

British Youth Music Theatre

Annual Report and Statement of Accounts

Year ended 31st December 2022

www.britishyouthmusictheatre.org

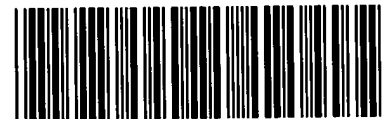
REGISTERED NUMBER: 04985332 (England and Wales)

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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*

BRITISH YOUTH MUSIC THEATRE

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.

BRITISH YOUTH MUSIC THEATRE

We welcomed new members to the Board of Trustees and said our thankyou 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.

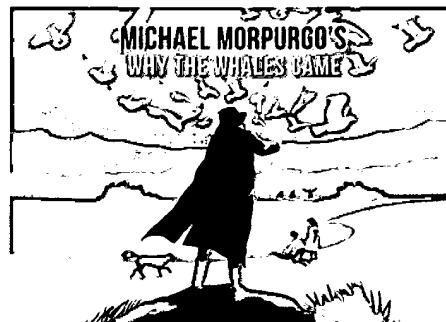


Writer **Caroline Wigmore** | Composer **Jen Green** | Director **Anthony Underwood** | Musical Director **Stephanie Amies** | Choreographer **Hannah Miles**

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 to 18 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 |
| ➤ <i>In-person</i> | (701) |
| ➤ <i>Online</i> | (308) |
| Numbers engaged (Outreach - <i>Discover Music Theatre</i>) | 458 |
| Numbers engaged (Productions) | 337 |
| Numbers engaged (Camps) | 367 |
| Number of underrepresented participants (all activities combined) | 19% |
| ➤ <i>Global majority</i> | (12%) |
| ➤ <i>Disabled and neurodivergent</i> | (7%) |
| ➤ <i>Self-identify non-binary</i> | (2%) |
| Number of free & assisted places | 121 |
| ➤ <i>Bursaries awarded on Productions</i> | (52) |
| ➤ <i>Free (supported) places on Camps</i> | (9) |
| ➤ <i>Free Auditions</i> | (60) |
| Number of qualifications awarded (<i>Trinity College London</i>) | 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"*.

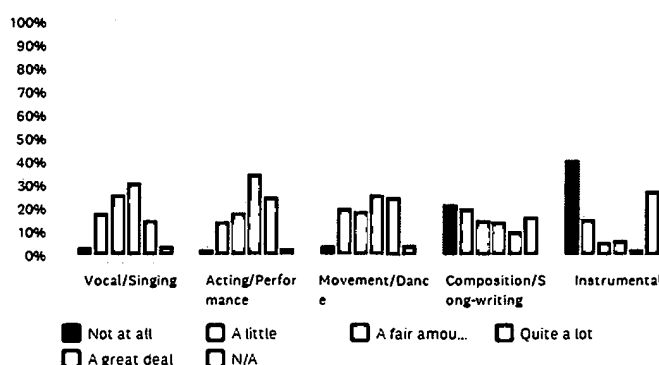
Bethany and Blessing Clarkson (Cabaret Havana)

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

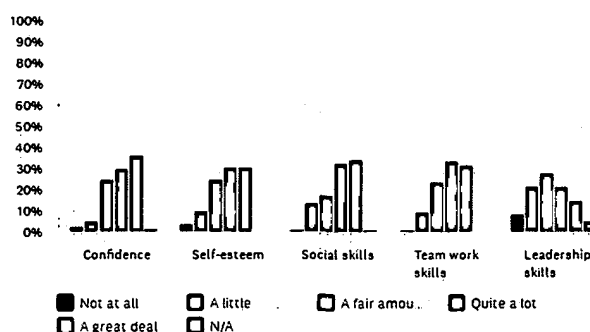
Sample of response analysis: Number of Respondents 210 (30% of total cohort)

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

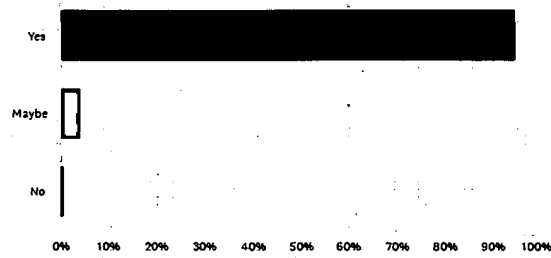


Participant Evaluations (Productions and Camps) 2022 continued...

