

# **British Youth Music Theatre**

## **Annual Report and Statement of Accounts**

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Year ended 31st December 2019

[www.britishyouthmusictheatre.org](http://www.britishyouthmusictheatre.org)

Supported using public funding by



**ARTS COUNCIL  
ENGLAND**

**NASUWT**  
The Teachers' Union

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## COMPANY INFORMATION

<b>DIRECTORS:</b>	Simon Millson Royce Bell Sara Bingham Olenka Barrett Anthony Fisher Jimmy Jewell Roger Jones Laura Palmer Alastair Roberts Philip Siddle Aniela Shuckburgh Fern Stoner Rebecca Treanor David Warburton MP
<b>SECRETARY:</b>	Position Vacant
<b>REGISTERED OFFICE:</b>	Unit 6, 1st Floor, Mountview Academy, Peckham Hill Street, London SE15 5JT
<b>REGISTERED NUMBER:</b>	04985332 (England and Wales)
<b>BANKERS:</b>	NatWest plc Bank House 1 Belvedere Grove Wimbledon SW19 7RQ
<b>SOLICITORS:</b>	Counterculture Partnership LLP Institute of Contemporary Arts The Mall London SW1Y 5AH
<b>AUDITORS</b>	George Hay & Company, 83 Cambridge Street Pimlico London SW1V 4PS
<b>REGISTERED CHARITY:</b>	1103076 (England and Wales)
<b>REGISTERED CHARITY:</b>	SC039863 (Scotland)

## Introduction

2019 represented a milestone in the development of the company as it produced its 100<sup>th</sup> new production, making it the most prolific creator of new music theatre in the UK.

New productions were *The Dickens Girls*, based on the story of the Charles Dickens establishment of Urania House in West London to 'rehabilitate fallen girls'; *Extinction* a contemporary dance production about climate change and its impact on humanity; *The Accidental Time Traveller*, an adaptation of the award winning children's novel by Janis Mackay; *Hot Wheels* based around the women's contact sport of roller derby; and, finally, *A.L.I.C.E. in Wanderlust* an exploration of artificial intelligence and space travel. It was an exhilarating and challenging programme resulting in some superb performances with an excitingly talented company of young people.

British Youth Music Theatre's new brand identity continued to grow in recognition and the company has settled well into its new home at Mountview, presenting its first show in the new theatre – *Fight Like A Girl*, a show about women's boxing. We were delighted to be able to welcome Darren Henley, Chief Executive of Arts Council England, to the production. In Belfast, a revival of *Paperboy* at the Lyric Theatre produced the company's highest ever weekly box office just short of £40,000.

Less positively, the company lost a substantial grant towards its bursary scheme which, along with a one-off cost incurred after the resolution of a 3-year dispute with a photocopier supplier, led to a loss on the year. In order to address this the trustees agreed to make some overheads savings as the company approached year end and approved a budget with a significant surplus for 2020. Funding applications made at year end also proved successful with £140,000 raised for 2020 and beyond.

In September the organisation launched a new initiative to increase diversity – Access to the Arts. This brings together the Bursary Scheme for successful auditionees, a supported places scheme offering free places on our summer camps, reduced prices on all activities for children on free school meals and a range of new workshops, auditions and careers advice in schools in areas of social disadvantage called *Discover Musical Theatre*. The first of the school auditions were delivered in autumn 2019 and a major fundraising campaign has commenced to support this important work over the next five years.

In November, the board appointed a new Chair, Simon Millson, to oversee the next stage of the charity's development. Simon brings a lifetime experience of working in industry and developing strategies to the role.

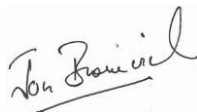
At the time of writing the charity is facing the challenges of Covid-19. It has developed what it believes are robust strategies to address the various outcomes and is sharing these with Arts Council England.

The company wishes to express its gratitude to its two principal funders – Arts Council England and the UK's largest teaching union, the NASUWT – as well as several individuals and a range of trusts and foundations.

The Directors now present their report together with the financial statements of the company for the year ended 31<sup>st</sup> December 2019.



