

# **British Youth Music Theatre**

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

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1 January 2018 to 31 December 2018

[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>	Royce Bell Sara Bingham Jonathan Church Olenka Drapan Anthony Fisher Jimmy Jewell Roger Jones Laura Palmer Alastair Roberts Philip Siddle Aniela Shuckburgh Fern Stoner Rebecca Treanor David Warburton MP
<b>SECRETARY:</b>	Keith Arrowsmith
<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

2018 was an important milestone for the company as it reached the 15<sup>th</sup> anniversary of its incorporation as a company. This was celebrated with a number of significant events through the year.

On 4 December 2018, exactly 15 years to the day since the incorporation, Youth Music Theatre UK rebranded as **British Youth Music Theatre** with a new identity and website. The process took three years of deliberation and market research. The new name retained the core identity of Youth, Music and Theatre but dropped the 'UK' for 'British'. The reasons were to better align with British theatre and British music, to heighten the overseas profile and to ensure that the UK was not omitted by placing the national identity at the front of the name. A new logo and visual identity were created by theatre graphic design company Shaun Webb Design with the website also launching on 4 December.

Prior to the rebrand, the organisation also moved offices accepting an offer from Mountview Academy to move into its iconic new £30m training centre for conservatoire level students in Peckham, South East London, part of a regeneration project by Southwark Council. This gives BYMT access to a suite of dance and drama studios, music practice rooms and two theatres as well as much improved office space and storage facilities. Opportunities lie ahead for collaboration between Mountview and BYMT which we anticipate will bring benefits to both our organisations.

Finally, to celebrate the 15<sup>th</sup> anniversary, the company brought two of its existing 2017 productions to the West End at Easter in a major season of musical theatre at The Other Palace theatre. **Jabberwocky** and **Tess of the d'Urbervilles** ran in repertoire for a total of 17 performances. This preceded our usual summer season of seven new productions and seven Summer Camps. Of this latter season, **Paperboy** in particular stood out as a major success at the Lyric Theatre in Belfast with very significant public demand for tickets and three additional performance added to satisfy that demand.

Given the significance of the 15<sup>th</sup> anniversary, it is disappointing to report that the company incurred a significant deficit on the year due to a combination of the rebranding costs, the office move, lower than expected fundraised income and a worse outcome on the Easter season than had been anticipated due to higher costs and lower course fee income than expected.

At the end of the year, naturally occurring staff changes meant that the company was able to increase the expertise in its fundraising department with the appointment of a new Head of Development. A number of new initiatives have been launched with the intention of improving the financial position significantly during 2019 when the same one-off costs will not occur.

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 range of trusts and foundations.

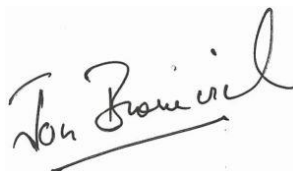
The Directors now present their report together with the financial statements of the company for the year ended 31<sup>st</sup> December 2018.



**Royce Bell**

Chair

17 May 2019



**Jon Bromwich**

Executive Producer

17 May 2019

## BRITISH YOUTH MUSIC THEATRE

### Objects

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 2018 we presented nine productions (see details below) including innovative versions of **Barrack Room Ballads** and **Paperboy** introducing 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 more work in **London**.
  - In 2018 we staged a double header production at The Other Palace in Victoria
5. Encouraging access through outreach work and bursary schemes is important to BYMT's ethos.
  - In 2018 we awarded 109 bursaries, accounting for 34% of our company members, reaching a total of £70,135 worth of bursary awards. Of those, 45% were from families with a household income below £25,000.
6. BYMT plans over the 4-year business plan to further strengthen its governance and management:
  - Aniela Shuckburgh and Laura Palmer joined the board in June 2018 – both experts in Development.
7. Fundraising for core costs retains the most challenging part of the Development Plan.
  - 2018 saw BYMT recruit for a Deputy Chief Executive to assist on Fundraising and development planning. Tim Sandford started in post in January 2018.
  - Plans for 2019 include recruiting a Head of Development. Alex Mastihi started 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.

