

REGISTERED COMPANY NUMBER: 03178207 (England and Wales)
REGISTERED CHARITY NUMBER: 1054763

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31 March 2017
for
Burnley Youth Theatre

KM
1st Floor, Block C
The Wharf
Manchester Road
Burnley
Lancashire
BB11 1JG

Burnley Youth Theatre

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for the Year Ended 31 March 2017

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Burnley Youth Theatre

Reference and Administrative Details
for the Year Ended 31 March 2017

TRUSTEES

Ms K Allen
Mrs C Barnett
Mr S Cook
Miss C Cosgrove
Mr I Galbraith (resigned 31.1.17)
Ms K Isaacson (resigned 1.5.16)
Mr P Kenyon
Mrs R Livermore (appointed 19.5.16)
Ms S Martin
Mrs L O'Sullivan
Mr A Preston
Mrs P Ray
Mr M Shoesmith (resigned 1.12.16)
Mr L F Philbrook (appointed 22.9.16)
Mrs A Mayer (appointed 30.3.17)
Ms D Ashby (appointed 30.3.17)

COMPANY SECRETARY

Mr L Philbrook

REGISTERED OFFICE

Queens Park Road
BURNLEY
Lancashire
BB10 3LB

REGISTERED COMPANY NUMBER

03178207 (England and Wales)

REGISTERED CHARITY NUMBER

1054763

INDEPENDENT EXAMINER

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1st Floor, Block C
The Wharf
Manchester Road
Burnley
Lancashire
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BANKERS

Yorkshire Bank
25 Manchester Road
Burnley
Lancashire
BB11 1HX

Unity Trust Bank
Nine Brindley place
Birmingham
B1 2HB

Scottish Widows Bank
PO Box 12757
67 Morrison Street
Edinburgh
EH3 8YJ

Chairman's Report

for the Year Ended 31 March 2017

I am pleased to report that the organisation had a very successful year, despite a number of major challenges. The staff have continued to deliver beyond expectations, to strengthen our artistic programme and reach more young people and families.

Organisations like ours are especially vulnerable in a climate of austerity and reducing public finances. Competition for securing external grants is also increasing, as more organisations look to find alternative sources of funding. We are having to diversify our fundraising, with a greater focus on raising income from our assets and services, other activities, and from business and philanthropic giving.

When new funding is secured, this is often for new developments rather than helping support our core costs. Diversifying our funding also brings more complex monitoring and reporting, and in turn can exasperate our challenges around capacity.

We must increasingly make the case around our contribution to society and evidence how we add value to young people's lives, as a place which improves skills, pathways to jobs and health and well being

The financial challenges also place pressure on balancing the activities we engage in with our mission and values, especially around access, and ensuring we keep charges affordable.

I joined the Board of Trustees as Chair just into the start of the financial year. We had a number of Trustee vacancies, issues around staffing and restructuring and an accumulating financial deficit from the previous two years.

After listening to staff and Trustees it became apparent that there had been some drift in governance and a lack of consensus around organisational and financial planning and future priorities.

We have acted swiftly and with vigour and there have been some tough decisions to make. Staff and Trustees have commented on the refreshed inclusivity, transparency, sense of drive and purpose, albeit we continue to wrestle with challenges around the capacity we need to drive new approaches.

We began with strengthening our governance, bringing the skills and experience we need for the future and bringing greater involvement, clarity and leadership to our processes, methods of reporting, planning and priority setting. We will continue to strengthen this yet further over the coming year with a focus on further diversifying our Board and through a model of Task and Finish Groups to drive our priorities.

Our accumulating deficit was our number one priority. We agreed a recovery budget six months into the year to ensure we achieved a balanced budget at year end. I am pleased to report that not only have we achieved this, but have made a small surplus. Critically, we also put in place a refreshed framework for our fundraising and areas of income generation, and have identified a number of new strategies and approaches.

We have examined all areas of our finance and operations and how we monitor and use intelligence to inform our decision making, manage our money, identify our areas of greatest risk, and achieved a number of efficiencies. We will continue to refine these and build on this as we go forward

A further key area was resolving our restructuring and staffing and saw through a number of important changes. The most important of these was welcoming a new Executive Director with Leroy Philbrook, who joined us from the Arts Council, and committing to a new senior joint leadership role alongside our Artistic Director, Karen Metcalfe. We have seen considerable change across all our staff over the year and there remain a number of roles we have yet to recruit to, and to secure external funding for the continuation of others.

In addition, we have begun to put in place plans to support the future maintenance and upkeep of our buildings and assets, build our reserves, improve our marketing and profile, and refresh our creative education offer.

A key milestone for us this year was to make the best possible submission to Arts Council England. We were confident that we made a solid artistic and business case and this resulted in a successful renewal of our National Portfolio status for the next 4 years.

Chairman's Report

for the Year Ended 31 March 2017

Feedback from the Arts Council, our single largest funder, has been excellent over the year, and especially so in achieving one of the highest ratings around diversity for any organisation. In our ambitions around reach and engagement, we continue to meet and exceed our targets in many areas. Our work has been recognised by our fellow professionals and peers through our 5 nominations for the first North West Cultural Education Awards, more than any other single organisation, and our 2 awards in the categories of Creative Career Champion and Outstanding Creative Employer.

