer. You will be working with brilliant practitioners who have an extraordinary wealth of knowledge."* **Sir Tim Rice** (Patron)

*"Associated Studios offers a brilliant selection of courses, master-classes and workshops for performers who can take advantage of some wonderful opportunities. Students will be nurtured, encouraged and supported as they prepare for the business. I, for one, am a fan!"* **Mike Dixon** (Musical Supervisor)

This report was approved by the Board of Trustees on 30 June 2020 and signed on its behalf by:



**Leontine Hass**  
**Trustee & CEO**



## **Independent Examiner's Report to the Trustees of Associated Studios**

I report on the accounts of the charity for the year ended 31 August 2019, which are set out on pages 12 to 22.

### **Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under charity law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any 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 accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

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

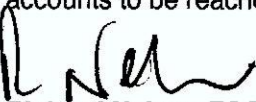
In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 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.



**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

30 June 2020

**Associated Studios**

**Statement of Financial Activities (Including Income and Expenditure Account)  
for the year ended 31 August 2019**

|                                    | Notes     | Unrestricted funds<br>£ | 2019<br>Total<br>£ | Unrestricted funds<br>£ | 2018<br>Total<br>£ |
|------------------------------------|-----------|-------------------------|--------------------|-------------------------|--------------------|
| <b>Income and endowments from:</b> | <b>2</b>  |                         |                    |                         |                    |
| Donations and legacies - page 13   |           | -                       | -                  | 9,544                   | 9,544              |
| Charitable activities              |           |                         |                    |                         |                    |
| Studio - page 13                   |           | 301,697                 | 301,697            | 284,672                 | 284,672            |
| <b>Total</b>                       |           | <u>301,697</u>          | <u>301,697</u>     | <u>294,216</u>          | <u>294,216</u>     |
| <b>Expenditure on:</b>             |           |                         |                    |                         |                    |
| Charitable activities:             |           |                         |                    |                         |                    |
| Studio - page 14                   |           | 306,985                 | 306,985            | 280,483                 | 280,483            |
| <b>Total</b>                       |           | <u>306,985</u>          | <u>306,985</u>     | <u>280,483</u>          | <u>280,483</u>     |
| <b>Net movement in funds:</b>      |           |                         |                    |                         |                    |
| <b>Net (expenditure)/income</b>    | <b>3</b>  | (5,288)                 | (5,288)            | 13,733                  | 13,733             |
| <b>Reconciliation of funds:</b>    |           |                         |                    |                         |                    |
| <b>Total funds brought forward</b> |           | 93,023                  | 93,023             | 79,290                  | 79,290             |
| <b>Total funds carried forward</b> | <b>12</b> | <u>87,735</u>           | <u>87,735</u>      | <u>93,023</u>           | <u>93,023</u>      |

The notes on pages 17 to 22 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

# **Associated Studios**

**Year ended 31 August 2019**

|   | <b>2019</b>       | <b>2018</b>       |
|---|-------------------|-------------------|
|   | <b>£</b>          | <b>£</b>          |
| <b>Income from donations and legacies</b> |                   |                   |
| Donations                                 | -                 | 9,544             |
|   | <u>          </u> | <u>          </u> |
| <b>Income from charitable activities</b>  |                   |                   |
| <b>Studio income</b>                      |                   |                   |
| Audition fees                             | 2,060             | 2,590             |
| Musical theatre                           | 250,195           | 197,140           |
| Opera                                     | 37,118            | 73,500            |
| Workshops/one-off courses                 | 12,256            | 11,168            |
| Other income/credit card fees             | 68                | 274               |
|   | <u>301,697</u>    | <u>284,672</u>    |

# Associated Studios

Year ended 31 August 2019

|   | 2019<br>£             | 2018<br>£             |
|---|-----------------------|-----------------------|
| <b>Expenditure on charitable activities</b> |                       |                       |
| <b>Studio costs</b>                         |                       |                       |
| Bursaries                                   | 13,370                | 14,545                |
| Tutors                                      | 53,652                | 54,872                |
| Venue hire                                  | 32,463                | 26,946                |
| Showcase costs                              | 26,008                | 12,821                |
| Audition costs                              | 782                   | 817                   |
| Equipment/other direct costs                | 435                   | 1,963                 |
| PR/advertising                              | 4,420                 | 6,142                 |
| Website                                     | (377)                 | 5,037                 |
| Course planning/pre start up costs          | 165                   | 69                    |
|   | <u>130,918</u>        | <u>123,212</u>        |
| Support costs - page 15                     | 166,961               | 148,231               |
| Governance costs - page 15                  | 9,106                 | 9,040                 |
|   | <u><u>306,985</u></u> | <u><u>280,483</u></u> |