**Simon Millson**  
Chair



**Jon Bromwich**  
Executive Producer

## **CORONAVIRUS – Preparing for the Best, Planning for the Worst**

At the time of writing the charity is facing the challenges of Covid-19. It has developed strategies to address the various outcomes and is sharing these with Arts Council England. The charity has budgets prepared for all three scenarios outlined below:

1. The charity has a full programme prepared for the summer 2020 programme which assumes all activities take place. The earliest of these starts on 13 July 2020. Bookings for auditions and Summer Camps had increased considerably over the same period last year until Covid-19 restrictions came into place. If restrictions are removed then the Summer Programme will proceed as normal.
2. The charity has prepared contingency plans for a scenario in which the Summer Season has to be cancelled:
  - No contracts have been signed for the Summer Programme at the time of writing so there are no liabilities in respect of lost deposits for accommodation or payments to staff for activities which take place across the summer.
  - Most summer activities would be split into two periods of one week each. The first would be deferred to the autumn school half term and the second to 2021 holiday periods. This preserves the course fee income and, by ensuring public performances, the tax rebate afforded by Theatre Tax Relief.
  - Income received for course fees would be refunded if requested or converted to vouchers for future use; but most would be transferred to the projects delayed to autumn 2020.
  - It is assumed that schools workshops and fundraising activities during the period October – December 2020 will not be affected.
  - Income received to date from trusts and foundations is restricted to activities which have already taken place in early 2020, to autumn activities or to the Bursary Scheme. They would not be affected by a deferment of the Summer Programme.
  - The NASUWT has indicated that its funding would not be affected although this needs to be confirmed by National Officers later in the year
  - Arts Council core grant is not affected.
  - The charity is discussing with its principal private donors to ensure that their donations remain unaffected.
  - The charity will be eligible to apply to the Arts Council England £90m NPO emergency fund if necessary. Guidelines were published on 21 April 2020.
  - The charity may draw on government funds through the Coronavirus Job Retention Scheme and the Small Business Grant Scheme.
3. In the event that all activities are cancelled until 2021 due to government *fiat*, the charity would reduce outgoings by using the Coronavirus Job Retention Scheme to 'furlough' staff and by applying for the maximum available under the NPO emergency fund.

### 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 sixth 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:
  - ☐ In 2019 we presented eight productions (see details below) including innovative versions of **The Accidental Time Traveller** and **Fight Like a Girl** introducing a variety of genres and a substantial elements of contemporary dance into our musical theatre offering.
3. We maintained our **auditions** in socially less-advantaged areas in accordance with our desire to improve access and diversity.
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.
  - ☐ We performed in Huddersfield and Woking for the first time.
5. Encouraging access through outreach work and bursary schemes is important to BYMT's ethos.
  - ☐ In 2019 we awarded 87 bursaries, accounting for 31% of our company members, reaching a total of £65,029 worth of bursary awards. Of those, 39% were from families with a household income below £25,000.
  - ☐ In 2019 we awarded 27 supported places, accounting for 26% of summer camp attendees, reaching a total of £13,800 worth of bursary awards. Supported places candidates were chosen through a number of partner charities.
6. BYMT plans over the 4-year business plan to further strengthen its governance and management:
  - ☐ Roger Jones joined the board in March 2019 – as an expert in safeguarding.
7. Fundraising for core costs retains the most challenging part of the Development Plan.
  - ☐ 2019 saw BYMT recruit for a Head of Development to take our Fundraising and development forward. Alex Mastihi started in post in February 2019.
8. The principal ambition of the company for the next year is to dramatically reduce the deficit while still maintaining artistic standards.

## BRITISH YOUTH MUSIC THEATRE

### Public benefit

The direct benefits that flow from the objects include:

- |   |   |
|---|---|
| <input type="checkbox"/> Children benefit from participating in high-level, quality music theatre training from professional facilitators in professional theatres  | 280 children attended production courses in 2019              |
| <input type="checkbox"/> Children benefit from participating in quality, fun and stimulating summer courses in music theatre on residential courses   | 198 children attended summer camps in 2019                    |
| <input type="checkbox"/> Young people benefit from participating in intense drama school preparation training   | 15 young people attended MT boot camps in 2019                |
| <input type="checkbox"/> Young people benefit from training placements amongst professional staff   | 25 creative trainees assisted on BYMT production in 2019      |
| <input type="checkbox"/> Young people where given the opportunity to train in backstage technical crafts during BYMT productions  | 2 young people attended backstage courses in 2019             |
| <input type="checkbox"/> Followers of our social media output and newsletters have been sign-posted to a range of opportunities   |   |
| <input type="checkbox"/> Schools benefited from bespoke musical theatre workshops giving access to expertise that would not normally be available to pupils   |   |
| <input type="checkbox"/> Children and Young People benefited from Pit Band training with professional singers and musical direction giving them an insight into the skilled required to perform in musicals | 22 young people attended the pilot PitStop workshop in Ealing |

Details of these benefits are detailed below.

## BYMT's 2019 Summer Season

BYMT was thrilled to present a 2019 Summer Season of New Music Theatre of eight productions (two of them a revivals, the others new writing) taking place across the UK with 280 of the UK and Ireland's most talented actors, singers, dancers and musicians aged 11-21.

