BRITISH YOUTH MUSIC THEATRE

England & Wales · Charity number 1103076

Details

Other names	YMT UK, YOUTH MUSIC THEATRE UK
Status	Registered
Legal form	Charitable company
Company number	04985332
Registered	2004-04-06
Register	View on the Charity Commission register

Contact

Address	Yorkshire Dance St. Peters Buildings 3 St. Peters Square Leeds LS9 8AH
Phone	02085637725
Email	clarerussell@bymt.org
Website	www.britishyouthmusictheatre.org

Activities

Objects: TO PROMOTE MAINTAIN IMPROVE AND ADVANCE THE EDUCATION AND TRAINING PRINCIPALLY BUT NOT EXCLUSIVELY OF CHILDREN AND YOUNG PERSONS BY THEIR PARTICIPATION AND INVOLVEMENT WITH ALL ASPECTS OF THE PERFORMANCE OF EDUCATIONAL MUSICAL PRODUCTIONS INCLUDING THEATRE DANCE DRAMS MUSIC SINGING LITERATURE SCULPTURE AND PAINTING AND THE ENCOURAGEMENT OF THE ARTS GENERALLY.

Activities: BYMT is the UK's national organisation providing musical theatre activities for young people across the UK. It is an Arts Council England National Portfolio Organisation (NPO). Its core programme links young people from their local/regional productions into formal training at drama school or conservatoire. BYMT also run a variety of other open access projects, courses and schools workshops.

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Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin

Geography

- **Area of benefit:** NATIONAL AND OVERSEAS
- Ireland
- Northern Ireland
- Scotland

Finances

Period end	Income	Expenditure	Assets	Employees
2025-12-31	£1,275,138	£1,249,533	£98,205	8
2024-12-31	£1,476,496	£1,447,596	£72,600	8
2023-12-31	£1,207,245	£1,194,031	£43,700	9
2022-12-31	£1,572,354	£1,450,393	£30,486	9
2021-12-31	£1,548,609	£1,490,084	£-91,475	7
2020-12-31	£499,870	£477,445	-	-

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Trustees

Name	Role	Appointed
Simon Mark Millson	Chair	2019-11-09
Aniela Shuckburgh		2018-07-10
Elaine Grant		2025-09-30
Francesca Unsworth		2022-07-05
Jackson Used		2025-09-30
PHILIP MATTHEW SIDDLE		2013-02-11
Rachel Cox		2025-09-30
Rebecca Nice		2025-09-30
Roger Jones		2019-03-05
Sarah Share		2025-09-30

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BRITISH YOUTH MUSIC THEATRE

England & Wales - Charity number 1103076

Accounts

British Youth Music Theatre

Annual Report
and
Statement of Accounts

Year ended 31st December 2025

www.britishyouthmusictheatre.org

REGISTERED NUMBER: 04985332 (England and Wales)

Supported using public funding by
ARTS COUNCIL ENGLAND

NASUWT
The Teachers' Union

CONTENTS

Trustees' Report	4 - 15
Independent Auditors' report	16 -18
Consolidated Statement of Financial Activities	19
Balance Sheet	20
Consolidated Statement of Cash Flows	21-22
Notes of Accounts	23-28

COMPANY INFORMATION

TRUSTEES:	Simon Millson OBE - Chair Rachel Cox (from 30/09/2025) Elaine Grant (from 30/09/2025) Jimmy Jewell (to 09/12/2025) Roger Jones Lexine Lee Rebecca Nice (from 30/09/2025) Sarah Share (from 30/09/2025) Aniela Shuckburgh Philip Siddle Lucy Stocks (to 30/09/2025) Francesca Unsworth Jackson Used (from 30/09/2025)
SENIOR MANAGEMENT: Chief Executive & Creative Director	Emily Gray
REGISTERED OFFICE:	Yorkshire Dance, 3, St Peter's Square Leeds, LS9 8AH
BANKERS:	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
INDEPENDENT AUDITORS:	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
REGISTERED CHARITY:	1103076 (England and Wales)
REGISTERED CHARITY:	SC039863 (Scotland)
REGISTERED COMPANY:	04985332 (England and Wales)

BRITISH YOUTH MUSIC THEATRE

Trustees' Report
For the year ended 31 December 2025

The Trustees (who are also directors of the company) present their report, together with the audited financial statements of the Charitable Company for the year ended 31 December 2025.

Introduction

BYMT Values are:

- Being inclusive and making everything we do accessible
- Taking responsibility for developing and nurturing collaborative processes
- Inspiring environmental responsibility within our staff and young people
- Creating space for young people and artists to value their voice
- Committing to making new work through new approaches

Objects of the Charity

The objects of the Charity are to promote, maintain, improve and advance the education and training principally, but not exclusively, of children and young persons by their participation and involvement with all aspects of performance of educational musical productions including theatre, dance, drama, music, singing, literature, sculpture and painting and the encouragement of the Arts generally.

Meeting British Youth Music Theatre's Objectives.

1. Opportunities for children and young people to participate in new musical productions:
   - 6 new musical productions developed and performed in professional theatres across the UK; 225 in the Young Company, 75% female, 22% male, 3% non-binary, with 52% returning from previous BYMT activity.

2. Advancing the development of creative ideas and performing arts skills through camps:
   - 6 week-long residential camps including skills development and idea generation for new stories to be told through musical theatre. Adaptations of stories and historical events, as well as brand new creations, for 189 young people, with 85% new to BYMT.

3. Improving education and training in the performing arts through workshops in schools:
   - 13 Discover Music Theatre (DMT) workshop days in schools, introducing theatre skills, developing new ideas for musicals and awareness of career pathways for 762 young people; 3 DMTs in Levelling Up for Culture Places, 1 with SEND community group and 1 with a group of asylum seekers.

4. Improving arts employability prospects for early-career creative and technical theatre makers:
   - 18 creative work placements (CWPs) and training on productions for early career Assistant Musical Directors, Assistant Designers, Assistant Stage Mangers, Assistant Directors.

5. Maintaining partnerships throughout the UK to enhance the experience of young people in participatory arts activity. Partners including:
   - The National Youth Music Organisations (NYMOs),

- Venues across the UK (The Lowry Salford, Southwark Playhouse, Birmingham Hippodrome, Barnfield Theatre Exeter, Carriageworks Leeds)
- Higher Education providers (Mountview, Leeds Conservatoire, ArtsEd)
- Industry (Musical Theatre Network, Mercury Musical Developments, UK Theatre)
- Funders (Arts Council NPO, NASUWT, John Ellerman Foundation, Garfield Weston, Backstage Trust)

6. Ensuring access for young people from underrepresented communities via Access to the Arts:
   - Securing £58,222 in funds through grant applications and fundraising campaigns
   - Auditions online and in person in 16 places, plus workshop auditions in 11 schools
   - Bursary awards and free supported places for 60 young people, with an increase in bursary awards to 95% of fees
   - Maintained level of 35% of young people engaged from underrepresented backgrounds
   - Partnerships with Flip the Script disability group, CARAS youth group plus Carers UK, offering young carers a creative and necessary break from their caring duties over the school holidays

7. Development of governance to ensure charitable objectives are delivered
   - Recruitment of 5 new Board members
   - Advisor/Consultants to the Board in Finance and Inclusivity
   - Board Champions for Inclusivity, Environmental Responsibility, Dynamism and Quality

8. Financial Controls sustained by the Senior Management Team resulted in
   - Reserves being built up in line with the policy
   - Cashflow well maintained

Mission

Our mission is to empower young people to discover and shape their creative potential through life-changing, inclusive theatre experiences that nurture individuality, collaboration and self-expression in the making of new work.

We envisage a transformed musical theatre sector where a bold, diverse, and collaborative generation of creators redefine who makes musicals and how they are made.

The Naughty Carriage on the Orphan Train, Birmingham Hippodrome, April 2025

Overview of 2025

Worn Out, Lowry, Salford, August 2025

In 2025, BYMT established its new base in Leeds, with a successful Welcome to Leeds Event in the Conservatoire, at which Mayor Tracy Brabin and Vice Principal Patsy Gilbert gave warm welcoming speeches and performances were delivered by BYMT alumni, current Young Company members and Conservatoire students. The new website was launched in June, and the Company delivered a successful season of new musicals, developed with 25 writers, composers and lyricists. This year saw writers Packham and Kealy take up a Cameron Mackintosh Writing Residency with BYMT.

The year began with an Audition tour to 16 cities in the UK and Ireland, which engaged 611 young performers and musicians in workshops and developed their performance skills. The 2025 Season Productions were programmed by the Young Company Panel and included *The Naughty Carriage On The Orphan Train* at Birmingham Hippodrome, a poignant true story of the Orphan Trains, exploring found family and belonging, *Worn Out*, a retelling of the 12 Dancing Princesses at The Lowry, *Sense and Sensibility* a witty, musical adaptation of the Jane Austen novel at Exeter Barnfield, *Theo In Between* at Leeds Carriageworks, a new narrative exploring non-binary identity in a small English town, *Choreomania,* a movement inspired exploration of the 1518 dancing plague at Birmingham Hippodrome. Our New Music Theatre Award winning show, *The Glamification of Loki* played at Southwark Playhouse in London. Press activity for the above was strong, with over 70 published press pieces covering the season.

Six development camps included *Upskill,* a week specifically supporting 16+ year old's auditioning for drama schools, conservatoires, colleges and universities. The camps explored stories including

BRITISH YOUTH MUSIC THEATRE

Burning Down, York Summer Camp, August 2025

reinterpretations of known tales, *Peter Pan* and *Rumpelstiltskin*, an eco-fantasy adventure about bees, historical events including the Suffragettes and the Bling Ring, plus a musical interpretation of a fantastical YA novel. Each camp concluded with a showcase performance, attended by a live audience and assessed by Mountview Exams for participants' Grade 6 certification.

Events outside the productions and camps included marching in Leeds Pride with alumni, creatives, staff and students, performing around the city at Leeds Piano Trail, Carol singing in Leeds and London and engaging Young Company members in events and panels, such as pitches for the New Music Theatre Award.

Our Discover Music Theatre (DMT) workshops took place in community groups as well as schools across the UK, developing relationships in Levelling Up for Culture Places. The majority of these workshops engaged participants in developing material for the Season shows; our writing teams were also given development opportunities at Leeds Conservatoire and ArtsEd.

This was the first year that BYMT partnered with Mountview on their MX Exams, a brand-new syllabus with our season as the first to be adjudicated in group Musical Theatre qualifications. 402 MX qualifications were awarded across productions and camps, with *Choreomania* as the highest scoring production (Distinction - 88%) and the Upskill camp scoring 85%. 162 freelancers, 41% with protected characteristics, were employed to deliver the creative and technical elements of the season, with the support of 48 pastoral staff. 18 early-career theatre makers were employed on Creative Work Placements, 75% with protected characteristics.

BYMT offered creative opportunities to a consistent level of underrepresented young people, which was 35% in 2024 and 2025.

BRITISH YOUTH MUSIC THEATRE

140 young performers and musicians took part in *Let It Snow*, our annual winter concert, which was held at Woolwich Works for the first time, performed in front of a live audience of over 300. The evening was opened by our patron Grace Mouat and was a wonderful celebration of the 2025 Season, which was reviewed positively by industry writers.

2025 saw the third year of the Arts Council NPO cycle, with reporting against the aims of the ACE Let's Create strategy. As part of the ACE Transfer Programme, BYMT settled into its head office in Yorkshire Dance, located in the cultural quarter of Leeds. Whilst our offer to participants and audiences remained the same across the country, BYMT developed its partners in West Yorkshire, including Leeds International Piano Competition, Leeds 33, the local council and combined authority, Culture Consortium Leeds and Leeds Conservatoire, continuing to build a northern home for new musical theatre-making.

The 2025 season demonstrated that BYMT is continuing to grow in reach, influence, and impact. Over 200 pieces of social media content collectively gained over 1 million views and press activity was strong. Exceeding ticket sales targets and achieving exceptional digital engagement show continued fostering of a loyal community online, whilst reaching out to new audiences. Towards the end of the year, BYMT was nominated for a number of awards, including Team of the Year for our Marketing staff, at The Stage Awards.

Financially, the Company maintained strong cashflow and a surplus at the end of the year to contribute to a growing reserve. Arts Council England remained the most significant funder for BYMT and the Company benefitted from being part of the network of National Youth Music Organisations. New funders in the year were the Regional Creatives Fund and the Austin and Hope Pilkington Trust. In December, BYMT took on the campaign of raising £20k through the Big Give Christmas Challenge; fundraising efforts included a non-stop dancethon of ten hours by the core staff team, carol singing in Leeds and London by Young Company members, fundraising by Young Company Panel members and overwhelming support from board members, parents, friends and stakeholders.

2025 financially reflects a different year to 2024 in terms of lower income and expenditure; this is due to our 20th Anniversary in 2024, when we delivered an additional show, a highly successful production in Belfast, an outdoor performance and a gala, to celebrate the anniversary.

By the end of the year, BYMT showed a surplus of £25,605 and retained cash at the bank.

The Company wishes to express its sincere gratitude to all its funders for ongoing support during the year: Arts Council England; the UK-wide teachers' union, NASUWT; Backstage Trust, John Ellerman Foundation, Garfield Weston Foundation; education provider S2E and the Big Give, as well as many individuals and donating bodies who gave so generously.

The Board said farewell to longstanding Trustee Jimmy Jewel and undertook an extensive recruitment process, resulting in the appointment of 5 new Board members; **Rachel Cox**, Chief People Officer at

BRITISH YOUTH MUSIC THEATRE

Low Carbon Contracts Company, Leeds, **Elaine Grant**, Director at Elaine Grant Creative Arts Consulting, **Rebecca Nice**, Prime Financial Services Sales, Commercial & Investment Bank, Vice-President at J.P.Morgan, London, **Sarah Share**, Assistant Head at Leicestershire Music, **Jackson Used**, Artistic Development Associate at Concord Theatricals. There were Board Champions for ACE's Investment Principles, Inclusivity & Relevance, Environmental Responsibility, Dynamism and Ambition & Quality, who reported as required. In 2026 we will be recruiting a new Chair of the Board and a subcommittee of current trustees will lead this process.

Looking forward, 2026 will be the year BYMT delivers localized projects in West Yorkshire, as well as working with around 30 writers to build a national programme of new musical theatre. BYMT will continue to strengthen its staff and Board through training, detailed discussion with the Young Company Panel and Artistic Associates, data-led decision-making and productive partnerships. Fundraising will be a challenge in 2026, as a number of multi-year grants come to an end and the climate for raising funds becomes ever more competitive; a dynamic strategy, diversification of income streams and improved impact reporting will help with this challenge. We will ensure that the creative opportunities we deliver will be in the best interests of BYMT and the young people on our programmes and for the sustainability and success of new music theatre in this country.

Sense & Sensibility, Barnfield Theatre, Exeter, August 2025

Theo in Between, Carriageworks Theatre, Leeds, August 2025

Offices and Facilities

Head Office: Yorkshire Dance, 3 St Peter's Square, Leeds LS9 8AH
London Office: Mountview,120 Peckham Hill Street, London, SE15 5JT

Management structure and staffing

Executive and Operations	
Chief Executive & Creative Director	Full time
Producer	Full time
Production and Engagement Associate	Part Time
Casting & Young Company Manager	Full time
Finance Director	Part time
Welfare Manager	Part time
Marketing and Development	
Head of Development	Full time
Marketing Manager	Full time
Marketing & Content Coordinator	Full time

BRITISH YOUTH MUSIC THEATRE

BYMT was supported throughout the year by a number of short-term volunteers and student placements. The Trustees would like to express thanks to all of them and offer best wishes in their future careers.

Continuance of Trading

2025 was a successful year for fundraising. The Company made a surplus, having reduced debts and increased income, particularly through Theatre Tax Relief.

Reserves Policy

The Trustees aim to maintain free reserves in unrestricted funds up to a value of £175,000, which equates to approximately six months of overhead and salary contributions and would allow BYMT to provide reduced delivery of the usual offer. The reserves policy will be reviewed on an annual basis.

Company Policies

BYMT complies with all statutory required polices; these can be requested via the BYMT website www.britishyouthmusictheatre.org

The Glamification of Loki, Southwark Playhouse, August 2025

Fundraising

Public Grants
Arts Council England continued their support of BYMT as a National Portfolio Organisation (NPO) and made up for the short fall of the Department for Education withdrawing their funding from all of the National Youth Music Organisations (NYMOs).

Individual support: We secured £22,506 in private individual donations, from our regular 'Friend' supporters and one-off donations, plus £20,000 from the Big Give, which is the highest amount of donations received since 2020.

Trusts and Foundations: We raised £248,864 over the year; continuing multi-year grants were from Garfield Weston Foundation (£25k for two years) Backstage Trust (£50,000 a year for the next year) towards Access to the Arts (outreach, bursaries and supported places), John Ellerman Foundation (£30,000 a year for the next year) towards core costs. Other grants we secured included the Regional Creatives Fund, St. James' Trust, D'Oyly Carte Charitable Trust, Noel Coward Foundation, Austin & Hope Pilkington Trust and Boris Karloff Charitable Foundation.

Funds from S2E (Surveyors to Education) were specifically to support arts education in schools across the country for young people and teachers' continuing professional development.

Corporate Donation: The Teaching Union NASUWT remained our principal supporter, with £15,000 as well as in kind support.

Choreomania, Birmingham Hippodrome, August 2025

BRITISH YOUTH MUSIC THEATRE

Public Grants
Arts Council England

Friends
Alastair Roberts
Barry Anns
Emma Shaw
Helen Dayananda
Kate Suh
Francesca Stuckey Howard
Jeff Stratford
Simon Millson
Tim Sawers
Sarah Double
Fern Stoner
Rebecca Nice

Principal Supporter
NASUWT

Trusts & Foundations
Backstage Trust
John Ellerman Foundation
Garfield Weston Foundation
Regional Creatives Fund
Noel Coward Foundation
D'Oyly Carte Charitable Trust
St. James' Trust
Austin & Hope Pilkington Trust
Boris Karloff Charitable Foundation

Supporters
Aniela and Ed Shuckburgh
Sir Paul McCartney
Royce Bell
The Agency

Sponsors
Surveyors to Education

With our additional thanks to all schools, colleges, companies, local organisations and individuals who have made donations to individual course fees or sponsored our young people.

Let it Snow, Woolwich Works, December 2025

Trustees

Structure, Governance and Management

Governing Document

British Youth Music Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association incorporated on 4 December 2003 and the revised version of articles adopted on 28 June 2010 and further updated Articles adopted on 5th July 2022. The Company is registered with the Charity Commissions of both England and Scotland.

Appointment of Trustees

As stated in the Articles of Association, the Board of Trustees may appoint to the Board by a simple majority vote such persons as they consider suitable to be co-opted Trustees. Every person wishing to become a Trustee will be required to sign a declaration of acceptance and of willingness to act as a Trustee, and consent to become a Member, in the form prescribed by the Board of Trustees. The Chair shall be appointed or removed by a majority of the Trustees.

Trustees can serve a 6-year term, made up of 2 x 3 years, with a review after the first 3 years. If there are specific circumstances in which it would be beneficial for the Trustee to remain on the Board, they may do so for an additional 3 years.

Trustee induction and training

New Trustees undergo an orientation meeting with the Chair on recruitment, which includes a briefing on their legal obligations under charity and company law. All relevant documents, articles, business plans, policies etc. are kept in an online folder for all Trustees to view when necessary.

Organisation

The Board of Trustees, which can have up to 20 members, administers the charity. The Board meets quarterly and there are sub-committees covering development and finance, which also meet quarterly. During 2025 the Board met four times in person, with online meetings for the Finance Sub Committee and Development Sub Committee prior to each Board meeting.

The Chief Executive & Creative Director is appointed by the Trustees to manage the day-to-day operations of the charity, along with the Senior Management Team (Finance Director) and the staff team.

Risk Management

The Trustees have a risk management strategy which comprises short-term risks (over the next 3 months) and longer-term risks (two years ahead) with mitigation for the risks and clarity on where responsibilities lie. In 2025, the senior team installed new elements to the Risk Register and process of articulating and analysing risk; before each Board meeting the staff discuss the most pressing risks,

which are then reported to the Board. There is a new traffic light system in place, which the Board discuss and adapt at meetings through

- systems and actions to mitigate risks identified in the register
- the implementation of procedures designed to minimize any potential impact on the charity should risks materialize.

Statement of Directors' responsibilities

The Trustees (who are also directors of British Youth Music Theatre for the purposes of company law) are responsible for preparing the Trustees' Report and 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 surplus/deficit of the charitable company for that year. In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue to operate.

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 enable them to ensure that the financial statements comply with Companies Act 2006. In addition, the Directors are responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

ON BEHALF OF THE BOARD

S. M. Millson

SIMON MILLSON
CHAIR

Dated: 17th April 2026

George Hay & Company
chartered accountants registered auditors

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'Charitable Company') for the year ended 31st December 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31st December 2025 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

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

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

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

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to take advantage of the small companies' exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees
As explained more fully in the Statement of Trustees Responsibilities, the Trustees (who are also the Directors of the Charitable Company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the Charitable Company's operations, we identified that the principal risks of non-compliance with laws and regulations relate to grant applications and complying with Charity regulations in general. We considered the extent to which non-compliance might have a material effect on the financial statements.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls); and determined there were no principal risks directly impacting the Charitable Company's revenue and management bias in accounting estimates.

Audit procedures performed by the engagement team included:

- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing transactions and balances, in particular those with unusual account combinations or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates.

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

Use of our report

This report is made solely to the Charitable Company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charitable Company and the Charitable Company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew PC Fox FCA
Statutory auditor
For and on behalf of
George Hay & Company,
Statutory Auditor
Chartered Accountants

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 17th April 2026

BRITISH YOUTH MUSIC THEATRE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2025

	Notes	Unrestricted Funds £	Restricted Funds £	2025 Total £	Unrestricted Funds £	Restricted Funds £	2024 Total £
Income from:							
Grants and donations		289,703	73,555	363,258	297,749	102,700	400,449
Charitable activities		911,880	-	911,880	1,076,047	-	1,076,047
Total income	**3**	**1,201,583**	**73,555**	**1,275,138**	**1,373,796**	**102,700**	**1,476,496**
Expenditure on:							
Charitable activities	**4**	1,131,708	73,555	1,205,263	1,298,945	102,700	1,401,645
Fundraising	**5**	44,270	-	44,270	45,951	-	45,951
Total expenditure		**1,175,978**	**73,555**	**1,249,533**	**1,344,896**	**102,700**	**1,447,596**
Net income/ (expenditure)		**25,605**	**-**	**25,605**	**28,900**	**-**	**28,900**
Net movement in funds							
Total funds brought forward		72,600	-	72,600	43,700	-	43,700
Total funds carried forward	**15**	**98,205**	**-**	**98,205**	**72,600**	**-**	**72,600**

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 21 to 28 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE

BALANCE SHEET
AS AT 31 DECEMBER 2025

	Notes	2025 Unrestricted fund		2025 Restricted fund	2025 Total Funds	2024 Total Funds	
		£	£		£	£	£
FIXED ASSETS							
Tangible assets	**10**		13,200	-	13,200		3,223
CURRENT ASSETS							
Stock		7,546		-	7,546	5,903	
Debtors	**11**	268,533		-	268,533	270,722	
Cash at bank and in hand		380		-	380	12,231	
		276,459		-	276,459	288,856	
CREDITORS: amounts falling due within one year	**12**	(161,454)		-	(161,454)	(184,758)	
NET CURRENT LIABILITIES			**115,005**	-	**115,005**		104,098
TOTAL ASSETS LESS CURRENT LIABILITIES			**128,205**	-	**128,205**		107,321
CREDITORS: amounts falling due after more than one year	**13**		**(30,000)**	-	**(30,000)**		(34,721)
NET ASSETS			**98,205**	-	**98,205**		72,600
Represented by:							
Unrestricted funds	**14**		**98,205**	-	**98,205**		72,600

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

The financial statements were approved by the Board of Trustees on 17th April 2026 and were signed on its behalf by:

S. M. Millson

SIMON MILLSON
Chair of the Board of Trustees

The notes on pages 21 to 28 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	9,370	18,934
Net Cash provided by/(used in) operating activites		9,370	18,934
Cash flows from investing activities			
Purchase of tangible fixed assets		(16,500)	-
Net Cash provided by/(used in) investing activites		(16,500)	-
Cash flows from financing activities			
Loan repayments made during the year		(4,721)	(12,917)
Net cash provided by financing activities		(4,721)	(12,917)
Change in cash and cash equivalents in the reporting period		(11,851)	6,017
Cash and cash equivalents at the beginning of the reporting period	2	12,231	6,214
Cash and cash equivalents at the end of the reporting period	2	380	12,231

NOTES TO THE CASH FLOW STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025 £	2024 £
Net income/(Expenditure) for the reporting period (as per the statement of financial activites)	25,605	28,900
Adjustments for:		
Depreciation charges	6,524	4,417
(Increase)/decrease in stocks	(1,643)	-
Decrease/(increase) in debtors	2,189	(28,983)
Increase/(decrease) in creditors	(23,305)	14,600
Net cash provided by (used in) operating activities	9,370	18,934

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2025 £	2024 £
Notice deposits (less than 3 months)	380	12,231
Overdrafts included in bank loans and overdrafts falling in one year	-	-
Total cash and cash equivalents	380	12,231

3. ANALYSIS OF CHANGES IN NET DEBT

	At 01.01.25 £	Cashflow £	At 31.12.25 £
Net Cash			
Cash at bank	12,231	(11,851)	380
Bank Overdraft	-	-	-
	12,231	(11,851)	380
Debt			
Debts falling due within and after one year	(44,166)	10,000	(34,166)
Total	(31,935)	(1,851)	(33,786)

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

1. Statutory Information

British Youth Music Theatre is a private company, limited by guarantee, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The Company's registered number and registered office address can be found on the Company Information page. On 19th September 2019 the charity officially changed its name to British Youth Music Theatre.

2. 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
Assets and liabilities are initially recognised at historical cost or transaction value.

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.

Income is accounted for on a receivable basis and includes invoiced sales, together with donations and grants.

Donations and grants receivable in the year are included within income, unless they were received for a specific event which has not yet taken place. In this circumstance they have been carried forward and included within accruals and deferred income.

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 costs 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.

Equipment, fixtures & fittings	-	33% on cost
Computer equipment	-	33% on cost

Current assets

Stock consists of T-shirts and sweatshirts for sale to supporters. It is valued at the lower of cost and net realisable value. Debtors are measured at their recoverable amounts and creditors at their settlement amounts when these can be measured or estimated reliably.

Pension costs

BYMT operates a defined contribution workplace pension scheme. Contributions payable to the scheme are charged to the Statement of Financial Activities in the period to which they relate.

Fund accounting

Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the Trustees. Restricted funds may only be used in accordance with the specific wishes of donors.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025 – CONTINUED

3. Income

	2025 Unrestricted Funds £	2025 Restricted Funds £	2025 Total £
Charitable activities			
Audition fees	25,011	-	25,011
Course fees	585,566	-	585,566
Other	301,303	-	301,303
Total charitable activities	**911,880**	**-**	**911,880**
Grants and donations - Private Grants			
Individual	22,506	-	22,506
Corporate sponsorship	18,333	-	18,333
Trusts and foundations	95,000	73,555	168,555
	135,839	**73,555**	**209,394**
Grants and donations - Public Grants			
Arts Council England	153,864	-	153,864
	153,864	**-**	**153,864**
Total grants and donations	**289,703**	**73,555**	**363,258**
	1,201,583	**73,555**	**1,275,138**

	2024 £ Unrestricted Funds	2024 £ Restricted Funds	2024 £ Total
Charitable activities			
Audition fees	24,252	-	24,252
Course fees	674,225	-	674,225
Other	377,570	-	377,570
Total charitable activities	**1,076,047**	**-**	**1,076,047**
Grants and donations - Private Grants			
Individual	21,823	-	21,823
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	85,000	102,700	187,700
	136,823	**102,700**	**239,523**
Grants and donations - Public Grants			
Arts Council England	153,926	-	153,926
Southwark Council	7,000	-	7,000
	160,926	**-**	**160,926**
Total grants and donations	**297,749**	**102,700**	**400,449**
	1,373,796	**102,700**	**1,476,496**

4.		2025 £	2024 £
	Charitable Activities (Restricted)		
	Accomodation and meals	**22,219**	**47,752**
	Bursary Awarded	**51,336**	**54,948**
		73,555	**102,700**
	Charitable Activities (Unrestricted)		
	Artists and pastoral care fees	**240,299**	288,313
	Travel	**40,065**	63,599
	Accommodation and meals	**293,916**	303,063
	Venue hire	**45,403**	75,381
	Production costs	**60,703**	75,025
	Office rent and services	**24,049**	33,690
	Insurance	**7,379**	7,053
	Administration Staff Costs	**70,327**	85,291
	Creative Staff Costs	**127,798**	138,339
	Marketing Staff Costs	**63,475**	30,804
	Marketing	**49,895**	71,197
	Accountancy	**28,080**	27,391
	External audit	**7,542**	7,080
	Other administrative costs	**72,777**	92,719
		1,131,708	1,298,945
		1,205,263	1,401,645

5.		2025 £	2024 £
	Fundraising	**44,270**	45,951

6.		2025 £	2024 £
	The operating surplus is stated after charging:		
	Depreciation	**6,524**	4,417

7.		2025 £	2024 £
	Wages and Salaries	**274,024**	269,022
	Pension	**6,404**	4,991
	Social Security Costs	**23,594**	21,940
	Recruitment and Training	**1,848**	3,033
		305,870	298,986

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

Administration	**8**	8

One employee was paid more than £60,000 per annum during the period

BYMT operates a defined contribution workplace pension scheme through NEST, with contributions being made by both employer and employees at 3% (Employer), 5% (Employee)
Pension costs charged represent contributions payable by BYMT to the scheme.
Total pension costs in the current year amounted to £6,404 (2024: £4,991).