We have deepened our work with young people across many areas of our programme. There have been major successes in integrating young people with disabilities, our early and pre school children's offer, our creative education programme, and in creating more challenging work such as our projects with LGBTQ+ young people. This reflects the progress we have made across the board in developing pathways for young people at all levels and their involvement in our organisation.

Our planning is well advanced in terms of the priorities we are setting ourselves for the next few years. Financial resilience and diversifying our income generation is a critical area to get right for the future sustainability and resilience of our organisation. We will continue to work smarter and innovate - from this flows our ability to support and expand our artistic ambitions. We will create the conditions to unleash the potential of our highly regarded people, celebrate and profile our successes, and ensure that Burnley Youth Theatre and the young people who benefit, will continue to do so for future generations, and to have access to the highest quality arts and cultural experiences.

A Preston

Burnley Youth Theatre

Report of the Trustees
for the Year Ended 31 March 2017

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2017. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Burnley Youth Theatre

Report of the Trustees for the Year Ended 31 March 2017

OBJECTIVES AND ACTIVITIES

Objectives and aims

The Charity's objects are specifically restricted to the following:

To act as a resource for young people and children living in Lancashire by providing advice and assistance and organising programmes of activity, training and education as a means of:

A) Advancing in life and helping young people and children, improving their health and overall well-being by developing their skills, capacities and capabilities to enable them to participate in society as independent, mature and responsible individuals.

B) Advancing education and training in all aspects of arts and culture.

C) Providing recreational and leisure time activity in the interests of social welfare for people living in the area of benefit who have need by reason of their youth, age, infirmity or disability, poverty or social and economic circumstances with a view to improving the conditions of such persons.

Our Vision

All children and young people will access high quality arts and culture.

Our Mission

Creatively inspiring and challenging young people to take their next steps.

Our Values

We provide multiple opportunities for children and young people to access high quality arts and cultural activity through participation, through training, through education, as young artists and as audience members for professional theatre. We open up possibilities for all young people across the performing and other arts, and act as a gateway to the wider cultural sector. We enable children and young people to become independent creative thinkers who will show us where we need to go next.

Public Benefit

The Trustees of Burnley Youth Theatre are aware of the guidance provided by the Charity Commission in regards to providing Public Benefit and believe that the organisation continues to provide high quality arts activities for all young people. The programme of activities are diverse, and our do-nation scheme ensures that a person's ability to pay is not a barrier to accessing our activities. In addition the continuing development of our outreach and education programmes also ensures that our activities are not limited geographically, and enable our work to compliment other arts activities on offer in Pennine Lancashire. We believe that our work not only impacts on the young people taking part but also on the families and audiences that engage, view and experience the diversity of the organisation's offer.

Our Programmes and Activities

Burnley Youth Theatre has 5 Programmes of work;

- 1.Core Youth Theatre Programme
- 2.Creative Education Programme
- 3.Outreach Programme
- 4.Professional Theatre Programme
- 5.Training Programme

Our Key Activities presently include;

30 'core' youth theatre sessions a week - including drama, dance, music and technical theatre and BYT@ sessions which take place with young people in schools and community settings

OBJECTIVES AND ACTIVITIES

Objectives and aims

10 productions delivered by children and young people per year 'in-house'

A programme of 12 visiting professional shows for children and young people (and their families)

Creative Education projects with at least 20 schools per year

The delivery of the Arts Award to local children and young people including regular drop in session at our home base

2 major outreach projects per year and 6-8 smaller projects with community groups through our Family and Youth Engagement programmes

A training, mentoring and support programme for young artists and arts workers

Relationships with local, regional and national theatres

Rep Company tour to Edinburgh Fringe Festival

Connections with other youth theatres

Partnership work with APPL (Arts Partners Pennine Lancashire) and Arts Lancashire

Consortia working such as the Big Imaginations network which supports our professional theatre programme

Digital programme

Core Youth Theatre Programme

This includes our in-house youth theatre sessions and productions, including weekly sessions in drama, dance, musical theatre and technical theatre. We offer specialist workshops including Con-nect (for people with disabilities), INDRA political theatre group and After The Rain LGBTQ+ group. We deliver the Arts Award within this programme. Our Youth Board is drawn from young people who are involved with these activities.

Creative Education Programme

We deliver a Creative Education offer in local primary, secondary and special schools. This can range from a one off workshop based on a specific topic to a full term of weekly sessions which complement and support the national curriculum. We support schools to deliver the Arts Award and to achieve Arts Mark status.

Outreach Programme

We deliver issue-based work with children, young people and families in community settings through our outreach programme. This is often project based engaging communities through film, drama, dance, art and music. We work in partnership with key agencies to deliver this work including the po-lice, health service, children's and youth centres and young carers. Past work has focused on issues such as community cohesion, domestic violence, sexual harassment, LGBTQ+ hate crime and mental health.

Professional Theatre Programme

Our venue is a receiving house for professional touring theatre with a focus on theatre for children, young people and families. The programme has seen established theatre companies such as Little Angel, Shakespeare's Globe and The Royal Exchange bring work to our space and has established us as a family friendly venue offering a diverse programme of work. Our programme is supported by external funding, allowing us to keep prices affordable.