### **A.L.I.C.E in Wanderlust**

**Lawrence Batley Theatre,  
Huddersfield**

Fri 30 – Sat 31 Aug

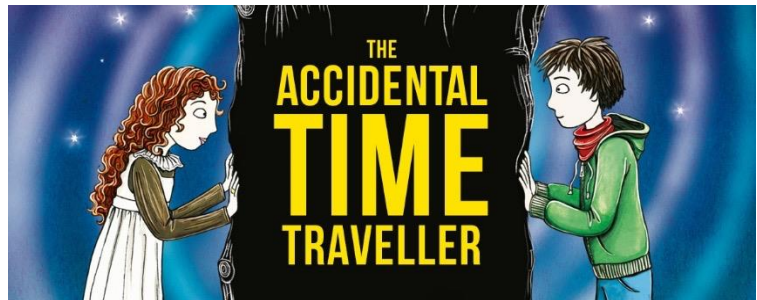


Composer/Musical Director: Adam Gerber, Writer/Director: Ellis Kerkhoven, Choreographer Alicia Frost,  
36 young people attended.

### **The Accidental Time Traveller**

**Barbican Theatre, Plymouth**

Sat 10 - Sun 11 Aug,



Composer/Musical Director: David Hewson, Book: Janis Mackey, Writer/Director: Clare Prenton, Choreographer Chris Whittaker,  
37 young people attended.

### **The Dickens Girls**

Winner of the BYMT New Music  
Theatre Award 2019

**New Wolsey Theatre, Ipswich**

Fri 2 - Sat 3 Aug,



Writer: Rachel Bellman, Composer: Elizabeth Charlesworth, Musical Director: Oliver Jackson, Director: Charlie Westenra, Choreographer: Steven Harris,

34 young people attended.



## Extinction

Dance Connections 5  
**Rhoda McGaw Theatre,  
Woking**  
Sat 11 Aug - Sun 12 Aug



Composer/Musical Director: Nicola Chang, Director: Khyle Eccles, Choreographer: Rachel Birch-Lawson, Designer: Sophie Barlow  
32 young people attended.

## Paperboy

**Lyric Theatre, Belfast**  
Thu 1 - Sun 4 Aug



Book: Tony Macaulay, Composer: Duke Special, Writer: Andrew Doyle, Director: Steven Dexter, Choreographer: Julia Cave, Musical Director: Matthew Reeve, Assistant Director: Dean Johnson,  
30 young people attended.

## Fight Like a Girl

**Mountview Theatre, Peckham,  
London**  
Thu 29 Aug - Sat 31 Aug,



Writer/Director: Nick Stimson,  
Composer/Musical Director: James Atherton, Movement Director: Kevin Johnson,  
40 young people attended.

**Peter Pan**  
**Theatre Royal, Margate**  
Fri 16 - Sun 18 Aug



Story: J.M.Barrie, Composer: Jimmy Jewell, Writer: Nick Stimson, Director: Sarah Ingram,  
Choreographer: Mark Iles, Musical Director: Cillian Donaghy  
36 young people attended.

**Hot Wheels**  
**Barbican Theatre, Plymouth**  
Sat 24 - Sun 25 Aug,



Composer/Musical Director: Ella Grace,  
Writer/Director: Ellie Jones, Choreographer Steve Kirkham,  
35 young people attended.

**Auditions**  
**January-February 2019**

We ran auditions in 24 venues across the UK for our 2019 productions. The venues were:

- |   |  |
|---|--|
| <input type="checkbox"/> Aberdeen (Dacecentre)            | <input type="checkbox"/> Leeds (Northern Ballet)             |
| <input type="checkbox"/> Belfast (Lyric)                  | <input type="checkbox"/> London (Mountview)                  |
| <input type="checkbox"/> Birmingham (MAC)                 | <input type="checkbox"/> London (Platform Islington)         |
| <input type="checkbox"/> Bristol (Bristol Old Vic)        | <input type="checkbox"/> Manchester (Studio25)               |
| <input type="checkbox"/> Cambridge (Junction)             | <input type="checkbox"/> Newcastle (Dance City)              |
| <input type="checkbox"/> Cardiff (RWCMD)                  | <input type="checkbox"/> Norwich (The Garage)                |
| <input type="checkbox"/> Colchester (Mercury Theatre)     | <input type="checkbox"/> Oxford (Pegasus)                    |
| <input type="checkbox"/> Derry (The Playhouse)            | <input type="checkbox"/> Plymouth (Barbican)                 |
| <input type="checkbox"/> Dublin (Dancehouse)              | <input type="checkbox"/> Sheffield (University of Sheffield) |
| <input type="checkbox"/> Edinburgh (Broughton School)     | <input type="checkbox"/> Shrewsbury (Shrewsbury College)     |
| <input type="checkbox"/> Glasgow (Scottish Youth Theatre) | <input type="checkbox"/> Stockton (The Arc)                  |
| <input type="checkbox"/> Hull (NAPA)                      | <input type="checkbox"/> Southampton/Eastleigh (The Point)   |

**803** young people attended auditions (757 in 2018).

***Discover Musical Theatre***

This new programme of in-school auditions, technical demonstrations and careers advice launched with pilots at Exeter College and Newman Catholic College Willesden, London, in the autumn. Staff saw 120 students a number of whom were offered places in the 2020 season. This programme will be rolled out into UK schools throughout 2020.