## Public benefit

The direct benefits that flow from the objects include:

- |  |   |
|--|---|
| • Children benefit from participating in high-level, quality music theatre training from professional facilitators in professional theatres  | 323 children attended production courses in 2018              |
| • Children benefit from participating in quality, fun and stimulating summer courses in music theatre on residential courses   | 216 children attended summer camps in 2018                    |
| • Young people benefit from participating in intense drama school preparation training   | 17 young people attended MT boot camps in 2018                |
| • Young people benefit from training placements amongst professional staff   | 26 creative trainees assisted on BYMT production in 2018      |
| • Young people where given the opportunity to train in backstage technical crafts during BYMT productions  | 2 young people attended backstage courses in 2018             |
| • Followers of our social media output and newsletters have been sign-posted to a range of opportunities   |   |
| • Schools benefited from bespoke musical theatre workshops giving access to expertise that would not normally be available to pupils   |   |
| • 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 | 16 young people attended the pilot PitStop workshop in Ealing |

Details of these benefits are detailed below.

## BYMT's 2018 Easter Season

BYMT was thrilled to present a 15<sup>th</sup> anniversary season of two productions revived from 2017 and presented at The Other Palace in London's West End.

**45** young people attended.

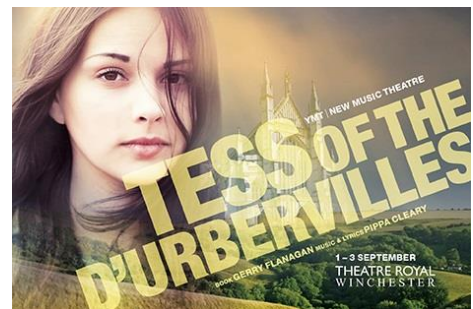
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### Tess of the d'Urbervilles

**The Other Palace, London**

Thu 5 Apr - Sat 14 Apr,

We are proud to restage in London, this powerful, new musical adaptation of Thomas Hardy's dramatic tale, *Tess of the d'Urbervilles*, which was devised in 2017 and performed in Winchester.



Thomas Hardy outraged many of his readers with this intense story of a young woman's search for love and fulfilment by insisting on a subtitle – *A Pure Woman Faithfully Represented*. For many she was a sinner – a fallen woman. Instead Hardy chose to see her as a woman on the receiving end of terrible injustice. Men, The Church even her family try to dominate her so she will do what they want. The pressure becomes relentless but she never loses her dream of being with her chosen love. She is a free soul, almost a force of nature.

For Hardy what was essential was not what she had done but what she longed and hoped for. He wanted her to be judged by her wishes and intentions not what was forced upon her. Her love is remorseless and for it she is hung. Tess and her lover have a few days of happiness and ...for her it is enough.

Our show is an exciting mixture of Tragedy and Comedy. We have used light, movement, song, images and play - lots of it! - anything and everything to get to grips with her and her tale.

Book & Direction: Gerry Flanagan, Music & Lyrics: Pippa Cleary, Musical Director: Cillian Donaghy, Choreographer: Alicia Frost, Designer: Natalia Alvarez,

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## Jabberwocky

The Other Palace, London

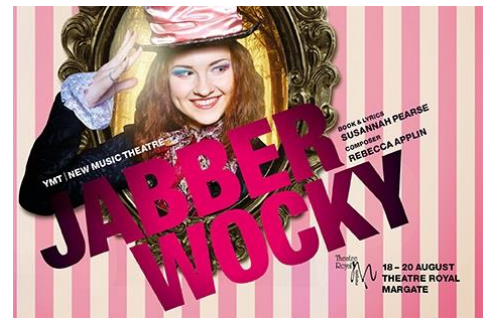
Sat 7 Apr - Sat 14 Apr,

BYMT is proud to bring *Jabbawocky* to London after a great run in Margate in 2017. This new musical adaptation of Lewis Carroll's classic tale *Through the Looking Glass* is a glorious production is a celebration of everything that makes us different.