8. Trustees' remuneration

No trustees of the company received any remuneration during the period or the prior period.

9. Taxation

No provision for corporation tax has been made as the charity is exempt from corporation tax on its income and gains to the extent these are applied to its charitable activities. The charity is exempt from VAT and eligible for Theatre Tax Relief.

10. Tangible fixed assets

	Equipment & Scenery	Musical Instruments	Computer Equipment	Total
Cost	**£**	**£**	**£**	**£**
At 1st January 2025	17,355	23,754	14,665	55,774
Additions	-	-	16,500	16,500
At 31st December 2025	17,355	23,754	31,165	72,274
Depreciation				
At 1st January 2025	17,157	23,754	11,639	52,550
Charge for the period	198	-	6,326	6,524
At 31st December 2024	17,355	23,754	17,965	59,074
Net Book Value				
At 31st December 2025	**-**	**-**	**13,200**	**13,200**
At 31st December 2024	**198**	**-**	**3,026**	**3,224**

11. Debtors

	2025 £	2024 £
Trade Debtors	**12,577**	5,736
Prepayments and accrued income	**23,193**	10,718
Other Debtors (Including Theatre Tax Relief)	**232,763**	254,268
	268,533	270,722

12. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	**87,639**	62,423
Accruals and deferred income	**37,138**	99,532
PAYE and National Insurance	**22,080**	7,213
Other Creditors	**14,597**	15,590
	161,454	184,758

13. Creditors: amounts falling due after more than one year

	2025	2024
	£	£
Loans	**30,000**	34,721

14. Funds

	01.01.2025	Income	Expenditure	31.12.2025
	£	£	£	£
Unrestricted Funds	72,600	1,201,583	(1,175,978)	98,205
Restricted Funds	-	73,555	(73,555)	-
Total	72,600	1,275,138	(1,249,533)	98,205

Restricted Funds – Project Funds

Core: Boris Karloff £2,000

Productions: Austin & Hope £5,000; S2e £3,333 Noel Coward £5,000.

Access to the Arts (a.k.a. Bursary Income - bursaries, supported places, DMT, auditions): D'Oyly Carte £6,000; Backstage Trust £50,000; Kingsmead College £2,222

	2025	Income	Expenditure	2025
	£	**£**	**£**	**£**
Productions		13,333	13,333	**-**
Access to the Arts		58,222	58,222	**-**
Core		2,000	2,000	**-**
Total	**-**	**73,555**	**73,555**	**-**

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2025 – CONTINUED

15. Analysis of net assets between funds

	Tangible fixed assets	Current assets	Liabilities	Total
	£	£	£	£
Unrestricted Funds at 31 December 2024	3,223	288,856	(219,479)	72,600
Unrestricted Funds at 31 December 2025	13,200	276,459	(191,454)	98,205

16. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company and the Government backed Bounce Back Loan from NatWest.

The agreement for the repayment of the remaining £30,000 loan is subject to BYMT retaining a minimum of 3 months of its current reserve policy or sufficient funds to allow for earlier repayments.

	2025	2024
	£	£
Loan payable falling due within 1 year	**4,166**	9,444
Loan payable falling due in more than 1 year but less than 5 years	**30,000**	34,722
	34,166	44,166

17. Members

The Company is limited by guarantee under s62 Companies Act 2006 and therefore in the event of a winding up the members undertake to contribute such amounts as may be required, but not to exceed the sum of £1 in the case of any member, in accordance with Clause 7 of the Memorandum and Articles.

BRITISH YOUTH MUSIC THEATRE

England & Wales - Charity number 1103076

Accounts

British Youth Music Theatre

Annual Report
and
Statement of Accounts

Year ended 31st December 2024

www.britishyouthmusictheatre.org

REGISTERED NUMBER: 04985332 (England and Wales)

Supported using public funding by
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NASUWT
The Teachers' Union

CONTENTS

Trustees' Report	4 - 14
Independent Auditors' report	15 -17
Consolidated Statement of Financial Activities	18
Balance Sheet	19
Consolidated Statement of Cash Flows	20-21
Notes of Accounts	22-27

COMPANY INFORMATION

TRUSTEES:	Simon Millson Jimmy Jewell Roger Jones Alastair Roberts (to 17/09/2024) Philip Siddle Aniela Shuckburgh Francesca Unsworth Lucy Stocks Lexine Lee (from 03/12/2024)
SENIOR MANAGEMENT:	
Creative Director	Emily Gray
Development Director	Alex Mastihi (Served 01/01/2024 – 31/10/2024)
REGISTERED OFFICE:	Yorkshire Dance, 3, St Peter's Square Leeds, LS9 8AH
BANKERS:	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
INDEPENDENT AUDITORS:	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
REGISTERED CHARITY:	1103076 (England and Wales)
REGISTERED CHARITY:	SC039863 (Scotland)
REGISTERED COMPANY:	04985332 (England and Wales)

Trustees' Report
For the year ended 31 December 2024

The Trustees (who are also directors of the company) present their report, together with the audited financial statements of the Charitable Company for the year ended 31 December 2024.

Introduction

BYMT Values are:

- Being inclusive and making everything we do accessible
- Taking responsibility for developing and nurturing collaborative processes
- Inspiring environmental responsibility within our staff and young people
- Creating space for young people and artists to value their voice
- Committing to making new work through new approaches

Objects of the Charity

The objects of the Charity are to promote, maintain, improve and advance the education and training principally, but not exclusively, of children and young persons by their participation and involvement with all aspects of performance of educational musical productions including theatre, dance, drama, music, singing, literature, sculpture and painting and the encouragement of the Arts generally.

Meeting British Youth Music Theatre's Objectives.

1. Opportunities for children and young people to participate in new musical productions:
   - Seven new musical productions developed and performed in professional theatres across the UK; 258 in the Young Company, 72% female, 24% male, 4% non-binary. 50% were returning, 50% were new to BYMT.

2. Advancing the development of creative ideas and performing arts skills through camps:
   - 7 week long residential camps for skills development and idea generation for new stories to be told through musical theatre. Adaptations of books and stories as well as brand new creations, for 179 young people, with 82% new to BYMT.

3. Improving education and training in the performing arts through workshops in schools:
   - 21 Discover Music Theatre (DMT) workshop days in schools, introducing theatre skills, developing new ideas for musicals and awareness of career pathways for 968 young people; 7 DMTs in Levelling Up for Culture Places and 5 with SEND schools/groups.

4. Improving arts career prospects for young creative, technical and design students:
   - 21 creative work placements (CWPs) and training on productions for students or early career Assistant Musical Directors, Assistant Designers, Assistant Stage Mangers, Assistant Directors, Assistant Choreographers and Assistant Writers.

5. Maintaining partnerships throughout the UK to enhance the experience of young people in participatory arts activity. Partners including:
   - The National Youth Music Organisations (NYMOs),

- Venues across the UK (New Wolsey Ipswich, Southwark Playhouse, Birmingham Hippodrome, Northcott Exeter, Octagon Bolton, Lyric Theatre Belfast)
- Higher Education providers (Mountview, Leeds Conservatoire, ArtsEd, LAMDA)
- Industry (Musical Theatre Network, Mercury Musical Developments, UK Theatre)
- Funders (Arts Council NPO, Department for Education, NASUWT, John Ellerman Foundation, Garfield Weston, Foyle Foundation)

6. Ensuring access for young people from underrepresented communities through Access to the Arts:
   - Securing £67,200 in funds through grant applications and fundraising campaigns
   - Auditions on line and in person in 20 places, plus workshop auditions in 21 schools
   - Bursary awards and supported places for 334 young people (with grants from Backstage Trust and others)
   - Increase from 33% to 35% of young people engaged from underrepresented backgrounds
   - Partnerships with SEND schools & Flip the Script disability group, plus Carers UK, offering young carers a creative and necessary break from their caring duties over the school holidays

7. Development of governance to ensure charitable objectives are delivered
   - Training in safeguarding and inclusivity to support Trustees
   - Advisor/Consultants to the Board in Finance and Inclusivity
   - Board Champions for Inclusivity, Environmental Responsibility, Dynamism and Quality

8. Financial Controls sustained by the Senior Management Team resulted in
   - Reserves being built up
   - New Reserves policy
   - Cashflow well maintained

Mission

BYMT's Mission is to create opportunities for young people and early career creatives from all backgrounds to develop theatre skills and enhance wellbeing, through the collaborative and inclusive process of making original music theatre.

Wonderland in Alice, Octagon Bolton, August 2024

Overview of 2024

When We Strike, Southwark Playhouse, August 2024

2024 marked 20 years of BYMT; to celebrate, the Company delivered seven new musical theatre productions and developed seven shows through camps, as well as creating a Youth Convention and a Gala, sharing BYMT's success to date.

In the autumn, the Company's Head office moved successfully to Leeds as part of the Arts Council's Transfer programme and new staff members in Marketing and Development were recruited in Yorkshire.

The year began with an Audition tour to 20 cities across the UK and Ireland, which engaged 672 young people in workshops and developed their performance skills. The 2024 Season Productions included *All Growed Up*, the culmination of a trilogy of shows at The Lyric Belfast celebrating the young life of local author Tony Macaulay, *When We Strike* at Southwark Playhouse, a punk telling of the first strikes carried out in 1880s London by matchstick girls and *The Power of Camelot,* an epic quest through the four nations of the UK, performed at The Northcott, Exeter. Our New Music Theatre Award winning show*, Welcome to Serene* played at The New Wolsey in Ipswich and we created two adaptations of well-loved novels, *Animal Farm* at Birmingham Hippodrome and *Wonderland in Alice* at Bolton Octagon. 1980's influenced rock show *Unbound* completed the season at Birmingham Hippodrome.

Seven development camps included *Upskill,* a week specifically supporting 16+ year old's auditioning for drama schools, conservatoires, colleges and universities. Other camps explored stories including

the Grimm Tale of *The 12 Dancing Princesses*, an exploration of witch trials in *Three of Cotton Three of Silk*, the dancing plague of 1518, *Where there are Gaps, Mayfly Man* and *The Zodiac Project,* telling the story of the animals in the Chinese Lunar calendar.

Our 20th Anniversary Gala brought together 36 current Young Company members with 12 BYMT alumni. Together they performed songs from the ten most successful past shows, movement from an upcoming production and specially composed BYMT song, *14 Days and Butterflies*, created by the Young Company Panel, with composer Zara Nunn. At the Gala, Grace Mouat, West End performer and BYMT alumna, became a new Patron for the Company.

Burst2024 was a second collaboration with Candoco Dance Company, culminating in outdoor performances with a group of 17 disabled young people in Peckham Square.

More Discover Music Theatre (DMT) workshops took place than in any other year in schools and community groups across the UK, developing relationships in Levelling Up for Culture Places and in SEND schools. One set of workshops with students from schools in Coventry and Leicester took place inside 10 Downing Street as part of an education programme. Development opportunities for our writing teams took place at the Leeds Conservatoire, LAMDA, ArtsEd, Mountview and within schools.

478 Trinity College qualifications were awarded; every production achieved higher than 92% in the Grade 8 Trinity exam and every camp achieved a distinction (above 86%) in the Grade 6 Trinity Exam. 272 freelancers were employed to deliver the creative, technical and pastoral demands of the projects and 21 emerging artists were employed on Creative Work Placements.

BYMT offered creative opportunities to more underrepresented young people, an increase from 33% in 2023 to 35% in 2024. 334 participants were given free or bursary assisted places.

Nearly 200 young performers and musicians took part in *Let It Snow*, our annual winter concert, which was held at the stunning Shoreditch Town Hall for the third time, performed in front of a live audience. The evening was a wonderful celebration of the Anniversary season and was reviewed by industry writers for the first time.

2024 saw the second year of the Arts Council NPO cycle, with reporting against the aims of the ACE Let's Create strategy. As part of the ACE Transfer Programme, in October, BYMT moved to Yorkshire Dance, located in the cultural quarter of Leeds. Whilst our offer to participants and audiences remained the same across the country, BYMT started conversations with new partners, funders and organisations in Yorkshire to establish a northern home for musical theatre-making.

Financially, the Company maintained strong cashflow and a surplus at the end of the year to contribute to a growing reserve. Arts Council England and the Department for Education remained the most significant funders for BYMT and the Company benefitted from being part of the network of National Youth Music Organisations. By the end of the year BYMT was showing a surplus of £28,900 and retaining cash at the bank.

The Company wishes to express its sincere gratitude to all its funders for ongoing support during the year: Arts Council England; the Department for Education; the UK-wide teachers' union, NASUWT; Backstage Trust, John Ellerman Foundation, Foyle Foundation, Garfield Weston Foundation; sponsors for the Gala, Theatrical Rights Worldwide (TRW), Broadway Licensing and Music Theatre International (MTI), and education provider S2E, as well as many individuals and donating bodies who gave so generously.

The Board said farewell to longstanding Trustee Alastair Roberts and welcomed Lexine Lee; Lexine performed with BYMT as a young person and is now a professional director. The four Board Champions for ACE's Investment Principles, Inclusivity & Relevance, Environmental Responsibility, Dynamism and Ambition & Quality, developed their awareness of the Company's objectives and actions and reported as required. An aim for 2025 is to recruit Trustees based in West Yorkshire and expand the skills and lived experience that reflects the young people and creative practitioners with whom BYMT works across the country.

Looking forward, 2025 will be the year BYMT establishes partnerships and localized projects in West Yorkshire, as well as working with 25 writers to build a national programme of new musical theatre. BYMT will continue to strengthen its staff and Board through training, detailed discussion with the Young Company Panel and Artistic Associates, data-led decision-making and productive partnerships. We will ensure that the creative opportunities we deliver will be in the best interests of BYMT and the young people on our programmes and for the sustainability and success of new music theatre in this country.

Unbound, Birmingham Hippodrome, August 2024

The Power of Camelot, Exeter Northcott Theatre, August 2024

Offices and Facilities

Head Office from 31st October: Yorkshire Dance, 3 St Peter's Square, Leeds LS9 8AH
London Office from 31st October: Mountview,120 Peckham Hill Street, London, SE15 5JT

Management structure and staffing

Executive and Operations	
Chief Executive & Creative Director	Full time
Producer	Full time
Production Assistant/Coordinator	Part Time
Casting & Young Company Manager	Full time
Office Assistant	Fixed term to June
Finance Director	Part time
Outreach & Welfare Manager	Part time
Music Co-Ordinator	Part time
Marketing and Development	
Development Director	Full time
Marketing Manager	Full time
Marketing Assistant	Fixed Term

The London office was also supported throughout the year by a number of short-term volunteers and student placements. The Trustees would like to express thanks to all of them and offer best wishes in their future careers.

Continuance of Trading

2024 was a successful year for fundraising. The Company made a surplus, having reduced debts and increased income, particularly through Theatre Tax Relief.

Reserves Policy

The Trustees aim to maintain free reserves in unrestricted funds up to a value of £175,000, which equates to approximately six months of overhead and salary contributions and would allow BYMT to provide a reduced delivery of the usual offer. The reserves policy will be reviewed on an annual basis.

Company Policies

BYMT complies with all statutory required polices; these can be reviewed on the BYMT website www.britishyouthmusictheatre.org

When We Strike, Southwark Playhouse, August 2024

Fundraising

Public Grants

Arts Council England continued their support of BYMT as a National Portfolio Organisation (NPO), as did the Department for Education through the National Youth Music Organisation programme. We received project funding from Southwark Council to support our local outreach and partnership with Candoco Dance Company.

Individual support: We secured £21,823 in private individual donations, from our regular 'Friend' supporters and one-off donations, plus £10,000 from the Big Give. The increase in donations from 2023 (£15,405) was in part due to support for the 20th Anniversary.

Trusts and Foundations: We raised £192,700 over the year, securing a new multi-year grant from Garfield Weston Foundation (£25k for two years) towards core costs and a one-off grant from the Foyle Foundation, for core costs and supporting the move to Leeds. Continuing multi-year grants were from Backstage Trust (£50,000 a year for the next 2 years) towards Access to the Arts (outreach, bursaries and supported places), John Ellerman Foundation (£30,000 a year for the next 2 years) towards core costs. Other grants we secured included the Mackintosh Foundation, in support of our Production Assistant placement, St. James' Trust, D'Oyly Carte Charitable Trust, Noel Coward Foundation, The Victoria Wood Foundation, Boris Karloff Charitable Foundation and Sir Cliff Richard Charitable Trust.

Funds from Licensing Houses TRW (Theatrical Rights Worldwide), MTI (Music Theatre International), Broadway Licensing and from S2E (Surveyors to Education) were specifically to support the Anniversary Gala and Young People's Convention Event.

Corporate Donation: The Teaching Union NASUWT remained our principal supporter, with £30,000 as well as in kind support.

Welcome to Serene, The New Wolsey, Ipswich, August 2024

Public Grants
Arts Council England
London Borough of Southwark

Friends
Alastair Roberts
Barry Anns
Emma Shaw
Helen Dayananda
Kate Suh
Francesca Stuckey Howard
Jeff Stratford
Simon Millson
Tim Sawers
Sarah Double
Fern Stoner
Rebecca Nice

Principal Supporter
NASUWT

Trusts & Foundations
Backstage Trust
John Ellerman Foundation
Garfield Weston Foundation
Foyle Foundation
Mackintosh Foundation
Noel Coward Foundation
D'Oyly Carte Charitable Trust
St. James' Trust
Victoria Wood Foundation
Boris Karloff Charitable Foundation
Sir Cliff Richard Charitable Trust
Community Relations Council Northern Ireland
Voiceability

Supporters
Aniela and Ed Shuckburgh
Bill Kenwright Ltd.
Gods & Monsters Theatre Ltd.
Royce Bell
The Agency

Sponsors
Theatrical Rights Worldwide
Broadway Licensing
Surveyors to Education
Music Theatre International

With our additional thanks to all schools, colleges, companies, local organisations and individuals who have made donations to individual course fees or sponsored our young people.

Wonderland in Alice, Octagon Bolton, August 2024

Trustees

Structure, Governance and Management

Governing Document

British Youth Music Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association incorporated on 4 December 2003 and the revised version of articles adopted on 28 June 2010 and further updated Articles adopted on 5th July 2022. The Company is registered with the Charity Commissions of both England and Scotland.

Appointment of Trustees

As stated in the Articles of Association, the Board of Trustees may appoint to the Board by a simple majority vote such persons as they consider suitable to be co-opted Trustees. Every person wishing to become a Trustee will be required to sign a declaration of acceptance and of willingness to act as a Trustee, and consent to become a Member, in the form prescribed by the Board of Trustees. The Chair shall be appointed or removed by a majority of the Trustees.

Trustees can serve a 6-year term, made up of 2 x 3 years, with a review after the first 3 years. If there are specific circumstances in which it would be beneficial for the Trustee to remain on the Board, they may do so for an additional 3 years.

Trustee induction and training

New Trustees undergo an orientation meeting with the Chair on recruitment, which includes a briefing on their legal obligations under charity and company law. All relevant documents, articles, business plans, policies etc. are kept in an online folder for all Trustees to view when necessary.

Organisation

The Board of Trustees, which can have up to 20 members, administers the charity. The Board meets quarterly and there are sub-committees covering development and finance, which also meet quarterly. During 2024 the Board met five times in person, with online meetings for the Finance Sub Committee and Development Sub Committee prior to each Board meeting. An extended 'Away Day' Meeting was held to plan the up-coming 20th Anniversary Year Gala, profile raising and sponsorship.

The Chief Executive & Creative Director is appointed by the Trustees to manage the day-to-day operations of the charity, along with the Senior Management Team (Development Director and Finance Director) and the staff team.

Risk Management

The Trustees have a risk management strategy which comprises short term risks (over the next 3 months) and longer-term risks (one year ahead) with mitigation for the risks and clarity on where responsibilities lie. In 2024, the senior team installed new elements to the Risk Register and process of articulating and analyzing risk; before each Board meeting the staff discuss the most pressing risks,

which are then reported to the Board. There is a new traffic light system in place, which the Board discuss and adapt at meetings through

- systems and actions to mitigate risks identified in the register
- the implementation of procedures designed to minimise any potential impact on the charity should risks materialize.

Statement of Directors' responsibilities

The Trustees (who are also directors of British Youth Music Theatre for the purposes of company law) are responsible for preparing the Trustees' Report and 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 surplus/deficit of the charitable company for that year. In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue to operate.

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 enable them to ensure that the financial statements comply with Companies Act 2006. In addition, the Directors are responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

ON BEHALF OF THE BOARD

S. M. Millson

SIMON MILLSON
CHAIR

Dated: 14th April 2025

George Hay & Company
chartered accountants registered auditors

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'Charitable Company') for the year ended 31st December 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31st December 2024 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

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

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

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

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to take advantage of the small companies' exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees
As explained more fully in the Statement of Trustees Responsibilities, the Trustees (who are also the Directors of the Charitable Company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the Charitable Company's operations, we identified that the principal risks of non-compliance with laws and regulations relate to grant applications and complying with Charity regulations in general. We considered the extent to which non-compliance might have a material effect on the financial statements.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls); and determined there were no principal risks directly impacting the Charitable Company's revenue and management bias in accounting estimates.

Audit procedures performed by the engagement team included:

- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing transactions and balances, in particular those with unusual account combinations or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates.

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

Use of our report

This report is made solely to the Charitable Company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charitable Company and the Charitable Company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew PC Fox FCA
Statutory auditor
For and on behalf of
George Hay & Company,
Statutory Auditor
Chartered Accountants

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 14th April 2025

BRITISH YOUTH MUSIC THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2024

		Unrestricted Funds £	Restricted Funds £	2024 Total £	Unrestricted Funds £	Restricted Funds £	2023 Total £
Income from:	**1**						
Grants and donations		297,749	102,700	400,449	278,972	105,453	384,425
Charitable activities		1,076,047		1,076,047	822,820		822,820
Total income		**1,373,796**	**102,700**	**1,476,496**	**1,101,792**	**105,453**	**1,207,245**
Expenditure on:							
Charitable activities	**2**	1,298,945	102,700	1,401,645	1,035,838	105,453	1,141,291
Fundraising	**3**	45,951	-	45,951	52,740	-	52,740
Total expenditure		**1,344,896**	**102,700**	**1,447,596**	**1,088,578**	**105,453**	**1,194,031**
Net income/ (expenditure)		**28,900**	**0**	**28,900**	**13,214**	**0**	**13,214**
Net movement in funds							
Total funds at 31 December 23	**13**	43,700	-	43,700	30,486	0	30,486
Total funds at 31 December 24		**72,600**	**0**	**72,600**	**43,700**	**0**	**43,700**

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 21 to 27 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE

BALANCE SHEET AS AT 31 DECEMBER 2024

	Notes	2024 Unrestricted fund £		2024 Restricted fund	2024 Total Funds £	31 DEC 2023 £	£
FIXED ASSETS							
Tangible assets	**8**		3,223	-	3,223		7,641
CURRENT ASSETS							
Stock		5,903		-	5,903	5,903	
Debtors	**9**	270,722		-	270,722	241,739	
Cash at bank and in hand		12,231		-	12,231	6,214	
		288,856		-	288,856	253,856	
CREDITORS: amounts falling due within one year	**10**	(184,758)			(184,758)	(170,158)	
NET CURRENT LIABILITIES			**104,098**	**-**	**104,098**		**83,698**
TOTAL ASSETS LESS CURRENT LIABILITIES			**107,321**	**-**	**107,321**		91,339
CREDITORS: amounts falling due after more than one year	**11**		**(34,721)**	**-**	**(34,721)**		(47,639)
NET ASSETS			**72,600**	**-**	**72,600**		43,700
Represented by:							
Unrestricted funds	**12**		**72,600**	**-**	**72,600**		43,700

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

The financial statements were approved by the Board of Trustees on 14th April 2025 and were signed on its behalf by:

SIMON MILLSON
Chair of the Board of Trustees

BRITISH YOUTH MUSIC THEATRE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	18,934	28,568
Net Cash provided by/(used in) operating activites		18,934	28,568
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(9,624)
Net Cash provided by/(used in) investing activites		-	(9,624)
Cash flows from financing activities			
New loans in the year		(12,917)	(12,986)
Net cash provided by financing activities		(12,917)	(12,986)
Change in cash and cash equivalents in the reporting period		6,017	5,958
Cash and cash equivalents at the beginning of the reporting period	2	6,214	256
Cash and cash equivalents at the end of the reporting period	2	12,231	6,214

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2024

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 £	2023 £
Net income/(Expenditure) for the reporting period (as per the statement of financial activites)	28,900	13,214
Adjustments for:		
Depreciation charges	4,417	6,096
Decrease in stocks	-	-
Decrease/(increase) in debtors	(28,983)	54,100
Increase/(decrease) in creditors	14,600	(44,842)
Net cash provided by (used in) operating activities	18,934	28,568

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2024 £	2023 £
Notice deposits (less than 3 months)	12,231	6,214
Overdrafts included in bank loans and overdrafts falling in one year	-	-
Total cash and cash equivalents	12,231	6,214

3. ANALYSIS OF CHANGES IN NET DEBT

	At 01.01.24 £	Cashflow £	At 31.12.24 £
Net Cash			
Cash at bank	6,214	6,017	12,231
Bank Overdraft	-	-	-
	6,214	6,017	12,231
Debt			
Debts falling due within and after one year	(53,519)	9,353	(44,166)
Total	(47,305)	15,370	(31,935)

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2024

1. Statutory Information

British Youth Music Theatre is a private company, limited by guarantee, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The Company's registered number and registered office address can be found on the Company Information page. On 19th September 2019 the charity officially changed its name to British Youth Music Theatre.

2. 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
Assets and liabilities are initially recognised at historical cost or transaction value.

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.

Income is accounted for on a receivable basis and includes invoiced sales, together with donations and grants.

Donations and grants receivable in the year are included within income, unless they were received for a specific event which has not yet taken place. In this circumstance they have been carried forward and included within accruals and deferred income.

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.

Equipment, fixtures & fittings	-	33% on cost
Computer equipment	-	33% on cost

Current assets

Stock consists of T-shirts and sweatshirts for sale to supporters. It is valued at the lower of cost and net realis able value. Debtors are measured at their recoverable amounts and creditors at their settlement amounts when these can be measured or estimated reliably.

Pension costs

BYMT operates a defined contribution workplace pension scheme. Contributions payable to the scheme are charged to the Statement of Financial Activities in the period to which they relate.

Fund accounting

Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the Trustees. Restricted funds may only be used in accordance with the specific wishes of donors.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024 – CONTINUED

1. Income

	2024 Unrestricted Funds £	2024 Restricted Funds £	2024 Total £
Charitable activities			
Audition fees	24,252	-	24,252
Course fees	674,225	-	674,225
Other	377,570	-	377,570
	1,076,047	**-**	**1,076,047**
Grants and donations - Private Grants			
Individual	21,823	-	21,823
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	85,000	102,700	187,700
	136,823	**102,700**	**239,523**
Grants and donations - Public Grants			
Arts Council England	153,926	-	153,926
Southwark Council	7,000	-	7,000
	160,926	**-**	**160,926**
Total grants and donations	**297,749**	**102,700**	**400,449**
	1,373,796	**102,700**	**1,476,496**

	2023 £ Unrestricted Funds	2023 £ Restricted Funds	2023 £ Total
Charitable activities			
Audition fees	21,539	-	21,539
Course fees	549,890	-	549,890
Other	251,391	-	251,391
	822,820	**-**	**822,820**
Grants and donations - Private Grants			
Individual	15,405	-	15,405
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	45,000	105,453	150,453
	90,405	**105,453**	**195,858**
Grants and donations - Public Grants			
Arts Council England	188,567	-	188,567
	188,567	**-**	**188,567**
Total grants and donations	**278,972**	**105,453**	**384,425**
	1,101,792	**105,453**	**1,207,245**

		2024	2023
2.	**Charitable Activities (Restricted)**	**£**	**£**
	Accomodation and meals	**47,752**	**55,239**
	Bursary Awarded	**54,948**	**50,214**
		102,700	**105,453**

		2024	2023
	Charitable Activities (Unrestricted)	**£**	**£**
	Artists and pastoral care fees	**288,313**	233,379
	Travel	**63,599**	47,351
	Accommodation and meals	**303,063**	204,629
	Venue hire	**75,381**	41,600
	Production costs	**75,025**	57,707
	Office rent and services	**33,690**	31,059
	Insurance	**7,053**	6,821
	Administration Staff Costs	**85,291**	87,440
	Creative Staff Costs	**138,339**	122,236
	Marketing Staff Costs	**30,804**	54,093
	Marketing	**71,197**	48,583
	Accountancy	**27,391**	25,053
	Legal	**-**	-
	External audit	**7,080**	6,720
	Other administrative costs	**97,719**	69,367
		1,303,945	1,036,038
		1,406,645	1,141,491

3.	**Fundraising costs**	**£**	£
	Fundraising	**45,951**	52,740

4.	**Operating surplus**	**£**	**£**
	The operating surplus is stated after charging:		
	Depreciation	**4,417**	6,097

5.	**Staff Costs**	**£**	**£**
	Wages and Salaries	**269,022**	283,247
	Pension	**4,991**	5,524
	Social Security Costs	**21,940**	23,414
	Recruitment and Training	**3,033**	2,966
		298,986	315,151

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

Administration	**8**	9

One employee was paid more than £60,000 per annum during the period (2023: nil).