Training and Talent Development Programme

OBJECTIVES AND ACTIVITIES

Objectives and aims

We are passionate about enabling young people aged 11 - 25 to begin and develop a career in the arts with a range of opportunities available. We offer a variety of training opportunities for emerging artists, arts workers and young people who want to take their first steps in a career in the arts. We offer a Creative Volunteer Programme for 11 - 25 years olds, work experience and student place-ment opportunities and paid traineeships which are generally supported by additional external fund-ing.

OBJECTIVES AND ACTIVITIES

Significant activities

Public Benefit and Measuring Impact

We are able to measure the impact of our work over the past year on participants, audience members, staff, trainees, volunteers and board members.

We measure our success through participant and parent / carer feedback, audience feedback, self assessment, a quality assessment model for performances developed through Big Imaginations and through feedback from partners.

The Board works with staff and the Youth Board at 2 Annual Away Days to review and evaluate progress against our priorities.

We used the Quality Principles model to plan, deliver and evaluate our creative sessions to ensure our work is high quality, inclusive, youth led and authentic. We recognise our success from comments and evaluation gathered but also through repeat audiences, regular participants, hard to reach families stepping into the organisation, partners wanting to work with us again and schools continuing to value and demand our work.

Participants

In 2016/17 we engaged with approximately 6000 participants and over 22,000 participations across all of our workshop programmes.

Our target for participants from BAME backgrounds is 30% by March 2018. This year we achieved 9.8% in our Core Youth Theatre workshops and 46.5% in our Outreach and Education programme which is an average of 38% when analysing the unique participants. We exceeded our target through the amount of engagement we are undertaking in schools and community settings and how we are 'stepping in' community participants into our core workshops.

Social Class - Our target is that 60% of participants across all programmes will be from the lowest 20 percentile of socio-economic backgrounds by March 2018. We have achieved an average of 80%. Our core youth theatre programme had 67% of young people from the lowest 20 percentile of deprivation in 2016/17, massively exceeding the target of 30%. Our open door policy and bursary scheme has increased attendance from this protected group. Within our Outreach and Education work, 84% of participants live within the lowest 20 percentile of deprivation with an average of 25% living in the lowest 1 percentile. We have delivered projects within some of the most deprived areas in the country and will continue to prioritise social class with our Equality Action Plan.

Disability - We have delivered a number of projects and initiatives this year which have focused on engaging with more young people who have a disability or learning difficulty. Our target is that by March 2018, 8% of all our participants will be characterised as having a disability. In 2016/17 we achieved an average of 7.8% through 10.6% of our core youth theatre participants and 6.9% of Outreach and Education participants.

Audiences

In 2016/17 we had approximately 9000 audience members across our in-house productions, professional theatre productions and work that toured to schools and community venues.

Our audiences have continued to develop and grow during 2016/7. We have increased the number of audience by 18% since 2014/15 and we know that our audiences are becoming more diverse. In 2016/17, 15.3% of our audiences were from BAME backgrounds. This is a direct result of the outreach work we are doing with diverse communities. This success has been noted most in our Early Years productions where on average 30% of the audiences are from BAME backgrounds.

Staff, trainees, volunteers and board members

We offer opportunities for young people and adults to work with us as paid members of staff, freelancers, artists, trainees, board members, youth board members and volunteers. We had over 100 volunteers supporting us during 2016/17.

Creative Case for Diversity

OBJECTIVES AND ACTIVITIES

Significant activities

We programmed 11 professional productions and produced 1 professional production in 2016/17. 50% of the productions had diverse creative teams including BAME and disability and 16% of the shows were diverse in theme including cultural heritage and LGBTQ+ themes.

We produced 10 in house productions with young people and communities in 2016/17. 70% of these shows had a diverse creative team including artists who identify as LGBTQ+, BAME artists and artists from low socio economic backgrounds. 80% of these shows had a cast of diverse performers including LGBTQ+, disabled and BAME young people and young people from low socio economic backgrounds. 10% of the shows had diverse themes including LGBTQ+ issues.

Opportunities for diverse artists included: 3 Trailblaze diversity placements for including a BAME young person, a transgender young person and a young person from a low economic background. Bailey Thomas placements - 4 paid work placements for young people with disabilities. Once Around The Sun - an opportunity for an Asian Heritage performer to create a cross cultural early years production. Super High Way - working with 3 diverse artists including an Asian Heritage spoken word artist, a Black music producer and an LGBTQ+ director

Resilience and Sustainability

The landscape of arts funding is changing and we have been preparing for this. We have developed new ways of raising unrestricted funds through new fundraising approaches, which has also encouraged our staff, volunteers and members to re-engage with our charitable status. We will continue to develop our business development strategy, making links with local businesses to ensure sustainable relationships are built and for the longer term. Specifically, we will encourage Business Sponsorship, Business Philanthropy and Individual Giving as well as looking at other new and innovative approaches to income generation, including making the best use of our facilities and assets for hire.

Factors Affecting Our Future Plans

We understand the pressures that public finances are under which have impacted on support we receive from sources such as Lancashire County Council. In addition there is raised competitiveness for funding from Trusts and Foundations. We have worked hard during 2016/17 to make plans to diversify our income and increase our unrestricted income streams, in addition to investigating efficiencies.

We have had a year of change at Burnley Youth Theatre with the appointment of a new Executive Director, Chair, and new Trustee Finance Director, together with a number of new board members. Our Executive Director will lead the financial strategy of the organisation, increasing opportunities for unrestricted income generation with a focus on bringing more stability and resilience.