Lewis Carroll's original *Jabberwocky* poem delights and intrigues; but also frustrates and resists. Its true meaning is impossible to entirely pin down because it is, of course, nonsense. For our adaptation, Rebecca and Susannah were keen to explore the idea of what lies at the heart of the Jabberwock mentioned in the poem, and they concluded that it is unique to each individual beholder; being an amalgamation of all the fears and secret dreads which that person carries in their heart. When BYMT suggested an entirely female cast for the project, this led them to another idea – what fears and dreads might be particular to the young female experience of a Jabberwock? What might such a creature be made of then? How might it be slain?

Book & Lyrics: Susannah Pearse, Music: Rebecca Applin, Director: Luke Sheppard, Musical Director: Tom Turner, Choreographer: Heather Douglas, Designer: Isobel Nicolson,

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## BYMT's 2018 Summer Season

BYMT was thrilled to present a 2018 Summer Season of New Music Theatre of seven productions (one of them a revival, the others new writing) taking place across the UK with 300 of the UK and Ireland's most talented actors, singers, dancers and musicians aged 11-21.

278 young people attended.

### A Winter's Tale

Rose Theatre, Kingston upon Thames

Thu 30 Aug - Sat 1 Sep,



Based on Shakespeare's *The Winter's Tale*, this musical re-imagining of the play, first produced by **Youth Music Theatre UK** in 2009, plots the tale of a despotic ruler's jealousy spiralling dangerously out of control, of its consequences and betrayals but also, ultimately, of love, loyalty and redemption. It is a celebration of young people and how they may repair the damage of the broken world they inherit. It bursts with humour and song and, after some anger and turmoil, basks in the golden sun of a summer shore. It is a huge work, spanning sixteen years across two continents with a variety of musical styles and theatrical genres.

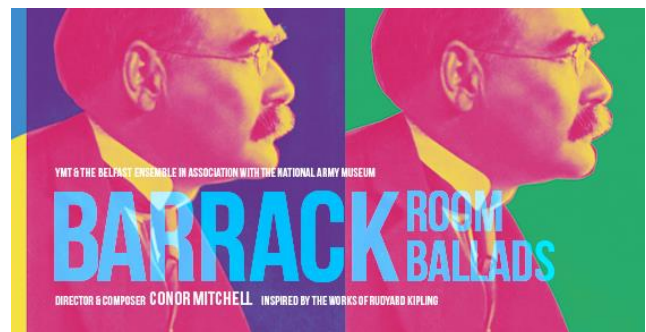
**Howard Goodall** is an EMMY, BRIT and BAFTA award-winning composer of choral music, stage musicals, film and TV scores, and a distinguished broadcaster. In recent years he has been England's first ever National Ambassador for Singing, the Classical Brit Composer of the Year and was Classic FM's Composer-in-Residence for 6 years. **Nick Stimson** is a published poet, freelance playwright and theatre director. He is an associate director of The Theatre Royal, Plymouth. Awards and prizes include Off West End Award (Offie) for Best New Musical of 2013 for *A WINTER'S TALE* written with Howard Goodall; two major Barclays Awards, The Vivian Ellis Prize and the Medal of Culture of the Polish Congress.

Composer: Howard Goodall, Bookwriter: Nick Stimson, Director Bronagh Lagan, Choreographer Phyllida Crowley-Smith, Musical Director: Greg Arrowsmith,

### Barrack Room Ballads

National Army Museum, London

Sat 25 Aug - Sun 26 Aug,



A dynamic, new site specific musical production performed at the National Army Museum, inspired by **Rudyard Kipling's** celebrated Barrack Room Ballads and marking the centenary of the end of The Great War.

Join us as we promenade through time, capturing the everyday sounds and rhythms of the lives of soldiers, reflecting on society's response to this history changing event.



Travel from East End music halls to the vibrant streets of India, from the Victorian era to the present day; old meets new in this extraordinary, immersive musical production. Composed and directed by **Conor Mitchell** whose music is as emotively touching as it is technically astonishing. Performed by a 37-strong cast from Youth Music Theatre UK with **The Belfast Ensemble**.

