

British Youth Music Theatre

Annual Report and Statement of Accounts

Year ended 31st December 2021

www.britishyouthmusictheatre.org

REGISTERED NUMBER: 04985332 (England and Wales)

Supported using public funding by



**ARTS COUNCIL
ENGLAND**

NASUWT
The Teachers' Union

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COMPANY INFORMATION

DIRECTORS: Simon Millson
Royce Bell
Jimmy Jewell
Roger Jones
Laura Palmer
Alastair Roberts
Philip Siddle
Aniela Shuckburgh
Rebecca Treanor
David Warburton MP

REGISTERED OFFICE: Unit 6, 1st Floor,
Mountview Academy,
Peckham Hill Street,
London SE15 5JT

REGISTERED NUMBER: 04985332 (England and Wales)

BANKERS: NatWest plc
Bank House
1 Belvedere Grove
Wimbledon
SW19 7RQ

AUDITORS George Hay & Company,
83 Cambridge Street
Pimlico
London
SW1V 4PS

REGISTERED CHARITY: 1103076 (England and Wales)

REGISTERED CHARITY: SC039863 (Scotland)

Introduction

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

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

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

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

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

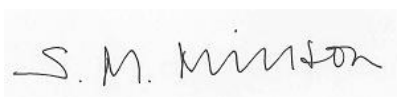
Financially, the company maintained strong cashflow as 62% parents opted to leave their 2020 course fee deposits with the company rather than obtain refunds. Cultural Recovery Funds from the Department of Culture, Media and Sport (DCMS) also helped to offset lost Theatre Tax Relief and other income.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

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

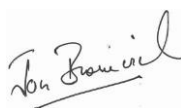
The company wishes to express its sincere gratitude and heartfelt thanks to all its funders for ongoing support during a difficult year: Arts Council England, the DCMS and the Department for Education; the UK's largest teaching union, NASUWT; Addy Loudiadis; Backstage Trust, Garfield Weston Foundation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

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

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



Simon Millson, Chair



Jon Bromwich, Executive Producer

Objects of the Charity

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

Meeting British Youth Music Theatre's Objectives.

1. We want BYMT to be a widely recognised name in youth arts:
 - ☐ This was the seventh year of National Portfolio Organisation funding from Arts Council England;
 - ☐ We have a vibrant partnership with theatres in Northern Ireland;
 - ☐ We continue to build relationships with higher education providers.
 - ☐ Our new home within Mountview's new building in Peckham gives us opportunities to work in close partnership with another nationally renowned youth arts organisation
2. BYMT aims to enhance its bold approach to artistic programming:
 - ☐ Despite the inability to present work in 2020 the company continued to commission new work for 2021 and 2022.
3. We maintained our **auditions** in socially less-advantaged areas in accordance with our desire to improve access and diversity up until the first lockdown. We trialled online auditions during 2020 and were able to commence these early in 2021. Surprisingly, the online offer worked almost as well as the live version and this may be an element of our work that remains after Covid 19.
4. We seek to increase both our profile within the industry and our audiences by developing and performing work in a wide range of venues both in and out of London.
 - ☐ The closure of many theatres led to a major research programme to identify new partners for the future. We wait to see how this may work out in 2021.
5. Encouraging access through outreach work and bursary schemes is important to BYMT's ethos.
 - ☐ These remain important elements for the company's work and we were able to continue fundraising in preparation for the 2021 and 2022 seasons. Significant grants were secured from the Backstage Trust and Garfield Weston Foundation.
6. BYMT plans over the 4-year business plan to further strengthen its governance and management:
 - ☐ Board recruitment was put on hold during the pandemic.
7. Fundraising for core costs retains the most challenging part of the Development Plan.
 - ☐ Significant new funding was secured from central government sources through the Cultural Recovery Fund to compensate for lost income and to retain key staff and pay overheads.
8. Despite the pandemic and the reductions in income the company was able to post a small surplus and bring the accumulated deficit into line with the long-term loans used to underwrite it. A new Deficit Reduction Plan was drawn up including plans to repay the outstanding loans on a regularised basis over five years.