We have been successful in receiving a further 4 years of funding as part of Arts Council England's National Portfolio, which will be the foundation grant from which we will build our Artistic vision, Business Plan and Financial strategy as we move forward.

We have a number of posts, which are presently supported with external grants, which will come to an end in March 2018, and we will see an end to the grant support from Lancashire County Council after this next year. We will therefore continue to seek support from Trusts and Foundations, and have plans to increase investment from strategic grants for the long term benefit of the organisation.

As our main building has reached its eleventh year we will need to make sufficient provision for increasing maintenance and repair costs in our financial planning, including refreshing our theatre technical equipment.

We will be forward thinking and innovative, developing new projects and initiatives which will challenge and excite all our participants, audience members, staff, volunteers and board members.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Core Youth Theatre Programme

We have rebranded our core youth theatre programme, changing the names of workshops and age ranges, to give the workshops a more creative focus and move away from school based terminology such as terms and school years. We have reduced the amount of workshops we offer, and refo-cused our donation system resulting in workshops at fuller capacity and better attendance.

We delivered creative workshops in drama, dance, musical theatre and technical theatre and have continued drop in sessions such as Arts Award and Creative Families and delivered specialist work-shops for young people with disabilities 'Connect' and a political theatre group 'INDRA'. We have developed workshops which address issues for young people who identify as LGBTQ+ and this is now a regular session.

We have brought more creativity into sessions for younger children and have seen an increased de-mand for this work with early years. We have begun drop in sessions which bridge the gap between work in the community and families and young people's first steps into our core activity including Creative Families, a popular drop in family session for 0 - 4 and their parents / carers.

We developed a new evaluation method for our workshops, using the Quality Principles to plan, de-liver and evaluate our work to ensure it is high quality, authentic, exciting, engaging and youth led.

Our Youth Board has developed significantly in the last 12 months and we now have a strong group of 10 young people who meet weekly to input into management decisions and to organise fundrais-ing events and trips.

We produced 10 high quality productions with children and young people. Our in-house youth theatre productions have gone from strength to strength. We began the year with an immersive promenade devised production, The Space, which pushed the boundaries of what our young people perceive as theatre.

A Midsummer Night's Dream by William Shakespeare was a visual and musical treat for all ages and our Rep Company's piece, and Losing Grace played to packed audiences at the world famous Edin-burgh Fringe Festival. Our Christmas show Cinderella was a sell out show and engaged over 1500 local school children in a magical re-telling of this well know story. The cast was extremely diverse and was made up of children and young people from a variety of backgrounds and experiences. An Arts Council England Quality Assessment report praised the diversity of this work and the impact the production had on the participants.

Professional Theatre Programme

We have continued to programme high quality professional theatre into our 158 seat theatre space. We hosted some of the most highly regarded theatre companies to perform including; Shake-speare's Globe, Little Angel Theatre and Zest Theatre. We also produced our own professional thea-tre during 16/17.

We welcomed some of the most relevant and innovate touring theatre companies and work into our venue including; Britannia Waves The Rules by The Royal Exchange, We're Stuck by China Plate and Handa's Hen by Little Angel Theatre.

We have been developing new audiences over this period with particular focus on Asian Heritage audiences, Early Years and Teen audiences. The work that our Youth and Family Engagement work-ers have been doing to support local people to make their first step into our venue has had a real impact on us reaching more local people as audience members - growing our audiences in numbers and in diversity.

Creative Education Programme

We worked with 32 nurseries, primary schools, secondary schools, special schools and colleges. We have a strong Creative Education offer which includes curriculum based workshops and projects, SEAL and PSHE issue based workshops and projects, Arts Award, Arts Mark support and CPD for teachers.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Our Creative Education offer has developed into an offer for Primary and Secondary Schools as well as Special Schools and PRUs. We have a Creative Education pack which outlines our work including; Creative Curriculum based work, after school drama clubs, Arts Award, Arts Mark Supporter, CPD for teachers and TIE productions in their schools. We developed key partnerships with new schools and delivered exciting projects including an Actor in Role as Queen Elizabeth I with a Burnley high school, World War I Project with Casterton Primary and a Puppetry Day with Brunshaw Primary.

Outreach Programme

With funding from the Henry Smith Charity and Esmée Fairbairn, we continued to deliver an extensive outreach programme to hard to engage communities including Youth and Family Engagement. Both staff have been working in community settings offering taster sessions and delivering specific issue based work to engage the most hard to reach children, young people and families in creative activity. We worked in partnership with Participation Works, The Children's Society, Night Safe, Young Carers and many other voluntary and community organisations to extend our reach and to support isolated members of the community to attend Burnley Youth Theatre as participants, audience members, vol-unteers and observers. Taking our engagement work to where people are, has helped us to challenge members of local communities, bring them new experiences and build long term relationships.

Our Youth Engagement programme has engaged 620 young people through 30 taster workshops and 607 young people through 5 small projects and 3 large projects. Our family programme engaged with over 100 families through 18 taster workshops and 50 families through project work. We have worked in partnership with a number of local community groups and voluntary sector organisations to deliver this work including Participation Works, Young Carers and the Mums2Mums community group.