## Summer Courses and Workshops

### Open Access Summer Camp Courses Summer 2019

Our open access Summer Camp Courses (previously known as skills 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 2019 were attended by **198** young people in total and were as follows:

#### **Now or Never**

Scotland Summer Camp (Edinburgh)

**Director:** Fiona MacKinnon

**Musical Director:** Finn Anderson

**Assistant Choreographer:** Abbiy Donoghue

18 young people attended

**Musical Director:** Adam Gerber

**Choreographer:** Morag Cross

18 young people attended

#### **It's All a bit Grimm**

Hertfordshire Summer Camp (Hemel Hempstead)

**Director:** Kirsty Davis

**Musical Director:** Suzy Rogers

**Choreographer:** Stuart Rogers

27 young people attended

#### **The Witches**

Wiltshire Summer Camp (Warminster)

**Director:** Amber-Rose May

**Musical Director:** Jude Obermüller

**Choreographer:** Ewan Jones

29 young people attended

#### **The Golden Compass**

Yorkshire Summer Camp (Leeds)

**Director:** Sarah Hutchinson

**Musical Director:** Jake Dorfman

**Choreographer:** Khyle Eccles

38 young people attended

#### **The Great Gatsby**

London Summer Camp 1 (Roehampton)

**Director:** Tania Azevedo

**Musical Director:** Barney Southgate

**Choreographer:** Amy Lovelock

38 young people attended

#### **Why the Whales Came**

London Summer Camp 1 (Roehampton)

**Director:** Simon Kane

**Musical Director:** Bella Barlow

**Choreographer:** Phyllida Crowley-Smith

30 young people attended

#### **How to Save the World – an idiot's guide**

Surrey Summer Camp (Godalming)

**Director:** Ellis Kerkhoven

### Open Access Boot Camp Course - Summer 2019

In 2019, we ran our second open access Boot Camp Course. This was a week-long intensive residential workshop, for young people aged between 17-21

#### **Musical Theatre Boot Camp**

(Roehampton)

**Directors:** Victoria Evaristo/Gerry Flanagan/Neil Rutherford

**Musical Directors:** Aaron Newley-Bentley

**Choreographer:** Jocelyn Prah

15 young people attended

### **Pit Stop Musician Workshop 2019**

In 2019, we ran our first workshop for Pit Band Musicians. The one day workshop was hosted by the London College of Music (University of West London) in Ealing and was run in partnership with Ealing Music Service. 16 young people spent the day with a professional MD, AMD and 2 west-end singers, learning all about being a pit band musician.

#### **Pit Stop Ealing**

(LCM, Ealing)

**Musical Directors:** Adam Gerber, Ian Duguid (LCM), Lee Marchant (Ealing Music Service)

**Singers:** Alisa Davidson & Connor Going

**22** 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 2019, we took on **25** Creative Trainees as Assistant Musical Directors, Deputy Stage Managers, and Assistant/Associate Designers for our productions.

## **Events**

**Salon Even - Charity Concert:** BYMT invited donors, parents and trustees to an event at Pushkin House, London, to showcase young BYMT talent and raise money for BYMT productions and the BYMT bursary fund

**Let It Snow 2019:** The Christmas re-union event was held at the Regent Hall, Oxford Street, London.

**Discover! Creative Careers:** BYMT worked with Mountview to host an event for 40 children from a London Secondary School.

## **Teacher Ambassadors scheme**

We are continuing the Teacher Ambassador Scheme with our major sponsor the NASUWT. This is aimed at securing interested teachers all over the country to promote Auditions and the Bursary Scheme to their students. In return we give them special benefits for themselves and their students. The scheme has inspired over 150 teachers to join.

## **Offices and Facilities**

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

### **Management structure and staffing**

<b>Executive and Operations</b>		
Executive Producer	Jon Bromwich	Full time
Deputy Chief Executive	Tim Sandford	Full time
Associate Producer	Jenny Wilkinson (until Nov 2019)	Full time
Programmes Administrator	Hannah Kipling	Full time
Finance Officer	Clare Russell	Part time
Welfare Manager	Alison Woodward	Part time
Music Supervisor	Adam Geber	Part time
<b>Marketing and Development</b>		
Head of Development	Alex Mastihi (from Feb 2019)	Full time
Marketing Manager	Nina McDonagh (maternity leave from June 2019) Tatiana Timoshina (from June 2019)	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 directors would like to express their thanks to all of them and offer best wishes in their future careers.