Auditions

January-February 2021

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

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

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

BYMT's 2021 Summer Season

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

Goblin Market

Yvonne Arnaud Theatre Guildford | 26 – 28 August

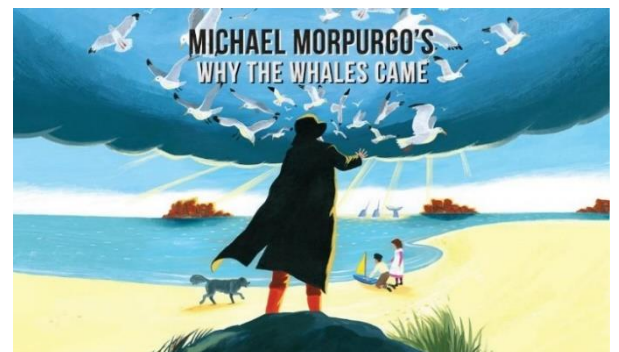
Adapted from the original book by **Christina Rossetti** | Music **Conor Mitchell** | Book **Kath Burlinson** | Director **Gerard Jones** | Choreographer **Dannielle Meehan** | MD **Adam Gerber** | Designer **Matt Carter** | Lighting **Chris Wilson**



Why the Whales Came

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

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



Peter Pan

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

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



Cabaret Macabre

Bridewell Theatre London | 6 – 7 August 21

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



BABIES

NEW MUSIC THEATRE AWARD

New Wolsey Theatre Ipswich | 6 – 7 August 21

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



Nightshade

Bridewell Theatre London | 13 – 14 August 21

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

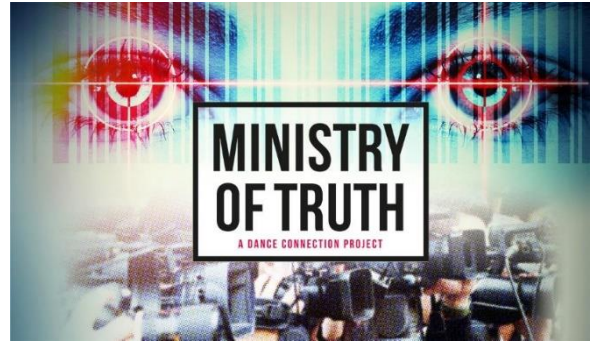


Ministry of Truth

a Dance Connection project

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

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



Our Girls, Our Game

Square Chapel, Halifax | 21 – 22 August 21

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



The Night the War Ended

Theatre Royal, Margate | 26 – 29 August 21

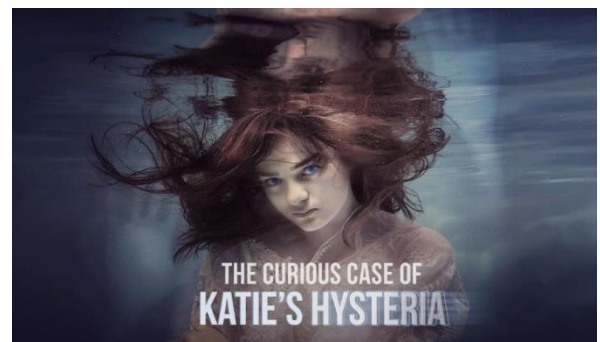
Music and Lyrics **Stephanie Jayne Amies** | Additional Music and Arrangements **Teddy Clements** | Book **Nicholas Scrivens and Steven Dexter** | Director **Steven Dexter** | Musical Director **Teddy Clements** | Choreographer **Julia Cave**



The Curious Case of Katie's Hysteria

Boundary Oak College Grounds | August 14-15 August 21

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



Summer Courses and Workshops

Open Access Summer Camp Courses Summer 2021

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

Monster Hunter

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

Dreamcatcher

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

Vasilisa and Baba Yaga

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

The Legend of Korra

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

Hound of the Baskervilles

Wiltshire Summer Camp 2 (Warminster)
Director: Josie Charles
Musical Director: Josh Sood
Choreographer: Khyle Eccles
33 young people attended