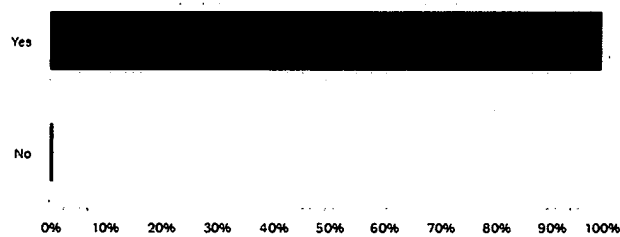
Q12 How much have your skills in these capabilities increased during the project?



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

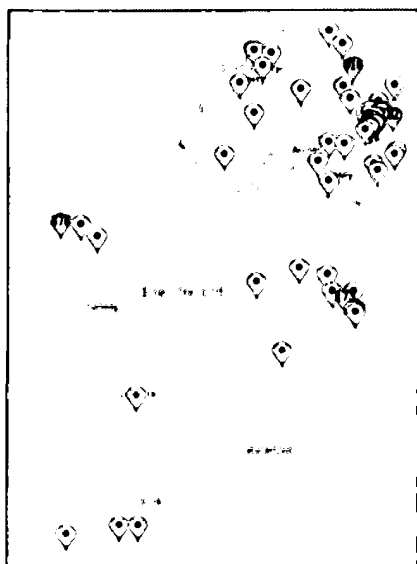


Q17 Do you think your project was a good learning experience overall?

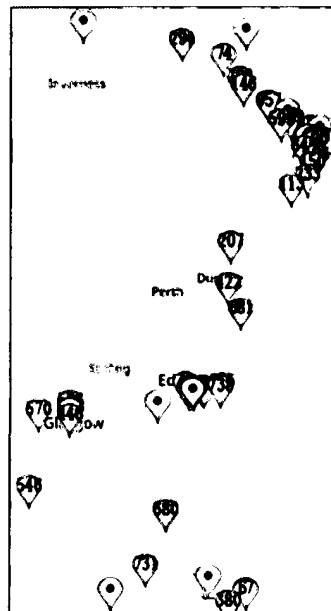


BYMT Participants 2022 Mapped

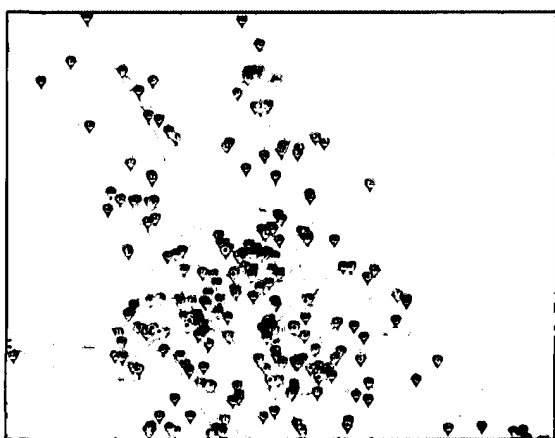
Participants (Ireland)



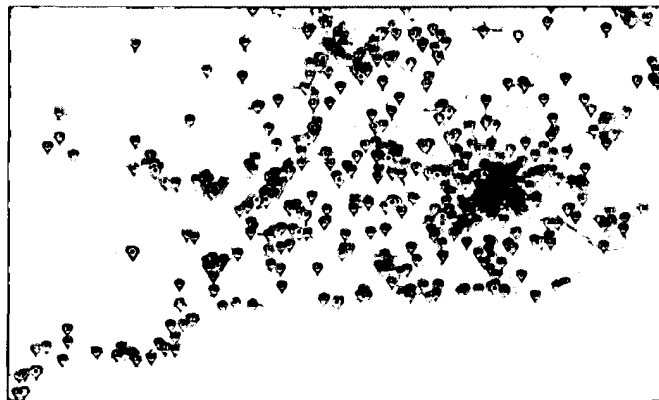
Participants (Scotland)