BYMT operates a defined contribution work place pension scheme through NEST, with contributions being made by both employer and employees at 3% (Employer), 5% (Employee)
Pension costs charged represent contributions payable by BYMT to the scheme.
Total pension costs in the current year amounted to £4,991 (2023: £5,524).

6. Trustees' remuneration

No trustees of the company received any remuneration during the period or the prior period.

7. Taxation

No provision for corporation tax has been made as the charity is exempt from corporation tax on its income and gains to the extent these are applied to its charitable activities. The charity is exempt from VAT and eligible for Theatre Tax Relief.

8. Tangible fixed assets

	Equipment & Scenery	Musical Instruments	IT	Total
Cost	**£**	**£**	**£**	**£**
At 31st December 2023	17,355	23,754	14,665	55,774
Additions	-	-	-	-
At 31st December 2024	17,355	23,754	14,665	55,774
Depreciation				
At 31st December 2023	16,806	23,163	8,164	48,133
Charge for the period	352	591	3,475	4,418
At 31st December 2024	17,158	23,754	11,639	52,551
Net Book Value				
At 31st December 2024	**197**	**-**	**3,026**	**3,223**
At 31st December 2023	**549**	**591**	**6,501**	**7,641**

9. Debtors

	2024 £	2023 £
Trade Debtors	**5,736**	15,877
Prepayments and accrued income	**10,718**	25,948
Other Debtors (Including Theatre Tax Relief)	**254,268**	199,914
	270,722	241,739

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2024 – CONTINUED

10. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	**62,423**	83,074
Accruals and deferred income	**99,532**	59,400
PAYE and National Insurance	**7,213**	13,061
Other Creditors	**15,590**	14,623
	184,758	170,158

11. Creditors: amounts falling due after more than one year

	2024	2023
	£	£
Loans	**34,721**	47,639

12. Funds

	2023	Income	Expenditure	2024
	£	£	£	£
Unrestricted Funds	43,700	1,373,796	(1,344,896)	72,600
Restricted Funds	-	107,700	(107,700)	-
Total	43,700	1,481,496	(1,452,596)	72,600

Restricted Funds – Project Funds

Core: Cameron Mackintosh £22,000; Boris Karloff £1,500

Productions: Victoria Wood £5,000; Culture Together Grant £8,000 (in partnership with Candoco); Noel Coward £4,000.

Access to the Arts (a.k.a. Bursary Income - bursaries, supported places, DMT, auditions): D'Oyly Carte £5,000; Voiceability £800; Community Relations Council Northern Ireland £2,450; Backstage Trust £50,000; Kingsmead College £3,950

	2024	Income	Expenditure	2024
	£	£	£	£
Productions		17,000	17,000	-
Access to the Arts		62,200	62,200	-
Core		23,500	23,500	-
Total	-	**102,700**	**102,700**	-

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2024 – CONTINUED

13. Analysis of net assets between funds

	Tangible fixed assets	Current assets	Liabilities	Total
	£	£	£	£
Unrestricted Funds at 31 December 2023	7,641	253,856	(217,797)	43,700
Unrestricted Funds at 31 December 2024	3,223	288,856	(219,479)	72,600

14. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company and the Government backed Bounce Back Loan from NatWest.

The agreement for the repayment of the remaining £30,000 loan is subject to BYMT retaining a minimum of 3 months of its current reserve policy or sufficient funds to allow for earlier repayments.

	2024	2023
	£	£
Loan payable falling due within 1 year	9,444	5,880
Loan payable falling due in more than 1 year but less than 5 years	34,722	47,639
Loan payable falling due after 5 years	-	-
	44,166	53,519

15. Members

The Company is limited by guarantee under s62 Companies Act 2006 and therefore in the event of a winding up the members undertake to contribute such amounts as may be required, but not to exceed the sum of £1 in the case of any member, in accordance with Clause 7 of the Memorandum and Articles.

BRITISH YOUTH MUSIC THEATRE

England & Wales - Charity number 1103076

Accounts

British Youth Music Theatre

Annual Report
and
Statement of Accounts

Year ended 31st December 2023

www.britishyouthmusictheatre.org

REGISTERED NUMBER: 04985332 (England and Wales)

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NASUWT
The Teachers' Union

TABLE OF CONTENTS

Contents

COMPANY INFORMATION 3

Introduction 4

Mission 4

Summary of 2023 4

Objects of the Charity 8

Auditions 9

BYMT's 2023 Season 9

Easter & Summer Camp Courses and Workshops 13

BYMT Creative Work Placement Scheme 14

Programme Statistics 2023 15

Access To The Arts 16

Participant Evaluations (Productions and Camps) 2023 17

Offices and Facilities 20

Management structure and staffing 20

Reserves Policy 21

Company Policies 21

Fundraising 22

Trustees 24

Structure, Governance and Management 24

Statement of Directors' responsibilities 25

REPORT OF INDEPENDENT AUDITORS 26

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2023 29

BALANCE SHEET AS AT 31 DECEMBER 2023 30

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2023 .. 33

COMPANY INFORMATION

DIRECTORS:	Simon Millson Jimmy Jewell Roger Jones Alastair Roberts Philip Siddle Aniela Shuckburgh Francesca Unsworth Lucy Stocks
REGISTERED OFFICE:	Unit 6, 1st Floor, Mountview Academy, Peckham Hill Street, London SE15 5JT
REGISTERED NUMBER:	04985332 (England and Wales)
BANKERS:	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
AUDITORS	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
REGISTERED CHARITY:	1103076 (England and Wales)
REGISTERED CHARITY:	SC039863 (Scotland)

"*At Carers' Trust, we're delighted British Youth Music Theatre has provided these opportunities for young carers. It's a brilliant way for them to get respite from their responsibilities at home, unleash their creativity and acquire fresh skills from seasoned theatrical professionals. It will be a springboard for many talented young carers who dream of a life on the stage and we're excited to see where it takes them in the future".*

Vicky Morgan, Head of Young Carers at The Carers' Trust

Angry Salmon, Bridewell Theatre London, August 2023

Introduction

BYMT Values are:

- Being inclusive and making everything we do accessible
- Taking responsibility for developing and nurturing collaborative processes
- Inspiring environmental responsibility within our staff and young people
- Creating space for young people and artists to value their voice
- Committing to making new work through new approaches

Mission

BYMT's Mission is to create opportunities for young people and early career creatives from all backgrounds to develop theatre skills and enhance wellbeing, through the collaborative and inclusive process of making original music theatre.

Summary of 2023

2023 saw the first season curated, developed and delivered by the new BYMT staff team and the Young Company Panel, under the leadership of Emily Gray. The Company appointed a new role of Schools & Pastoral Manager, and focused on training and preparation to ensure the season was delivered with inclusivity and the wellbeing of young people at the heart of each process.

Partnerships with venues and artists were strengthened and the overall the quality of the shows and the experience of the participants increased.

#50Days, Birmingham Hippodrome, August 2023

The 2023 season celebrated many highlights including *Angry Salmon* selling out at The Bridewell Theatre in London; two productions at Birmingham Hippodrome, the national theatre for new musicals; the first production in Scotland since 2016, at Dundee Rep Theatre; BYMT's first collaboration on a disability-led project, with Candoco Dance Company; and *#50Days* with its grime, beat boxing and rap score.

Developing relationships with schools in Levelling Up for Culture Places, the Leeds Conservatoire EDI team and the Young Carers' Trust enabled BYMT to offer creative opportunities to more underrepresented young people, an increase from 19% in 2022 to 33% in 2023.

BYMT delivered six productions, eight camps and the Candoco project. 974 young people took part in projects: 442 in schools, 223 in productions and 254 in camps. 531 participants were given free or bursary assisted places. 474 Trinity College qualifications were awarded, and every production achieved higher than 90% in the Grade 8 Trinity exam.

151 freelancers were employed to deliver the creative, technical and pastoral demands of the projects 18 emerging artists were employed on Creative Work Placements.

Following discussion with the Young Company Panel, all of the camps became development weeks for new ideas. The camps explored novels such as *Georgia Queen of Jazz*, *Animal Farm* and *All Growed Up;* stories including *The Steadfast Tin Soldier* and the Arthurian legends of Camelot; and new ideas like *The Dark Dark, Eliza and the Purple Monster,* and *Out of Bounds.* Each week involved 11-17 year olds creating songs and scenes, trying out ideas and making a version of their particular story to perform at the end of the camp.

146 young people were part of *Let It Snow*, our annual winter concert, which was held at the stunning Shoreditch Town Hall for the second time, performed in front of a live audience. The evening was a wonderful celebration of the season and also served as a fundraising opportunity to support Access to the Arts in 2024.

2023 saw the start of the new Arts Council NPO cycle, with reporting against the aims of the ACE Let's Create strategy. As part of the ACE Transfer Programme, BYMT was awarded feasibility funding to research a move out of London. Two consultants were employed, one a specialist in relocation and the other in partnerships and funding in West Yorkshire. Together with the staff team and Board, they thoroughly explored the potential of BYMT moving to Leeds. The Board concluded that BYMT will move their head office into a space in the cultural quarter of Leeds in the autumn of 2024. Whilst our offer to participants and audiences will remain the same across the country, BYMT will become part of the movement to establish a northern home for musical theatre-making, and be eligible for regional funding opportunities, partnerships with arts organisations, theatres and educators.

Financially, the Company maintained strong cashflow and a surplus at the end of the year to contribute to a growing reserve. Arts Council England and the Department for Education remain the most significant funders for BYMT and the Company has benefitted from being part of the network of National Youth Music Organisations. By the end of the year BYMT was showing a surplus of £13,214 and retaining cash at the bank.

The Company wishes to express its sincere gratitude and heartfelt thanks to all its funders for ongoing support during the year: Arts Council England, the DCMS and the Department for Education; the UK-wide teachers' union, NASUWT; Backstage Trust, John Ellerman Foundation and Foyle Foundation; as well as many individuals and donating bodies who gave so generously.

The Board retained the same group of Trustees throughout the year, having seen a number of changes in the previous year. The four Board Champions for ACE's Investment principles, Inclusivity & relevance, Environmental Responsibility, Dynamism and Ambition & Quality, developed their awareness of the Company's aims and actions and reported as required. An aim for 2024 is to recruit a more inclusive Board, with a diversity of Trustees that better reflects the young people and creative practitioners with whom BYMT works across the country.

Looking forward, 2024 will be an important year as we celebrate BYMT's 20th Anniversary season and make the move to Leeds. The Company aims to appoint new Patrons and Ambassadors from the many successful alumni that now work across the arts industry. BYMT continues to strengthen its staff leadership and Board through training, detailed discussion, data-led decision-making and productive partnerships.

We will continue to ensure that the creative opportunities we deliver will be in the best interests of BYMT and the young people on our programmes and for the sustainability and success of new music theatre in this country.

The Directors now present their report together with the financial statements of the Company for the year ended 31st December 2023.

Simon Millson, Chair

Emily Gray, Chief Executive & Creative Director

Objects of the Charity

The objects of the Charity are to promote, maintain, improve and advance the education and training principally but not exclusively of children and young persons by their participation and involvement with all aspects of performance of educational musical productions including theatre, dance, drama, music, singing, literature, sculpture and painting and the encouragement of the Arts generally.

Meeting British Youth Music Theatre's Objectives.

1. Opportunities for children and young people to participate in new musical productions:
   - Six new musical productions developed and performed in professional theatres, by 223 young people and children, across the UK

2. Advancing the development of creative ideas and performing arts skills through camps:
   - 8 week long residential camps for skills development and idea generation for new stories to be told through musical theatre. Adaptations of books and stories as well as brand new creations, for 254 young people

3. Improving education and training in the performing arts through workshops in schools
   - 8 Discover Music Theatre workshop days in schools, advancing theatre skills, developing new ideas for musicals and awareness of career pathways

4. Improving arts career prospects for young creative, technical and design students
   - 18 creative work placements and training on productions for students or early career Assistant Musical Directors, Assistant Designers, Assistant Stage Mangers and Assistant Directors

5. Maintaining partnerships throughout the UK to enhance the experience of young people in participatory arts activity. Partners including:
   - The National Youth Music Organisations (NYMOs),
   - Venues across the UK (New Wolsey Ipswich, Plymouth Theatre Royal, Birmingham Hippodrome, Dundee Rep Theatre)
   - Higher Education providers (Mountview, Leeds Conservatoire)
   - Industry (Musical Theatre Network, Mercury Musical Developments, UK Theatre)
   - Funders (Arts Council NPO, Department for Education, NASUWT, John Ellerman Foundation)

6. Ensuring access for young people from underrepresented groups through Access to the Arts:
   - Auditions on line and in person in 14 venues, plus in schools
   - Securing £67,490 in funds through grant applications and fundraising campaigns
   - Bursary awards and supported places for 531 young people (with grants from Backstage Trust and others – see Access).
   - Increase from 19% to 33% of young people engaged from underrepresented backgrounds
   - New partnership with Carers UK, offering young carers a creative and necessary break from their caring duties over the summer holiday

7. Development of governance to ensure charitable objectives are delivered
   - Away Day and Training to support new group of Trustees
   - Advisor/Consultants to the Board in Finance and Inclusivity
   - Board Champions for Inclusivity, Environmental Responsibility, Dynamism and Quality

8. Financial Review by the new Senior Management Team resulted in
   - Reserves being built up
   - Reserves policy & financial controls functioning well

Auditions

January-April 2023

In early 2023, we delivered live and online audition sessions, seeing 532 young people in group workshops in 14 locations across the UK and in Dublin.

76% of participants were female, 4% non-binary and 20% male. 12% of all auditionees were from the global majority. 58% were state school educated and 58% were new to BYMT.

We also delivered 8 Discover Musical Theatre (DMT) workshop days in schools, including audition sessions, two in Levelling Up for Culture Places. From these, 20 students were offered free/supported places on the BYMT camps, or offered bursary places on productions.

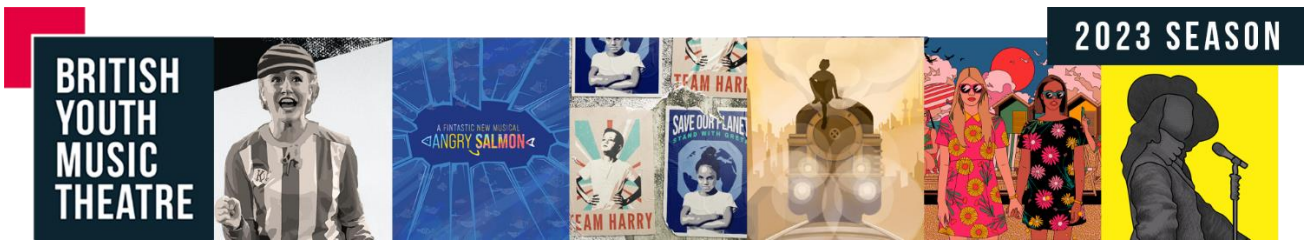
Altogether, 223 young people took up places in BYMT productions in the 2023 Season and many others from the auditions and DMTs took part in BYMT Camps.

BYMT's 2023 Season

BYMT was delighted to present the 2023 Season of New Music Theatre with six productions taking place across the UK with Young Companies of enthusiastic and skilled actors, singers, dancers and musicians aged 11-21, from across the globe, including South Africa, the Caribbean and Japan.

Each of the shows had development opportunities, in order to prepare the scores and scripts for the intensive BYMT process, which gives each production between 8 and 10 days to create and rehearse the material before it goes into the venue for technical and dress rehearsals, followed by 4 or 5 performances.

Our Girls Our Game and *Angry Salmon* had previously been produced by BYMT and the writing teams were allocated two days to refine the material. *Harry & Greta* and T*he Naughty Carriage on the Orphan Train* both had development weeks at Leeds Conservatoire with BA and MA Musical Theatre students. *#50Days* was developed over a week at Royal & Derngate Northampton as part of MTN, MMD and China Plate's Development Dark Room.



Our Girls Our Game

Fri 14 Apr 2023 to Sat 15 Apr 2023

Birmingham Hippodrome

Created by a company of female and non-binary performers, developed from the first workshop by BYMT in 2021, with a contemporary pop score and athletic choreography, this show celebrates the origins England's incredible female sporting prowess, telling the story of the Dick, Kerr Ladies Football Team from the 1st World War to 1921.

Composer & Music Supervisor **Vikki Stone**| Book writer **Victoria Saxton** | Director **Charlie Westenra** | Musical Director **Rachel Wells** | Choreographer **Jane McMurtrie**

Harry & Greta

Fri 4 Aug 2023 to Sat 5 Aug 2023

Ipswich: New Wolsey Theatre

The winner of BYMT's New Music Theatre Award, this dystopian retelling of *Hansel and Gretel* examined what happens to our protagonists after they escape from the Wicked Witch. When there's no home to go back to and no adults to look after them, in a world harrowed by the effects of climate change, Harry, Greta and an incredible team of young people must unite in their cause to save the planet and put things right!

Writer & Composer **Lewis Cornay**| Director **Franny Raffery** | Musical Director **Tim Jackson** | Choreographer **Christopher Tendai**

Angry Salmon

Fri 4 Aug 2023 to Sun 6 Aug 2023
London: Bridewell Theatre

Set in a cartoonish underwater world, with a huge score of unforgettable tunes and irresistible comedy, the show is inspired by true stories from our oceans and tells an important story about taking care of our planet. Every year, thousands of salmon escape from salmon-farms. Unfit for life back in the wild, they are unable to find food, migrate efficiently, and to connect with their fellow wild salmon. The salmon are angry.

Co-writer, Composer & Musical Director **Jordan Paul Clarke** | Co-writer & Director **Ali James** | Choreographer **Jocelyn Prah**

Romeo & Juliet

Fri 11 Aug 2023 to Sun 13 Aug 2023
Theatre Royal Plymouth

The star-crossed lovers were played by women/non-binary young people in a Verona set as a town on the English seaside where Montagues and Capulets are having a turf war in the midst of roller-skating, ice cream runs and beach hut renovations. Shakespeare's classic text with contemporary songs, created by the young company.

Writer & Director **Victoria Gartner** | Composer & Musical Director **Jude Obermuller** | Choreographer **Katherine Moran**

The Naughty Carriage on the Orphan Train

Fri 25 Aug 2023 to Sat 26 Aug 2023
Dundee Rep Theatre

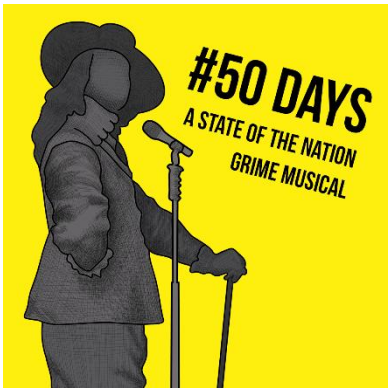
Based on the true story of orphans who were taken out of New York on trains and paraded in front of families for adoption; this version follows the children who were not chosen and became the children of the Naughty Carriage. A show that celebrates anarchic, individual, curious children and those who are able to find and make their own version of family.

Writer **Carl Miller** | Composer & Musical Director **Luke Saydon** | Director **Emily Gray** | Choreographer **Ash Mukherjee**

#50Days

Fri 1 Sep 2023 to Sun 3 Sep 2023

Birmingham: Hippodrome



#50Days tells the story of the 50-day period that led up to an outbreak of the 17th century British Civil Wars. The show gives young people a chance to interpret the narrative of a time when this country was politically fraught, in the shadow of a plague, and felt well and truly divided. With parallels to Brexit, questions about the monarchy, a grime soundtrack and a little bit of fake news, *#50days* is a version of British history told through the eyes of underrepresented Brits of today.

Writer **Thabo Stuck** | Music **Darkstar** | Musical Director **Nadine Rose Johnson** | Director **Nyasha Gudo**| Choreographer **Melody Sinclair**

Burst!

Tue 25 Jul 2023 to Sat 29 Jul 2023

London: Mountview

Candoco Dance Company and BYMT worked with a group of disabled and non-disabled young people, to co-create a live performance that featured outdoors at the Day of Dance Festival in Peckham Library Square. A project about creating opportunities for growth and learning, ensuring that young people can reach their full potential.

Composers & Musical Directors **Luke Saydon & Meg McGrady** | Choreographers **Xan Dye & Bel Eade**

Easter & Summer Camp Courses and Workshops

Open Access Courses 2022

Our open access Camps are week-long intensive residential workshops, where young people aged 11 to 17 devise and develop a new musical in a week and improve their music theatre skills in voice work, singing, drama, devising, writing, musicianship and choreography. The courses in Easter and summer 2023 were attended by 254.

Easter Camp

- The Wiltshire camp was inspired by Annabelle Sami's soon to be published novel ***Georgia Queen of Jazz*** and directed by Josie Charles; Annabelle and Josie met on a BYMT project as young people. The music was written by Nathan Miller and developed during the camp with Musical Director Emily Batchelor, who had been an Assistant Musical Director in the previous season. The choreographer was Jocelyn Prah and the group created a thrilling physical theatre/musical performance at the end of the week.
  Warminster School, Warminster
  25 Young People Attended

Summer Camps

- ***Animal Farm*** Director Ellie Jones, Writer Tom Ling, Choreographer Bradley Charles
  Lockyers Park, Hemel Hempstead
  40 Young People Attended

- ***Out of Order*** Director Sarah Chew, MD & choreographer Eoin Corcoran, Writers Coggin Galbraith & Jared Alexander
  Dulwich College, London
  29 Young People Attended

- ***The Dark Dark*** Director Ellis Kerkhoven, Composer Sonum Batra, Choreographer Lindsay McAllistar
  St Peter's School, York
  40 Young People Attended

- ***Eliza and the Purple Monster*** Director Selwin Hulme-Teague, Composer Aron Sood, Choreographer Khiley Williams
  Roehampton University, London
  40 Young People Attended

- **The Steadfast Tin Soldier:** Director Anthony Underwood, Composer Barnaby Southgate, Choreographer Tali Foxworthy-Bowers, Assistant Director Sophie Braithwaite
  Roehampton University, London
  28 Young People Attended

Autumn Camps

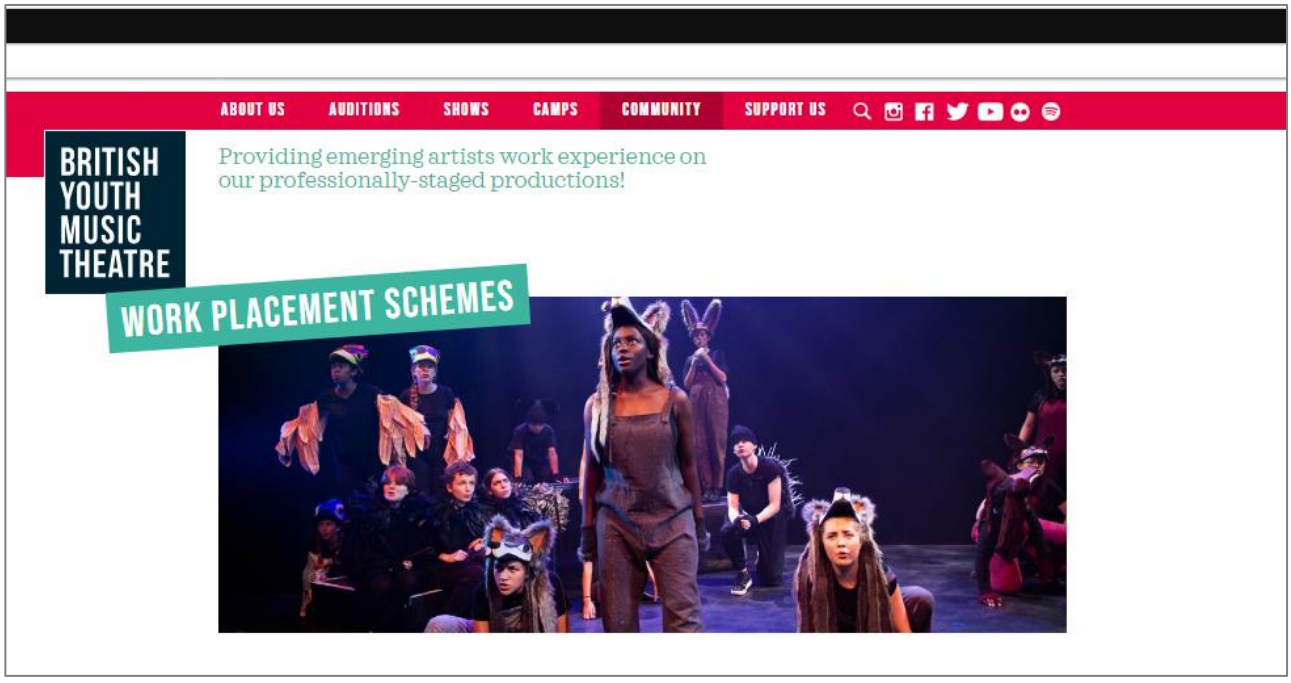
- ***The Power of Camelot*** Director/writer Cerys Jones, Composer Ruth Chan, MD Amir Shoenfeld Choreographer Krista Vuori
  Godolphin School, Salisbury
  22 Young People Attended

- ***All Growed Up*** Director Dean Johnson, Assistant Director Kerry Rodgers, Composer Shauna Carrick, MD Adam Darcey, Choreographer Gyasi Sheppy
  Stranmillis College, Belfast
  27 Young People Attended

All the camps included a final presentation to family and friends and an evaluation session with the creative teams. After consultation with the Young Company Panel, three of the camps were chosen to be developed into full productions for the 2024 season, *Animal Farm*, *All Growed Up* and *The Power of Camelot.*

BYMT Creative Work Placement Scheme

This trainee programme provides emerging artistic and production staff with a valuable step towards working professionally in the theatre sector. In 2023, we engaged 18 people as Assistant Musical Directors, Assistant Stage Managers, Assistant Designers and Assistant Directors for our productions; we make the scheme open for Assistant Choreographers and Producers to also apply.