Sleeping Beauty

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

Twelfth Night, or What You Will

Wiltshire Summer Camp (Warminster)
Director: Anna Fox
Choreographer: Aimee Leigh
Musical Director: Lee Freeman
31 young people attended

The Steadfast Tin Soldier

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

The Secret Garden

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

London Summer Camp 6 (Roe)

Director: Conor Hunt
Choreographer: Cici Howells
Musical Director: Tomas Wolstenholme
34 Young People Attended

Musical Theatre Boot Camp

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

BYMT Creative Trainee Scheme

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

BYMT Programme Statistics 2021

1889
Total Auditionees for the season

695
Summer Programme Participants

337
Production Participants

358
Summer Camp Participants

132 (19%)
Participants of Global Majority

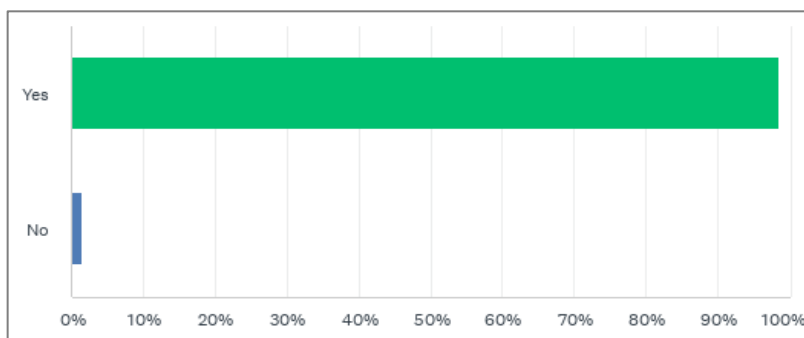
556 (80%)
Participants attend state schools

11%
Theatre audience members
with a disability

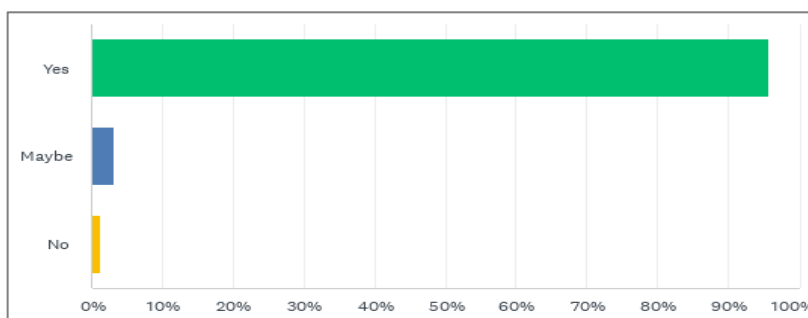
15%
Theatre audience members of
Global Majority

254 (37%)