Our outreach and education work has had a real impact this year on the range of children, young people and families we are reaching in outreach settings and who are 'stepping in' to the organisation as regular participants, audience members and volunteers. 46.5% of people reached in outreach and education settings were from BAME communities and 9.8% of our core youth theatre participants were from BAME communities.

Training and Talent Development Programme

Burnley Youth Theatre is an exciting place to work, and we encourage and support young people at the start of their journey into a career in the arts. We offer a range of opportunities to develop local young people (in particular current or ex-participants) encouraging them to volunteer and train with us and get their first bite of working in this sector; funding dependent, we are able to give some paid employment opportunities as well as signposting young people onto courses and training pro-grammes.

This ethos of development has impacted on our wider staff team, making it more diverse and bring-ing new skills from emerging arts workers and artists into our workforce.

We have a strong group of youth and adult volunteers who offer their time and talents as board and youth board members, fundraisers, workshop support assistants and maintenance workers. Without them the organisation would not be able to operate, and the breadth of offer and experience would be diminished. We work hard to support and value our volunteers, arranging events for them and in-cluding them on whole staff training sessions.

Our success in talent development was recently recognised at the North West Cultural Education Awards where We won the Outstanding Creative Employer Award and Creative Career Champion of the Year and were nominated in 5 categories.

We offered 3 professional theatre opportunities to local artists through producing our own produc-tions, Once Around The Sun (cross cultural Early Years piece), After The Rain (LGBTQ+ piece) and The Curious Sole of Luna Cobbler (Edinburgh Fringe piece). Luna Cobbler was the culmination of a year long training programme for our Rep Company developing skills in performing, writing, devising and marketing.

We have developed a strong relationship with the University of Central Lancashire and have hosted creative work placements for foundation degree students.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

We developed our Creative Volunteers programme and trained 15 young people aged 11-18 as creative workshop assistants, assistant directors and technicians. All young people who train with us are given the opportunity to complete an Arts Award as a reward for volunteering.

Our training programme has gone from strength to strength this year with a variety of training opportunities for young people, emerging artists and emerging practitioners wanting their first experience of applied theatre. We received funding from the Bailey Thomas foundation to give young people with disabilities a 6 month paid work placement. Placements included marketing support, front of house, creative workshop support and arts administration. We have also continued our Trainee Workshop Leader programme, training 3 local practitioners to deliver on our core, education and out-reach workshop programmes. All trainees have gone on to work within our freelance artist team. We have developed a volunteer training programme called the Youth Creative Volunteers which allows young people under 18 to support creative workshops and productions whilst working towards gaining an Arts Award accreditation.

Developing Our Venue

We have begun to see a real impact from our outreach work which has led to local communities using our venue as a hub for attending performances, taking part in workshops or just a place to come to hang out. We have ensured that our venue is family friendly with healthy snacks, baby changing facilities and the welcoming of breast feeding. We now run drop in sessions for families and young people including the Creative Families session which is attracting a diverse group of local people who would have not normally have accessed our venue and activities. We have plans to further develop our foyer space and front of house experience.

Projects and Investments

We have received restricted funding grants and commissioning opportunities from a wide range of supporters including Arts Council England, Lancashire County Council, Austin & Hope Pilkington Trust, Bailey Thomas Charitable Fund, Burnley Leisure Trust, Burnley, Pendle and Rossendale Council for Voluntary Service, Canal and Rivers Trust, Curious Minds, East Lancashire Clinical Commissioning Group, Equitable Charitable Trust, Esmée Fairbairn Foundation, Granada Foundation, the Henry Smith Charity, and the Youth Music Foundation.

OUR FUTURE - Objectives for our Programmes and Activities

Celebrating Excellence

Celebrating Excellence is one of our key priorities. Everything we do has excellence embedded throughout. We are proud to have a plan which not only celebrates what we have already achieved, but looks to better it, and push the boundaries further.

Our future aims for Celebrating Excellence are:

deliver a challenging, diverse and high quality workshop and production programme offering a range of arts forms for ages 0 - 25

provide an excellent performance programme of theatre and alternative arts for children, young people and their families, with shows from Nationally and Internationally acclaimed companies such as The Royal Exchange, China Plate and Shakespeare's Globe Theatre

produce and co-produce professional work to tour to arts venues, libraries, children's centres and schools

an increased profile at local, regional and national level

ensure all work includes high quality planning, monitoring, delivery and evaluation.

Encouraging Participation and Engagement

ACHIEVEMENT AND PERFORMANCE

Charitable activities

We are a leading organisation in participation and engagement. We aim to develop and increase reach and depth of engagement yet further in the future. It is at the heart of our values to enable and encourage all children and young people, no matter what their background, to participate across all our activities. We have many ways that children and young people can participate and engage including as a participant, audience member, volunteer, trainee, employee and youth board member.

Our future aims for Encouraging Participation and Engagement are:

extend the number of workshops / what art forms are offered in both core and education strands

develop an outreach strategy which encompasses schools, families, youth engagement and inclusion, so that all strands complement and support each other

programme professional theatre in a targeted way so that all members of the community feel it is for them and raise aspirations

create touring work for children, young people and families which can reach them where they are; in libraries, children's centres and schools

Creating Future Artists

In recent years, we have begun to develop a strategy for supporting emerging artists. In the future we wish to formalise this and become a training hub, not just for actors but for any young person who wants to develop a career in the arts. We have been able to access various established training schemes which in turn has allowed us to understand best practice and how we can achieve our vision moving forward. We are finding that ex-participants are returning from university and want to work for us and begin their careers in their home town. We plan to foster this and grow it, partnering with local education providers.