Programme Statistics 2023

	2023
UK coverage of BYMT Activities (% of local authorities)	80%
Number state educated	**78%**
Number privately educated	21%
Number home educated	1%
Numbers engaged (Outreach)	**974**
➢ *National Auditions (In-person)*	*(426)*
➢ *National Auditions (Online)*	*(106)*
➢ *Discover Music Theatre*	*(442)*
Numbers engaged (Residential activities)	***477***
➢ *Productions*	*(223)*
➢ *Camps*	*(254)*
% Progression from engagement to residential	*49%*
Number of underrepresented participants (all activities)	**33%**
➢ *Global majority*	*(16%)*
➢ *Disabled and neurodivergent*	*(14%)*
➢ *Self-identify non-binary*	*(3%)*
Number of free & assisted places	**531**
➢ *Assisted (Bursary) places on Productions*	*(52)*
➢ *Free (Supported) places on Camps*	*(37)*
➢ *Outreach - Discover Music Theatre*	*(442)*
% Benefiting from financial support (low income, underserved communities)	***55%***
Number of qualifications awarded (*Trinity College London*)	*474*
% Progression beyond BYMT to further training and/or a career	*84%*

Access To The Arts

Income: Access funds in 2023 totaled **£67,490**

- D'Oyly Carte £5,000
- Coral Samuel £3,000
- Ulster Garden Village £2,500
- Community Relations Council Northern Ireland £2,240
- LB Southwark contribution £9,750
- Backstage Trust £45,000

Expenditure: Access fund allocation in 2023		
Auditions contribution	£ 5,000	Helping us to maintain the same fee for the third year in a row
DMT contribution (includes NI & Candoco outreach)	£ 5,500	Engaging **442** young people in community-based outreach
Bursaries	£ 38,650	Enabling 52 young people from low income households to take part in our theatre productions
Supported places (includes NI & Candoco outreach)	£ 18,340	**Free places** provided to **25** young people on our Camps (includes NI) **Free places** provided to **12** young people on our Candoco Project
Total	**£ 67,490**	**531 free & assisted places [of a total 974] = 55%** ***(+15% compared to 2022)***

The Naughty Carriage On The Orphan Train, Dundee Rep Theatre, August 2023

Participant Evaluations (Productions and Camps) 2023

Sample of response analysis: Number of Respondents 132 (30% of total cohort)

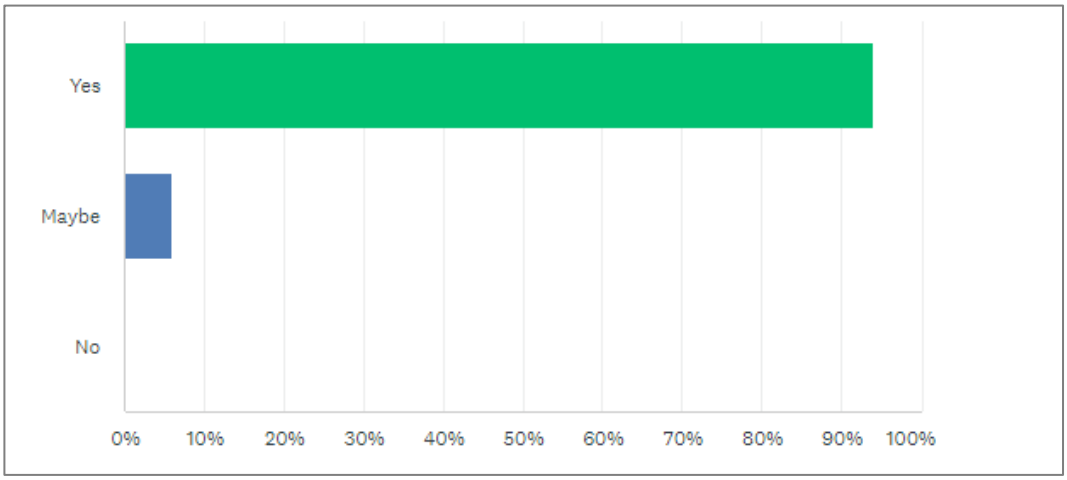
Q10 How much have your skills in these theatrical areas increased during the project?

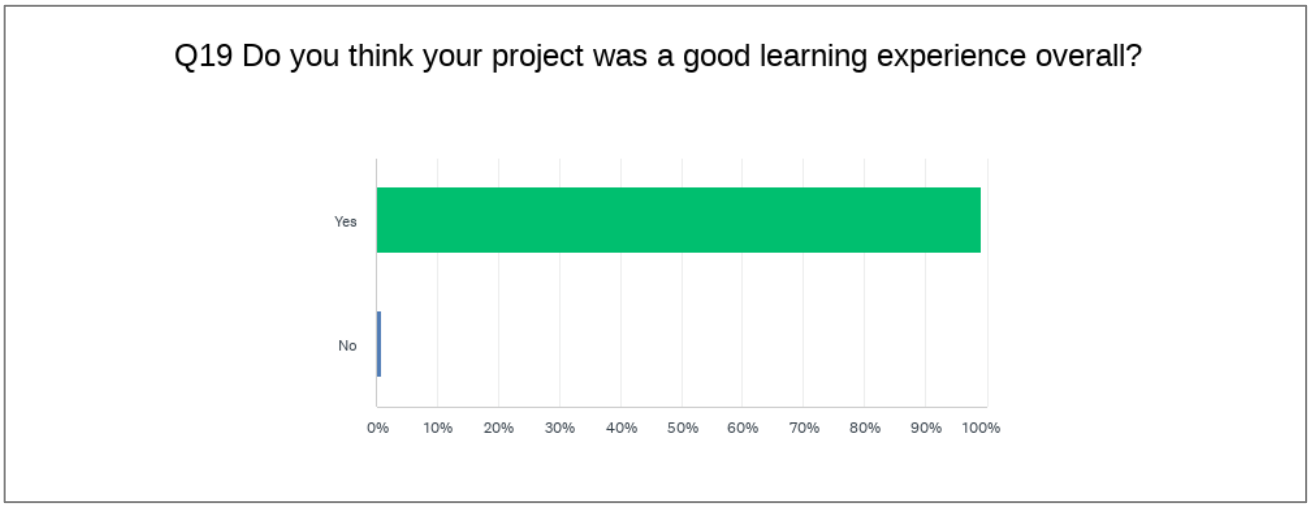
Q12 How much have your skills in these capabilities increased during the project?

Q15 Which three words would you use to describe your project?

Participant Evaluations (Productions and Camps) 2023 continued...

Q17 Has this experience made you want to continue performing and/or be involved with other aspects of the theatre in the future?





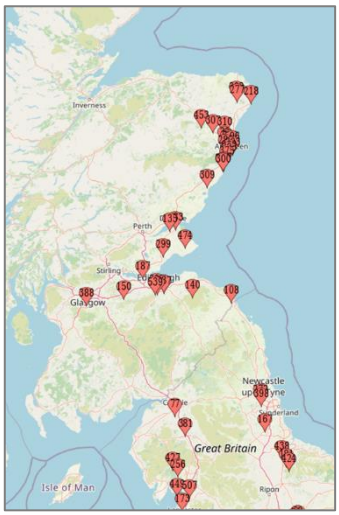
Director Dean Johnson, in rehearsals for *All Growed Up*

Romeo & Juliet, Theatre Royal Plymouth

BYMT Participants 2023 Mapped

Participants (Ireland)

Participants (Scotland)



Participants (north/midlands/east)

Participants (Wales)

Participants (South of England)

Participants (London)

Offices and Facilities

Our offices remained at the Mountview building at 120 Peckham Hill Street, London, SE15 5JT

Management structure and staffing

Executive and Operations		
Chief Executive & Creative Director	Emily Gray	Full time
Producer Production Assistant	Milly Summer Heather McInnes	Full time Part Time
Casting & Young Company Manager Office Assistant	Cerys Jones Hannah Stone (to June)/Savannah-Rae Gordon	Full time Fixed term
Finance Director	Clare Russell	Part time
Schools & Pastoral Manager	Rosa Higgs (from February)	Part time
Music Co-Ordinator	Jamie Todd (March to September)	Part time
Marketing and Development		
Development Director	Alex Mastihi	Full time
Marketing Manager	Linda Okachi (from January to September)	Full time
Marketing Assistant	Rhiannon Dunn	Full time

The London office was also supported throughout the year by a number of short-term volunteers and student placements. The Trustees would like to express their thanks to all of them and offer best wishes in their future careers.

Staff changes

In January, Linda Okachi joined as Digital Marketing Manager and she left in September. Then Flavia Fraser-Canon took over as a freelance Marketeer and PR for the Company. Rosa Higgs was recruited to the new role of Schools and Pastoral Manager, to develop and deliver the DMT offer to schools and increase the efficiency and quality of the pastoral training and delivery.

Hannah Stone left after a year in the newly created Office Assistant role, supporting all areas of the Company; she was replaced by Savannah-Rae Gordon, who was a performer with BYMT back in 2014.

Jamie Todd was recruited on a freelance basis as the Music Coordinator, supporting the organization and delivery of the pit bands and the mix of professional and young musicians.

Heather McInnes was employed as Production Assistant, a role funded for a year by the (Cameron) Mackintosh Foundation.

Continuance of Trading

2023 was a challenging year for fundraising; however, the Company was awarded Arts Council funding for two years (2023-2025) and was successful in fundraising.

The Company made a surplus, having reduced debts and increased income, particularly through Theatre Tax Relief, and has a new reserves policy.

Reserves Policy

The Trustees aim to maintain free reserves in unrestricted funds up to a value of £250,000, which equates to approximately six months of overhead and salary contributions and would allow BYMT to provide a reduced delivery of the usual offer. The reserves policy will be reviewed on an annual basis.

Company Policies

BYMT has the following policies currently in use:

Covid-19 Charter
Staff Induction
Code of Conduct
Health & Safety
Work Clothing
Business Expenses
Anti-bribery & Anti-corruption
Grievance Procedure
Disciplinary Framework, Policy & Procedure
Dignity at Work
Equal Opportunities
Inclusivity Action Plan & Policy
Whistleblowing Policy
Sickness Absence policy
Holiday Entitlement & Lieu Time
Personal and Family Leave
Maternity Leave
Paternity Leave
Shared Parental Leave
Parental Leave
Adoption Leave
Flexible Working
E-Mail and Internet Usage
Safeguarding
Data Protection
Procurement

Fundraising

BYMT maintains a fundraising pipeline worth over £1million per year in order to raise the funds that are needed to sustain the organisation.

Fundraising Pipeline Report 2023						
Rows	Sum of Planned	Sum of Bid for	Sum of Received	Sum of Committed	Sum of Unsuccessful	Grand Total
Ongoing	£ -	£ -	£ -	£ 5,188	£ -	£ 5,188
Q1	£ -	£ 60,000	£ 93,100	£ 20,213	£ 185,333	£ 358,646
Q2	£ -	£ 100,000	£ 89,494	£ 52,240	£ 22,260	£ 263,994
Q3	£ -	£ 85,000	£ -	£ 38,936	£ 1,450	£ 125,386
Q4	£ 316,500	£ -	£ 30,000	£ 37,500	£ -	£ 384,000
Pending from 2022	£ -	£ -	£ 21,500	£ -	£ 108,622	£ 130,122
Grand Total	**£ 316,500**	**£ 245,000**	**£ 234,094**	**£ 154,077**	**£ 317,665**	**£ 1,267,336**

For the 2023 period, the following support for the charity merits special mention:

Public Grants

Arts Council England continued their support of BYMT as a National Portfolio Organisation (NPO), as did the Department for Education through the National Youth Music Organisation programme. We joined the Arts Council's Transfer programme (part of the Levelling Up for Culture strategy), and successfully completed a feasibility study to determine if the organisation should relocate its head office to Leeds in 2024 (see page 5).

We received support from Arts Council Northern Ireland, a longstanding supporter of the Company, as well as the Community Relations Council Northern Ireland, in support of our project developing the next installment of the Tony Macaulay memoires, for our contribution to peace & reconciliation and addressing the legacy of the Troubles.

Individual support: We secured £15,405 in private individual donations, from our regular 'Friend' supporters and one-off donations, some of which were collected during our annual Let It Snow concert in December.

Trusts and Foundations: We secured two new multi-year grants in 2023: £50,000 a year for the next 3 years from Backstage Trust, towards Access to the Arts (outreach, bursaries and supported places), and £30,000 a year for the next 3 years from John Ellerman Foundation, towards the organisation's Core costs. Other grants we secured towards Core costs included a grant from Mackintosh Foundation in support of our Production Assistant placement, and grants from the Jane Goodman Foundation and St. James' Trust.

Public Grants
Arts Council England
Arts Council Northern Ireland
Community Relations Council Northern Ireland
London Borough of Southwark

Friends
Alastair Roberts
Barry Anns
Emma Shaw
Helen Dayananda
Kate Suh
Francesca Stuckey Howard
Jeff Stratford
Simon Millson
Tim Sawers
Sarah Double
Fern Stoner
Rebecca Nice

Principal Sponsor
NASUWT

Trusts & Foundations
Backstage Trust
John Ellerman Foundation
Noel Coward Foundation
Mackintosh Foundation
D'Oyly Carte
St. James' Trust
Jane Goodman Charitable Trust
Coral Samuel Charitable Trust
Ulster Garden Village

Supporters
Aniela and Ed Shuckburgh
Bill Kenwright Ltd.
Gods & Monsters Theatre Ltd.
Royce Bell

With our additional thanks to all schools, colleges, companies, local organisations and individuals who have made donations to individual course fees or sponsored our young people.

Supported using public funding by

Trustees

The table below shows BYMT Directors who served as Trustees between 1 January and 31 December 2023.

Director	Date of appointment	Date of resignation	Date of retirement by rotation
Jimmy Jewell	6 Dec 2016		
Alastair Roberts	10 Mar 2015		
Aniela Shuckburgh	10 July 2018		
Phillip Siddle	1 Jan 2013		
Roger Jones	5 Mar 2019		
Simon Millson (Chair)	9 Nov 2019		
Lucy Stocks	18 Oct 2022		
Francesca Unsworth	5 July 2022		

Bridget Kalloushi continues as Advisor to the Board on Finance and Rachel Victor Samson as Consultant to the Board on Inclusivity.

Structure, Governance and Management

Governing Document

British Youth Music Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association incorporated on 4 December 2003 and the revised version of articles adopted on 28 June 2010 and further updated Articles adopted on 5th July 2022. The Company is registered with the Charity Commissions of both England and Scotland.

Appointment of Trustees

As stated in the Articles of Association, the Board of Trustees may appoint to the Board by a simple majority vote such persons as they consider suitable to be co-opted Trustees. Every person wishing to become a Trustee may be required to sign a declaration of acceptance and of willingness to act as a Trustee, and consent to become a Member, in the form prescribed by the Board of Trustees. The Chair shall be appointed or removed by a majority of the Trustees.

Trustee induction and training

New Trustees undergo an orientation meeting with the Chair on recruitment which includes a briefing on their legal obligations under charity and company law. All relevant documents, articles, business plan, policies etc. are kept in an online folder for all Trustees to view when necessary.

Organisation

The Board of Trustees, which can have up to 20 members, administers the charity. The Board meets quarterly and there are sub-committees covering development and finance which also meet quarterly. During 2023 the Board met five times in person, with online meetings for the Finance Sub Committee

and Development Sub Committee prior to each Board meeting. An additional 'Away Day' Meeting was held to discuss the process for the Transfer Programme and strategic developments for the up-coming 20th Anniversary Year in 2024.

The Chief Executive & Creative Director is appointed by the Trustees to manage the day-to-day operations of the charity, along with the Senior Management Team (Development Director and Finance Director) and the staff team.

Risk Management

The Trustees have a risk management strategy which comprises:

- keeping a risk register;
- reviewing the risks to the charity at both finance committee meetings and full board meetings;
- the establishment of systems and procedures to mitigate those risks identified in the register;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Statement of Directors' responsibilities

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

- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent, and;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue to operate.

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

ON BEHALF OF THE BOARD

S. M. Millson

SIMON MILLSON
CHAIR

Dated: 23rd April 2024

George Hay & Company
chartered accountants registered auditors

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'Charitable Company') for the year ended 31st December 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31st December 2023 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

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

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

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

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to take advantage of the small companies' exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees
As explained more fully in the Statement of Trustees Responsibilities, the Trustees (who are also the Directors of the Charitable Company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

As part of designing our audit, we determined materiality and assessed the risks of material misstatement in the financial statements, including how fraud may occur by enquiring of management of its own consideration of fraud. We also considered potential financial or other pressures, opportunity and motivations for fraud. As part of this discussion we identified the internal controls established to mitigate risks related to fraud or noncompliance with laws and regulations and how management monitor these processes. Appropriate procedures included the review and testing of manual journals and key estimates and judgements made by management.

We did not identify any key audit matters relating to irregularities, including fraud. As in all of our audits, we also addressed the risk of management override of internal controls including testing journals and evaluation whether there was evidence of bias by the Trustees that represented a risk of material misstatement due to fraud.

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

Use of our report

This report is made solely to the Charitable Company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charitable Company and the Charitable Company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew PC Fox FCA
Statutory auditor
For and on behalf of
George Hay & Company,
Statutory Auditor
Chartered Accountants

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 23rd April 2024

BRITISH YOUTH MUSIC THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2023

	Notes	Unrestricted Funds £	Restricted Funds £	2023 Total £	Unrestricted Funds £	Restricted Funds £	2022 Total £
Income from:	**3**						
Grants and donations		278,972	105,453	384,425	267,124	74,666	341,790
Charitable activities		822,820		822,820	1,230,564		1,230,564
Total income		**1,101,792**	**105,453**	**1,207,245**	**1,497,688**	**74,666**	**1,572,354**
Expenditure on:							
Fundraising	**5**	52,740	-	52,740	50,916	-	50,916
Charitable activities	**4**	1,035,838	105,453	1,141,291	1,319,776	79,701	1,399,477
Total expenditure		**1,088,578**	**105,453**	**1,194,031**	**1,370,692**	**79,701**	**1,450,393**
Net income/ (expenditure)		**13,214**	**0**	**13,214**	**126,996**	**(5,035)**	**121,961**
Net movement in funds							
Total funds at 31 December 22	**15**	30,486	-	30,486	(96,510)	5,035	(91,475)
Total funds at 31 December 23		**43,700**	**0**	**43,700**	**30,486**	**0**	**30,486**

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 25 to 3 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE

BALANCE SHEET AS AT 31 DECEMBER 2023

	Notes	2023 Unrestricted fund £	£	2023 Restricted fund	2023 Total Funds £	31 DEC 2022 £	£
FIXED ASSETS							
Tangible assets	**10**		7,641	0	7,641		4,113
CURRENT ASSETS							
				-			
Stock		5,903		-	5,903	5,903	
Debtors	**11**	241,739		-	241,739	295,839	
Cash at bank and in hand		6,214		-	6,214	256	
		253,856		0	253,856	301,998	
CREDITORS: amounts falling due within one year	**12**	(170,158)			(170,158)	(215,000)	
NET CURRENT LIABILITIES			**83,698**	**0**	**83,698**		**86,998**
TOTAL ASSETS LESS CURRENT LIABILITIES			**91,339**	**-**	**91,339**		91,111
CREDITORS: amounts falling due after more than one year	**13**		**(47,639)**	0	**(47,639)**		(60,625)
NET ASSETS			**43,700**	**0**	**43,700**		30,486
Represented by:							
Unrestricted funds	**14**		**43,700**	**0**	**43,700**		30,486

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

The financial statements were approved by the Board of Trustees on 23rd April 2024 and were signed on its behalf by:

SIMON MILLSON
Chair of the Board of Trustees

BRITISH YOUTH MUSIC THEATRE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2023

	Notes	2023 £	2022 £
Cash flows from operating activities			
Cash generated from operations	1	28,568	59,358
Net Cash provided by/(used in) operating activites		28,568	59,358
Cash flows from investing activities			
Purchase of tangible fixed assets		(9,624)	(1,350)
Net Cash provided by/(used in) investing activites		(9,624)	(1,350)
Cash flows from financing activities			
New loans in the year		(12,986)	(62,898)
Net cash provided by financing activities		(12,986)	(62,898)
Change in cash and cash equivalents in the reporting period		5,958	(4,890)
Cash and cash equivalents at the beginning of the reporting period	2	256	5,146
Cash and cash equivalents at the end of the reporting period	2	6,214	256

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2023

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023	2022
	£	£
Net income/(Expenditure) for the reporting period (as per the statement of financial activites)	13,214	121,961
Adjustments for:		
Depreciation charges	6,096	4,873
Decrease in stocks	0	0
Decrease/(increase) in debtors	54,100	(64,547)
Increase/(decrease) in creditors	(44,842)	(2,929)
Net cash provided by (used in) operating activities	28,568	59,358

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2023	2022
	£	£
Notice deposits (less than 3 months)	6,214	256
Overdrafts included in bank loans and overdrafts falling in one year	-	-
Total cash and cash equivalents	6,214	256

3. ANALYSIS OF CHANGES IN NET DEBT

	At 01.01.23	Cashflow	At 31.12.23
	£	£	£
Net Cash			
Cash at bank	256	5,958	6,214
Bank Overdraft	-	-	-
	256	5,958	6,214
Debt			
Debts falling due within and after one year	(69,167)	15,648	(53,519)
Total	(68,911)	21,606	(47,305)

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2023

1. Statutory Information

British Youth Music Theatre is a private company, limited by guarantee, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The Company's registered number and registered office address can be found on the Company Information page. On 19th September 2019 the charity officially changed its name to British Youth Music Theatre.

2. 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
Assets and liabilities are initially recognised at historical cost or transaction value.

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.

Income is accounted for on a receivable basis and includes invoiced sales, together with donations and grants.

Donations and grants receivable in the year are included within income, unless they were received for a specific event which has not yet taken place. In this circumstance they have been carried forward and included within accruals and deferred income.

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.

Equipment, fixtures & fittings	-	33% on cost
Computer equipment	-	33% on cost

Current assets

Stock consists of T-shirts and sweatshirts for sale to supporters. It is valued at the lower of cost and net realis able value. Debtors are measured at their recoverable amounts and creditors at their settlement amounts when these can be measured or estimated reliably.

Pension costs

BYMT operates a defined contribution workplace pension scheme. Contributions payable to the scheme are charged to the Statement of Financial Activities in the period to which they relate.

Fund accounting

Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the Trustees. Restricted funds may only be used in accordance with the specific wishes of donors.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023 – CONTINUED

1. Income

	2023 Unrestricted Funds £	2023 Restricted Funds £	2023 Total £
Charitable activities			
Audition fees	21,539	-	21,539
Course fees	549,890	-	549,890
Other	251,391	-	251,391
	822,820	**-**	**822,820**
Grants and donations - Private Grants			
Individual	15,405	-	15,405
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	45,000	105,453	150,453
	90,405	**105,453**	**195,858**
Grants and donations - Public Grants			
Arts Council England	188,567	-	188,567
	188,567	**-**	**188,567**
Total grants and donations	**278,972**	**105,453**	**384,425**
	1,101,792	**105,453**	**1,207,245**

	2022 £ Unrestricted Funds	2022 £ Restricted Funds	2022 £ Total
Charitable activities			
Audition fees	33,933	-	33,933
Course fees	822,948	-	822,948
Other	373,683	-	373,683
	1,230,564	**-**	**1,230,564**
Grants and donations - Private Grants			
Individual	84,451	-	84,451
Corporate sponsorship	31,250	-	31,250
Trusts and foundations	-	74,666	74,666
	115,701	**74,666**	**190,367**
Grants and donations - Public Grants			
Arts Council England	151,423	-	151,423
	151,423	**-**	**151,423**
Total grants and donations	**267,124**	**74,666**	**341,790**
	1,497,688	**74,666**	**1,572,354**

4. Charitable Activities	2023 £	2022 £
Artists and pastoral care fees	**233,379**	267,300
Travel	**47,351**	68,583
Accommodation and meals	**259,868**	366,712
Venue hire	**41,600**	74,421
Production costs	**57,507**	59,429
Office rent and services	**31,059**	29,683
Insurance	**6,821**	7,651
Administration Staff Costs	**87,440**	287,120
Creative Staff Costs	**122,236**	-
Marketing Staff Costs	**54,093**	-
Marketing	**48,583**	88,627
Accountancy	**25,053**	25,674
Legal	**-**	2,369
External audit	**6,720**	6,960
Bursary Awarded	**50,214**	50,498
Other administrative costs	**69,367**	64,450
	1,141,291	1,399,477

5. Fundraising costs	£	£
Fundraising	**52,740**	50,916

6. Operating surplus	£	£
The operating surplus is stated after charging:		
Depreciation	**6,097**	4,873

7. Staff Costs	£	£
Wages and Salaries	**283,247**	302,674
Pension	**5,524**	4,847
Social Security Costs	**23,414**	23,357
Recruitment and Training	**2,966**	5,936
	315,151	336,814

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

Administration	**9**	7

No employees were paid more than £60,000 per annum during the period (2021: nil).

BYMT operates a defined contribution work place pension scheme through NEST, with contributions being made by both the employer and employees at 3% (employer), 5% (employee).
Pension costs charged represent contributions payable by BYMT to the scheme.
Total pension costs in the current year amounted to £5,524 (2022: £4,847).

8. Trustees' remuneration

No trustees of the company received any remuneration during the period or the prior period.

9. Taxation

No provision for corporation tax has been made as the charity is exempt from corporation tax on its income and gains to the extent these are applied to its charitable activities.

10. Tangible fixed assets

	Equipment & Scenery	Musical Instruments	IT	Total
Cost	£	£	£	£
At 31st December 2022	16,760	23,754	5,636	46,150
Additions	595	-	9,029	9,624
At 31st December 2023	17,355	23,754	14,665	55,774
Depreciation				
At 31st December 2022	14,730	22,572	4,735	42,037
Charge for the period	2,076	591	3,429	6,096
At 31st December 2023	16,806	23,163	8,164	48,133
Net Book Value				
At 31st December 2022	**549**	**591**	**6,501**	**7,641**
At 31st December 2023	**2,030**	**1,182**	**901**	**4,113**

11. Debtors

	2023	2022
	£	£
Trade Debtors	**15,877**	29,561
Prepayments and accrued income	**25,948**	7,999
Other Debtors	**199,914**	258,279
	241,739	295,839

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2023 – CONTINUED

12. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	**83,074**	70,951
Accruals and deferred income	**59,400**	119,134
PAYE and National Insurance	**13,061**	12,389
Other Creditors	**14,623**	12,526
	170,158	215,000

13. Creditors: amounts falling due after more than one year

	2023	2022
	£	£
Loans	**47,639**	60,625

14. Funds

	2022	Income	Expenditure	2023
	£	£	£	£
Unrestricted Funds	30,486	1,101,792	(1,088,578)	43,700
Restricted Funds	-	105,453	(105,453)	-
Total	30,486	1,207,245	(1,194,031)	43,700

Restricted Funds – Project Funds

Core: Cameron Mackintosh £22,000;

Productions: Arts Council Northern Ireland £5,000; Culture Together Grant £7,463 (in partnership with Candoco); Noel Coward £3,500.

Access to the Arts (a.k.a. Bursary Income - bursaries, supported places, DMT, auditions): D'Oyly Carte £5,000; Coral Samuel £3,000; Ulster Garden Village £2,500; Community Relations Council Northern Ireland £2,240; LB Southwark contribution £9,750; Backstage Trust £45,000.

	2023	**Income**	**Expenditure**	**2023**
	£	**£**	**£**	**£**
Productions		15,963	15,963	**-**
Access to the Arts		67,490	67,490	**-**
Core		22,000	22,000	**-**
Total	**-**	**105,453**	**105,453**	**-**

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2023 – CONTINUED

15. Analysis of net assets between funds

	Tangible fixed assets	Current assets	Liabilities	Total
	£	£	£	£
Unrestricted Funds at 31 December 2022	4,113	301,998	(275,625)	30,486
Unrestricted Funds at 31 December 2023	7,641	253,856	(217,797)	43,700

16. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company and the Government backed Bounce Back Loan from NatWest.

The agreement for the repayment of the remaining £30,000 loan is subject to BYMT retaining a minimum of 3 months of its current reserve policy or sufficient funds to allow for earlier repayments.

	2023	2022
	£	£
Loan payable falling due within 1 year	5,880	8,542
Loan payable falling due in more than 1 year but less than 5 years	47,639	60,625
Loan payable falling due after 5 years	-	-
	53,519	69,167

17. Members

The Company is limited by guarantee under s62 Companies Act 2006 and therefore in the event of a winding up the members undertake to contribute such amounts as may be required, but not to exceed the sum of £1 in the case of any member, in accordance with Clause 7 of the Memorandum and Articles.

BRITISH YOUTH MUSIC THEATRE

England & Wales - Charity number 1103076

Accounts

British Youth Music Theatre

Annual Report and Statement of Accounts

Year ended 31st December 2022

www.britishyouthmusictheatre.org

REGISTERED NUMBER: 04985332 (England and Wales)

Supported using public funding by
Department for Education | LOTTERY FUNDED | ARTS COUNCIL ENGLAND

NASUWT
The Teachers' Union

TABLE OF CONTENTS

Contents

COMPANY INFORMATION 3

Introduction 4

Mission 4

Summary of 2022 4

Objects of the Charity 7

Auditions 8

BYMT's 2022 Season 8

Easter & Summer Camp Courses and Workshops 11

BYMT Creative Trainee Scheme 13

Programme Statistics 2022 13

Access To The Arts 14

Participant Evaluations (Productions and Camps) 2022 15

BYMT Participants 2022 Mapped 17

Offices and Facilities 18

Management structure and staffing 18

Reserves Policy 19

Company Policies 19

Fundraising 20

Trustees 22

Structure, Governance and Management 22

Statement of Directors' responsibilities 23

REPORT OF INDEPENDENT AUDITORS 24

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2022 27

BALANCE SHEET AS AT 31 DECEMBER 2022 28

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2022 ... 31

COMPANY INFORMATION

DIRECTORS:	Simon Millson Royce Bell (resigned) Jimmy Jewell Roger Jones Laura Palmer (resigned) Alastair Roberts Philip Siddle Aniela Shuckburgh Rebecca Treanor (resigned) David Warburton MP (resigned) Francesca Unsworth (joined) Lucy Stocks (joined)
REGISTERED OFFICE:	Unit 6, 1st Floor, Mountview Academy, Peckham Hill Street, London SE15 5JT
REGISTERED NUMBER:	04985332 (England and Wales)
BANKERS:	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
AUDITORS	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
REGISTERED CHARITY:	1103076 (England and Wales)
REGISTERED CHARITY:	SC039863 (Scotland)

Introduction

BYMT Values are:

- Being inclusive and making everything we do accessible
- Taking responsibility for developing and nurturing collaborative processes
- Inspiring environmental responsibility within our staff and young people
- Creating space for young people and artists to value their voice
- Committing to making new work through new approaches

Mission

BYMT's Mission is to create opportunities for young people and early career creatives from all backgrounds to develop theatre skills and enhance wellbeing, through the collaborative and inclusive process of making original music theatre.