Total Responses to participant evaluations

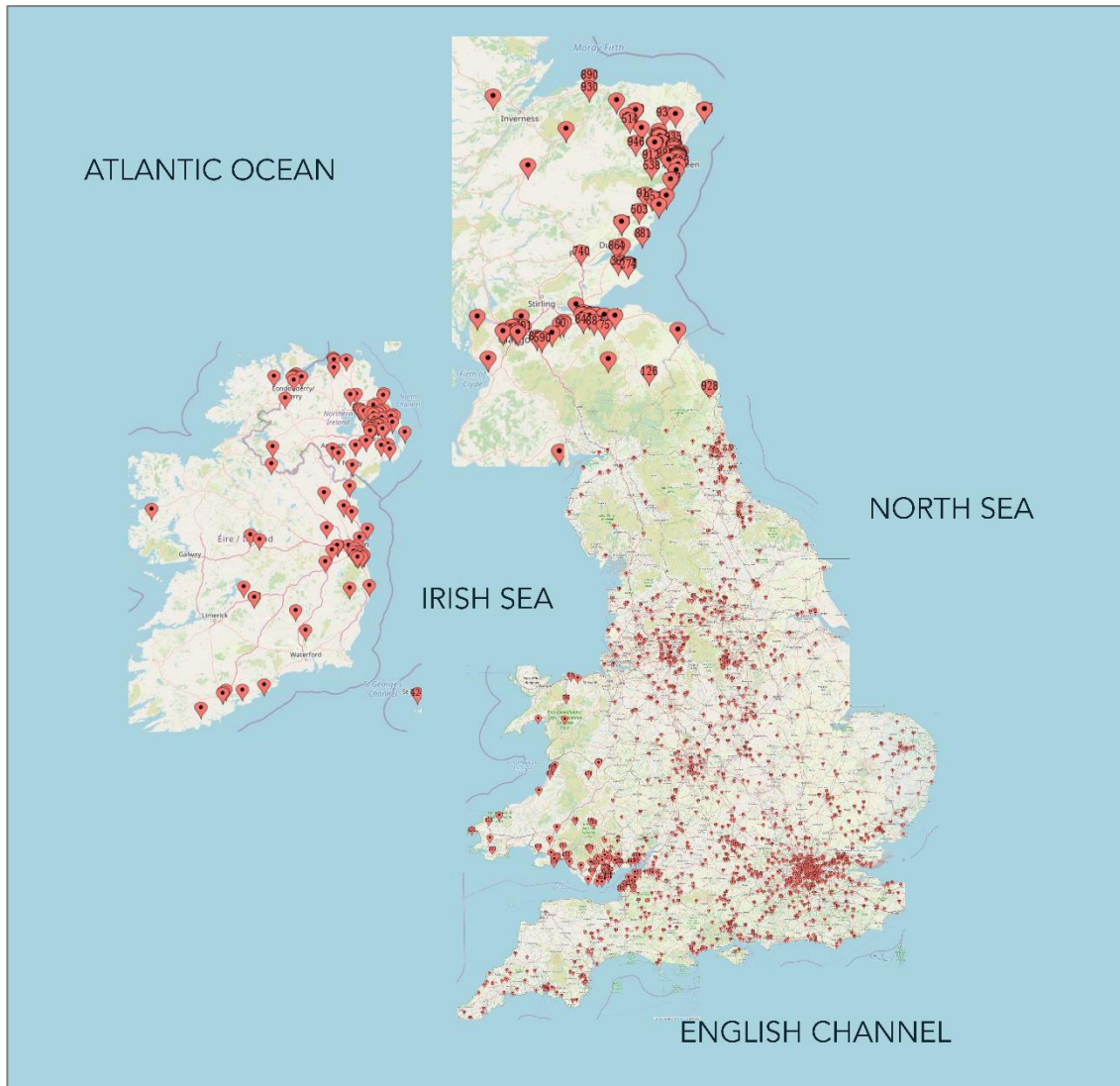


Do you think your project was a good learning experience overall?

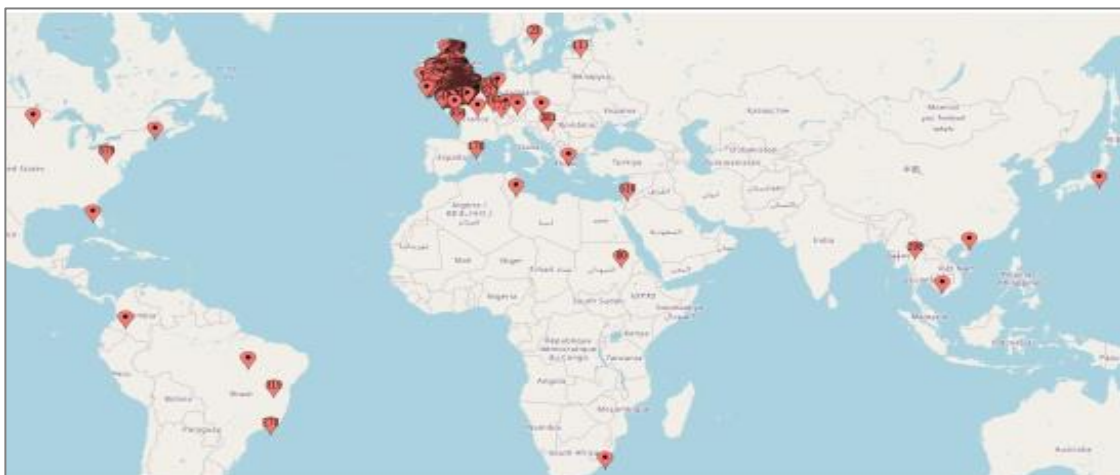


Do you want to continue performing and/or be involved with the theatre in the future?