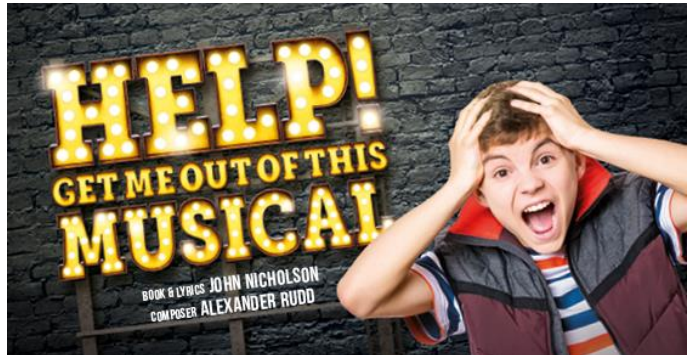
Composer/Writer/Director: **Conor Mitchell**, Musical Director: **Alex Bellamy**, Choreographer: **Richard Chapell**

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## Help! Get me out of this Musical

**South Hill Park Arts Centre,  
Bracknell**

Fri 10 Aug - Sun 12 Aug,



Teenage life is full of its ups and downs, and hell-raiser Callum certainly makes sure of that. But one morning the ultimate school bully, wakes to find, to his growing horror, his entire world has been turned into a musical! Trapped, with no escape, in a world where people break into a song and dance routine at the slightest provocation, where no-one ever looks him in the eye because they're too busy turning out front!

Help! Get Me Out of This Musical takes us on a beautiful and bonkers, pop-rock journey of social discovery, holding a mirror up to relationships, families and society. This devilishly droll musical written by **John Nicholson** is packed full of toe-tappingly catchy music from award-winning composer, **Alexander Rudd**.

Writer: **John Nicholson**, Composer: **Alexander Rudd**, Musical Director: **Adam Gerber**, Director: **Luke Sheppard**, Choreographer: **Julia Cave**, Designer: **Sarah Oxley**

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## Cautionary Tales

**Barbican Theatre, Plymouth**

Sat 11 Aug - Sun 12 Aug,



Playful yet profound, Cautionary Tales is a magnificent new musical extravaganza for all the family.

A classroom of quirky characters, who together, as a team of comic rebels, decide it is time to rewrite the rule book and create a new set of cautionary tales!

Inspired by the delightfully playful and poetic, miniature stories of Hilaire Belloc. Join us for a riotous, irresistible adventure of unlikely morals, brilliant antics and charming eccentricities.

Featuring enchanting music by award-winning composer **Rebecca Applin** this production brings the magic and wonder of childhood imagination and creativity to life.

Composer: Rebecca Applin, Director:,Rebecca Atkinson-Lord, Choreographer: Mark Iles, Associate Designer: Lucy Szmyr

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## Wild

**Barbican Theatre, Plymouth**

Fri 24 Aug - Sat 25 Aug,

Inspired by myths, ancestral rituals and legends, WILD boldly explores the instinctual nature and quintessential wildness within every woman.

A breathtakingly powerful and fiercely tender, newly devised musical production, created and performed by a 40-strong, all-female ensemble cast. Featuring irresistible harmonies, exquisite A Capella singing and vibrant dance; WILD is a celebration of all women.

Directed by **Lewis Barfoot** whose credits include Loser (Mime Festival - Royal Festival Hall), Up The Café De Paris (New Players, West End), and Hidden Birds (Winner of the Audience and Jury Awards at Les Eurotopiques Festival, France).