Summary of 2022

2022 was the beginning of a new chapter in BYMT's story. In January, Emily Gray was appointed as the new Chief Executive & Creative Director starting full time in May. In her first six months, Emily undertook a review of the staffing, company structure and processes, and began refocusing BYMT's approach to diversifying partners and participants and ensuring youth voice is at the heart of the Company's decision making.

Despite the uncertainties produced by Covid-19, the war in Ukraine and cost of living crisis, 2022 proved to be a successful first year of leadership for Emily, albeit with many challenges and complications to address.

The 2022 season had many highlights, with *Hot Wheels*, an all-female & non-binary participants' show at Easter and eight productions in the Summer, in particular, *Breadboy*, which sold out at The Lyric Belfast, and *Angry Salmon*, created by BYMT's Cameron Mackintosh Resident Composer, Jordan Clarke. Shows for younger performers included *The Legend of White Bear Lake* and Michael

Morpurgo's *Why the Whales Came*. A virtual online world was created alongside *A Midsummer Night's Dream*. 1625 young people were engaged, with 337 taking part in the productions, 367 in skills development camps and 458 in Discover Music Theatre workshops in schools; we employed 180 freelancers to deliver the creative, technical and pastoral demands of the shows and engaged 22 creative trainees on productions.

All eight camps at Easter and the summer were themed around climate change and environmental responsibility, which the young participants responded to with passion and creativity, making songs, protests, stories and dances. The Advanced Skills/Boot camp in London supported 29 young people in preparation for auditions and training in the musical theatre sector.

219 young people were part of *Let It Snow*, our annual winter concert, which was held at the stunning Shoreditch Town Hall for the first time; the evening was a wonderful celebration of the season and attracted new sponsors and donors to the Company. A number of young people from the 2022 shows and camps were invited to join BYMT's Young Company Panel, which meets regularly online to discuss the programme for the next year and general BYMT processes and approaches.

Financially, the Company maintained strong cashflow and we are well on our way to securing a significant contribution to a reserve fund. Following a review of funding for arts and cultural organisations across the country, Arts Council England and the Department for Education thankfully maintained their financial contribution to BYMT and encouragingly we remain in ACE's portfolio of National Youth Music Organisations. BYMT has indicated to Arts Council England we would consider a relocation as part of the Government's levelling up strategy. We will conduct a thorough feasibility study to establish the benefits of doing so.

By the end of the year the Company was showing a surplus of £121,961 and retaining cash at the bank.

The Company wishes to express its sincere gratitude and heartfelt thanks to all its funders for ongoing support during the year: Arts Council England, the DCMS and the Department for Education; the UK-wide teachers' union, NASUWT; Addy Loudiadis, Backstage Trust, Garfield Weston Foundation and Foyle Foundation; as well as many individuals and donating bodies who gave so generously.

We welcomed new members to the Board of Trustees and said our thankyous to members who stepped down during 2022. Increasingly the aim is to create a more diverse Board with the composition reflecting the young people and creatives we work with across the country.

Looking forward, 2023 will be an important year as we make some crucial decisions about the location of our office and the direction of the new programme. This is an exciting time for BYMT. We have strong leadership from the management team and the Board who will work in partnership to ensure what is agreed will be in the best interests of BYMT, the young people on our programme and for the sustainability and success of new music theatre in this country.

The Directors now present their report together with the financial statements of the Company for the year ended 31st December 2022.

Simon Millson, Chair

Emily Gray, Chief Executive & Creative Director

Objects of the Charity

The objects of the Charity are to promote, maintain, improve and advance the education and training principally but not exclusively of children and young persons by their participation and involvement with all aspects of performance of educational musical productions including theatre, dance, drama, music, singing, literature, sculpture and painting and the encouragement of the Arts generally.

Meeting British Youth Music Theatre's Objectives.

1. Opportunities for children and young people to participate in new musical productions:
   - Eight new musical productions developed and performed in professional theatres, by 337 young people and children, across the UK

2. Advancing the development of performing arts skills through camps:
   - 9 week long residential camps for skills development, all with the theme of young people responding to the climate crisis, for 367

3. Improving education and training in the performing arts through workshops in schools
   - 7 Discover Music Theatre workshop days in schools, advancing theatre skills and awareness of career pathways

4. Improving arts career prospects for young creative, technical and design students
   - 22 training positions on productions for students or early career Musical Directors, Designers and Stage Mangers

5. Maintaining partnerships throughout the UK to enhance the experience of young people in participatory arts activity. Partners including:
   - The National Youth Music Organisations (NYMOs),
   - Venues across the UK (Lyric Belfast, Plymouth Theatre Royal, Halifax Square Chapel)
   - Higher Education providers (Mountview, Leeds Conservatoire)
   - Industry (Musical Theatre Network, Mercury Musical Developments, UK Theatre)
   - Funders (Arts Council NPO, Department for Education, NASUWT)

6. Ensuring access for young people from underrepresented groups through Access to the Arts:
   - Auditions on line and in person in 17 locations, 7 schools, online sessions
   - Securing £60,201 in funds through grant applications and fundraising campaigns
   - Bursary awards and supported places for 121 young people (with grants from Garfield Weston Foundation & Backstage Trust)
   - Increase to 19% of young people engaged from underrepresented backgrounds

7. Development of governance to ensure charitable objectives are delivered
   - New Trustees recruited to address gender imbalance
   - Advisor/Consultants to the Board in Finance and Inclusivity appointed
   - Articles of Association rewritten and updated

8. Financial Review by the new Senior Management Team resulted in
   - Major debt being cleared
   - Making a surplus that will form a reserve
   - A new reserves policy & financial controls in place

Auditions

January-April 2022

During January-April 2022, we delivered live and online audition sessions, seeing 701 young people live in group workshops in 17 locations across the UK and 308 online.

One company of young people (*The Legend of White Bear Lake*) was invited back from 2021; this was the only show affected by Covid 19 and cancelled in summer 2021.

We delivered 7 Discover Musical Theatre (in-school) audition sessions and from these 12 students were offered free/supported places on the BYMT camps, or offered bursary places on productions.

26 freelance director, choreographer, musical directors were given 60 work sessions across the auditions and DMTs.

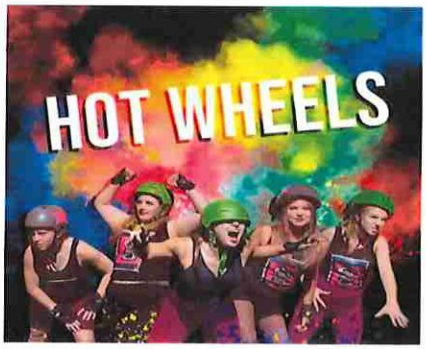
BYMT's 2022 Season

BYMT was delighted to present the 2022 Season of New Music Theatre with nine productions (two of them revivals, the others new writing) taking place across the UK with 337 of the UK and Ireland's most enthusiastic and skilled actors, singers, dancers and musicians aged 11-21.

Hot Wheels

The Square Chapel, Halifax | 23 -24 April 2022

A female & non-binary company finding the strength in team work as roller derby champions. An extraordinarily empowering new musical featuring a fearless cast.



Concept, Book, Lyrics, Director **Ellie Jones** | Music & Lyrics **Ella Grace** | Additional Music & Musical Director **Lee Freeman** | Choreographer **Alicia Frost**

Breadboy

Lyric Theatre, Belfast | 28 – 31 July 2022

What Paperboy did next. Following the smash-hit musical *Paperboy* that had 2 sell-out runs at the Lyric Theatre Belfast, *Breadboy* sold out 4 performances there in 2022. This new, witty, heart-warming and coming-of-age show explored much-loved Northern Irish writer, Tony Macaulay's, second memoir, with music by platinum-selling singer Duke Special.

Original Book **Tony Macaulay** | Book & Lyrics **Andrew Doyle** | Music **Duke Special** | Co-Director **Steven Dexter** | Co-Director **Dean Johnson** | Musical Director **Matthew Reeve** | Choreographer **Khiley Williams**

Educating Yorkshire

Square Chapel Arts Centre, Halifax | 5 - 7 August 2022

BYMT brought to life a theatrical version of the famous documentary series EDUCATING YORKSHIRE, following the ups and downs of students at a community Academy on their voyage through school life in West Yorkshire. *Educating Yorkshire* was a heart-warming and entertaining look into a transformative period in young people's lives. Produced in association with *Twofour Broadcast Ltd* who created the original TV series.

Composer & Co-Lyricist **Adam Howell** | Writer **Paul Hurt** | Director **Ellie Jones** | Musical Director & Co-Lyricist **Josh Kemp**| Choreographer **Ash Mukherjee**

Terra Nova

Winchester Theatre Royal, Winchester | 13 – 14 August 2022

In 1910, led by Captain Robert Falcon Scott, the British Terra Nova Expedition left Cardiff and sailed towards the mysterious shores of Antarctic, the coldest, driest, and windiest continent on the Earth. Boldly combining powerful narrative and complex vocal soundscapes with daring contemporary choreography, this new evocative Dance Connection show explored a poignant story of human endurance.

Writer & Director **Rachel Birch-Lawson** | Composer & Musical Director **Adam Gerber** | Choreographer & Rehearsal Director **Khyle Eccles**

The Legend of White Bear Lake

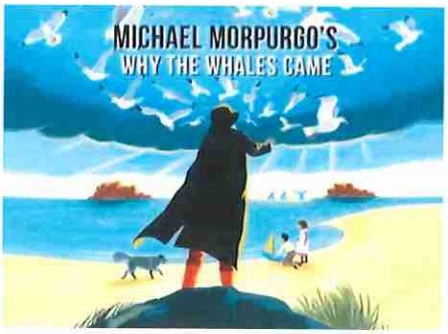
Plymouth Theatre Royal, Plymouth | 13 – 14 August 2022

A haunting new musical inspired by a Native American legend from Minnesota. The legend of the white bear is passed down to each generation and warns that two tribes must not mix or a giant bear will wake from his slumber and attack. This magical and heart-rending show revealed an ethereal score and breath-taking movement to bring the legend to life.

Writer **Caroline Wigmore** | Composer **Jen Green** | Director **Anthony Underwood** | Musical Director **Stephanie Amies** | Choreographer **Hannah Miles**

Why the Whales Came

Taunton Brewhouse, Taunton, & The Mack, London | 19 – 24 August 2022



An exciting adventure full of mystery from *War Horse* author Michael Morpurgo. Faced with the backdrop of the First World War, the insular residents of Bryher can no longer escape the realities of life beyond the islands. Two children try to blow apart the fear and hatred that threatens to destroy their community, lifting a powerful curse in the process. This show was filled with the music of the sea and enjoyed by many families.

Original Book **Michael Morpurgo** | Books & Lyrics **Nikki Racklin** | Musical Director & Composer **Bella Barlow** | Director **Simon Kane** | Choreographer **Phyllida Crowley-Smith**

Angry Salmon

Plymouth Theatre Royal, Plymouth | 20 – 21 August 2022

Inspired by true stories from our oceans, this imaginative new musical bubbling with humour, big characters and adventurous songs, tells an important story about taking care of ourselves and our planet. Every year, thousands of salmon escape from salmon-farms in their masses. Unfit for life back in the wild, they are unable to find food, unable to migrate efficiently, and unable to connect with their fellow wild salmon. The salmon are angry.

Co-writer, Composer & Musical Director **Jordan Paul Clarke** | Co-writer & Director **Ali James**| Choreographer **Jocelyn Prah**

Cabaret Havana

The Mack, Mountview, London | 26 – 27 August 2022

An exhilarating new musical filled with captivating Cuban influenced tunes and inspired by the remarkable true story of Anacaona, the Castro sisters' legendary Cuban 'Son' band – brilliant musically skilled teenagers who took on the all-male world of jazz bars and dance halls in Cuba 1933. With economic crisis, political chaos and student protest, the show asked, why not form the first all-female seven-piece salsa band?

Writer **Nicola Baldwin** | Composer **Tarek Merchant** | Director **Tiffany King** | Musical Director **Barnaby Southgate** | Choreographer **Julia Cave** | Cuban Consultant **Eliane Correa**

A Midsummer Night's Dream

Holroyd Theatre, Oswestry | 27 – 28 August 2022

A thrilling and innovative look at the beloved Shakespearean fairytale, blending music, movement, and verse in a voyage to the wilderness of fantasy. This production embraced virtual world technology, creating an immersive mixed reality experience for wider audiences to enjoy.

Writer & Director **Victoria Gartner** | Composer, Musical Director & Digital Producer **Joel Hall** | Choreographer **Catherine Moran**

Easter & Summer Camp Courses and Workshops

Open Access Courses 2022

Our open access Camps are week-long intensive residential workshops, where young people aged 11 to18 devise a new musical in a week and improve their music theatre skills in voice work, singing, drama, devising, writing, musicianship and choreography. The courses in Easter and summer 2022 were attended by 367.

Easter Camps

- Wiltshire sold out with 40 bookings. The camp was based on and inspired by **John Masefield's *Box of Delights*** novel and was directed by Kirstie Davies with music by BYMT's Cameron Macintosh Resident Composer Jordan Clarke and choreography by Julia Cave. The group created a stunning physical theatre/musical performance at the end of the week.

- Yorkshire reached 32 bookings. The camp was based on creating a parklet on a London residential street. ***Parklet – the Musical*** was beautifully created by director Eddie Latter, composer Georgina White and choreographer Krista Vuori and included a group of young people with additional needs, who were awarded supported places on the course through a Discover Music Theatre day.

Summer Camps

- **Recycling:** Director Georgie Ranckom, Composer Keziah Green, Choreographer Camilla Yates
  Lockyers Park, Hemel Hempstead
  35 Young People Attended

- **The School Trip:** Director Josie Charles, Composer Joanna Taylor, Choreographer Tarik Frimpong
  Warminster School, Warminster
  38 Young People Attended

- **Destination Planet Earth:** Director Airlie Scott, Composer Michael Betteridge, Choreographer Krista Vuori, St Peter's School, York
  40 Young People Attended

- **Sea Pollution:** Director Rhiann Jeffrey, Composer Cillian Donaghy, Choreographer Amy Lovelock Dulwich College, London
  39 Young People Attended

- **Climate Crisis Conference:** Director Eddie Latter, Assistant Director Louise Roberts, Composer Max Harris, Choreographer Ruth Seager, Hillscourt Centre, Birmingham
  35 Young People Attended

- **Wild (Losing Ecosystems)** Director Jazz Harbour, Composer Daniel Looseley, Choreographer Krista Vuori, Godolphin School, Salisbury
  39 Young People Attended

- **Animallis Carnivale!** Director Ellis Kerkhoven, Assistant Director Jack Bence, Composer Sonum Batra, Choreographer Julian Nichols, Roehampton University, London
  40 Young People Attended

- **Musical Theatre Boot Camp**
  Director Neil Rutherford, Musical Director Aaron Newland-Bentley, Choreographer Khiley Williams, visiting expert Stephen Jameson, Roehampton University, London
  29 Young People Attended

All the camps included a final presentation to family and friends and were filmed, giving BYMT footage of the way 338 young people in 2022 wanted to express their response to the climate crisis and environmental responsibility through songs, drama and movement.

Director Tiffany King, in rehearsals for Cabaret Havana

Why the Whales Came, The Drum, Plymouth

BYMT Creative Trainee Scheme

This trainee programme provides emerging artistic and production staff with a valuable step towards working professionally in the theatre sector. In 2022, we engaged 22 Creative Trainees as Assistant Musical Directors, Deputy Stage Managers, and Assistant/Associate Designers for our productions. We did an evaluation exercise with all of the trainees and have reworked the scheme for 2023, calling it the Creative Work Placement scheme and clarifying the roles and their managers. From 2023, the majority of Creative Work Placements will be Assistant Musical Directors, Assistant Stage Managers and Assistant Designers, with the potential for Assistant Directors, Choreographers and Producers to also apply.

Programme Statistics 2022

Total number of participants engaged	*1625*
UK coverage (% of local authorities)	*75%*
Number state educated	*75%*
Number privately educated	*24%*
Number home educated	*1%*
Numbers engaged (National Auditions)	1009
➢ *In-person*	*(701)*
➢ *Online*	*(308)*
Numbers engaged (Outreach - *Discover Music Theatre*)	*458*
Numbers engaged (Productions)	*337*
Numbers engaged (Camps)	*367*
Number of underrepresented participants (all activities combined)	19%
➢ *Global majority*	*(12%)*
➢ *Disabled and neurodivergent*	*(7%)*
➢ *Self-identify non-binary*	*(2%)*
Number of free & assisted places	121
➢ *Bursaries awarded on Productions*	*(52)*
➢ *Free (supported) places on Camps*	*(9)*
➢ *Free Auditions*	*(60)*
Number of qualifications awarded (*Trinity College London*)	*700*

Pit band young musicians rehearse for Cabaret Havana

Educating Yorkshire, Halifax: Square Chapel

Access To The Arts

Our Access funds in 2022 totalled **£60,201**:

- £15,000 Backstage Trust rolled over from 2021 *(approved November 2021)*
- £35,000 Backstage Trust final year of funding in 2022
- £10,201 in private donations

Of the 704 young people that were involved in our residential activities during the Easter and summer of 2022 we awarded **free or assisted places** to 121 people (17%): £41,201 was given in **bursaries**; £6,300 worth of **free places** were provided on Camps; £2,700 worth of **free auditions** were provided.

£10,000 was also allocated towards the cost of our national auditions, enabling us to maintain the same fee for the third year in a row.

Bursary recipients included:

Ellie McGuire (Angry Salmon)
Ellie auditioned with us as part of our Discover Music Theatre workshop at Neath College. She was offered a place in the company of Angry Salmon, and received a 75% bursary for her attendance, the highest we offer at BYMT. Ellie quickly secured the role of Sheila Musk, the villain of the story, with her incredible talents. Ellie had this to say at the end of her production: *"I just want to say thank you in general because I really can't describe how much this project has helped me. Before arriving I was so nervous but then after bonding with everyone, I was able to be free and happy and just be myself without a care in the world, and I really do feel like a different person".*

Sinead Marie Greene (Breadboy)
Sinead auditioned with us as part of our in-person auditions in Belfast. Sinead had never auditioned with us before and received an offer to take part in the production of Breadboy. She received a 75% bursary to assist with her placement, where her mother had this to say: *"Absolutely over the moon that my daughter Sinead Marie got placed in the Lyric production of Breadboy. We're still rendered speechless and are so grateful for the opportunity you are giving her and all the other wonderful teenagers".*

Bethany and Blessing Clarkson (Cabaret Havana)

Bethany and Blessing, sisters, auditioned as part of our actors' pool and our musicians' pool. While they were not chosen for our company of actors, their talent as musicians was undeniable and both received offers for Cabaret Havana, a production about instrumentalist sisters in 1930s Cuba. They both received 50% bursaries and were an incredible asset to the band. Blessing had this to say: "*One career path I've been looking into is being a professional musician, and being in this production will give me the opportunity to see what it will be like. Furthermore, it's going to give me a lot of the skills I would need if I were to be a pit musician".*

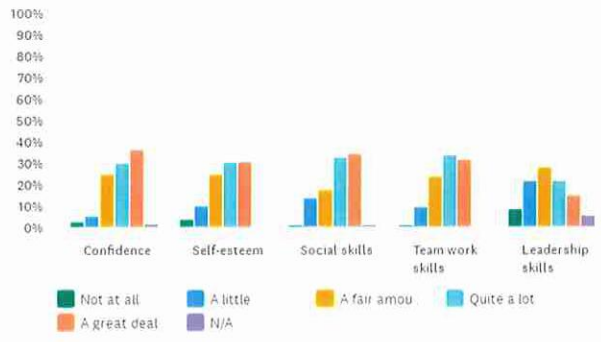
Participant Evaluations (Productions and Camps) 2022

Sample of response analysis: Number of Respondents 210 (30% of total cohort)

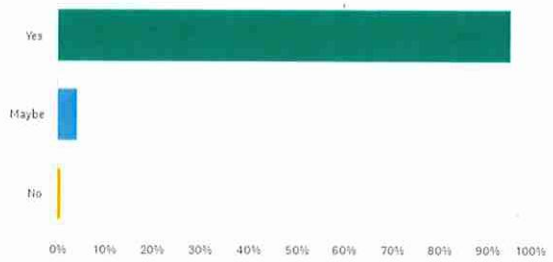
Q10 How much have your skills in these theatrical areas increased during the project?

Participant Evaluations (Productions and Camps) 2022 continued...

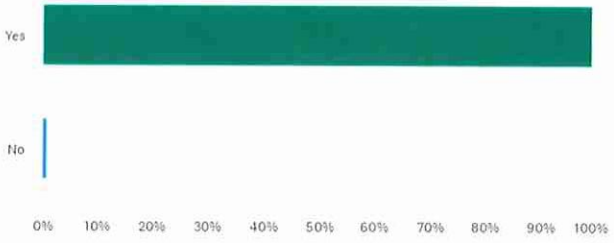
Q12 How much have your skills in these capabilities increased during the project?



Q15 Has this experience made you want to continue performing and/or be involved with other aspects of the theatre in the future?



Q17 Do you think your project was a good learning experience overall?



BYMT Participants 2022 Mapped

Participants (Ireland)

Participants (Scotland)

Participants (North England and Wales)

Participants (South England and Wales)

Participants (worldwide)

Offices and Facilities

Our offices remained at the Mountview building at 120 Peckham Hill Street, London, SE15 5JT

Management structure and staffing

Executive and Operations		
Executive Producer Chief Executive & Creative Director	Jon Bromwich Emily Gray (from May)	Full time
Associate Producer Assistant Producer	Harrison Rose/Milly Summer (from May) Emma-Alys Bower	Full time Part Time
Programmes Administrator Office Assistant	Cerys Jones Hannah Stone (from July)	Full time Full Time
Finance Officer	Clare Russell	Part time
Welfare Manager	Alison Woodward	Part time
Music Supervisor	Jordan Clarke (January to September)	Part time
Marketing and Development		
Head of Development	Alex Mastihi	Full time
Marketing Manager	Tatiana Timoshina / Sofia Andolcetti (from September)	Full time
Marketing Assistant	Eugénie Bacher / Rhiannon Dunn (from February)	Fixed term

The London office was also supported throughout the year by a number of short-term volunteers and interns. The Trustees would like to express their thanks to all of them and offer best wishes in their future careers.

Staff changes

From February, Rhiannon Dunn joined the marketing team and in July Tatiana Timoshina left after 4 years in the Marketing Manager role. In September she was replaced by Sofia Andolcetti, who spent two productive months with the Company and then moved to another role and at the end of the year, Linda Okachi was recruited as Digital Marketing Manager, starting in January 2023.

In April, Harrison Rose resigned as Associate Producer and Jon Bromwich stepped down as Executive Producer, having run the Company since its inception in 2003. Emily Gray took up the role of Chief Executive & Creative Director in May, following an extensive handover from Jon, and Milly Summer became the new Associate Producer, also in May.

Hannah Stone joined the Company as Office Assistant, supporting all areas of the Company. After an organizational review and thorough consultation process, the role of Welfare Manager was made redundant in December 2022. A new post of Schools & Pastoral Manager will be recruited in 2023.

Jordan Clarke was the Cameron Mackintosh Resident Composer from January to September, covering the role of Music Supervisor and Composer for Auditions, DMTs and the production of Angry Salmon in the summer.

Emma-Alys Bower was on the Kickstart Scheme as Assistant Producer and the Company extended her contract until the end of the year; she then went on to get an education role at The Globe. The 2023 Assistant Producer will be supported by a grant from the Mackintosh Foundation.

Continuance of Trading

2022 was a challenging year for fundraising; however, the Company was awarded Arts Council funding for two years (2023-2025) and was successful in fundraising.

The Company made a surplus, having reduced debts and increased income, particularly through Theatre Tax Relief, and has a new reserves policy.

Reserves Policy

The Trustees aim to maintain free reserves in unrestricted funds up to a value of £250,000, which equates to approximately six months of overhead and salary contributions and would allow BYMT to provide a reduced delivery of the usual offer. The reserves policy will be reviewed on an annual basis.

Company Policies

BYMT has the following policies currently in use:

- Covid-19 Charter
- Staff Induction
- Code of Conduct
- Health & Safety
- Work Clothing
- Business Expenses
- Anti-bribery & Anti-corruption
- Grievance Procedure
- Disciplinary Framework, Policy & Procedure
- Dignity at Work
- Equal Opportunities
- Equality Action Plan & Policy
- Whistleblowing Policy
- Sickness Absence policy
- Holiday Entitlement & Lieu Time
- Personal and Family Leave
- Maternity Leave
- Paternity Leave
- Shared Parental Leave
- Parental Leave
- Adoption Leave
- Flexible Working
- E-Mail and Internet Usage
- Safeguarding
- Data Protection
- Procurement

Fundraising

BYMT maintains a fundraising pipeline worth over £1.5million per year in order to raise the funds that are needed to sustain the organisation.

Fundraising Pipeline Report 2022						
Rows	Sum of Planned	Sum of Bid for	Sum of Received	Sum of Committed	Sum of Unsuccessful	Grand Total
Ongoing	£ -	£ -	£ 9,774	£ 13,175	£ -	£ 22,949
Q1	£ -	£ -	£ 95,872	£ 44,863	£ 413,457	£ 554,192
Q2	£ -	£ 50,000	£ -	£ 63,389	£ 151,216	£ 264,605
Q3	£ -	£ 73,550	£ 30,000	£ 37,500	£ 40,000	£ 181,050
Q4	£ 378,000	£ 78,622	£ 11,250	£ 27,662	£ 8,750	£ 504,284
Pending from 2021	£ -	£ -	£ 18,384	£ -	£ 63,000	£ 81,384
Grand Total	**£ 378,000**	**£ 202,172**	**£ 165,280**	**£ 186,589**	**£ 676,423**	**£ 1,608,464**

For the 2022 period, the following support for the charity merits special mention:

Public Grants

Arts Council England continued their support of BYMT as a National Portfolio Organisation (NPO), as did the Department for Education through the National Youth Music Organisation programme. The Company was successful in securing NPO status for 2023-25, confirmed in early November 2022; from April 2023 we will be delivering on the ACE strategy for a more dynamic, inclusive and sustainable creative & cultural country. We have joined the Arts Council's Transfer programme (part of the Levelling Up for Culture strategy), which means we are considering the possibility of moving our head office out of London. We also received support from Arts Council Northern Ireland, a longstanding supporter of the Company and Community Relations Council Northern Ireland, in support of our contribution to peace & reconciliation and addressing the legacy of the Troubles.

Individual support: We were fortunate to have the continued support of Addy Loudiadis as a private donor in 2022, though this was the last year of support, as per our agreement of 2018. We did not deliver any fundraising campaigns this year, though we had planned an ambitious open-air event at the Chelsea Physic Garden in May 2022. However, this was cancelled in February due to the escalating crisis in Ukraine and the worsening global economic picture. We did secure two other private donations amounting to £5,500.

Trusts and Foundations: We secured funding from trusts and foundations, in addition to the multi-year grant we had secured from Backstage Trust (year 3 of 3 years); these included a grant from Mackintosh Foundation in support of our Production Assistant placement and a grant from the Jane Goodman Foundation towards core costs.

Public Grants
Arts Council England
Arts Council Northern Ireland

Friends
Alan Cranston
Alastair Roberts
Barry Anns
BridgetBraham
Diana Wiggins
Emma Shaw
Fern Stoner
Helen Dayananda
Kate Suh
Linda Nightingale
Sarah Double
Sian Flynn
Tim Sawers

Principal Sponsor
NASUWT

Major Gifts
Noel Coward Foundation
Mackintosh Foundation

Supporters
Addy Loudiadis
Alison Shakespeare
Alan Jenkins
Andrew Spooner
Aniela and Ed Shuckburgh
Sir Paul McCartney

With our additional thanks to all schools, colleges, companies, local organisations and individuals who have made donations to individual course fees or sponsored our young people.

Trustees

The table below shows BYMT Directors who served as Trustees between 1 January and 31 December 2022.

Director	Date of appointment	Date of resignation	Date of retirement by rotation
Royce Bell	28 Jun 2010	5 July 2022	
Jimmy Jewell	6 Dec 2016		
Laura Palmer	18 Apr 2019	26 April 2022	
Alastair Roberts	10 Mar 2015		
Aniela Shuckburgh	10 July 2018		
Phillip Siddle	1 Jan 2013		
Rebecca Treanor	10 Jul 2019	26 April 2022	
David Warburton	5 July 2017	26 April 2022	
Roger Jones	5 Mar 2019		
Simon Millson (Chair)	9 Nov 2019		
Lucy Stocks	18 Oct 2022		
Francesca Unsworth	5 July 2022		

During this period, we appointed Bridget Kalloushi as Advisor to the Board on Finance and Rachel Victor Samson as Consultant to the Board on Inclusivity.