**Associated Studios**

**Year ended 31 August 2019**

|   | <b>2019</b> |         | <b>2018</b> |         |
|---|-------------|---------|-------------|---------|
|   | £           | £       | £           | £       |
| <b>Support and governance costs</b>         |             |         |             |         |
| <b>Support costs</b>                        |             |         |             |         |
| <b>Office overheads</b>                     |             |         |             |         |
| Rent  | 10,275      |         | 9,600       |         |
| Telephone                                   | 927         |         | 1,037       |         |
| Internet                                    | 40          |         | 346         |         |
| Insurance                                   | 770         |         | 755         |         |
| Computer costs                              | 567         |         | 2,441       |         |
| Repairs/maintenance                         | 1,764       |         | 315         |         |
| Depreciation of fixtures/fittings/equipment | 2,116       |         | 1,858       |         |
| Depreciation of musical instruments         | 2,928       |         | 2,604       |         |
|   |             | 19,387  |             | 18,956  |
| <b>Administration costs</b>                 |             |         |             |         |
| Salaries                                    | 124,855     |         | 100,954     |         |
| Freelance office staff                      | 5,585       |         | 13,228      |         |
| Social security costs                       | 11,436      |         | 8,010       |         |
| Staff pension costs                         | 1,019       |         | 1,275       |         |
| Travel/transport                            | 180         |         | 798         |         |
| Entertaining                                | 92          |         | 38          |         |
| Printing/postage/stationery                 | 578         |         | 1,635       |         |
| Books/journals                              | 169         |         | 618         |         |
| Subscriptions/licences                      | 404         |         | 164         |         |
| Sundries/bad debt (recovered)               | 569         |         | (716)       |         |
|   |             | 144,887 |             | 126,004 |
| <b>Professional/financial</b>               |             |         |             |         |
| Consultancy fees                            | 2,000       |         | 2,000       |         |
| Legal/professional                          | 528         |         | 443         |         |
| Bank charges                                | 153         |         | 283         |         |
| Credit card charges                         | 6           |         | 545         |         |
|   |             | 2,687   |             | 3,271   |
|   |             | 166,961 |             | 148,231 |
| <b>Governance costs</b>                     |             |         |             |         |
| Bookkeeping                                 | 6,106       |         | 6,040       |         |
| Independent examination                     | 3,000       |         | 3,000       |         |
|   |             | 9,106   |             | 9,040   |
|   |             | 176,067 |             | 157,271 |

**Associated Studios**

**Balance Sheet  
31 August 2019**

|  |              | <b>2019</b>    |               | <b>2018</b>    |               |
|--|--------------|----------------|---------------|----------------|---------------|
|  | <b>Notes</b> | <b>£</b>       | <b>£</b>      | <b>£</b>       | <b>£</b>      |
| <b>Fixed assets</b>                            |              |                |               |                |               |
| Tangible assets                                | <b>8</b>     |                | 11,271        |                | 10,394        |
| <b>Current assets</b>                          |              |                |               |                |               |
| Debtors  | <b>9</b>     | 192,945        |               | 151,188        |               |
| Cash at bank and in hand                       |              | 126,382        |               | 177,459        |               |
|  |              | <u>319,327</u> |               | <u>328,647</u> |               |
| <b>Liabilities:</b>                            |              |                |               |                |               |
| Creditors: amounts falling due within one year | <b>10</b>    | (242,863)      |               | (246,018)      |               |
| <b>Net current assets</b>                      |              |                | 76,464        |                | 82,629        |
| <b>Total assets less current liabilities</b>   |              |                | <u>87,735</u> |                | <u>93,023</u> |
| <b>The funds of the charity:</b>               |              |                |               |                |               |
| Unrestricted funds                             | <b>12</b>    |                | <u>87,735</u> |                | <u>93,023</u> |

The financial statements were approved by the Board of Trustees on 30 June 2020 and signed on its behalf by



**Leontine Hass  
Trustee & CEO**

The notes on pages 17 to 22 form an integral part of these financial statements.

## **Associated Studios**

### **Notes to the Financial Statements for the period ended 31 August 2019**

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)).

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

##### **1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### **- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

## **Associated Studios**

### **Notes to the Financial Statements for the period ended 31 August 2019**

#### **- Charitable activities**

Studio income - income from courses, fees and sundry other studio income is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

#### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

### **1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### **- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### **- Charitable activities**

Studio costs - costs incurred in the running of the studio during the year.

#### **- Support costs**

The administrative and overhead costs associated with running the office from which the charity operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

### **1.4. Pensions**

The charity operates a defined contribution pension scheme. The pension charge represents the amounts payable by the charity to the fund in respect of the year.

### **1.5. Fund accounting**

Funds held by the charity are:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

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



## **Associated Studios**

### **Notes to the Financial Statements for the period ended 31 August 2019**

#### **1.6. Tangible fixed assets and depreciation**

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

|                             |   |                            |
|-----------------------------|---|----------------------------|
| Fixtures/fittings/equipment | - | Straight line over 3 years |
| Musical Instruments         | - | Straight line over 4 years |

#### **1.7. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### **1.8. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### **1.9. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### **2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

#### **3. Net (expenditure)/ income for the year is stated after charging:**

|                                       | <b>2019</b>  | <b>2018</b>  |
|---------------------------------------|--------------|--------------|
|                                       | <b>£</b>     | <b>£</b>     |
| Depreciation of tangible fixed assets | 5,044        | 4,462        |
| Independent examiners' remuneration   |              |              |
| - Independent examination             | <u>3,000</u> | <u>3,000</u> |

#### **4. Trustees' emoluments and reimbursed expenses**

Trustee Leontine Hass as artistic director, received a salary of £68,000 during the year (2018 - £58,000).