### **Staff changes**

In 2019, the role of Head of Development was created and Alex Mastihi was recruited and started in February 2019. In June Marketing Manager Nina McDonagh went on maternity leave and is being covered by Tatiana Timoshina. Eugénie Bacher was also promoted from Marketing Intern to Marketing Officer. The directors wish to express their thanks to all BYMT's dedicated executive staff, together with the creative staff and everyone else involved at the charity, for their hard work through the year. We are also grateful to our funders and supporters (credited later in the report) who have helped and continue to make the BYMT programme possible.

### **Continuance of Trading**

2019 was a difficult year for fundraising missing our target by £40,000. In addition the final resolution of a three year dispute with a photocopier company led to a one-off cost of £15,000. Despite some cost cutting implemented at the end of 2018 the company still showed a deficit of £33,637 for the financial year, increasing the overall structural deficit to £172,425. Working with the new Chair, further cost cutting was implemented at the end of the year reducing overheads by £50,000. And at the beginning of 2020 the employment of our new Head of Development finally paid dividends as charitable grants were obtained from the Backstage Trust and Garfield Weston Foundation totaling £145,000 to ensure that the gaps in fundraising for the Bursary Scheme/Access to the Arts scheme were filled.

### **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 January 2020 – December 2025. Recent increases in course fees will be retained as demand from young people and parents for the charity's offer remains strong. Fundraising targets will also be increased in line with the recruitment of a new Head of Development.

### **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 2019 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. This public funding now continues to April 2022 following a further successful application to Arts Council England.

A small grant was achieved from Arts Council Northern Ireland to help with the commissioning of Paperboy.

**Individual support:** During the 2019 period we were fortunate to have the continued support of Addy Loudiadis who has donated towards our development strategy, helping the recruitment of the new Head of Development and supporting the Salon Fundraising Event which raised £27,500.

## BRITISH YOUTH MUSIC THEATRE

**Trusts and Foundations:** Income from trusts was not good, and we struggled to bring in enough from these pipelines. Support continued from the Leverhulme Trust, with additional funding from the Boris Karloff Charitable Foundation, Noel Coward Foundation, The D'Oyly Carte Charitable Trust, Goldman Sachs, Delfont Mackintosh, Radcliffe Trust, Schroder Charity, Foyle Foundation

### Public Grants

Arts Council England  
Arts Council Northern Ireland

### Friends

Alan and Sue Shrimpton  
Alan Cranston  
Alastair Roberts  
Alison Thomson  
C Westmorland  
Carol Metcalfe  
Diana Wiggins  
H Dayananda  
Emma Shaw  
F Howard  
Fern Stoner  
G Watts  
Helen and Robin Martin  
Helen Dayananda  
J Quigley  
Jane Griffiths  
John Karani  
Jon Bromwich  
Nick and Eileen Heenan  
Phil and Estelle Goodwin  
Rebecca Nice  
Royce Bell  
S Chaytow  
Sara Bingham  
Sarah Double  
Sian Flynn  
Tim Sawers  
Tom Cuthbertson

### Principal Sponsor

NASUWT

### Supporters

Addy Loudiadis  
Delfont Mackintosh  
Sara Bingham  
Barry Burnett  
Peggy Smith  
Dame Judy Dench  
Emma Thompson  
Eileen & Nick Heenan  
Etan Ilfield  
Simon Oxley  
Nadya Mahdi  
Jimmy Jewel  
Aniela and Ed Shuckburgh  
Anthony Fisher  
James Dickson  
Anthony Walters  
Jon and Diana Bromwich

### Major Gifts

The Leverhulme Trust  
Boris Karloff Charitable Foundation  
Noel Coward Foundation  
The D'Oyly Carte Charitable Trust  
Goldman Sachs  
Radcliffe Trust  
Schroder Charity  
Foyle Foundation

**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.

## BRITISH YOUTH MUSIC THEATRE

### **Trustees**

The table below sets out those directors of BYMT who served as trustees at any time from 1 January 2019 to 31 December 2019.

<b>Director</b>	<b>Date of appointment</b>	<b>Date of resignation</b>	<b>Date of retirement by rotation</b>
Royce Bell	28 Jun 2010	(as Chair 9 Nov 19)	
Sara Bingham	1 Jan 2013		
Jonathan Church	7 Jul 2015	5 March 2019	
Olenka Barrett	5 Dec 2017		
Anthony Fisher	1 Jan 2013		
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**

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 also 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.



## BRITISH YOUTH MUSIC THEATRE

### Trustee induction and training

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. 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: 14 April 2020

**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 2019 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 deficit of £33,637 for the year to 31 December 2019 and at that date, the company's current liabilities exceeded its total assets by £72,425 (2018: £38,788 ). 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 with no clear indication of when the contagion will be under control nor when present Government restrictions will be lifted.