Structure, Governance and Management

Governing Document

British Youth Music Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association incorporated on 4 December 2003 and the revised version of articles adopted on 28 June 2010 and further updated Articles adopted on 5th July 2022. The Company is registered with the Charity Commissions of both England and Scotland.

Appointment of Trustees

As stated in the Articles of Association, the Board of Trustees may appoint to the Board by a simple majority vote such persons as they consider suitable to be co-opted Trustees. Every person wishing to become a Trustee may be required to sign a declaration of acceptance and of willingness to act as a Trustee, and consent to become a Member, in the form prescribed by the Board of Trustees. The Chair shall be appointed or removed by a majority of the Trustees.

Trustee induction and training

New Trustees undergo an orientation meeting with the Chair on recruitment which includes a briefing on their legal obligations under charity and company law. All relevant documents, articles, business plan, policies etc. are kept in an online folder for all Trustees to view when necessary.

Organisation

The Board of Trustees, which can have up to 20 members, administers the charity. The Board meets quarterly and there are sub-committees covering development and finance which also meet quarterly. During 2022 the Board met four times, with additional online meetings when needed, such as the lead up to the Arts Council NPO application and discussion of the NPO outcome.

The Chief Executive & Creative Director is appointed by the Trustees to manage the day-to-day operations of the charity, along with the Senior Management Team (Head of Development and Finance Manager) and the staff team.

Risk Management

The Trustees have a risk management strategy which comprises:

- keeping a risk register;
- reviewing the risks to the charity at both finance committee meetings and full board meetings;
- the establishment of systems and procedures to mitigate those risks identified in the register;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Statement of Directors' responsibilities

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

- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent, and;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue to operate.

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

ON BEHALF OF THE BOARD

S. M. Millson

SIMON MILLSON
CHAIR
Dated: 28.04.23

George Hay Company
chartered accountants registered auditors

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'Charitable Company') for the year ended 31st December 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31st December 2022 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

George Hay & Company
chartered accountants registered auditors

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'charitable company') for the year ended 31st December 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31st December 2021 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting
in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Our responsibilities for the audit of the financial statements

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

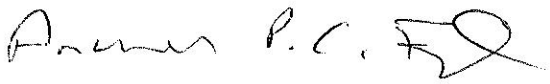
As part of designing our audit, we determined materiality and assessed the risks of material misstatement in the financial statements, including how fraud may occur by enquiring of management of its own consideration of fraud. We also considered potential financial or other pressures, opportunity and motivations for fraud. As part of this discussion we identified the internal controls established to mitigate risks related to fraud or noncompliance with laws and regulations and how management monitor these processes. Appropriate procedures included the review and testing of manual journals and key estimates and judgements made by management.

We did not identify any key audit matters relating to irregularities, including fraud. As in all of our audits, we also addressed the risk of management override of internal controls including testing journals and evaluation whether there was evidence of bias by the Trustees that represented a risk of material misstatement due to fraud.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Andrew PC Fox FCA
Statutory auditor
For and on behalf of
George Hay & Company,
Statutory Auditor
Chartered Accountants

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 25th April 2023

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	Unrestricted Funds £	Restricted Funds £	2022 Total £	Unrestricted Funds £	Restricted Funds £	2021 Total £
Income from:	3						
Grants and donations		267,124	74,666	341,790	406,216	118,561	524,777
Charitable activities		1,230,564		1,230,564	1,023,832		1,023,832
Total income		**1,497,688**	**74,666**	**1,572,354**	**1,430,048**	**118,561**	**1,548,609**
Expenditure on:							
Fundraising	5	50,916	-	50,916	57,496	-	57,496
Charitable activities	4	1,319,776	79,701	1,399,477	1,319,062	113,526	1,432,588
Total expenditure		**1,370,692**	**79,701**	**1,450,393**	**1,376,558**	**113,526**	**1,490,084**
Net income/ (expenditure)		**126,996**	**(5,035)**	**121,961**	**53,490**	**5,035**	**58,525**
Net movement in funds							
Total funds at 31 December 21	15	(96,510)	5,035	(91,475)	(150,000)	-	(150,000)
Total funds at 31 December 22		**30,486**	**0**	**30,486**	**(96,510)**	**5,035**	**(91,475)**

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 25 to 31 form part of these accounts.

BALANCE SHEET AS AT 31 DECEMBER 2022

	Notes	2022 Unrestricted fund £	£	2022 Restricted fund	2022 Total Funds £	31 DEC 2021 £	£
FIXED ASSETS							
Tangible assets	**10**		4,113	0	4,113		7,636
CURRENT ASSETS							
Stock		5,903		-	5,903	5,903	
Debtors	**11**	295,839		-	295,839	231,292	
Cash at bank and in hand		256		-	256	5,146	
		301,998		0	301,998	242,341	
CREDITORS: amounts falling due within one year	**12**	(215,000)			(215,000)	(217,929)	
NET CURRENT LIABILITIES			**86,998**	**0**	**86,998**		**24,412**
TOTAL ASSETS LESS CURRENT LIABILITIES			**91,111**	**-**	**91,111**		32,048
CREDITORS: amounts falling due after more than one year	**13**		**(60,625)**	0	**(60,625)**		(123,523)
NET ASSETS			**30,486**	**0**	**30,486**		(91,475)
Represented by:							
Unrestricted funds	**14**		**30,486**	**0**	**30,486**		(91,475)

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

The financial statements were approved by the Board of Trustees on 25th April 2023 and were signed on its behalf by:

S. M. Millson

SIMON MILLSON
Chair of the Board of Trustees

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2022

	Notes	2022 £	2021 £
Cash flows from operating activities			
Cash generated from operations	1	59,358	(274,346)
Net Cash provided by/(used in) operating activites		59,358	(274,346)
Cash flows from investing activities			
Purchase of tangible fixed assets		(1,350)	(6,548)
Net Cash provided by/(used in) investing activites		(1,350)	(6,548)
Cash flows from financing activities			
New loans in the year		(62,898)	(26,477)
Net cash provided by financing activities		(62,898)	(26,477)
Change in cash and cash equivalents in the reporting period		(4,890)	(307,371)
Cash and cash equivalents at the beginning of the reporting period	2	5,146	312,517
Cash and cash equivalents at the end of the reporting period	2	256	5,146

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2022

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net income/(Expenditure) for the reporting period (as per the statement of financial activites)	121,961	58,525
Adjustments for:		
Depreciation charges	4,873	4,988
Decrease in stocks	0	(2,942)
Decrease/(increase) in debtors	(64,547)	(83,797)
Increase/(decrease) in creditors	(2,929)	(251,120)
Net cash provided by (used in) operating activities	59,358	(274,346)

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2022 £	2021 £
Notice deposits (less than 3 months)	256	5,146
Overdrafts included in bank loans and overdrafts falling in one year	-	-
Total cash and cash equivalents	256	5,146

3. ANALYSIS OF CHANGES IN NET DEBT

	At 01.01.22 £	Cashflow £	At 31.12.22 £
Net Cash			
Cash at bank	5,146	(4,890)	256
Bank Overdraft	-	-	-
	5,146	(4,890)	256
Debt			
Debts falling due within and after one year	(134,167)	65,000	(69,167)
Total	(129,021)	60,110	(68,911)

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2022

1. Statutory Information

British Youth Music Theatre is a private company, limited by guarantee, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The Company's registered number and registered office address can be found on the Company Information page. On 19th September 2019 the charity officially changed its name to British Youth Music Theatre.

2. 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
Assets and liabilities are initially recognised at historical cost or transaction value.

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.

Income is accounted for on a receivable basis and includes invoiced sales, together with donations and grants.

Donations and grants receivable in the year are included within income, unless they were received for a specific event which has not yet taken place. In this circumstance they have been carried forward and included within accruals and deferred income.

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.

Equipment, fixtures & fittings	-	33% on cost
Computer equipment	-	33% on cost

Current assets

Stock consists of T-shirts and sweatshirts for sale to supporters. It is valued at the lower of cost and net realis able value. Debtors are measured at their recoverable amounts and creditors at their settlement amounts when these can be measured or estimated reliably.

Pension costs

BYMT operates a defined contribution workplace pension scheme. Contributions payable to the scheme are charged to the Statement of Financial Activities in the period to which they relate.

Fund accounting

Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the Trustees. Restricted funds may only be used in accordance with the specific wishes of donors.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022 – CONTINUED

1. **Income**

Audition fees	33,933	-	33,933
Course fees	822,948	-	822,948
Other	373,683	-	373,683
	1,230,564	**-**	**1,230,564**
Grants and donations - Private Grants			
Individual **	84,451	-	84,451
Corporate sponsorship	31,250	-	31,250
Trusts and foundations	-	74,666	74,666
	115,701	**74,666**	**190,367**
Grants and donations - Public Grants			
Arts Council England	151,423	-	151,423
	151,423	**-**	**151,423**
Total grants and donations	**267,124**	**74,666**	**341,790**
	1,497,688	**74,666**	**1,572,354**

	2021 £ Unrestricted Funds	2021 £ Restricted Funds	2021 £ Total
Charitable activities			
Audition fees	23,912	-	23,912
Course fees	791,258	-	791,258
Other	208,662	-	208,662
	1,023,832	**-**	**1,023,832**
Grants and donations - Private Grants			
Individual	48,875	47,091	95,966
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	15,000	71,470	86,470
	93,875	**118,561**	**212,436**
Grants and donations - Public Grants			
Arts Council England	312,341	-	312,341
	312,341	**-**	**312,341**
Total grants and donations	**406,216**	**118,561**	**524,777**
	1,430,048	**118,561**	**1,548,609**

**** Individual Donations includes the conversion of 50% of the long term loan from R Bell**

4. Charitable Activities	2022 £	2021 £
Artists and pastoral care fees	**267,300**	299,325
Travel	**68,583**	55,499
Accommodation and meals	**366,712**	389,843
Venue hire	**74,421**	52,760
Production costs	**59,429**	89,810
Office rent and services	**29,683**	21,893
Insurance	**7,651**	5,593
Administration staff	**287,120**	246,944
Marketing	**88,627**	98,115
Accountancy	**25,674**	26,916
Legal	**2,369**	3,074
External audit	**6,960**	5,082
Bursary Awarded	**50,498**	69,026
Other administrative costs	**64,450**	68,708
	1,399,477	1,432,588

5. Fundraising costs	£	£
Fundraising	**50,916**	57,496

6. Operating surplus	£	£
The operating surplus is stated after charging:		
Depreciation	**4,873**	4,988

7. Staff Costs	£	£
Wages and Salaries	**302,674**	239,100
Pension	**4,847**	4,458
Social Security Costs	**23,357**	18,754
Recruitment and Training	**5,936**	16,319
	336,814	278,631

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

Administration	**7**	7

No employees were paid more than £60,000 per annum during the period (2021: nil).

BYMT operates a defined contribution work place pension scheme through NEST, with contributions being made by both the employer and employees at variable Pension costs charged represent contributions payable by BYMT to the scheme. Total pension costs in the current year amounted to £4,847 (2021: £4,458).

8. Trustees' remuneration

No trustees of the company received any remuneration during the period or the prior period.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022 - CONTINUED

9. Taxation

No provision for corporation tax has been made as the charity is exempt from corporation tax on its income and gains to the extent these are applied to its charitable activities.

10. Tangible fixed assets

	Equipment	Musical Instruments	IT	Total
Cost	£	£	£	£
At 31st December 2021	16,760	23,754	4,286	44,800
Additions	-	-	1,350	1,350
At 31st December 2022	16,760	23,754	5,636	46,150
Depreciation				
At 31st December 2021	12,850	21,981	2,333	37,164
Charge for the period	1,880	591	2,402	4,873
At 31st December 2022	14,730	22,572	4,735	42,037
Net Book Value				
At 31st December 2022	**2,030**	**1,182**	**901**	**4,113**
At 31st December 2021	**3,910**	**1,773**	**1,953**	**7,636**

11. Debtors

	2022	2021
	£	£
Trade Debtors	**29,561**	44,799
Prepayments and accrued income	**7,999**	46,079
Other Debtors	**258,279**	140,414
	295,839	231,292

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2022 - CONTINUED

12. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	**70,951**	60,518
Accruals and deferred income	**119,134**	132,881
PAYE and National Insurance	**12,389**	6,322
Other Creditors	**12,526**	18,208
	215,000	217,929

13. Creditors: amounts falling due after more than one year

	2022	2021
	£	£
Loans	**60,625**	123,523

14. Funds

	2021	Income	Expenditure	2022
	£	£	£	£
Unrestricted Funds	(96,510)	1,497,688	(1,370,692)	30,486
Restricted Funds	5,035	74,666	(79,701)	-
Total	(91,475)	1,572,354	(1,450,393)	30,486

Restricted Funds - Project Funds

Productions: Arts Council Northern Ireland £9,500 and R Bell £10,000. Bursary Income (bursaries, supported places, in-school auditions): Backstage Trust £40,000 and Individual Donations to Bursaries Auditions: Backstage Trust £10,000.

	2022	Income	Expenditure	2022
	£	£	£	£
Productions		19,500	19,500	-
Bursary Income		44,416	49,451	**(5,035)**
LIS Sponsorship		750	750	
Auditions	-	10,000	10,000	-
Total	**-**	**74,666**	**79,701**	**(5,035)**

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2022 - CONTINUED

15. Analysis of net assets between funds

	Tangible fixed assets	Current assets	Liabilities	Total
	£	£	£	£
Unrestricted Funds at 31 December 2021	7,636	242,341	(341,452)	(91,475)
Unrestricted Funds at 31 December 2022	4,113	301,998	(275,625)	30,486

16. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company and the Government backed Bounce Back Loan from NatWest.

As at 31st December 2022 £35,000 of the long-term loan from Royce Bell was converted into a donation.

The agreement for the repayment of the remaining £35,000 loan is subject to BYMT retaining a minimum of 3 months of its current reserve policy or sufficient funds to allow for earlier repayments.

	2022	2021
	£	£
Loan payable falling due within 1 year	8,542	10,644
Loan payable falling due in more than 1 year but less than 5 years	60,625	123,523
Loan payable falling due after 5 years	-	-
	69,167	134,167

17. Members

The Company is limited by guarantee under s62 Companies Act 2006 and therefore in the event of a winding up the members undertake to contribute such amounts as may be required, but not to exceed the sum of £1 in the case of any member, in accordance with Clause 7 of the Memorandum and Articles.

BRITISH YOUTH MUSIC THEATRE

England & Wales - Charity number 1103076

Accounts

British Youth Music Theatre

Annual Report
and
Statement of Accounts

Year ended 31st December 2021

www.britishyouthmusictheatre.org

REGISTERED NUMBER: 04985332 (England and Wales)

Supported using public funding by
Department for Education
LOTTERY FUNDED
ARTS COUNCIL ENGLAND

NASUWT
The Teachers' Union

TABLE OF CONTENTS

COMPANY INFORMATION 3

Introduction 4

Objects of the Charity 5

Auditions 6

BYMT's 2021 Summer Season 6

Summer Courses and Workshops 9

BYMT Creative Trainee Scheme 10

BYMT Programme Statistics 2021 10

BYMT Participants Map: UK 11

BYMT Participants Map: World 11

Offices and Facilities 12

Management structure and staffing 12

Reserves Policy 12

Company Policies 13

Fundraising 13

Trustees 15

Structure, Governance and Management 15

Statement of directors' responsibilities 16

REPORT OF INDEPENDENT AUDITORS 17

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2021 20

BALANCE SHEET AS AT 31 DECEMBER 2021 21

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2021 ... 24

COMPANY INFORMATION

DIRECTORS:	Simon Millson Royce Bell Jimmy Jewell Roger Jones Laura Palmer Alastair Roberts Philip Siddle Aniela Shuckburgh Rebecca Treanor David Warburton MP
REGISTERED OFFICE:	Unit 6, 1st Floor, Mountview Academy, Peckham Hill Street, London SE15 5JT
REGISTERED NUMBER:	04985332 (England and Wales)
BANKERS:	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
AUDITORS	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
REGISTERED CHARITY:	1103076 (England and Wales)
REGISTERED CHARITY:	SC039863 (Scotland)

Introduction

Despite the uncertainties produced by the Covid-19 pandemic, 2021 proved to be a successful year for the company, albeit with many challenges and complications to address.

As restrictions lifted the company delivered its largest ever summer season with high demand for all its courses. Over July and August, prior to the Omicron variant spreading in the autumn, 23 activities involving almost 700 young people, led by 91 creative practitioners, took part in 15 residential centres across the country from Plymouth to Durham and Belfast.

As one of the few youth arts organisations operating at full strength across the summer, the company benefited from a bold decision and a well-thought-through plan to progress with as many courses as it could deliver. Only one activity was affected by an outbreak of Covid-19; the production was stopped half-way through and has been rescheduled for summer 2022. All other courses were completed safely as planned.

The organisation planned carefully for all risks associated with the pandemic, producing a comprehensive Covid-19 Charter for use across the season, implementing strict testing and infection controls. Once each project had started, with all staff and students showing negative test results, rehearsals and workshops operated as closed bubbles and continued with minimal restrictions.

The summer season had many highlights, in particular the operatic *Goblin Market* at the Yvonne Arnaud Theatre Guildford, *Cabaret Macabre* at the Bridewell London and, at the New Wolsey Theatre Ipswich, the musical *babies* which has since been sold to a commercial West End producer.

Financially, the company maintained strong cashflow as 62% parents opted to leave their 2020 course fee deposits with the company rather than obtain refunds. Cultural Recovery Funds from the Department of Culture, Media and Sport (DCMS) also helped to offset lost Theatre Tax Relief and other income. By the end of the year the company was showing a surplus of £58,000 and was still retaining cash at bank.

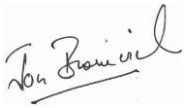
During the autumn, online auditions resumed for 2022 productions and, at the time of writing, all Government health restrictions have been lifted and the organisation is planning for a resumption of normal programming in 2022.

The company wishes to express its sincere gratitude and heartfelt thanks to all its funders for ongoing support during a difficult year: Arts Council England, the DCMS and the Department for Education; the UK's largest teaching union, NASUWT; Addy Loudiadis; Backstage Trust, Garfield Weston Foundation and Foyle Foundation; as well as many individuals and donating bodies who gave so generously.

After the summer season, the company's founder and Executive Producer, Jon Bromwich, announced his retirement after 18 years and the Board of Trustees began the process of recruiting a successor. In January 2022 Emily Gray was appointed as the new Chief Executive & Creative Director starting full time in May 2022. 2022 will be the beginning of a new chapter in BYMT's story.

The Directors now present their report together with the financial statements of the company for the year ended 31st December 2021.

Simon Millson, Chair



Jon Bromwich, Executive Producer

Objects of the Charity

The objects of the Charity are to promote, maintain, improve and advance the education and training principally but not exclusively of children and young persons by their participation and involvement with all aspects of performance of educational musical productions including theatre, dance, drama, music, singing, literature, sculpture and painting and the encouragement of the Arts generally.

Meeting British Youth Music Theatre's Objectives.

1. We want BYMT to be a widely recognised name in youth arts:
   - This was the seventh year of National Portfolio Organisation funding from Arts Council England;
   - We have a vibrant partnership with theatres in Northern Ireland;
   - We continue to build relationships with higher education providers.
   - Our new home within Mountview's new building in Peckham gives us opportunities to work in close partnership with another nationally renowned youth arts organisation

2. BYMT aims to enhance its bold approach to artistic programming:
   - Despite the inability to present work in 2020 the company continued to commission new work for 2021 and 2022.

3. We maintained our **auditions** in socially less-advantaged areas in accordance with our desire to improve access and diversity up until the first lockdown. We trialled online auditions during 2020 and were able to commence these early in 2021. Surprisingly, the online offer worked almost as well as the live version and this may be an element of our work that remains after Covid 19.

4. We seek to increase both our profile within the industry and our audiences by developing and performing work in a wide range of venues both in and out of London.
   - The closure of many theatres led to a major research programme to identify new partners for the future. We wait to see how this may work out in 2021.

5. Encouraging access through outreach work and bursary schemes is important to BYMT's ethos.
   - These remain important elements for the company's work and we were able to continue fundraising in preparation for the 2021 and 2022 seasons. Significant grants were secured from the Backstage Trust and Garfield Weston Foundation.

6. BYMT plans over the 4-year business plan to further strengthen its governance and management:
   - Board recruitment was put on hold during the pandemic.

7. Fundraising for core costs retains the most challenging part of the Development Plan.
   - Significant new funding was secured from central government sources through the Cultural Recovery Fund to compensate for lost income and to retain key staff and pay overheads.

8. Despite the pandemic and the reductions in income the company was able to post a small surplus and bring the accumulated deficit into line with the long-term loans used to underwrite it. A new Deficit Reduction Plan was drawn up including plans to repay the outstanding loans on a regularised basis over five years.

Auditions

January-February 2021

During January-April 2021, we delivered **54** online audition sessions, seeing **695** young people in online group workshops, replacing our physical tour due to increasing Covid restrictions.

However, many young people had already been cast into 2020 productions and the company honoured its offers to them for productions in 2021. Along with the additional intake from online auditions this led to the company's largest ever summer season of new work. In total 1,889 young people auditioned in 2020 and 2021 for the BYMT Summer Season.

We did not deliver any Discover Musical Theatre (in-school) auditions during this period due to the ongoing impact of the pandemic - schools were not permitting any on-site delivery from external parties. However, we maintained contact with schools in readiness for delivery in the 2021/22 academic year.

BYMT's 2021 Summer Season

BYMT was thrilled to present a 2021 Summer Season of New Music Theatre of eleven productions (two of them a revivals, the others new writing) taking place across the UK with **337** of the UK and Ireland's most talented actors, singers, dancers and musicians aged 11-21.

Goblin Market

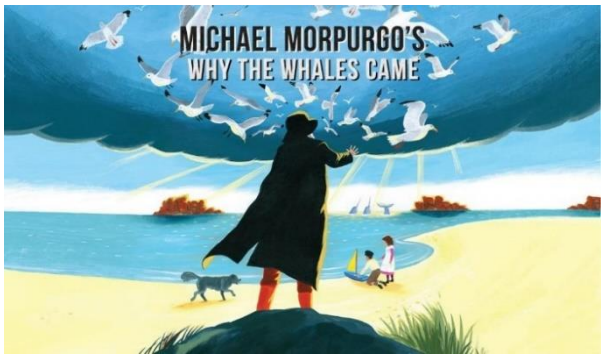
Yvonne Arnaud Theatre Guildford | 26 – 28 August

Adapted from the original book by **Christina Rossetti** | Music **Conor Mitchell** | Book **Kath Burlinson** | Director **Gerard Jones |** Choreographer **Dannielle Meehan |** MD **Adam Gerber |** Designer **Matt Carter |** Lighting **Chris Wilson**

Why the Whales Came

Theatre Royal Plymouth , Drum Theatre| 19 - 21 August 21

Adapted from the original book by **Michael Morpurgo** | Book and lyrics **Nikki Racklin** | Composer **Bella Barlow** | Director **Simon Kane** | Choreography **Phyllida Crowley-Smith |** Design **Lucy Herbert |** Lighting **Nathan Benjamin** | Sound **Naomi Green**



Peter Pan

The Old Victorian Riding Stables, Powderham Castle Devon | 5 – 8 August 21

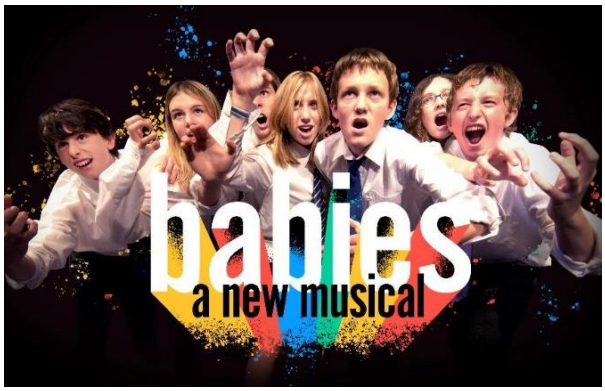
Adapted from the original book by **J.M. Barrie** | Book and lyrics **Nick Stimson** | Music **Jimmy Jewell** | Director **Tiffany King |** choreographer **Nicola Mac |** Musical Director **Cillian Donaghy |** Designer **Sarah Oxley |** Lighting **Chris Wilson |** Sound **Andy Onion**

Cabaret Macabre

Bridewell Theatre London | 6 – 7 August 21

Book writer **Jessica Walker** | Composer & Musical Director **Joseph Atkins |** Choreographer **Steve Harris |** Designer **Andrew Exeter |** Lighting **Jack Weir |** Costume Designer **Elissa Nicholson**

BABIES



NEW MUSIC THEATRE AWARD

New Wolsey Theatre Ipswich | 6 – 7 August 21

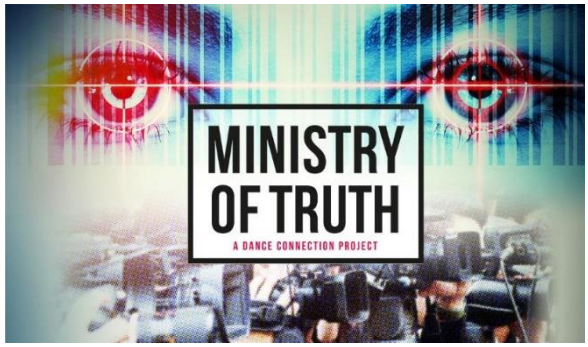
Book and lyrics **Martha Geelan** | Music **Jack Godfrey** | Director **Ellie Jones** | Choreographer **Khiley Williams** | Musical Director **Joe Beighton** | Designer **Talia Sanz |** Lighting **David Phillips**

Nightshade

Bridewell Theatre London | 13 – 14 August 21

Director and writer **Ellis Kerkhoven |** Composer **Adam Gerber |** Choreographer **Heather Douglas | Musical Director Jan Winstone | Set** Design **Andrew Exeter |** Costume Design **Natalia Alvarez |** Lighting **Jack Weir**

Ministry of Truth



a Dance Connection project

Theatre Royal Plymouth , Drum Theatre | 21 – 22 August 21

Choreographer **Rachel Birch-Lawson** | Rehearsal director **Charlie Brittain** | Music **Jake Dorfman |** Designer **Rachel Light |** Lighting **Nathan Benjaminn |** Sound **Naomi Green**

Our Girls, Our Game

Square Chapel, Halifax | 21 – 22 August 21

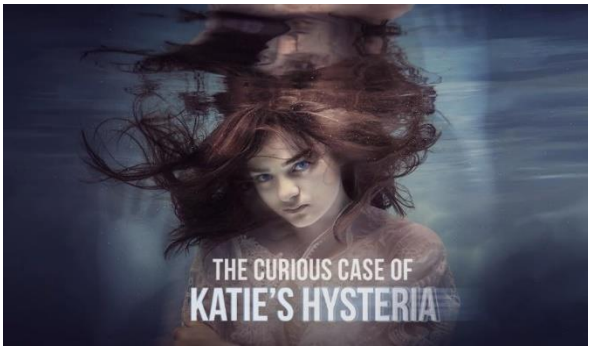
Choreographer **Rachel Birch-Lawson** | Rehearsal director **Charlie Brittain** | Music **Jake Dorfman |** Designer **Rachel Light |** Lighting **Nathan Benjaminn |** Sound **Naomi Green**

The Night the War Ended

Theatre Royal, Margate | 26 – 29 August 21

Music and Lyrics **Stephanie Jayne Amies** | Additional Music and Arrangements **Teddy Clements** | Book **Nicholas Scrivens and Steven Dexter** | Director **Steven Dexter |** Musical Director **Teddy Clements** | Choreographer **Julia Cave**

The Curious Case of Katie's Hysteria



Boundary Oak College Grounds | August 14-15 August 21

Devised and Directed by **Helen Tennison |** Movement by **Vanessa Cook |** Music by **Stephanie Singer**

Summer Courses and Workshops

Open Access Summer Camp Courses Summer 2021

Our open access Summer Camp Courses are week-long intensive residential workshops, where young people aged between 11-18 devise a new musical in a week and improve their music theatre skills – in voice work, drama, devising and choreography. The courses in summer 2021 were attended by **358** young people in total and were as follows:

Monster Hunter
Scotland Summer Camp (Durham)
Director: Clare Prenton
Choreographer: Cici Howells
Musical Director: Tomas Wolstenholme
41 young people attended

Vasilisa and Baba Yaga
Yorkshire Summer Camp (York)
Director: Victoria Gartner
Choreographer: Connor Williams
Musical Director: Joel Hall
31 young people attended

Hound of the Baskervilles
Wiltshire Summer Camp 2 (Warminster)
Director: Josie Charles
Musical Director: Josh Sood
Choreographer: Khyle Ecles
33 young people attended

Twelfth Night, or What You Will
Wiltshire Summer Camp (Warminster)
Director: Anna Fox
Choreographer: Aimee Leigh
Musical Director: Lee Freeman
31 young people attended

The Secret Garden
London Summer Camp 1 (Roehampton)
Director: Jon Nash
Choreographer: Danielle Everdell
Musical Director: Matt Reeve
32 Young People Attended

Musical Theatre Boot Camp
(Roehampton)
Director: Victoria Evaristo
ATS Tutor: Neil Rutherford
Musical Director: Aaron Newland-Bentley
24 Young People Attended

Dreamcatcher
London Summer Camp 2 (Roehampton)
Director: Jack Bence
Choreographer: Steve Harris
Musical Director: Georgina White
35 Young People Attended

The Legend of Korra
London Summer Camp 3 (Dulwich)
Director: Sarah Hutchinson
Choreographer: Aimee Leigh
Musical Director: Matt Reeve
27 Young People Attended

Sleeping Beauty
London Summer Camp 4 (Dulwich)
Director: Grace Taylor
Choreographer: Steven Harris
Musical Director: Max Harris
36 Young People Attended

The Steadfast Tin Soldier
London Summer Camp 5 (Roe)
Director: Anthony Underwood
Choreographer: Tali Foxworthy-Bowers
Musical Director: Barnaby Southgate
34 Young People Attended

London Summer Camp 6 (Roe)
Director: Conor Hunt
Choreographer: Cici Howells
Musical Director: Tomas Wolstenholme
34 Young People Attended

BYMT Creative Trainee Scheme

This trainee programme provides emerging artistic and production staff with a valuable step towards working professionally in the theatre sector. In 2021, we took on **25** Creative Trainees as Assistant Musical Directors, Deputy Stage Managers, and Assistant/Associate Designers for our productions.