"Within every woman there lives a powerful force, filled with good instincts, passionate creativity and ageless knowing. She is the Wild Woman. She represents the instinctual nature of women. She is an endangered species" Clarissa Pinkola Estés

Director: Lewis Barfoot, Composer: Charlotte Harding, Choreographer: Katy Ayling, Associate Designer: Naomi Baldwin

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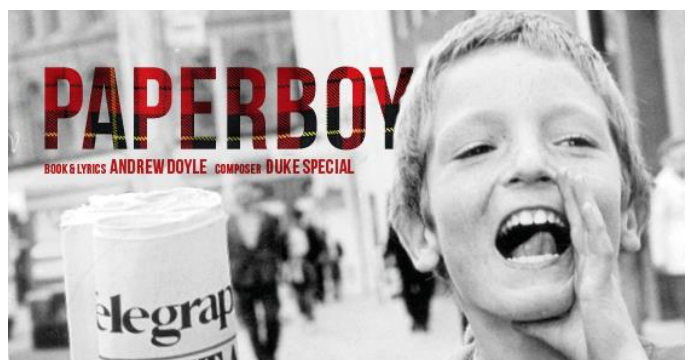
## Paperboy

**Lyric Theatre, Belfast**

Thu 26 Jul - Sun 29 Jul,

It's 1975 and 12-year-old Tony dutifully goes about his paper round. Belfast in the seventies is like the newspapers he delivers:

everything is black and white, albeit Orange and Green. There are bombings on the evening news, but Paperboy is more interested in *Doctor Who*, the *Bay City Rollers* and outer space, and of course,



Sharon Burgess. *Paperboy* is a heart-warming, coming-of-age, new musical drama that bubbles with humour; set against the gritty backdrop of 1970s Belfast on the Upper Shankill Road. Based on the much-loved memoir by Irish novelist and peace builder **Tony Macaulay**, and adapted for musical stage, with music from award-winning artist **Duke Special** and writing by stand-up comedian and published writer **Andrew Doyle**.

*"A snapshot of West Belfast back in the day"* THE BELFAST TELEGRAPH

*"Made us laugh & made us nearly cry"* THE IRISH TIMES

Book: Tony Macaulay, Composer: Duke Special, Writer: Andrew Doyle, Director: Steven Dexter, Choreographer: Jennifer Rooney, Musical Director: Matthew Reeve, Assistant Director: Dean Johnson, Designer: Natalia Alvarez,

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## No Man's Land

Dance Connections 4

Square Chapel, Halifax

Sat 18 Aug - Sun 19 Aug,

A young woman, driven by the promise of freedom and what it seems to offer, leaves everything behind. But at what cost?



This physically visceral and immersive, promenade show, features a 38-strong all-female cast. Inspired by a true story, it tackles contemporary themes such as community, belonging, migration and repression. Director/Choreographer **Rachel Birch-Lawson** harnesses the experimental spirit of devising and ensemble work in creating a unique production that not only challenges the conventions of musical theatre, it breaks the mold. While Nicola Chang's (STOMP!) intricately woven score blends contemporary, classical and electronic music, layered with live choral qualities and rhythmic textures, to create a breathtakingly fresh soundscape.

Part of Youth Music Theatre UK's boundary pushing Dance Connections series that boldly combines complex vocal soundscapes and improvisation with daring contemporary movement.

Composer/Musical Director: Nicola Chang, Director: Khyle Eccles, Choreographer: Rachel Birch-Lawson, Designer: Sophie Barlow

## Auditions

### January-February 2018

We ran auditions in 28 venues across the UK for our 2018 productions. The venues were:

- Aberdeen (ACT Aberdeen)
- Belfast (Lyric)
- Belfast - Falls Rd
- Belfast - Shankill Rd
- Birmingham (Hippodrome)
- Bristol (Hamilton House)
- Cambridge (Junction)
- Canterbury (Canterbury Academy)
- Cardiff (RWCMD)
- Derry (The Playhouse)
- Dublin (Dancehouse)
- Edinburgh (Dance Base)
- Glasgow (Scottish Youth Theatre)
- Guildford (PPA)
- Hull (Hull University Union)
- Inverness (Spectrum Centre)
- Ipswich (Dance East)
- Leeds (Northern Ballet)
- Leicester (Curve)
- Liverpool (Everyman)
- London (Academy Mews)
- London (City of Westminster College)
- Manchester (Lowry)
- Newcastle (Dance City)
- Norwich (The Garage)
- Oxford (Pegasus)
- Plymouth (Barbican)
- Sheffield (Crucible)
- Shrewsbury (Theatre Severn)
- Stockton (The Arc)
- Southampton/Eastleigh (The Point)