Our future aims for Creating Future Artists are:

develop an accredited training programme for workshop leaders

get involved in formal training schemes for specific arts industry positions

continue our Creative Volunteers programme for Ages 11 - 25, using Arts Award as a formal accreditation

partner with local education providers to attach accreditation to the training schemes we offer

support local emerging theatre companies and produce work in collaboration with them

Reflecting Our Community

Burnley is a diverse town and we always strive to ensure that the work we deliver reflects this, as well as celebrating it. We see diversity as beyond cultural heritage, embracing social class, gender, sexuality, ability and age. We aim to provide activities where our community, no matter what their background, experiences or economic circumstances can work together and be proud of the place they represent. We understand that there are barriers to accessing arts activities and so we take our work out into the community through our education and outreach programmes (Youth and Family) and engage children, young people and families where they are.

Our future aims for Reflecting Our Community are:

deliver a programme that engages children, young people and families from all parts of our local community

create job and volunteer opportunities for all members of our local community, offering specific paid work placements to young people with disabilities, who identify as LGBTQ+, who are from a BAME background or who are from a low socio-economic backgrounds

programme and produce diverse professional work which reflects and responds to the needs of our community

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Growing Our Venue

The recent development of our second space, The Moira Preston building, has extended our facilities considerably. We are ambitious for this site and we want to make more changes, provide more activity, and attract more people into our venue, encouraging them to take ownership of it.

Our future aims for Growing Our Venue are:

sustaining our professional performance programme including On Tour and The Big 10, - To deliver a programme of daytime activities aimed at adults and families with young children

utilise our spaces to house emerging theatre companies for research and development, training and rehearsals

develop the foyer into a drop in space for the local community

increase the use of our building by other community groups and businesses

FINANCIAL REVIEW

Investment policy

The Trustees have chosen to invest free reserves into Charifund Investment Units.

Reserves policy

At the year-end free reserves held, not invested in equipment etc. amounted to £34,388. The Trustees stipulate that the reserves should be at least £30,000 in order that the organisation can continue its activities in the short term, maintaining staff levels and ensuring that overhead costs can be met. The free reserves are primarily held within Charifund Investment Units.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Nature of the Governing Document and constitution of the Charity

Burnley Youth Theatre is a Company Limited by Guarantee and a registered Charity. The company is governed by its Memorandum and Articles of Association dated 28th March 2012.

Recruitment and appointment of new trustees

Trustees are recruited to Burnley Youth Theatre based on skills, experience and knowledge. The board annually assess strengths and weaknesses across the Trustees and proactively recruit to fill known gaps within the board.

Trustees are appointed on an annual basis at the Annual General Meeting. Trustees may appoint a person willing to act as an additional trustee before an Annual General Meeting is held; however, their continuation as a Trustee is ratified at the next Annual General Meeting. As detailed in the Memorandum and Articles of Association, one third of the Trustees retire by rotation. No person under the age of 18 may be appointed as a Trustee.

Organisational structure and decision making

The Board of Trustees administers the charity. The Board of Trustees includes a Chair, Vice-Chair, Finance Director and a Company Secretary. The Company Secretary may be a Trustee or a member of staff. The Board appoints people to these roles on an annual basis.

During 2015/16 the structure of the board changed from meeting quarterly collectively and having a range of committees (Finance; People; Operations; and Marketing, Communications and Fundraising) to meeting together on a monthly basis. This change took place in September 2015 following the resignation of the Executive Director in order to support the Senior Leadership Team during the period of change.

The Artistic Director and Executive Director are appointed by the Board of Trustees to manage the day-to-day operations of the Charity. To facilitate effective operations they have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic activity.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Induction and training of new trustees

New Trustees receive an induction with the Chair of Trustees and the Senior Leadership Team of Burnley Youth Theatre. They are introduced to the organisation and given information on the current organisational priorities. They are also inducted on their legal obligations as a Charity Trustee and Company Director. As part of their induction Trustees are given a range of useful documents, such as: The Charity Commission's Essential Trustee Report, Burnley Youth Theatre's Business Plan, Artistic Development Plan, Audience Development Plan and the organisation's Equality Action Plan.

All Trustees are encouraged to attend training and keep up to date with changes in relation to their role with Burnley Youth Theatre. Opportunities include engaging with Young Lancashire Trustee training courses, attending Trustee conferences, and attending in-house training sessions.

Related parties

Burnley Youth Theatre receives essential funding from Arts Council England, Burnley Borough Council and Lancashire County Council. However, the Charity is independent of these funding bodies and they do not play a role in the governance of the organisation. They do however advise and support the Board of Trustees when invited.

Risk management

The Trustees have a duty to identify and review the risks to which Burnley Youth Theatre is exposed and to ensure appropriate controls are in place to mitigate those risks. Burnley Youth Theatre conducts an annual risk review that identifies any potential risks to the continuing operation of the organisation. The relevant board committees ensure that appropriate controls are identified and put in place to provide reasonable assurance against the risks occurring.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 20 October 2017 and signed on its behalf by:

A handwritten signature in black ink, appearing to read 'A. Preston', followed by a long horizontal line extending to the right.