BYMT Programme Statistics 2021

1889
Total Auditionees for the season

695
Summer Programme Participants

337
Production Participants

358
Summer Camp Participants

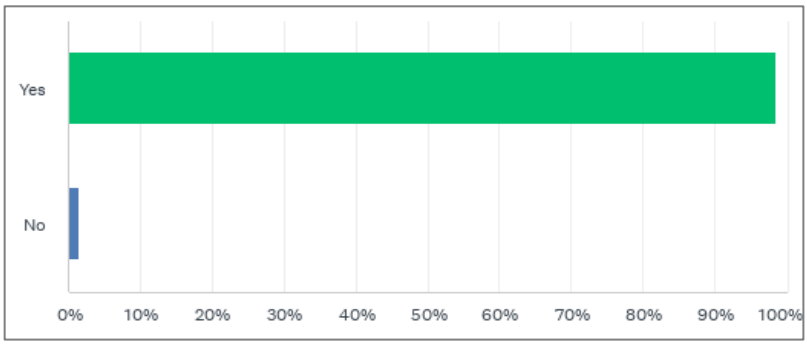
132 (19%)
Participants of Global Majority

556 (80%)
Participants attend state schools

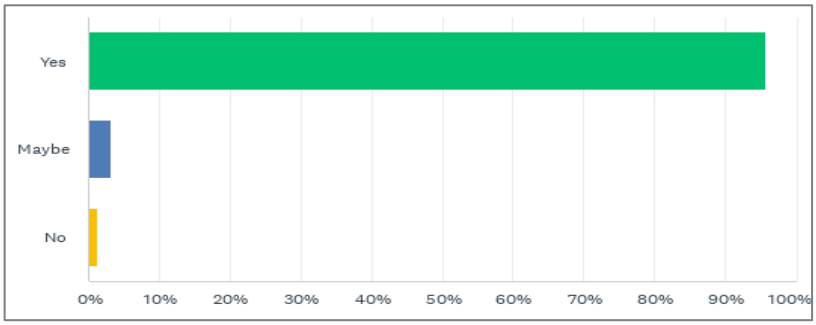
11%
Theatre audience members with a disability

15%
Theatre audience members of Global Majority

254 (37%)
Total Responses to participant evaluations

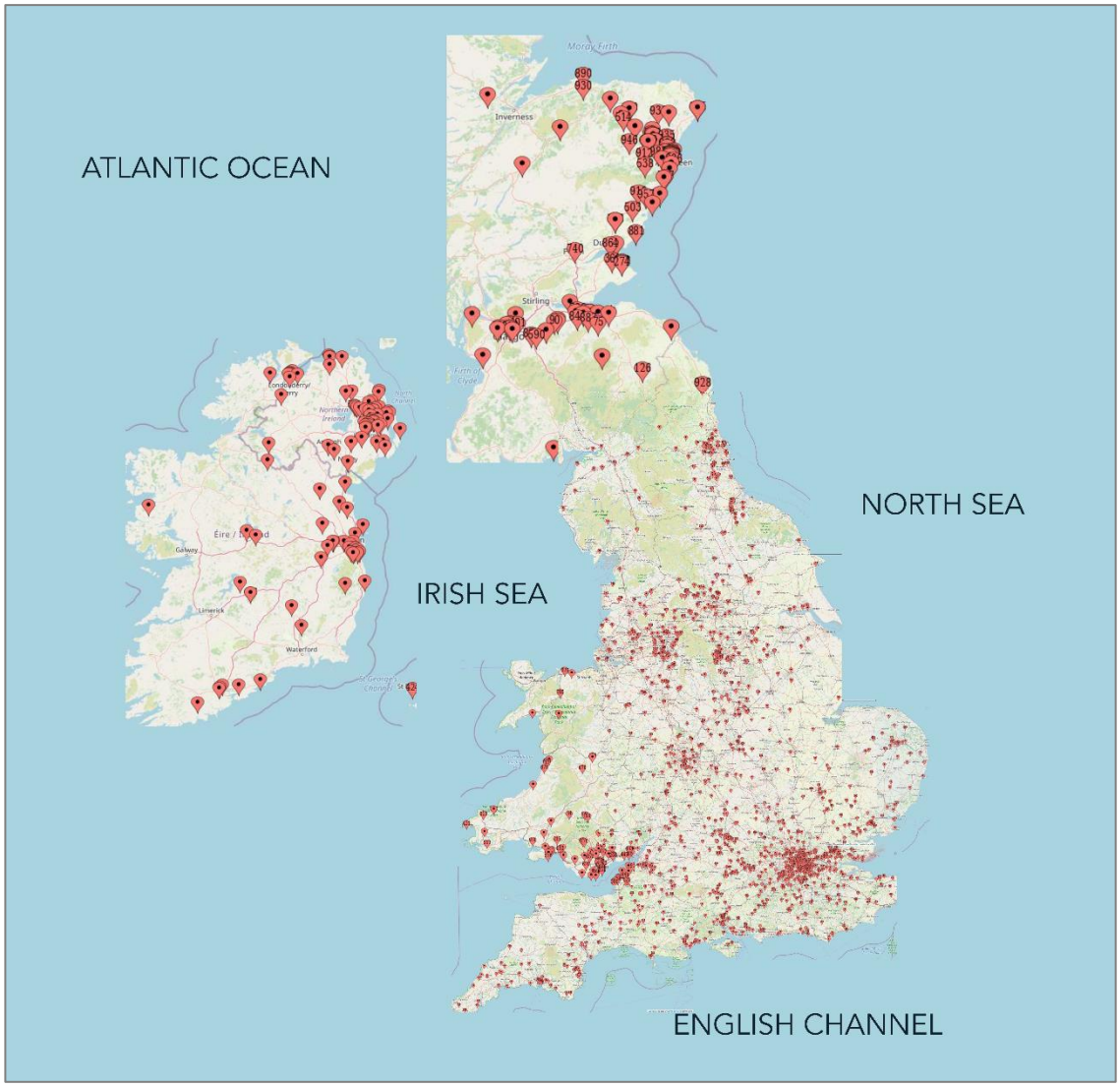


Do you think your project was a good learning experience overall?



Do you want to continue performing and/or be involved with the theatre in the future?

BYMT Participants Map: UK



BYMT Participants Map: World

Offices and Facilities

Our offices remained at the Mountview building at 120 Peckham Hill Street, London, SE15 5JT

Management structure and staffing

Executive and Operations		
Executive Producer	Jon Bromwich	Full time
Associate Producer	Anna-Lisa Maree/Harrison Rose	Full time
Programmes Administrator	Frances Nicholson as maternity cover; Hannah Kipling returning from maternity leave May to November; Cerys Jones from November.	Full time
Finance Officer	Clare Russell	Part time
Welfare Manager	Alison Woodward	Part time
Music Supervisor	Adam Gerber	Part time
Marketing and Development		
Head of Development	Alex Mastihi	Full time
Marketing Manager	Tatiana Timoshina	Full time
Marketing Officer	Eugénie Bacher	Fixed term

The London office was also supported throughout the year by a number of short-term volunteers and interns. The Trustees would like to express their thanks to all of them and offer best wishes in their future careers.

Staff changes

Associate Producer Anna-Lisa Maree left the company due to illness in June 2021 and was replaced by Harrison Rose who moved from Jonathan Church Productions. In May 2021 Productions Administrator Hannah Kipling returned from maternity leave but left after 6 months in the role and was replaced by Cerys Jones.

Continuance of Trading

2021 proved to be an exceptionally strong year for fundraising due to Arts Council and other additional funding provided to deal with the Covid-19 pandemic. The company made a surplus, further reducing the structural deficit to £92,000. Repayments on long term debt commenced as scheduled under the Deficit Reduction Plan and the 2021 surplus exceeded the amount due to be repaid during the year.

Reserves Policy

Currently no reserves are held. However, the charity is resolved to focus on careful management of its activities with the aim of eliminating the deficit and starting to build reserves during the period 2021 – 2024.

Company Policies

BYMT have the following policies currently in use:

Covid-19 Charter
Staff Induction
Code of Conduct
Health & Safety
Work Clothing
Business Expenses
Anti-bribery & Anti-corruption
Grievance Procedure
Disciplinary Framework, Policy and Procedure
Dignity at Work
Equal Opportunities
Equality Action Plan & Policy
Whistleblowing Policy
Sickness Absence policy
Holiday Entitlement & Lieu Time
Personal and Family Leave
Maternity Leave
Paternity Leave
Shared Parental Leave
Parental Leave
Adoption Leave
Flexible Working
E-Mail and Internet Usage
Safeguarding
Data Protection
Procurement

Fundraising

For the 2021 period, the following support for the charity merits special mention:

Public Grants

Arts Council England continued their support of BYMT as a National Portfolio Organisation, as did the Department for Education through the National Youth Music Organisation programme. We secured Covid relief funds from the Department for Digital, Culture, Media and Sport's Cultural Recovery Fund (CRF), administered through Arts Council England, a grant of £165,000 was received in July 2020, to help sustain the organisation through to March 2021. A second CRF grant was secured in April 2021, to help address the shortfall in income, resulting from reduced cohort sizes in line with Covid guidance.

Income from furloughing staff amounted to £12,325.34

Individual support: We were fortunate to have the continued support of Addy Loudiadis as a private donor in 2021. We successfully delivered a Big Give Xmas fundraising Campaign in December 2020 that mobilised our supporters and raised funds for Access to the Arts 2021 (bursaries, supported places and outreach), and a Festive Fair in December 2021 that raised £2,951 towards Access to the Arts in 2022.

Trusts and Foundations: We secured more funding from trusts, in addition to the multi-year grants we had secured from Backstage Trust (year 2 of 3 years) and Garfield Weston (year 2 of 2 years). Although originally purposed for bursaries and general Access to the Arts provision, both grant givers agreed to portions of the funding being repurposed to core costs in the light of the ongoing lockdowns - £15,000 of the £35,000 annual contribution from Backstage Trust was allocated to core in this period. Some grants awarded in 2020 were rolled forward in to 2021, due to the postponement of our programme. We also received £15,000 from the Julia and Hans Rausing Trust – match funding for the Big Give campaign we delivered in December 2020, raising funds for Access to the Arts provision in 2021.

Public Grants
Arts Council England
Arts Council Northern Ireland

Friends
Alan Cranston
Alastair Roberts
Emma Shaw
Fern Stoner
Jayne Griffiths
Rebecca Nice
S Chaytow
Sarah Double
Sian Flynn
Tim Sawers
Barry Anns
Helen Dayananda
F. Howard

Principal Sponsor
NASUWT

Major Gifts
Garrick Charitable Trust
Boris Karloff Charitable Foundation
Noel Coward Foundation
Foyle Foundation
Julia and Hans Rausing Trust

Supporters
Addy Loudiadis
Alison Shakespeare
Alun Jenkins
Andrew Spooner

..supporters continued
Aniela and Ed Shuckburgh
Barbara Nolan
Barry Burnett
Brother Simeon Christopher
Caroline Dowse
Catherine Jones
Catherine Morgan
Deirdre Carey
Dominique Hewitson
Emily Fletcher
Etan Ilfeld
Fern Stoner
Isabella Townsend
Jill Mclachlan
Karen Scowcroft
Keily Hampson Wilson
Leesa Bartle
Lucy Read
Margaret Hopes
Marina Deasy
Max Hayes Nolan
Nicky Luxon
Rachel Everton-Grime
Sarah Chaudhry
Sandra Murray
Sara Brazendale
Sarah Jones
Shona M'gadzah
Sinead Daneshvar
Susan Going
Ursula Leveaux
Wendy Evans

With our additional thanks to all schools, colleges, companies, local organisations and individuals who have made donations to individual course fees or sponsored our young people.

Trustees

The table below sets out those directors of BYMT who served as trustees at any time from 1 January 2021 to 31 December 2021.

Director	Date of appointment	Date of resignation	Date of retirement by rotation
Royce Bell	28 Jun 2010		
Olenka Barrett	5 Dec 2017	28th September 2021	
Jimmy Jewell	6 Dec 2016		
Laura Palmer	18 Apr 2019		
Alastair Roberts	10 Mar 2015		
Aniela Shuckburgh	18 Apr 2019		
Phillip Siddle	1 Jan 2013		
Fern Stoner	17 Oct 2013	7th December 2021	
Rebecca Treanor	10 Jul 2019		
David Warburton	5 July 2017		
Roger Jones	5 Mar 2019		
Simon Millson (Chair)	9 Nov 2019		

Structure, Governance and Management

Governing Document

British Youth Music Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association incorporated on 4 December 2003 and the revised version of articles adopted on 28 June 2010. It is registered with the Charity Commissions of both England and Scotland.

Appointment of Trustees

1 As stated in the Articles of Association, the Board of Trustees may appoint to the Board by a simple majority vote such persons as they consider suitable to be co-opted Trustees. Every person wishing to become a Trustee may be required to sign a declaration of acceptance and of willingness to act as a Trustee, and consent to become a Member, in the form prescribed by the Board of Trustees from time to time. The Chairman shall be appointed or removed by a majority of the trustees.

Trustee induction and training

2 New Trustees undergo an orientation meeting with the Vice-Chair on recruitment which includes a briefing on their legal obligations under charity and company law, Training. All relevant documents, articles, business plan, policies etc. are kept in an online folder for all Trustees to view when necessary.

Organisation

The Board of Trustees, which can have up to 20 members, administers the charity. The Board meets quarterly and there are sub-committees covering development and finance which also meet quarterly. During 2020 the Board met more frequently in response to the Covid-19 pandemic. All meetings were held virtually.

An Executive Producer is appointed by the Trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Executive Producer has delegated authority for operational matters including finance, employment and artistic activity.

Risk Management

The trustees have a risk management strategy which comprises:

- keeping a risk register;
- reviewing the risks to the charity at both finance committee meetings and full board meetings;
- the establishment of systems and procedures to mitigate those risks identified in the register;
- the implementation of procedures designed to minimise any potential impact on the charity should those risk materialise.

Statement of directors' responsibilities

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

- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent, and;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue to operate.

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

ON BEHALF OF THE BOARD

SIMON MILLSON
DIRECTOR

Dated: 13 April 2022

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'charitable company') for the year ended 31st December 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31st December 2021 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

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

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

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

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies’ exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees
As explained more fully in the Statement of Trustees Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

As part of designing our audit, we determined materiality and assessed the risks of material misstatement in the financial statements, including how fraud may occur by enquiring of management of its own consideration of fraud. We also considered potential financial or other pressures, opportunity and motivations for fraud. As part of this discussion we identified the internal controls established to mitigate risks related to fraud or noncompliance with laws and regulations and how management monitor these processes. Appropriate procedures included the review and testing of manual journals and key estimates and judgements made by management.

We did not identify any key audit matters relating to irregularities, including fraud. As in all of our audits, we also addressed the risk of management override of internal controls including testing journals and evaluation whether there was evidence of bias by the Trustees that represented a risk of material misstatement due to fraud.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew PC Fox FCA
Statutory auditor
For and on behalf of
George Hay & Company,
Statutory Auditor
Chartered Accountants

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 13 April 2022

BRITISH YOUTH MUSIC THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	Unrestricted Funds £	Restricted Funds £	2021 Total £	Unrestricted Funds £	Restricted Funds £	2020 Total £
Income from:	**3**						
Grants and donations		406,216	118,561	524,777	420,685	23,000	443,685
Charitable activities		1,023,832		1,023,832	56,185		56,185
Total income		**1,430,048**	**118,561**	**1,548,609**	**476,870**	**23,000**	**499,870**
Expenditure on:							
Fundraising	**5**	57,496	-	57,496	44,773	-	44,773
Charitable activities	**4**	1,319,062	113,526	1,432,588	409,672	23,000	432,672
Total expenditure		**1,376,558**	**113,526**	**1,490,084**	**454,445**	**23,000**	**477,445**
Net income/ (expenditure)		**53,490**	**5,035**	**58,525**	**22,425**	**-**	**22,425**
Net movement in funds							
Total funds at 31 December 20	**15**	(150,000)	-	(150,000)	(172,425)	-	(172,425)
Total funds at 31 December 21		**(96,510)**	**5,035**	**(91,475)**	**(150,000)**	**-**	**(150,000)**

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 25 to 31 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE

BALANCE SHEET AS AT 31 DECEMBER 2021

	Notes	2021 Unrestricted fund £		2021 Restricted fund	2021 Total Funds £	31 DEC 2020 £	£
FIXED ASSETS							
Tangible assets	**10**		7,636	0	7,636		6,076
CURRENT ASSETS							
Stock		5,903		-	5,903	2,961	
Debtors	**11**	231,292		-	231,292	147,495	
Cash at bank and in hand		111		5,035	5,146	312,517	
		237,306		5,035	242,341	462,973	
CREDITORS: amounts falling due within one year	**12**	(217,929)			(217,929)	(469,049)	
NET CURRENT LIABILITIES			**19,377**	**5,035**	**24,412**		**(6,076)**
TOTAL ASSETS LESS CURRENT LIABILITIES			**27,013**	**5,035**	**32,048**		(150,000)
CREDITORS: amounts falling due after more than one year	**13**		**(123,523)**	0	**(123,523)**		(150,000)
NET LIABILITIES			**(96,510)**	**5,035**	**(91,475)**		(150,000)
Represented by:							
Unrestricted funds	**15**		**(96,510)**	**5,035**	**(91,475)**		(150,000)

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

The financial statements were approved by the Board of Trustees on 13 April 2022 and were signed on its behalf by:

SIMON MILLSON
Chair of the Board of Trustees

BRITISH YOUTH MUSIC THEATRE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2021

	Notes	2021 £	2020 £
Cash flows from operating activities			
Cash generated from operations	1	(274,346)	265,084
Net Cash provided by/(used in) operating activites		(274,346)	265,084
Cash flows from investing activities			
Purchase of tangible fixed assets		(6,548)	-
Net Cash provided by/(used in) investing activites		(6,548)	-
Cash flows from financing activities			
New loans in the year		(26,477)	50,000
Net cash provided by financing activities		(26,477)	50,000
Change in cash and cash equivalents in the reporting period		(307,371)	315,084
Cash and cash equivalents at the beginning of the reporting period	2	312,517	(2,566)
Cash and cash equivalents at the end of the reporting period	2	5,146	312,517

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2021

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021	2020
	£	£
Net income/(Expenditure) for the reporting period (as per the statement of financial activites)	58,525	22,425
Adjustments for:		
Depreciation charges	4,988	16,656
Decrease in stocks	(2,942)	1,010
Decrease/(increase) in debtors	(83,797)	19,090
Increase/(decrease) in creditors	(251,120)	205,903
Net cash provided by (used in) operating activities	(274,346)	265,084

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2021	2020
	£	£
Notice deposits (less than 3 months)	5,146	312,517
Overdrafts included in bank loans and overdrafts falling in one year	-	-
Total cash and cash equivalents	5,146	312,517

3. ANALYSIS OF CHANGES IN NET DEBT

	At 01.01.21	Cashflow	At 31.12.21
	£	£	£
Net Cash			
Cash at bank	312,517	(307,371)	5,146
Bank Overdraft	-	-	-
	312,517	(307,371)	5,146
Debt			
Debts falling due after one year	(150,000)	15,833	(134,167)
Total	162,517	(291,538)	(129,021)

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2021

1. Statutory Information

British Youth Music Theatre is a private company, limited by guarantee, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The company's registered number and registered office address can be found on the Company Information page. On 19th September 2019 the charity officially changed its name to British Youth Music Theatre.

2. 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
Assets and liabilities are initially recognised at historical cost or transaction value.

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.

Income is accounted for on a receivable basis and includes invoiced sales, together with donations and grants.

Donations and grants receivable in the year are included within income, unless they were received for a specific event which has not yet taken place. In this circumstance they have been carried forward and included within accruals and deferred income.

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.

Equipment, fixtures & fittings	-	33% on cost
Computer equipment	-	33% on cost

Current assets

Stock consists of T-shirts and sweatshirts for sale to supporters. It is valued at the lower of cost and net realisable value. Debtors are measured at their recoverable amounts and creditors at their settlement amounts when these can be measured or estimated reliably.

Pension costs

BYMT operates a defined contribution workplace pension scheme. Contributions payable to the scheme are charged to the Statement of Financial Activities in the period to which they relate.

Fund accounting
Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the trustees. Restricted funds may only be used in accordance with the specific wishes of donors.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021 – CONTINUED

3. Income

	2021 Unrestricted Funds £	2021 Restricted Funds £	2021 Total £
Charitable activities			
Audition fees	23,912	-	23,912
Course fees	791,258	-	791,258
Other	208,662	-	208,662
	1,023,832	**-**	**1,023,832**
Grants and donations - Private Grants			
Individual	48,875	47,091	95,966
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	15,000	71,470	86,470
	93,875	**118,561**	**212,436**
Grants and donations - Public Grants			
Arts Council England	312,341	-	312,341
	312,341	**-**	**312,341**
Total grants and donations	**406,216**	**118,561**	**524,777**
	1,430,048	**118,561**	**1,548,609**

	2020 £ Unrestricted Funds	2020 £ Restricted Funds	2020 £ Total
Charitable activities			
Audition fees	45,977	-	45,977
Course fees	-	-	-
Other	10,208	-	10,208
	56,185	**-**	**56,185**
Grants and donations - Private Grants			
Individual	39,900	-	39,900
Corporate sponsorship	40,000	-	40,000
Trusts and foundations	15,000	23,000	38,000
	94,900	**23,000**	**117,900**
Grants and donations - Public Grants			
Arts Council England	325,785	-	325,785
	325,785	**-**	**325,785**
Total grants and donations	**420,685**	**23,000**	**443,685**
	476,870	**23,000**	**499,870**

NOTES TO THE FINANICAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021 - CONTINUED

4. Charitable Activities	2021 £	2020 £
Artists and pastoral care fees	**299,325**	69,263
Travel	**55,499**	8,033
Accommodation and meals	**389,843**	5,851
Venue hire	**52,760**	5,608
Production costs	**89,810**	784
Office rent and services	**21,893**	18,648
Insurance	**5,593**	3,053
Administration staff	**246,944**	156,811
Marketing	**98,115**	44,715
Accountancy	**26,916**	17,471
Legal	**3,074**	6,560
External audit	**5,082**	4,680
Bursary Awarded	**69,026**	-
Other administrative costs	**68,708**	91,195
	1,432,588	432,672

5. Fundraising costs	£	£
Fundraising	**57,496**	44,773

6. Operating surplus	£	£
The operating surplus is stated after charging:		
Depreciation	**4,988**	16,656

7. Staff Costs	£	£
Wages and Salaries	**239,100**	186,304
Pension	**4,458**	3,252
Social Security Costs	**18,754**	10,613
Recruitment and Training	**16,319**	575
	278,631	200,744

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

Administration	**7**	7

No employees were paid more than £60,000 per annum during the period (2020: nil).

BYMT operates a defined contribution work place pension scheme through NEST, with contributions being made by both the employer and employees at variable rates. Pension costs charged represent contributions payable by BYMT to the scheme. Total pension costs in the current year amounted to £4,458 (2020: £3,252).

8. Trustees' remuneration

No trustees of the company received any remuneration during the period or the prior period.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021 – CONTINUED

9. Taxation

No provision for corporation tax has been made as the charity is exempt from corporation tax on its income and gains to the extent these are applied to its charitable activities.

10. Tangible fixed assets

	Equipment	Scenery and Wardrobe	Musical Instruments	IT	Total
Cost	**£**	**£**	**£**	**£**	**£**
At 31st December 2020	13,995	18,390	21,981	101,603	155,969
Additions	4,775	-	1,773	-	6,548
At 31st December 2021	18,770	18,390	23,754	101,603	162,517
Depreciation					
At 31st December 2020	13,292	18,390	21,623	96,588	149,893
Charge for the period	1,568	-	358	3,062	4,988
At 31st December 2021	14,860	18,390	21,981	99,650	154,881
Net Book Value					
At 31st December 2021	**3,910**	**-**	**1,773**	**1,953**	**7,636**
At 31st December 2020	**703**	**-**	**358**	**5,015**	**6,076**

11. Debtors

	2021	2020
	£	£
Trade Debtors	**44,799**	103,456
Prepayments and accrued income	**46,079**	26,604
Other Debtors	**140,414**	17,435
	231,292	147,495

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2021 – CONTINUED

12. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	**60,518**	10,484
Accruals and deferred income	**132,881**	440,543
PAYE and National Insurance	**6,322**	4,580
Other Creditors	**18,208**	13,442
	217,929	469,049

13. Creditors: amounts falling due after more than one year

	2021	2020
	£	£
Loans	**123,523**	150,000

14. Related party transactions

The outstanding loan at 31st December 2021 is £90,000 (at 31st Dec 2020: £100,000) with trustee Royce Bell. Interest on the loan accrued at 31st December 2021 was £6,875 (at 31st Dec 2020: £7,229)

15. Funds

	2020	Income	Expenditure	2021
	£	£	£	£
Unrestricted Funds	(150,000)	1,430,048	(1,376,558)	(96,510)
Restricted Funds	-	118,561	(113,526)	5,035
Total	(150,000)	1,548,609	(1,490,084)	(91,475)

Restricted Funds – Project Funds

Productions: Foyle Foundation £15,000 and Garrick Trust £5,000. Creative Trainees: Boris Karloff £1,000 and Noel Coward £3,500. Bursary Income (bursaries, supported places, in-school auditions): Big Give £29,140; Backstage Trust £9,470; Garfield Weston: £32,500; Festive Fair £2,951. Auditions: Backstage Trust £5,000 and Julia and Hans Rausing Trust (Big Give match funding) £15,000.

	2021	**Income**	**Expenditure**	**2021**
	£	**£**	**£**	**£**
Productions		20,000	20,000	**-**
Creative Trainees		4,500	4,500	
Bursary Income		74,061	69,026	**5,035**
Auditions	-	20,000	20,000	**-**
Total	**-**	**118,561**	**113,526**	**5,035**

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2021 – CONTINUED

16. Analysis of net assets between funds

	Tangible fixed assets	Current assets	Liabilities	Total
	£	£	£	£
Unrestricted Funds at 31 December 2020	6,076	462,973	(619,049)	(150,000)
Unrestricted Funds at 31 December 2021	7,636	242,341	(341,452)	(91,475)

17. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company and the Government backed Bounce Back Loan from NatWest.

	2021	2020
	£	£
Loan payable falling due within 1 year	10,644	-
Loan payable falling due in more than 1 year but less than 5 years	123,523	100,000
Loan payable falling due after 5 years	-	50,000
	134,167	150,000

18. Members

The company is limited by guarantee under s62 Companies Act 2006 and therefore in the event of a winding up the members undertake to contribute such amounts as may be required, but not to exceed the sum of £1 in the case of any member, in accordance with Clause 7 of the Memorandum and Articles.

19. Going concern

At the balance sheet date, the current liabilities of the company are £217,929 (2020 £469,049) and the net liabilities are £123,523 (2020 £150,000). The loan from Royce Bell disclosed in Note 14 is a long-term loan and repayments on this loan have begun in 2021. The company has prepared a Deficit Reduction Plan at the request of Arts Council England. The company has also developed strategies to manage the impact of Covid-19 while retaining the integrity of the Deficit Reduction Plan.