The aggregated amount reimbursed to trustees during the year was £1,858 (2018 - £104).

## Associated Studios

### Notes to the Financial Statements for the period ended 31 August 2019

| 5. Staff costs and numbers | 2019           | 2018           |
|----------------------------|----------------|----------------|
|                            | £              | £              |
| <b>Staff costs</b>         |                |                |
| Salaries and wages         | 124,855        | 100,954        |
| Social security costs      | 11,436         | 8,010          |
| Pension costs              | 1,019          | 1,275          |
|                            | <u>137,310</u> | <u>110,239</u> |

One employee earned between £60,000-£70,000 during the year (2018 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £102,229 (2018 - £82,960).

#### **Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

|                | 2019<br>Number | 2018<br>Number |
|----------------|----------------|----------------|
| Administration | <u>2</u>       | <u>2</u>       |

#### **6. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £1,019 (2018 - £1,275).

#### **7. Corporation taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

# Associated Studios

## Notes to the Financial Statements for the period ended 31 August 2019

### 8. Fixed assets - tangible assets

|                        | Fixtures/<br>fittings/<br>equipment<br>£ | Musical<br>Instruments<br>£ | Total<br>£ |
|------------------------|--|-----------------------------|------------|
| <b>Cost</b>            |  |                             |            |
| 1 September 2018       | 8,438                                    | 11,126                      | 19,564     |
| Additions              | 4,729                                    | 1,192                       | 5,921      |
| 31 August 2019         | 13,167                                   | 12,318                      | 25,485     |
| <b>Depreciation</b>    |  |                             |            |
| 1 September 2018       | 5,960                                    | 3,210                       | 9,170      |
| Charge for year        | 2,116                                    | 2,928                       | 5,044      |
| 31 August 2019         | 8,076                                    | 6,138                       | 14,214     |
| <b>Net book values</b> |  |                             |            |
| 31 August 2019         | 5,091                                    | 6,180                       | 11,271     |
| 31 August 2018         | 2,478                                    | 7,916                       | 10,394     |

### 9. Debtors

|               | 2019<br>£ | 2018<br>£ |
|---------------|-----------|-----------|
| Trade debtors | 186,649   | 146,775   |
| Other debtors | 5,567     | 3,867     |
| Prepayments   | 729       | 546       |
|               | 192,945   | 151,188   |

### 10. Creditors: amounts falling due within one year

|                                | 2019<br>£ | 2018<br>£ |
|--------------------------------|-----------|-----------|
| Trade creditors                | 2,965     | 2,324     |
| Other taxation/social security | 4,534     | 3,482     |
| Other creditors                | 1,964     | 202       |
| Accruals                       | 3,000     | 3,000     |
| Deferred income (note 11)      | 230,400   | 237,010   |
|                                | 242,863   | 246,018   |



## Associated Studios

### Notes to the Financial Statements for the period ended 31 August 2019

|                                       |                |
|---------------------------------------|----------------|
| <b>11. Deferred income</b>            | <b>£</b>       |
| Balance at 1 September 2018           | 237,010        |
| Amount released to incoming resources | (237,010)      |
| Amount deferred in the year           | 230,400        |
| Balance at 31 August 2019             | <u>230,400</u> |

Deferred income relates to prepaid course fees.

| <b>12. Unrestricted funds</b> | <b>Brought forward</b> | <b>Incoming resources</b> | <b>Outgoing resources</b> | <b>Carried forward</b> |
|-------------------------------|------------------------|---------------------------|---------------------------|------------------------|
|                               | <b>£</b>               | <b>£</b>                  | <b>£</b>                  | <b>£</b>               |
| General fund                  | <u>93,023</u>          | <u>301,697</u>            | <u>(306,985)</u>          | <u>87,735</u>          |

### 13. Analysis of net assets between funds

|   | <b>General funds</b> | <b>Total</b>  |
|---|----------------------|---------------|
|   | <b>£</b>             | <b>£</b>      |
| Fund balances at 31 August 2019 are represented by: |                      |               |
| Tangible fixed assets                               | 11,271               | 11,271        |
| Net current assets                                  | 76,464               | 76,464        |
|   | <u>87,735</u>        | <u>87,735</u> |

### 14. Transactions with trustees

During the year tutor fees amounting to £1,750 (2018 - £4,988) were payable to A P Studios in respect of specialist teaching. The tutor fees charged were on an arms length basis. At the year end, the amount due to A P Studios was £nil (2018 - £nil). Leontine Hass is a trustee, the CEO and Artistic director of the Charity and also owner of A P Studios.

### 15. Liability of members

If the CIO is wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities. At 31 August 2019 there were 4 members.