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, the nature of the Coronavirus outbreak and the uncertainty of how it will progress, is such that it is not possible to be certain how long the Government's restrictions will last, nor whether restrictions will need to be reintroduced in the longer term.

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.

## **BRITISH YOUTH MUSIC THEATRE**

### **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.

## BRITISH YOUTH MUSIC THEATRE

### 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](http://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 Fox FCA**  
**Statutory auditor**  
For and on behalf of  
**George Hay & Company,**  
**Statutory Auditor**  
**Chartered Accountants**

83 Cambridge Street  
Pimlico  
London SW1V 4PS

**Date:** 14 April 2020

**BRITISH YOUTH MUSIC THEATRE**  
**STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31st DECEMBER 2019**

	Notes	Unrestricted Funds £	Restricted Funds £	2019 Total £	Unrestricted Funds £	Restricted Funds £	2018 Total £
<b>Income from:</b>	<b>3</b>						
Grants and donations		255,993	132,319	388,312	280,619	33,500	314,119
Charitable activities		852,538	-	852,538	902,414	72,635	975,049
<b>Total income</b>		<b>1,108,531</b>	<b>132,319</b>	<b>1,240,850</b>	<b>1,183,033</b>	<b>106,135</b>	<b>1,289,168</b>
<b>Expenditure on:</b>							
Fundraising	<b>5</b>	36,203	-	36,203	26,328	-	26,328
Charitable activities	<b>4</b>	1,105,965	132,319	1,238,284	1,221,057	106,135	1,327,192
<b>Total expenditure</b>		<b>1,142,168</b>	<b>132,319</b>	<b>1,274,487</b>	<b>1,247,385</b>	<b>106,135</b>	<b>1,353,520</b>
<b>Net income/ (expenditure)</b>		<b>(33,637)</b>	<b>-</b>	<b>(33,637)</b>	<b>(64,352)</b>	<b>-</b>	<b>(64,352)</b>
<b>Net movement in funds</b>							
Total funds at 31 December 18	<b>15</b>	(138,788)	-	(138,788)	(74,436)	-	(74,436)
<b>Total funds at 31 December 19</b>		<b>(172,425)</b>	<b>-</b>	<b>(172,425)</b>	<b>(138,788)</b>	<b>-</b>	<b>(138,788)</b>

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.

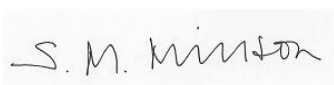
# BRITISH YOUTH MUSIC THEATRE

## BALANCE SHEET AS AT 31st DECEMBER 2019

		2019		2019	2019	2018	
		Unrestricted fund		Restricted fund	Total funds	Total funds	
		£	£	£	£	£	£
	Notes						
<b>FIXED ASSETS</b>							
Tangible assets	10		22,731	-	22,731		30,348
<b>CURRENT ASSETS</b>							
Stock		3,971		-	3,971	3,971	
Debtors	11	166,585		-	166,585	156,894	
Cash at bank and in hand		-		-	-	28,453	
		<u>170,556</u>		<u>-</u>	<u>170,556</u>	<u>189,318</u>	
<b>CREDITORS: amounts falling due within one year</b>	12	<u>(265,712)</u>		<u>-</u>	<u>(265,712)</u>	<u>(258,454)</u>	
<b>NET CURRENT LIABILITIES</b>			<u>(95,156)</u>	<u>-</u>	<u>(95,156)</u>		<u>(69,136)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			<b>(72,425)</b>	<b>-</b>	<b>(72,425)</b>		<b>(38,788)</b>
<b>CREDITORS: amounts falling due after more than one ye</b>	13	<u>(100,000)</u>		<u>-</u>	<u>(100,000)</u>	<u>(100,000)</u>	
<b>NET LIABILITIES</b>			<u><b>(172,425)</b></u>	<u><b>-</b></u>	<u><b>(172,425)</b></u>		<u><b>(138,788)</b></u>
<b>Represented by:</b>							
<b>Unrestricted funds</b>	15		<u><b>(172,425)</b></u>	<u><b>-</b></u>	<u><b>(172,425)</b></u>		<u><b>(138,788)</b></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 14 April 2020 and were signed on its behalf by:



**SIMON MILLSON**  
Chair of the Board of Trustees

Dated: 14 April 2020

# BRITISH YOUTH MUSIC THEATRE

## CASH FLOW STATEMENT FOR THE YEAR ENDED 31st DECEMBER 2019

	Notes	2019 £	2018 £
Cash flows from operating activities:			
Cash generated from operations	1	<u>(21,980)</u>	<u>54,658</u>
Net cash provided by (used in) operating activities		<u>(21,980)</u>	<u>54,658</u>
Cash flows from investing activities:			
Purchase of tangible fixed assets		<u>(9,039)</u>	<u>(23,768)</u>
Net cash provided by (used in) investing activities		<u>(9,039)</u>	<u>(23,768)</u>
Change in cash and cash equivalents in the reporting period		(31,019)	30,890
Cash and cash equivalents at the beginning of the reporting period	2	28,453	(2,437)
Cash and cash equivalents at the end of the reporting period	2	<u><u>(2,566)</u></u>	<u><u>28,453</u></u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE CASH FLOW STATEMENT FOR THE YEAR ENDED 31st DECEMBER 2019

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

	2019 £	2018 £
<b>Net income/(expenditure) for the reporting period (as per the statement of financial activities)</b>	(33,637)	(64,352)
<b>Adjustments for:</b>		
Depreciation charges	16,656	10,231
(Increase)/decrease in debtors	(9,691)	(20,876)
Increase/(decrease) in creditors	4,692	129,655
<b>Net cash provided by (used in) operating activities</b>	<u>(21,980)</u>	<u>54,658</u>

### 2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2019 £	2018 £
Notice deposits (less than 3 months)	-	28,453
Overdrafts included in bank loans and overdrafts falling due within one year	(2,566)	-
<b>Total cash and cash equivalents</b>	<u>(2,566)</u>	<u>28,453</u>

### 3. ANALYSIS OF CHANGES IN NET DEBT

	At 1.1.19 £	Cash flow £	At 31.12.19 £
<b>Net cash</b>			
Cash at bank	28,453	(28,453)	-
Bank overdrafts	-	(2,566)	(2,566)
	<u>28,453</u>	<u>(31,019)</u>	<u>(2,566)</u>
<b>Debt</b>			
Debts falling due after one year	(100,000)	-	(100,000)
<b>Total</b>	<u>(71,547)</u>	<u>(31,019)</u>	<u>(102,566)</u>



# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31st DECEMBER 2019

### 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.

### 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.

A provision in respect of the Theatre Tax Relief (TTR) of £97,203 for 2019 (£81,286 2018) has also been accounted for in the 2019 accounts.

#### 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 31st DECEMBER 2019 – CONTINUED

### 3. Income

	2019 Unrestricted Funds £	2019 Restricted Funds £	2019 Total £
<b>Charitable activities</b>			
Audition fees	24,828	-	24,828
Course fees	630,574	-	630,574
Other	197,136	-	197,136
	<u>852,538</u>	<u>-</u>	<u>852,538</u>
<b>Grants and donations - Private Grants</b>			
Individual	64,993	50,319	115,312
Corporate sponsorship	41,000	10,000	51,000
Trusts and foundations	-	72,000	72,000
	<u>105,993</u>	<u>132,319</u>	<u>238,312</u>
<b>Grants and donations - Public Grants</b>			
Arts Council England	150,000	-	150,000
	<u>150,000</u>	<u>-</u>	<u>150,000</u>
<b>Total grants and donations</b>	<b>255,993</b>	<b>132,319</b>	<b>388,312</b>
	<u>1,108,531</u>	<u>132,319</u>	<u>1,240,850</u>
	2018 £ Unrestricted Funds	2018 £ Restricted Funds	2018 £ Total
<b>Charitable activities</b>			
Audition fees	25,797	-	25,797
Course fees	652,646	-	652,646
Other	223,971	72,635	296,606
	<u>902,414</u>	<u>72,635</u>	<u>975,049</u>
<b>Grants and donations - Private Grants</b>			
Individual	46,711	-	46,711
Corporate sponsorship	45,000	-	45,000
Trusts and foundations	38,908	33,500	72,408
	<u>130,619</u>	<u>33,500</u>	<u>164,119</u>
<b>Grants and donations - Public Grants</b>			
Arts Council England	150,000	-	150,000
	<u>150,000</u>	<u>-</u>	<u>150,000</u>
<b>Total grants and donations</b>	<b>280,619</b>	<b>33,500</b>	<b>314,119</b>
	<u>1,183,033</u>	<u>106,135</u>	<u>1,289,168</u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st DECEMBER 2019 - CONTINUED