BRITISH YOUTH MUSIC THEATRE

England & Wales - Charity number 1103076

Accounts

British Youth Music Theatre

Annual Report
and
Statement of Accounts

Year ended 31st December 2020

www.britishyouthmusictheatre.org

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ARTS COUNCIL ENGLAND

NASUWT
The Teachers' Union

TABLE OF CONTENTS

COMPANY INFORMATION 3

Introduction 4

CORONAVIRUS 5

Objects of the Charity 5

Auditions 6

Management structure and staffing 7

Reserves Policy 7

Company Policies 8

Fundraising 8

Trustees 10

Structure, Governance and Management 10

Statement of directors' responsibilities 11

REPORT OF INDEPENDENT AUDITORS 12

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2020 .. 15

BALANCE SHEET AS AT 31 DECEMBER 2020 16

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2020 ... 19

COMPANY INFORMATION

DIRECTORS:	Simon Millson Royce Bell Olenka Barnett Jimmy Jewell Roger Jones Laura Palmer Alastair Roberts Philip Siddle Aniela Shuckburgh Fern Stoner Rebecca Treanor David Warburton MP
REGISTERED OFFICE:	Unit 6, 1st Floor, Mountview Academy, Peckham Hill Street, London SE15 5JT
REGISTERED NUMBER:	04985332 (England and Wales)
BANKERS:	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
AUDITORS	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
REGISTERED CHARITY:	1103076 (England and Wales)
REGISTERED CHARITY:	SC039863 (Scotland)

Introduction

At the time of writing the charity is still facing the challenges of the Covid-19 pandemic. It has, however, successfully negotiated its way through the previous twelve months, showing a small surplus and reducing its accumulated deficit as a result. The way forward looks positive as the UK vaccination programme appears to be effective and live theatrical work may be allowed to recommence in time for the company's 2021 Summer Season. Even if this were not the case, alternative online activities or live work at a local level may be possible.

2020 began with the company's best year for UK wide auditions with over 1,400 young people auditioning in public and school audition centres; 300 young people were offered places on summer activities and many had accepted and started paying for course fees before UK 'lockdown' started in March. At that point the company was forced to close offices and put some staff on furlough. Throughout the year the strategy was to prepare for recommencement of live theatrical work as soon as government restrictions were lifted. Initially, this was thought to be by summer 2020; when this proved unfounded, productions were moved to October half term and then to February 2021. At the time of writing the 2020 productions have been moved again to summer 2021 where they will join a number of planned 2021 productions.

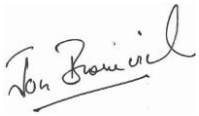
Government restrictions included, significantly for BYMT, a prohibition on non-statutory educational organisations running residential activities. This currently remains in place, but the company is working with industry associations to have this removed as soon as possible, especially as many of the boarding schools and universities used by the company will be providing accommodation for statutory education.

Despite postponement of productions most course fee payers opted to leave their funds with the company rather than obtain refunds. Two emergency grants were secured from Arts Council England and donated funds from trusts and individuals were retained. A 6-year loan from NatWest Bounceback scheme underwrote the accumulated deficit and improved cashflow. A successful fundraising campaign in November secured a further £60,000 for the Access for All programme in 2021.

As a result of these funds, it was possible for the company to retain staff, albeit on occasions on furlough, and to maintain its capability to produce work at short notice if necessary. In addition, a substantial programme of online activity was initiated including vocal coaching, choral reconstructions of prior year shows, 'Meet & Mingles' for company members and a series of webinars. Product for future years was commissioned from writers and composers. Applications opened for the New Music Theatre Award, a £6,000 award for a writing team under the age of 30; forty teams applied.

The company wishes to express its gratitude to all its funders for ongoing support during a difficult year for arts organisations: Arts Council England, the DCMS and the DfE; the UK's largest teaching union, the NASUWT; Addy Loudiadis; the Backstage, Garfield Weston and Foyle Foundations; as well as many other individuals and donating bodies.

The Directors now present their report together with the financial statements of the company for the year ended 31st December 2020.



Simon Millson
Chair

Jon Bromwich
Executive Producer

CORONAVIRUS

At the time of writing the charity is preparing for a summer season of ten productions produced live in nine venues around the UK. There are substantial challenges in delivery, but the company has prepared well and is running its first 'live' event on 28 April as a test run for the summer. Considerable amounts of PPE have been acquired and air filtration units have been costed to provide in every rehearsal room. The charity received an additional £82,500 from Arts Council England in April 2021 to cover additional costs.

The company is working on the basis that by mid-July when the UK is well into 'Step 4' of the relaxation of restrictions, that residential accommodation may again be used by educational organisations and that theatres will be open. It is, however, working on the basis that numbers of participants may have to be reduced and that audiences will similarly be constrained by additional safety measures. The indications at the moment are that activity will therefore be able to go ahead. In the event that restrictions are re-imposed or not lifted as expected a number of alternatives have been scoped out including replacing the whole summer season with non-residential activities which are not currently part of our core offer) or even wholesale cancellation in the event of a major recurrence of infection.

Objects of the Charity

The objects of the Charity are to promote, maintain, improve and advance the education and training principally but not exclusively of children and young persons by their participation and involvement with all aspects of performance of educational musical productions including theatre, dance, drama, music, singing, literature, sculpture and painting and the encouragement of the Arts generally.

Meeting British Youth Music Theatre's Objectives.

1. We want BYMT to be a widely recognised name in youth arts:
   - This was the seventh year of National Portfolio Organisation funding from Arts Council England;
   - We have a vibrant partnership with theatres in Northern Ireland;
   - We continue to build relationships with higher education providers.
   - Our new home within Mountview's new building in Peckham gives us opportunities to work in close partnership with another nationally renowned youth arts organisation

2. BYMT aims to enhance its bold approach to artistic programming:
   - Despite the inability to present work in 2020 the company continued to commission new work for 2021 and 2022.

3. We maintained our **auditions** in socially less-advantaged areas in accordance with our desire to improve access and diversity up until the first lockdown. We trialled online auditions during 2020 and were able to commence these early in 2021. Surprisingly, the online offer worked almost as well as the live version and this may be an element of our work that remains after Covid 19.

4. We seek to increase both our profile within the industry and our audiences by developing and performing work in a wide range of venues both in and out of London.
   - The closure of many theatres led to a major research programme to identify new partners for the future. We wait to see how this may work out in 2021.

5. Encouraging access through outreach work and bursary schemes is important to BYMT's ethos.
   - These remain important elements for the company's work and we were able to continue fundraising in preparation for the 2021 and 2022 seasons. Significant grants were secured from the Backstage Trust and Garfield Weston Foundation.

6. BYMT plans over the 4-year business plan to further strengthen its governance and management:
   - Board recruitment was put on hold during the pandemic.

7. Fundraising for core costs retains the most challenging part of the Development Plan.
   - Significant new funding was secured from central government sources through the Cultural Recovery Fund to compensate for lost income and to retain key staff and pay overheads.

8. Despite the pandemic and the reductions in income the company was able to post a small surplus and bring the accumulated deficit into line with the long-term loans used to underwrite it. A new Deficit Reduction Plan was drawn up including plans to repay the outstanding loans on a regularised basis over five years.

Auditions

January-February 2020

During January-February 2020, we ran auditions in 24 venues across the UK for our 2020 productions. The venues were:

- Aberdeen (Dancecentre)
- Belfast (Lyric)
- Birmingham (MAC)
- Bristol (Bristol Old Vic)
- Cambridge (Junction)
- Cardiff (RWCMD)
- Colchester (Mercury Theatre)
- Derry (The Playhouse)
- Dublin (Dancehouse)
- Edinburgh (Broughton School)
- Glasgow (Scottish Youth Theatre)
- Hull (NAPA)
- Leeds (Northern Ballet)
- London (Mountview)
- London (Platform Islington)
- Manchester (Studio25)
- Newcastle (Dance City)
- Norwich (The Garage)
- Oxford (Pegasus)
- Plymouth (Barbican)
- Sheffield (University of Sheffield)
- Shrewsbury (Shrewsbury College)
- Stockton (The Arc)
- Southampton/Eastleigh (The Point)

Discover **Musical Theatre** auditions also took place in Four Dwellings School, Birmingham; Bonus Pastor School, Lewisham. Added to the 2019 schools auditions in autumn 2019 total auditionees were:

1,368 young people attended auditions.

Offices and Facilities

Our offices remained at the Mountview building at 120 Peckham Hill Street, London, SE15 5JT

Management structure and staffing

Executive and Operations		
Executive Producer	Jon Bromwich	Full time
Associate Producer	Anna-Lisa Maree	Full time
Programmes Administrator	Hannah Kipling to 15 May, then Frances Nicholson as maternity cover	Full time
Finance Officer	Clare Russell	Part time
Welfare Manager	Alison Woodward	Part time
Music Supervisor	Adam Gerber	Part time
Marketing and Development		
Head of Development	Alex Mastihi	Full time
Marketing Manager	Tatiana Timoshina	Full time
Marketing Officer	Eugénie Bacher	Fixed term

The London office was also supported throughout the year by a number of short-term volunteers and interns. The Trustees would like to express their thanks to all of them and offer best wishes in their future careers.

Staff changes

Early in the year Assistant Producer Jenny Wilkinson left the company and was replaced as Associate Producer by Anna-Lisa Maree, initially on a freelance basis and then from August 2020 on a full-time basis. Nina McDonagh announced that she would not return to full time work after her maternity leave and the maternity cover Tatiana Timoshina was offered and accepted the post. In May 2020 Productions Administrator Hannah Kipling also went on maternity leave and her role was taken by maternity cover Frances Nicholson.

Continuance of Trading

2020 proved to be an exceptionally strong year for fundraising despite, or perhaps due to, Covid-19. At the end of 2019 the company still showed a structural deficit of £172,425. By December 2020 that had been reduced to £150,000 (now fully funded by £150,000 of long term, low interest loans) and significant funds were in place for 2021. A Deficit Reduction Plan had been scoped out and arrangements were under way to start paying down the long-term debt from July 2021.

Reserves Policy

Currently no reserves are held. However, the charity is resolved to focus on careful management of its activities with the aim of eliminating the deficit and starting to build reserves during the period 2021 – 2024.

Company Policies

BYMT have the following policies currently in use:

Staff Induction
Code of Conduct
Health & Safety
Work Clothing
Business Expenses
Anti-bribery & Anti-corruption
Grievance Procedure
Disciplinary Framework, Policy and Procedure
Dignity at Work
Equal Opportunities
Equality Action Plan & Policy
Whistleblowing Policy
Sickness Absence policy
Holiday Entitlement & Lieu Time
Personal and Family Leave
Maternity Leave
Paternity Leave
Shared Parental Leave
Parental Leave
Adoption Leave
Flexible Working
E-Mail and Internet Usage
Safeguarding
Data Protection
Procurement

Fundraising

For the 2020 period, the following support for the charity merits special mention:

Public Grants

Arts Council England and the National Lottery/Department for Education continued their support through the National Portfolio Organisation along with the other National Youth Music Organisations.
Arts Council England provided an emergency fund of £70,000 early in the pandemic as course fee income began to be squeezed through course cancelations.
Central government funding through Arts Council England was also received in the form of a £165,000 grant in July 2020 to sustain the organisation through to March 2021.
A small grant was achieved from Arts Council Northern Ireland to help with the commissioning of Breadboy.
Southwark Council provided £7,917.00 relief funding.
Income from furloughing staff amounted to £9,856.84

Individual support: During 2020 we were fortunate to have the continued support of Addy Loudiadis as a private donor.

Trusts and Foundations: Income from trusts was much improved with significant new grants from the Backstage Trust and Garfield Weston. Although originally purposed for bursaries and general Access to the Arts programmes, both grant givers agreed to portions of the funding being repurposed to core costs in the light of the ongoing lockdowns.

Public Grants
Arts Council England
Arts Council Northern Ireland

Friends
Alan Cranston
Alastair Roberts
Diana Wiggins
Emma Shaw
Fern Stoner
G Watts
Helen Dayananda
Jane Griffiths
John Karani
Jon Bromwich
Nick and Eileen Heenan
Rebecca Nice
S Chaytow
Sarah Double
Sian Flynn
Tim Sawers

Principal Sponsor
NASUWT

Major Gifts
Boris Karloff Charitable Foundation
Noel Coward Foundation
Foyle Foundation

Supporters
Addy Loudiadis
Rosie Dempsey
Sue Dawson
Chris Hayes
Ben Masters
Elizabeth Dolman
Emma Shaw
Kathleen Duncan
Charles Fraser
Susan Smith
Dawn Addley-Brennan
Jude Hunt
Isla Lightfoot
Robin Wiener
Bernard Freudenthal
Tony Macaulay
Gloria Toplis
Aniela and Edward Shuckburgh
Lynne Andrews
Laura Palmer
Olenka Barnett
Fern Stoner
Claire Beckmann
Jean-Baptiste Meyer
Alastair Roberts
Andrea Taylor
Margaret Smith
Penny Gibbins
Lucette Yvernault
Emma Putland
John Karani
John Wehner
Gillian Watts
Peter Watts
Pauline Kane
Nigel Canin
Alan Cranston
Sarah Double
Katie Swift
Simon Millson
Karen Humphries
Rachel Daniels
Fiona Mirchandani
Elisabeth Bond
Etan Ilfeld
Ursula Leveaux

With our additional thanks to all schools, colleges, companies, local organisations and individuals who have made donations to individual course fees or sponsored our young people.

Trustees

The table below sets out those directors of BYMT who served as trustees at any time from 1 January 2020 to 31 December 2020.

Director	Date of appointment	Date of resignation	Date of retirement by rotation
Royce Bell	28 Jun 2010	(as Chair 9 Nov 19)	
Sara Bingham	1 Jan 2013	24 March 2020	
Olenka Barrett	5 Dec 2017		
Jimmy Jewell	6 Dec 2016		
Laura Palmer	18 Apr 2019		
Alastair Roberts	10 Mar 2015		
Aniela Shuckburgh	18 Apr 2019		
Phillip Siddle	1 Jan 2013		
Fern Stoner	17 Oct 2013		
Rebecca Treanor	10 Jul 2019		
David Warburton	5 July 2017		
Roger Jones	5 Mar 2019		
Simon Millson (Chair)	9 Nov 2019		

Structure, Governance and Management

Governing Document

British Youth Music Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association incorporated on 4 December 2003 and the revised version of articles adopted on 28 June 2010. It is registered with the Charity Commissions of both England and Scotland.

Appointment of Trustees

1 As stated in the Articles of Association, the Board of Trustees may appoint to the Board by a simple majority vote such persons as they consider suitable to be co-opted Trustees. Every person wishing to become a Trustee may be required to sign a declaration of acceptance and of willingness to act as a Trustee, and consent to become a Member, in the form prescribed by the Board of Trustees from time to time. The Chairman shall be appointed or removed by a majority of the trustees.

Trustee induction and training

2 New Trustees undergo an orientation meeting with the Vice-Chair on recruitment which includes a briefing on their legal obligations under charity and company law, Training. All relevant documents, articles, business plan, policies etc. are kept in an online folder for all Trustees to view when necessary.

Organisation

The Board of Trustees, which can have up to 20 members, administers the charity. The Board meets quarterly and there are sub-committees covering development and finance which also meet quarterly. During 2020 the Board met more frequently in response to the Covid-19 pandemic. All meetings were held virtually.

An Executive Producer is appointed by the Trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Executive Producer has delegated authority for operational matters including finance, employment and artistic activity.

Risk Management

The trustees have a risk management strategy which comprises:

- keeping a risk register;
- reviewing the risks to the charity at both finance committee meetings and full board meetings;
- the establishment of systems and procedures to mitigate those risks identified in the register;
- the implementation of procedures designed to minimise any potential impact on the charity should those risk materialise.

Statement of directors' responsibilities

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

- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent, and;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue to operate.

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

ON BEHALF OF THE BOARD

SIMON MILLSON
DIRECTOR

Dated: 27th April 2021

George Hay & Company
chartered accountants registered auditors

REPORT OF INDEPENDENT AUDITORS TO THE MEMBERS OF BRITISH YOUTH MUSIC THEATRE

Opinion

We have audited the financial statements of British Youth Music Theatre (the 'charitable company') for the year ended 31st December 2020 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31st December 2019 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Emphasis of matter – going concern

In forming our opinion on the financial statements, which is not qualified, we have considered the adequacy of the disclosure made in note 19 to the financial statements concerning the company's ability to continue as a going concern. The company made a net surplus of £22,425 for the year to 31 December 2020 and at that date, the company's current liabilities equalled its total assets (2019: current liabilities exceeded assets by £72,425). These conditions, along with the other matters explained in note 19 to the financial statements, indicated the existence of a material uncertainty about the company's ability to continue as a going concern.

We have also considered the disclosures in the Directors' Report on page 5, which set out the company's response to the Coronavirus outbreak which, at the date of this report, is still ongoing.

We consider that the directors have taken suitable action to prepare for expected eventualities and have budgeted for all reasonable expected scenarios. Therefore, we do not consider, at this stage, that there is significant doubt that the company can continue as a going concern. However, while there is currently the intention on the part of the Government to remove restrictions by June 2021, at the date of this report, there is still uncertainty of how this will progress and there is the potential for restrictions to be extended or reintroduced at a later date, which could impact on the company's future activities.

As a result, there is a possibility that continued restrictions may lead to going concern issues.

The financial statements do not include the adjustments that would result if the company was unable to continue as a going concern.

Basis for opinion

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

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

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

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

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

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

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees. We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies’ exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees
As explained more fully in the Statement of Trustees Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

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

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew PC Fox FCA
Statutory auditor
For and on behalf of
George Hay & Company,
Statutory Auditor
Chartered Accountants

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 27th April 2021

BRITISH YOUTH MUSIC THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	Unrestricted Funds £	Restricted Funds £	2020 Total £	Unrestricted Funds £	Restricted Funds £	2019 Total £
Income from:	**3**						
Grants and donations		420,685	23,000	443,685	255,993	132,319	388,312
Charitable activities		56,185		56,185	852,538		852,538
Total income		**476,870**	**23,000**	**499,870**	**1,108,531**	**132,319**	**1,240,850**
Expenditure on:							
Fundraising	**5**	44,773	-	44,773	36,203	-	36,203
Charitable activities	**4**	409,672	23,000	432,672	1,105,965	132,319	1,238,284
Total expenditure		**454,445**	**23,000**	**477,445**	**1,142,168**	**132,319**	**1,274,487**
Net income/ (expenditure)		**22,425**	**-**	**22,425**	**(33,637)**	**-**	**(33,637)**
Net movement in funds							
Total funds at 31 December 19	**15**	(172,425)	-	(172,425)	(138,788)	-	(138,788)
Total funds at 31 December 20		**(150,000)**	**-**	**(150,000)**	**(172,425)**	**-**	**(172,425)**

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 25 to 31 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE

BALANCE SHEET AS AT 31 DECEMBER 2020

	Notes	2020 Unrestricted fund £	£	2020 Restricted fund	2020 Total Funds £	31 DEC 2019 £	£
FIXED ASSETS							
Tangible assets	**10**		6,076	-	6,076		22,731
CURRENT ASSETS							
				-			
Stock		2,961		-	2,961	3,971	
Debtors	**11**	147,495		-	147,495	166,585	
Cash at bank and in hand		259,047		53,470	312,517	-	
		409,503		-	462,973	170,556	
CREDITORS: amounts falling due within one year	**12**	(415,579)		(53,470)	(469,049)	(265,712)	
NET CURRENT LIABILITIES			**(6,076)**	-	**(6,076)**		**(95,156)**
TOTAL ASSETS LESS CURRENT LIABILITIES			**-**	-	**-**		(72,425)
CREDITORS: amounts falling due after more than one year	**13**		**(150,000)**	-	**(150,000)**		(100,000)
NET LIABILITIES			**(150,000)**	-	**(150,000)**		(172,425)
Represented by:							
Unrestricted funds	**15**		**(150,000)**	-	**(150,000)**		(172,425)

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

The financial statements were approved by the Board of Trustees on 27th April 2021 and were signed on its behalf by:

SIMON MILLSON
Chair of the Board of Trustees

BRITISH YOUTH MUSIC THEATRE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2020

	Notes	2020 £	2019 £
Cash flows from operating activities			
Cash generated from operations	1	265,084	(21,980)
Net Cash provided by/(used in) operating activites		265,084	(21,980)
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(9,039)
Net Cash provided by/(used in) investing activites		-	(9,039)
Cash flows from financing activities			
New loans in the year		50,000	-
Net cash provided by financing activities		50,000	-
Change in cash and cash equivalents in the reporting period		315,084	(31,019)
Cash and cash equivalents at the beginning of the reporting period	2	(2,566)	28,453
Cash and cash equivalents at the end of the reporting period	2	312,517	(2,566)

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2020

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2020	2019
	£	£
Net income/(Expenditure) for the reporting period (as per the statement of financial activites)	22,425	(33,637)
Adjustments for:		
Depreciation charges	16,656	16,656
Decrease in stocks	1,010	-
Decrease/(increase) in debtors	19,090	(9,691)
Increase in creditors	205,903	4,692
Net cash provided by (used in) operating activities	265,084	(21,980)

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2020	2019
	£	£
Notice deposits (less than 3 months)	312,517	-
Overdrafts included in bank loans and overdrafts falling in one year	-	(2,566)
Total cash and cash equivalents	312,517	(2,566)

3. ANALYSIS OF CHANGES IN NET DEBT

	At 01.01.20	Cashflow	At 31.12.20
	£	£	£
Net Cash			
Cash at bank	-	312,517	312,517
Bank Overdraft	(2,566)	2,566	-
	(2,566)	315,083	312,517
Debt			
Debts falling due after one year	(100,000)	(50,000)	(150,000)
Total	(102,566)	265,083	162,517

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2020

1. Statutory Information

British Youth Music Theatre is a private company, limited by guarantee, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The company's registered number and registered office address can be found on the Company Information page. On 19th September 2019 the charity officially changed its name to British Youth Music Theatre.

2. 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
Assets and liabilities are initially recognised at historical cost or transaction value.

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.

Income is accounted for on a receivable basis and includes invoiced sales, together with donations and grants.

Donations and grants receivable in the year are included within income, unless they were received for a specific event which has not yet taken place. In this circumstance they have been carried forward and included within accruals and deferred income.

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.

Equipment, fixtures & fittings	-	33% on cost
Computer equipment	-	33% on cost

Current assets

Stock consists of T-shirts and sweatshirts for sale to supporters. It is valued at the lower of cost and net realisable value. Debtors are measured at their recoverable amounts and creditors at their settlement amounts when these can be measured or estimated reliably.

Pension costs

BYMT operates a defined contribution workplace pension scheme. Contributions payable to the scheme are charged to the Statement of Financial Activities in the period to which they relate.

Fund accounting
Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the trustees. Restricted funds may only be used in accordance with the specific wishes of donors.

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020 – CONTINUED

3. Income

	2020 Unrestricted Funds £	2020 Restricted Funds £	2020 Total £
Charitable activities			
Audition fees	45,977	-	45,977
Course fees	-	-	-
Other	10,208	-	10,208
	56,185	**-**	**56,185**
Grants and donations - Private Grants			
Individual	39,900	-	39,900
Corporate sponsorship	40,000	-	40,000
Trusts and foundations	15,000	23,000	38,000
	94,900	**23,000**	**117,900**
Grants and donations - Public Grants			
Arts Council England	325,785	-	325,785
	325,785	**-**	**325,785**
Total grants and donations	**420,685**	**23,000**	**443,685**
	476,870	**23,000**	**499,870**

	2019 £ Unrestricted Funds	2019 £ Restricted Funds	2019 £ Total
Charitable activities			
Audition fees	24,828	-	24,828
Course fees	630,574	-	630,574
Other	197,136	-	197,136
	852,538	**-**	**852,538**
Grants and donations - Private Grants			
Individual	64,993	50,319	115,312
Corporate sponsorship	41,000	10,000	51,000
Trusts and foundations	-	72,000	72,000
	105,993	**132,319**	**238,312**
Grants and donations - Public Grants			
Arts Council England	150,000	-	150,000
	150,000	**-**	**150,000**
Total grants and donations	**255,993**	**132,319**	**388,312**
	1,108,531	**132,319**	**1,240,850**

NOTES TO THE FINANICAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020 - CONTINUED

4. Charitable Activities	2020 £	2019 £
Artists and pastoral care fees	**69,263**	264,045
Travel	**8,033**	50,763
Accommodation and meals	**5,851**	312,173
Venue hire	**5,608**	61,383
Production costs	**784**	46,527
Office rent and services	**18,648**	20,649
Insurance	**3,053**	3,043
Administration staff	**156,811**	193,286
Marketing	**44,715**	89,651
Bursary funds awarded	**-**	73,319
Accountancy	**17,471**	17,090
Legal	**6,560**	1,806
External audit	**4,680**	7,800
Other administrative costs	**91,195**	96,749
	432,672	1,238,284

5. Fundraising costs	£	£
Fundraising	**44,773**	36,203

6. Operating surplus	£	£
The operating surplus is stated after charging:		
Depreciation	**16,656**	16,656

7. Staff Costs	£	£
Wages and Salaries	**186,304**	211,180
Pension	**3,252**	3,206
Social Security Costs	**10,613**	11,639
Recruitment and Training	**575**	1,355
	200,744	227,380

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

Administration	**7**	7

No employees were paid more than £60,000 per annum during the period (2019: nil).

BYMT operates a defined contribution work place pension scheme through NEST, with contributions being made by both the employer and employees at variable rates. Pension costs charged represent contributions payable by BYMT to the scheme. Total pension costs in the current year amounted to £3,252 (2019: £3,206).

8. Trustees' emoluments

No trustees of the company received any remuneration during the period or the prior period.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020 – CONTINUED

9. Taxation

No provision for corporation tax has been made as the charity is exempt from corporation tax on its income and gains to the extent these are applied to its charitable activities.

10. Tangible fixed assets

	Equipment	Scenery and Wardrobe	Musical Instruments	IT	Total
Cost	**£**	**£**	**£**	**£**	**£**
At 31st December 2019	13,995	18,390	21,981	101,603	155,969
Additions	-	-	-	-	-
At 31st December 2020	13,995	18,390	21,981	101,603	155,969
Depreciation					
At 31st December 2019	12,589	18,390	21,265	80,993	133,237
Charge for the period	703	-	358	15,595	16,656
At 31st December 2019	13,292	18,390	21,623	96,588	149,893
Net Book Value					
At 31st December 2020	**703**	**-**	**358**	**5,015**	**6,076**
At 31st December 2019	**1,406**	**-**	**716**	**20,609**	**22,731**

11. Debtors

	2020	2019
	£	**£**
Trade Debtors	**103,456**	38,861
Prepayments and accrued income	**26,604**	21,261
Other Debtors	**17,435**	106,463
	147,495	166,585

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2020 – CONTINUED

12. Creditors: amounts falling due within one year

	2020	2019
	£	£
Bank Overdraft	-	2,566
Trade creditors	**10,484**	157,388
Accruals and deferred income	**440,543**	70,943
PAYE and National Insurance	**4,580**	17,472
Other Creditors	**13,442**	17,343
	469,049	265,712

13. Creditors: amounts falling due after more than one year

	2020	2019
	£	£
Loans	**150,000**	100,000

14. Related party transactions

The outstanding loan at 31st December 2020 is £100,000 (at 31st Dec 2019: £100,000) with trustee Royce Bell. Interest on the loan accrued at 31st December 2020 was £7,229 (at 31st Dec 2019: £7,752)

15. Funds

	2019	Income	Expenditure	2020
	£	£	£	£
Unrestricted Funds	(172,425)	476,870	(454,445)	(150,000)
Restricted Funds	-	23,000	(23,000)	-
Total	(172,425)	499,870	(477,445)	(150,000)

Restricted Funds – Project Funds

Funds from Trusts and Foundations supported the BYMT in school auditions and the auditions tour of the UK.

	2020	Income	Expenditure	2020
	£	£	£	£
Productions		8,000	8,000	
Auditions	-	15,000	15,000	-
Total	**-**	**23,000**	**23,000**	**-**

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2020 – CONTINUED

16. Analysis of net assets between funds

	Tangible fixed assets	Current assets	Liabilities	Total
	£	£	£	£
Unrestricted Funds at 31 December 2019	22,731	170,556	(365,712)	(172,425)
Unrestricted Funds at 31 December 2020	6,076	462,973	(619,049)	(150,000)

17. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company and the Government backed Bounce Back Loan from Natwest.

	2020	2019
	£	£
Loan payable falling due within 1 year	-	-
Loan payable falling due in more than 1 year but less than 5 years	100,000	100,000
Loan payable falling due after 5 years	50,000	-
	150,000	100,000

18. Members

The company is limited by guarantee under s62 Companies Act 2006 and therefore in the event of a winding up the members undertake to contribute such amounts as may be required, but not to exceed the sum of £1 in the case of any member, in accordance with Clause 7 of the Memorandum and Articles.

19. Going concern

At the balance sheet date, the current liabilities of the company are £469,049 (2019 £265,712) and the net liabilities are £150,000 (2019 £172,425). The loan from Royce Bell disclosed in Note 14 is a long-term loan and repayments on this loan will begin in 2021. The company has prepared a Deficit Reduction Plan at the request of Arts Council England. The company has also developed strategies to manage the impact of Covid-19 while retaining the integrity of the Deficit Reduction Plan.