:

**757** young people attended auditions.

## Summer Courses and Workshops

### Open Access Summer Camp Courses Summer 2018

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 2018 were attended by **216** young people in total and were as follows:

#### **The Vampire Hunters**

Scotland Summer Camp (Edinburgh)

**Director:** Matthew Eberhardt

**Musical Director:** Ella Grace

**Choreographer:** Amy Lovelock

40 young people attended

#### **MI 5PY**

Hertfordshire Summer Camp (Hemel Hempstead)

**Director:** Simon Kane

**Musical Director:** Sonum Batra

**Choreographer:** Khyle Eccles

36 young people attended

#### **Resistance**

London Summer Camp (Roehampton)

**Director:** Henry McGrath

**Musical Director:** David Keefe

**Choreographer:** Lizzie Crarer

40 young people attended

#### **Never Ending Story**

Surrey Summer Camp (Godalming)

**Director:** Sarah Hutchinson

**Musical Director:** Jude Obermuller

**Choreographer:** Stuart Rogers

42 young people attended

#### **Treacherous Tales & Famous Pirates**

Wiltshire Summer Camp (Warminster)

**Director:** Claire Nevers

**Musical Director:** Tim Gilvin

**Choreographer:** Alicia Frost

35 young people attended

#### **Round the World in 80 Days**

Yorkshire Summer Camp (Leeds)

**Director:** Amber Rose May

**Musical Director:** Barney Southgate

**Choreographer:** Katy Ayling

23 young people attended

### **Open Access Boot Camp Course - Summer 2018**

In 2018, we ran our first 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/George Rae

**Choreographer:** Heather Douglas

**16** young people attended

### **Pit Stop Musician Workshop 2018**

In 2018, 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, Oli Rew

**Singers:** Dan Buckley, Rhiannon Chesterman

**16** young people attended

#### **Total young people accessing BYMT in 2018:**

The total number of young people who accessed opportunities in 2018 was **596**. This amount does not include the **757** who attended auditions across the county.

### **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 2018, we took on **26** Creative Trainees as Assistant Musical Directors, Deputy Stage Managers, and Assistant/Associate Designers for our productions.

### **Events**

**Looserville Charity Concert:** BYMT produced a concert production of Looserville with alumni performers to raise money for The May Tree Foundation and BYMT bursary fund

**Let It Snow 2018:** The Christmas re-union event was held at the Regent Hall, Oxford Street, London.

#### **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**

On 12 November 2018, the office moved from The Hub, St Alban's Fulham, 2 Margravine Road, London, W6 8HJ to the brand new Mountview building at 120 Peckham Hill Street, London, SE15 5JT

## BRITISH YOUTH MUSIC THEATRE

### **Management structure and staffing**

<b>Executive and Operations</b>		
Executive Producer	Jon Bromwich	Full time
Deputy Chief Executive	Tim Sandford (from Jan 2018)	Full time
Associate Producer	Jenny Wilkinson	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>		
Marketing Manager	Nina McDonagh	Full time
Fundraising Officer	Kate Millington	Full time
Marketing Intern	Tatiana Timoshina until Mar Caoimhin Callan Mar-Oct Eugénie Bacher from Oct	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 2018, the role of Deputy Chief executive was created and Tim Sandford was recruited and started in January 2018. In March Tatiana Timoshina left the role of Marketing Intern to take up a position at the RAF Museum and was replaced by Caoimhin Callan. He then moved on in October and was replaced by Eugénie Bacher.

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**

2018 was a difficult year for fundraising missing our target by £12,000. The year saw us put on 2 shows at The Other Palace in Easter which cost more than budgeted and did not bring in expected ticket sales. Auditions in 2018 did not sell as well as expected resulting in a loss of £50,000. After some drastic cost cutting this still resulted in an overall deficit of £64,352 for the financial year, increasing the overall structural deficit to £138,788. Plans in place for 2019 include contingencies of £60,000 and a planned surplus of £23,000. Management will work hard to ensure that no overspend happens and that the overall deficit can be reduced back to at least 2017 levels by the end of the year.