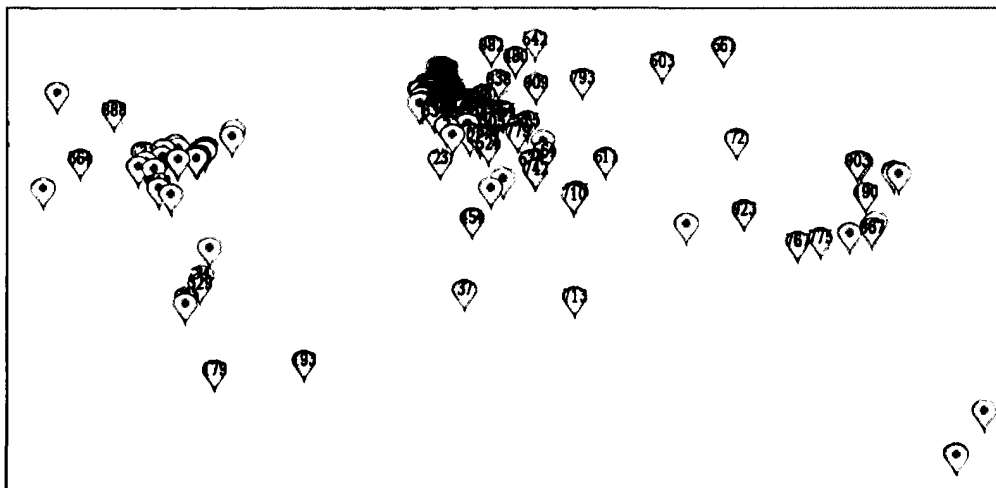
Participants (North England and Wales)



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

| 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 | |

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
Bridget Braham
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



SIMON MILLSON

CHAIR

Dated: 28.04.23

**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.

81.4.3.22

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.

2022.11.2

BALANCE SHEET AS AT 31 DECEMBER 2022

| | | 2022 Unrestricted fund | | 2022 Restricted fund | 2022 Total Funds | 31 DEC 2021 | |
|--|-------|------------------------|---------------|----------------------|------------------|------------------|------------------|
| | | £ | £ | | £ | £ | £ |
| | Notes | | | | | | |
| 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 | |
| | | <u>301,998</u> | | <u>0</u> | <u>301,998</u> | <u>242,341</u> | |
| CREDITORS: amounts falling due within one year | 12 | <u>(215,000)</u> | | | <u>(215,000)</u> | <u>(217,929)</u> | |
| NET CURRENT LIABILITIES | | | <u>86,998</u> | <u>0</u> | <u>86,998</u> | | <u>24,412</u> |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | | <u>91,111</u> | <u>-</u> | <u>91,111</u> | | 32,048 |
| CREDITORS: amounts falling due after more than one year | 13 | <u>(60,625)</u> | | <u>0</u> | <u>(60,625)</u> | | <u>(123,523)</u> |
| NET ASSETS | | | <u>30,486</u> | <u>0</u> | <u>30,486</u> | | <u>(91,475)</u> |
| Represented by: | | | | | | | |
| Unrestricted funds | 14 | | <u>30,486</u> | <u>0</u> | <u>30,486</u> | | <u>(91,475)</u> |

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:



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 | <u>59,358</u> | <u>(274,346)</u> |
| Net Cash provided by/(used in) operating activities | | <u>59,358</u> | <u>(274,346)</u> |
| Cash flows from investing activities | | | |
| Purchase of tangible fixed assets | | <u>(1,350)</u> | <u>(6,548)</u> |
| Net Cash provided by/(used in) investing activities | | <u>(1,350)</u> | <u>(6,548)</u> |
| Cash flows from financing activities | | | |
| New loans in the year | | <u>(62,898)</u> | <u>(26,477)</u> |
| Net cash provided by financing activities | | <u>(62,898)</u> | <u>(26,477)</u> |
| 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 | <u>5,146</u> | <u>312,517</u> |
| Cash and cash equivalents at the end of the reporting period | 2 | <u><u>256</u></u> | <u><u>5,146</u></u> |

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 activities) | 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 | - | - | - |
| | <u>5,146</u> | <u>(4,890)</u> | <u>256</u> |
| Debt | | | |
| Debts falling due within and after one year | (134,167) | 65,000 | (69,167) |
| Total | <u>(129,021)</u> | <u>60,110</u> | <u>(68,911)</u> |

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 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.