Mr A Preston - Trustee

Burnley Youth Theatre

Statement of Trustees Responsibilities for the Year Ended 31 March 2017

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

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

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Independent Examiner's Report to the Trustees of
Burnley Youth Theatre

I report on the accounts for the year ended 31 March 2017 set out on pages nineteen to twenty seven.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) 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 required. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Association of Charity Independent Examiners.

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

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

Basis of the 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 statements 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 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the 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)

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.



M R Heaton FCCA FCIE DChA
Association of Charity Independent Examiners
KM
1st Floor, Block C
The Wharf
Manchester Road
Burnley
Lancashire
BB11 1JG

20 October 2017

Burnley Youth Theatre

Statement of Financial Activities (Incorporating an Income and Expenditure Account) for the Year Ended 31 March 2017

		Unrestricted fund £	Restricted funds £	Leasehold buildings (restricted) £	31.3.17 Total funds £	31.3.16 Total funds £
	Notes					
INCOME AND ENDOWMENTS FROM						
Donations and legacies	2	64,671	-	-	64,671	61,938
Charitable activities	5					
Operation of theatre		103,013	97,374	-	200,387	179,762
Other trading activities	3	35,132	-	-	35,132	26,802
Investment income	4	1,829	-	-	1,829	1,988
Other income		3,000	-	-	3,000	2,000
Total		207,645	97,374	-	305,019	272,490
EXPENDITURE ON						
Charitable activities						
Operation of theatre		146,936	97,374	33,559	277,869	296,921
Performance costs		53,608	-	-	53,608	23,029
Total		200,544	97,374	33,559	331,477	319,950
Net gains/(losses) on investments		4,105	-	-	4,105	(2,906)
NET INCOME/(EXPENDITURE)		11,206	-	(33,559)	(22,353)	(50,366)
RECONCILIATION OF FUNDS						
Total funds brought forward		23,182	-	1,362,806	1,385,988	1,436,354
TOTAL FUNDS CARRIED FORWARD		34,388	-	1,329,247	1,363,635	1,385,988

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

Burnley Youth Theatre

Balance Sheet

At 31 March 2017

				31.3.17	31.3.16	
	Notes	Unrestricted fund £	Restricted funds £	Leasehold buildings (restricted) £	Total funds £	Total funds £
FIXED ASSETS						
Tangible assets	10	-	-	1,329,247	1,329,247	1,362,806
Investments	11	39,652	-	-	39,652	35,547
		<u>39,652</u>	<u>-</u>	<u>1,329,247</u>	<u>1,368,899</u>	<u>1,398,353</u>
CURRENT ASSETS						
Debtors	12	12,107	-	-	12,107	3,427
Prepayments and accrued income		4,708	-	-	4,708	2,364
Cash at bank		19,154	-	-	19,154	22,469
		<u>35,969</u>	<u>-</u>	<u>-</u>	<u>35,969</u>	<u>28,260</u>
CREDITORS						
Amounts falling due within one year	13	(41,233)	-	-	(41,233)	(40,625)
		<u>(41,233)</u>	<u>-</u>	<u>-</u>	<u>(41,233)</u>	<u>(40,625)</u>
NET CURRENT ASSETS/(LIABILITIES)						
		<u>(5,264)</u>	<u>-</u>	<u>-</u>	<u>(5,264)</u>	<u>(12,365)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES						
		<u>34,388</u>	<u>-</u>	<u>1,329,247</u>	<u>1,363,635</u>	<u>1,385,988</u>
NET ASSETS						
		<u>34,388</u>	<u>-</u>	<u>1,329,247</u>	<u>1,363,635</u>	<u>1,385,988</u>
FUNDS						
Unrestricted funds	14				34,388	23,182
Restricted funds					1,329,247	1,362,806
TOTAL FUNDS						
					<u>1,363,635</u>	<u>1,385,988</u>

The notes form part of these financial statements

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2017.

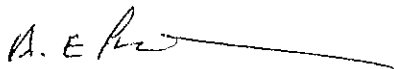
The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2017 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees on 20 October 2017 and were signed on its behalf by:



Mr A Preston -Trustee

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

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

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Long leasehold	- 2% on cost
Fixtures and fittings	- 10% on cost

Taxation

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

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. DONATIONS AND LEGACIES

	31.3.17	31.3.16
	£	£
Donations	64,671	61,938

3. OTHER TRADING ACTIVITIES

	31.3.17	31.3.16
	£	£
Fundraising events	35,132	26,802

Notes to the Financial Statements - continued
for the Year Ended 31 March 2017

4. INVESTMENT INCOME

	31.3.17	31.3.16
	£	£
Interest receivable	23	18
Dividends receivable	1,806	1,970
	<u>1,829</u>	<u>1,988</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31.3.17	31.3.16
		£	£
Grants	Operation of theatre	<u>200,387</u>	<u>179,762</u>

Grants received, included in the above, are as follows:

	31.3.17	31.3.16
	£	£
Arts Council England	63,365	80,273
Lancashire County Council	39,500	22,900
Partnership working	5,198	21,505
Canal and Rivers Trust	20,246	-
Austin and Hope	-	2,000
Burnley Leisure	10,750	9,000
Equitable Charitable Trust	-	7,000
Esmee Fairbairn	19,763	16,624
Henry Smith	17,900	17,500
Super Slow Way	-	2,300
Youth Music	9,870	660
Arts Council England Artsmark	499	-
Artistic commissions	5,450	-
Burnley Borough Council	3,000	-
Granada Foundation	2,000	-
John Lang Funding	1,000	-
Trinity College	846	-
Stocks Massey	1,000	-
	<u>200,387</u>	<u>179,762</u>

6. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.17	31.3.16
	£	£
Depreciation - owned assets	<u>33,559</u>	<u>35,392</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2017 nor for the year ended 31 March 2016.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2017 nor for the year ended 31 March 2016.