	2019	2018
	£	£
<b>4. Charitable Activities</b>		
Artists and pastoral care fees	264,045	280,551
Travel	50,763	51,249
Accommodation and meals	312,173	351,895
Venue hire	61,383	99,939
Production costs	46,527	60,385
Office rent and services	20,649	12,617
Insurance	3,043	2,611
Administration staff	193,286	193,502
Marketing	89,651	90,097
Bursary funds awarded	73,319	70,135
Accountancy	17,090	17,030
Legal	1,806	2,137
External audit	7,800	5,400
Other administrative costs	96,749	89,644
	<u>1,238,284</u>	<u>1,327,192</u>
<b>5. Fundraising costs</b>	£	£
Fundraising	<u>36,203</u>	<u>26,328</u>
<b>6. Operating surplus</b>	£	£
The operating surplus is stated after charging:		
Depreciation	16,656	10,231
<b>7. Staff Costs</b>	£	£
Wages and Salaries	211,180	197,706
Pension	3,206	2,565
Social Security Costs	11,639	16,026
Recruitment and Training	1,355	2,136
	<u>227,380</u>	<u>218,433</u>

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

Administration	7	7
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No employees were paid more than £60,000 per annum during the period (2018: 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 £3,206 (2018: £2,565).

## 8. Trustees' emoluments

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 31st DECEMBER 2019 – 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 2018	11,886	18,390	20,906	95,746	146,928
Additions	2,109	-	1,075	5,856	9,040
At 31st December 2019	<u>13,995</u>	<u>18,390</u>	<u>21,981</u>	<u>101,602</u>	<u>155,968</u>
<b>Depreciation</b>					
At 31st December 2018	11,886	18,390	20,906	65,399	116,581
Charge for the period	703	-	359	15,594	16,656
At 31st December 2018	<u>12,589</u>	<u>18,390</u>	<u>21,265</u>	<u>80,993</u>	<u>133,237</u>
<b>Net Book Value</b>					
At 31st December 2019	<u>1,406</u>	<u>-</u>	<u>716</u>	<u>20,609</u>	<u>22,731</u>
At 31st December 2018	<u>-</u>	<u>-</u>	<u>-</u>	<u>30,348</u>	<u>30,348</u>

### 11. Debtors

	2019 £	2018 £
Trade Debtors	38,861	25,575
Prepayments and accrued income	21,261	16,211
Other Debtors	106,463	115,108
	<u>166,585</u>	<u>156,894</u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31st DECEMBER 2019 – CONTINUED

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

	2019 £	2018 £
Bank overdraft	2,566	-
Trade creditors	157,388	166,458
Accruals and deferred income	70,943	77,236
PAYE and National Insurance	17,472	10,105
Other creditors	17,343	4,655
	<u>265,712</u>	<u>258,454</u>

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

	2019 £	2018 £
Loans	<u>100,000</u>	<u>100,000</u>

### 14. Related party transactions

The outstanding long term loan at 31<sup>st</sup> December 2019 is £100,000 (at 31<sup>st</sup> Dec 2018: £100,000) with trustee Royce Bell. Interest on the loan accrued at 31<sup>st</sup> December 2019 was £7,752 (at 31<sup>st</sup> Dec 2018: £7,229) The short term loan of £8,375 is from Executive Producer Jon Bromwich, will be repaid within 2020

### 15. Funds

	At 31st December 2018 £	Income £	Expenditure £	At 31st December 2019 £
Unrestricted Funds	(138,788)	1,108,531	(1,142,168)	(172,425)
Restricted Funds	-	132,319	(132,319)	-
Total	<u>(138,788)</u>	<u>1,240,850</u>	<u>(1,274,487)</u>	<u>(172,425)</u>

#### Restricted Funds – Project Funds

Funding from NASUWT, individual donations and the Salon Event fundraising event in 2019 enabled the continuation of the British Youth Music Theatre bursary scheme. Funds from Trusts and Foundations also supported the BYMT auditions tour of the UK.

	At 31st December 2018 £	Income £	Expenditure £	At 31st December 2019 £
Explore Outreach	-	10,750	10,750	-
NASUWT	-	10,000	10,000	-
Productions	-	46,500	46,500	-
Bursary scheme	-	65,069	65,069	-
Total	<u>-</u>	<u>132,319</u>	<u>132,319</u>	<u>-</u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31st DECEMBER 2019 – CONTINUED

### 16. Analysis of net assets between funds

	Tangible fixed assets £	Current assets £	Liabilities £	Total £
Unrestricted Funds at 31st December 2018	<u>30,348</u>	<u>189,318</u>	<u>(358,454)</u>	<u>(138,788)</u>
Unrestricted Funds at 31st December 2019	<u>22,731</u>	<u>170,556</u>	<u>(365,712)</u>	<u>(172,425)</u>

### 17. Financial instruments

Financial instruments comprise the loan financing provided by Royce Bell to the company.

	2019 £	2018 £
Loan payable falling due within 1 year	8,375	-
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	-	-
	<u>108,375</u>	<u>100,000</u>

### 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 £265,712 (2018: £258,454) and the net liabilities are £172,425 (2018 £138,788). The loan from Royce Bell disclosed in Note 14 is a long term loan and will not be repaid in full until at the earliest 30<sup>th</sup> April 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.