BYMT Participants Map: UK



BYMT Participants Map: World



Offices and Facilities

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

Management structure and staffing

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

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

Staff changes

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

Continuance of Trading

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

Reserves Policy

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

Company Policies

BYMT have the following policies currently in use:

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

Fundraising

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

Public Grants

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

Income from furloughing staff amounted to £12,325.34

BRITISH YOUTH MUSIC THEATRE

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

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

Public Grants

Arts Council England
Arts Council Northern Ireland

Friends

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

Principal Sponsor

NASUWT

Major Gifts

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

Supporters

Addy Loudiadis
Alison Shakespeare
Alun Jenkins
Andrew Spooner

..supporters continued

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

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

BRITISH YOUTH MUSIC THEATRE

Trustees

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

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

Structure, Governance and Management

Governing Document

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

Appointment of Trustees

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

Trustee induction and training

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

BRITISH YOUTH MUSIC THEATRE

Organisation

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

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

Risk Management

The trustees have a risk management strategy which comprises:

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

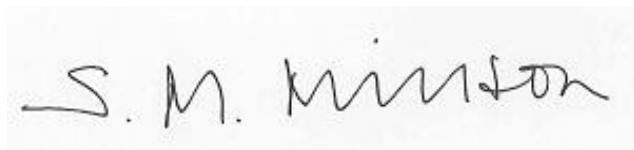
Statement of directors' responsibilities

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

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

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

ON BEHALF OF THE BOARD

A handwritten signature in black ink, reading "S. M. Millson", on a light-colored background.

SIMON MILLSON
DIRECTOR

Dated: 13 April 2022



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

Opinion

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

In our opinion the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

BRITISH YOUTH MUSIC THEATRE

Other information

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

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

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

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

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

Responsibilities of trustees

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

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

BRITISH YOUTH MUSIC THEATRE

Our responsibilities for the audit of the financial statements

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


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

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

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

Use of our report

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



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

83 Cambridge Street
Pimlico
London SW1V 4PS

Date: 13 April 2022

BRITISH YOUTH MUSIC THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2021

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

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

All income and expenditure derive from continuing activities.

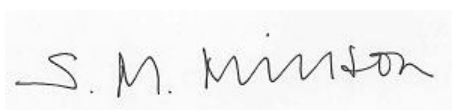
The notes on pages 25 to 31 form part of these accounts.

BRITISH YOUTH MUSIC THEATRE
BALANCE SHEET AS AT 31 DECEMBER 2021

	Notes	2021 Unrestricted fund		2021 Restricted fund	2021 Total Funds	31 DEC 2020	
		£	£		£	£	£
FIXED ASSETS							
Tangible assets	10		7,636	0	7,636		6,076
CURRENT ASSETS							
Stock		5,903		-	5,903	2,961	
Debtors	11	231,292		-	231,292	147,495	
Cash at bank and in hand		<u>111</u>		<u>5,035</u>	<u>5,146</u>	<u>312,517</u>	
		237,306		5,035	242,341	462,973	
CREDITORS: amounts falling due within one year	12	<u>(217,929)</u>			(217,929)	<u>(469,049)</u>	
NET CURRENT LIABILITIES		<u>19,377</u>		<u>5,035</u>	<u>24,412</u>	<u>(6,076)</u>	
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>27,013</u>		<u>5,035</u>	<u>32,048</u>		(150,000)
CREDITORS: amounts falling due after more than one year	13	<u>(123,523)</u>		<u>0</u>	<u>(123,523)</u>	<u>(150,000)</u>	
NET LIABILITIES		<u>(96,510)</u>		<u>5,035</u>	<u>(91,475)</u>	<u>(150,000)</u>	
Represented by:							
Unrestricted funds	15	<u>(96,510)</u>		<u>5,035</u>	<u>(91,475)</u>	<u>(150,000)</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 13 April 2022 and were signed on its behalf by:



SIMON MILLSON
Chair of the Board of Trustees

BRITISH YOUTH MUSIC THEATRE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2021

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

BRITISH YOUTH MUSIC THEATRE

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

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

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

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

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

3. ANALYSIS OF CHANGES IN NET DEBT

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

BRITISH YOUTH MUSIC THEATRE

NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2021

1. Statutory Information

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

2. Accounting policies

Basis of preparing the financial statements

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

Income

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

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

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

Expenditure

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

Tangible fixed assets

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

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

Current assets

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

Pension costs

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

BRITISH YOUTH MUSIC THEATRE

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 2021 – CONTINUED

3. Income

	2021 Unrestricted Funds £	2021 Restricted Funds £	2021 Total £
Charitable activities			
Audition fees	23,912	-	23,912
Course fees	791,258	-	791,258
Other	208,662	-	208,662
	<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>
	2020 £	2020 £	2020 £
	Unrestricted Funds	Restricted Funds	Total
Charitable activities			
Audition fees	45,977	-	45,977
Course fees	-	-	-
Other	10,208	-	10,208
	<u>56,185</u>	<u>-</u>	<u>56,185</u>
Grants and donations - Private Grants			
Individual	39,900	-	39,900
Corporate sponsorship	40,000	-	40,000
Trusts and foundations	15,000	23,000	38,000
	<u>94,900</u>	<u>23,000</u>	<u>117,900</u>
Grants and donations - Public Grants			
Arts Council England	325,785	-	325,785
	<u>325,785</u>	<u>-</u>	<u>325,785</u>
Total grants and donations	420,685	23,000	443,685
	<u><u>476,870</u></u>	<u><u>23,000</u></u>	<u><u>499,870</u></u>

BRITISH YOUTH MUSIC THEATRE

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

	2021	2020
	£	£
4. Charitable Activities		
Artists and pastoral care fees	299,325	69,263
Travel	55,499	8,033
Accommodation and meals	389,843	5,851
Venue hire	52,760	5,608
Production costs	89,810	784
Office rent and services	21,893	18,648
Insurance	5,593	3,053
Administration staff	246,944	156,811
Marketing	98,115	44,715
Accountancy	26,916	17,471
Legal	3,074	6,560
External audit	5,082	4,680
Bursary Awarded	69,026	-
Other administrative costs	68,708	91,195
	<u>1,432,588</u>	<u>432,672</u>
5. Fundraising costs	£	£
Fundraising	<u>57,496</u>	<u>44,773</u>
6. Operating surplus	£	£
The operating surplus is stated after charging:		
Depreciation	4,988	16,656
7. Staff Costs	£	£
Wages and Salaries	239,100	186,304
Pension	4,458	3,252
Social Security Costs	18,754	10,613
Recruitment and Training	16,319	575
	<u>278,631</u>	<u>200,744</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 (2020: nil).

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

8. Trustees' remuneration

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

BRITISH YOUTH MUSIC THEATRE

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

9. Taxation

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

10. Tangible fixed assets

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

11. Debtors

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

BRITISH YOUTH MUSIC THEATRE

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

12. Creditors: amounts falling due within one year

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

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

	2021 £	2020 £
Loans	<u>123,523</u>	<u>150,000</u>

14. Related party transactions

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

15. Funds

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

Restricted Funds – Project Funds

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

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

BRITISH YOUTH MUSIC THEATRE

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

16. Analysis of net assets between funds

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

17. Financial instruments

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

	2021 £	2020 £
Loan payable falling due within 1 year	10,644	-
Loan payable falling due in more than 1 year but less than 5 years	123,523	100,000
Loan payable falling due after 5 years	-	50,000
	<u>134,167</u>	<u>150,000</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 £217,929 (2020 £469,049) and the net liabilities are £123,523 (2020 £150,000). The loan from Royce Bell disclosed in Note 14 is a long-term loan and repayments on this loan have begun in 2021. The company has prepared a Deficit Reduction Plan at the request of Arts Council England. The company has also developed strategies to manage the impact of Covid-19 while retaining the integrity of the Deficit Reduction Plan.