BRITISH YOUTH MUSIC THEATRE

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 |
| | <u>1,230,564</u> | <u>-</u> | <u>1,230,564</u> |
| Grants and donations - Private Grants | | | |
| Individual ** | 84,451 | - | 84,451 |
| Corporate sponsorship | 31,250 | - | 31,250 |
| Trusts and foundations | - | 74,666 | 74,666 |
| | <u>115,701</u> | <u>74,666</u> | <u>190,367</u> |
| Grants and donations - Public Grants | | | |
| Arts Council England | 151,423 | - | 151,423 |
| | <u>151,423</u> | <u>-</u> | <u>151,423</u> |
| Total grants and donations | 267,124 | 74,666 | 341,790 |
| | <u><u>1,497,688</u></u> | <u><u>74,666</u></u> | <u><u>1,572,354</u></u> |

| | 2021 £ | 2021 £ | 2021 £ |
|--|-------------------------|-----------------------|-------------------------|
| | Unrestricted Funds | Restricted Funds | Total |
| Charitable activities | | | |
| Audition fees | 23,912 | - | 23,912 |
| Course fees | 791,258 | - | 791,258 |
| Other | 208,662 | - | 208,662 |
| | <u>1,023,832</u> | <u>-</u> | <u>1,023,832</u> |
| 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 |
| | <u>93,875</u> | <u>118,561</u> | <u>212,436</u> |
| Grants and donations - Public Grants | | | |
| Arts Council England | 312,341 | - | 312,341 |
| | <u>312,341</u> | <u>-</u> | <u>312,341</u> |
| Total grants and donations | 406,216 | 118,561 | 524,777 |
| | <u><u>1,430,048</u></u> | <u><u>118,561</u></u> | <u><u>1,548,609</u></u> |

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

BRITISH YOUTH MUSIC THEATRE

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

| | 2022 | 2021 |
|---|------------------|------------------|
| | £ | £ |
| 4. Charitable Activities | | |
| 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 |
| | <u>1,399,477</u> | <u>1,432,588</u> |
| 5. Fundraising costs | £ | £ |
| Fundraising | <u>50,916</u> | <u>57,496</u> |
| 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 |
| | <u>336,814</u> | <u>278,631</u> |

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.

BRITISH YOUTH MUSIC THEATRE

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 | <u>16,760</u> | <u>23,754</u> | <u>5,636</u> | <u>46,150</u> |
| 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 | <u>14,730</u> | <u>22,572</u> | <u>4,735</u> | <u>42,037</u> |
| Net Book Value | | | | |
| At 31st December 2022 | <u>2,030</u> | <u>1,182</u> | <u>901</u> | <u>4,113</u> |
| At 31st December 2021 | <u>3,910</u> | <u>1,773</u> | <u>1,953</u> | <u>7,636</u> |

11. Debtors

| | 2022 £ | 2021 £ |
|--------------------------------|----------------|----------------|
| Trade Debtors | 29,561 | 44,799 |
| Prepayments and accrued income | 7,999 | 46,079 |
| Other Debtors | 258,279 | 140,414 |
| | <u>295,839</u> | <u>231,292</u> |

BRITISH YOUTH MUSIC THEATRE

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 |
| | <u>215,000</u> | <u>217,929</u> |

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

| | 2022 | 2021 |
|-------|---------------|----------------|
| | £ | £ |
| Loans | <u>60,625</u> | <u>123,523</u> |

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 | <u>(91,475)</u> | <u>1,572,354</u> | <u>(1,450,393)</u> | <u>30,486</u> |

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 | <u>-</u> | <u>74,666</u> | <u>79,701</u> | <u>(5,035)</u> |

BRITISH YOUTH MUSIC THEATRE

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 | <u>7,636</u> | <u>242,341</u> | <u>(341,452)</u> | <u>(91,475)</u> |
| Unrestricted Funds at 31 December 2022 | <u>4,113</u> | <u>301,998</u> | <u>(275,625)</u> | <u>30,486</u> |

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 | - | - |
| | <u>69,167</u> | <u>134,167</u> |

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.