Notes to the Financial Statements - continued
for the Year Ended 31 March 2017

8. STAFF COSTS

	31.3.17 £	31.3.16 £
Wages and salaries	161,404	158,437
Social security costs	10,334	9,927
Other pension costs	409	-
	<u>172,147</u>	<u>168,364</u>

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

	31.3.17 9	31.3.16 9
Theatre	<u>9</u>	<u>9</u>

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

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Leasehold buildings (restricted) £	Total funds £
INCOME AND ENDOWMENTS FROM				
Donations and legacies	61,938	-	-	61,938
Charitable activities				
Operation of theatre	101,778	77,984	-	179,762
Other trading activities	26,802	-	-	26,802
Investment income	1,988	-	-	1,988
Other income	2,000	-	-	2,000
Total	<u>194,506</u>	<u>77,984</u>	<u>-</u>	<u>272,490</u>
EXPENDITURE ON				
Charitable activities				
Operation of theatre	183,545	77,984	35,392	296,921
Performance costs	23,029	-	-	23,029
Total	<u>206,574</u>	<u>77,984</u>	<u>35,392</u>	<u>319,950</u>
Net gains/(losses) on investments	(2,906)	-	-	(2,906)
NET INCOME/(EXPENDITURE)	<u>(14,974)</u>	<u>-</u>	<u>(35,392)</u>	<u>(50,366)</u>
RECONCILIATION OF FUNDS				
Total funds brought forward	38,156	-	1,398,198	1,436,354
TOTAL FUNDS CARRIED FORWARD	<u>23,182</u>	<u>-</u>	<u>1,362,806</u>	<u>1,385,988</u>

Notes to the Financial Statements - continued
for the Year Ended 31 March 2017

10. TANGIBLE FIXED ASSETS

	Long leasehold £	Fixtures and fittings £	Totals £
COST			
At 1 April 2016 and 31 March 2017	1,656,653	119,980	1,776,633
DEPRECIATION			
At 1 April 2016	294,293	119,534	413,827
Charge for year	33,284	275	33,559
At 31 March 2017	327,577	119,809	447,386
NET BOOK VALUE			
At 31 March 2017	1,329,076	171	1,329,247
At 31 March 2016	1,362,360	446	1,362,806

11. FIXED ASSET INVESTMENTS

	Listed investments £
MARKET VALUE	
At 1 April 2016	35,547
Revaluations	4,105
At 31 March 2017	39,652
NET BOOK VALUE	
At 31 March 2017	39,652
At 31 March 2016	35,547

There were no investment assets outside the UK.

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.17 £	31.3.16 £
Trade debtors	12,107	3,427

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.17 £	31.3.16 £
Trade creditors	1,769	2,995
Accruals and deferred income	39,464	37,630
	41,233	40,625

Notes to the Financial Statements - continued
for the Year Ended 31 March 2017

14. MOVEMENT IN FUNDS

	At 1.4.16 £	Net movement in funds £	At 31.3.17 £
Unrestricted funds			
Operation of theatre	23,182	11,206	34,388
Restricted funds			
Leasehold buildings (restricted)	1,362,806	(33,559)	1,329,247
TOTAL FUNDS	<u>1,385,988</u>	<u>(22,353)</u>	<u>1,363,635</u>

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

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
Operation of theatre	207,645	(200,544)	4,105	11,206
Restricted funds				
Lancashire County Council	13,500	(13,500)	-	-
Canal and Rivers Trust	20,246	(20,246)	-	-
Burnley Leisure	10,750	(10,750)	-	-
Esmee Fairbairn	19,763	(19,763)	-	-
Henry Smith	17,900	(17,900)	-	-
Youth Music	9,870	(9,870)	-	-
Arts Council England Artsmark	499	(499)	-	-
Granada Foundation	2,000	(2,000)	-	-
John Lang Funding	1,000	(1,000)	-	-
Trinity College	846	(846)	-	-
Stocks Massey	1,000	(1,000)	-	-
Leasehold buildings (restricted)	-	(33,559)	-	(33,559)
	<u>97,374</u>	<u>(130,933)</u>	<u>-</u>	<u>(33,559)</u>
TOTAL FUNDS	<u>305,019</u>	<u>(331,477)</u>	<u>4,105</u>	<u>(22,353)</u>

15. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2017.

16. ULTIMATE CONTROLLING PARTY

The charity is controlled by the trustees who are all directors of the company.

17. MEMBERS' LIABILITY

The charity is a private company limited by guarantee and consequently does not have share capital. Each of the members is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

18. MORTGAGE CHARGE

On 28th June 2005, The Arts Council of England obtained a legal charge over the land, and buildings erected thereon, known as Burnley Youth Theatre, Queens Park Road, Burnley, amounting to £365,000.