The company is currently in dispute with a photocopier servicing company who have threatened legal action. The board is in discussion with the senior members of staff to come to a mutually acceptable conclusion.

### **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 2019 – December 2023. 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
- 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 policy
- Personal and Family Leave
- Maternity Leave
- Paternity Leave
- Shared Parental Leave
- Parental Leave
- Adoption Leave
- Flexible Working
- E-Mail and Internet Usage Policy
- Child Protection Policy
- Data Protection Policy
- Procurement Policy

### **Fundraising**

For the 2018 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 2018 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. The Gala Dinner, which was held in 2017 provided support totalling £83,635 to the 2018 financial year.

**Trusts and Foundations:** Income from trusts was good, but not as strong as previous years. Support continued from the Leverhulme Trust and the Garfield Weston Foundation and the Monument Trust, with



## BRITISH YOUTH MUSIC THEATRE

additional funding from the Boris Karloff Charitable Foundation, D'Oyly Carte Charitable Trust, M Sherwood Charitable Trust and Peter Anthony Lund and David Gavin Lund Estate.

### **Public Grants**

Arts Council England  
Arts Council Northern Ireland

### **Principal Sponsor**

NASUWT

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The Leverhulme Trust  
Garfield Weston Foundation  
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Sara Bingham

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Alan and Sue Shrimpton  
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Sian Flynn  
Tim Sawers  
Tom Cuthbertson

## BRITISH YOUTH MUSIC THEATRE

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

### **Trustees**

The table below sets out those directors of BYMT who served as trustees at any time from 1 January 2018 to 31 December 2018.

<b>Director</b>	<b>Date of appointment</b>	<b>Date of resignation</b>	<b>Date of retirement by rotation</b>
Royce Bell (Chair)	28 Jun 2010		
Sara Bingham	1 Jan 2013		
Jonathan Church	7 Jul 2015		
Olenka Drapan	5 Dec 2017		
Anthony Fisher	1 Jan 2013		
Jimmy Jewell	6 Dec 2016		
Gaynor Moynihan		18 Apr 2018	
Laura Palmer	18 Apr 2018		
Alastair Roberts	10 Mar 2015		
Aniela Shuckburgh	18 Apr 2018		
Phillip Siddle	1 Jan 2013		
Fern Stoner	17 Oct 2013		
Rebecca Treanor	10 Jul 2018		
David Warburton	5 July 2017		

### **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.

#### **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**



**ROYCE BELL  
DIRECTOR**

Dated: 17 May 2019

**REPORT OF THE 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 2018 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 2018 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**

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.

# BRITISH YOUTH MUSIC THEATRE

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

### Matters on which we are required to report by exception

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

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

### Responsibilities of trustees

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

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

### Our responsibilities for the audit of the financial statements

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

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

### 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 £64,352 for the year to 31 December 2018 and at that date, the company's current liabilities exceeded its total assets by £38,788 (31 December 2017: the company's total assets exceeded its current liabilities by £25,564). 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. The financial statements do not include the adjustments that would result if the company was unable to continue as a going concern.

### 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**  
**Date:** 17<sup>th</sup> May 2019

83 Cambridge Street  
Pimlico  
London SW1V 4PS

# BRITISH YOUTH MUSIC THEATRE

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	Unrestricted Funds £	Restricted Funds £	2018 Total £	Unrestricted Funds £	Restricted Funds £	9 Mths to 31-Dec-17 Total £
<b>Income from:</b>	<b>3</b>						
Grants and donations		280,619	33,500	314,119	231,914	34,280	266,194
Charitable activities		902,414	72,635	975,049	770,088	67,619	837,707
<b>Total income</b>		<b>1,183,033</b>	<b>106,135</b>	<b>1,289,168</b>	<b>1,002,002</b>	<b>101,899</b>	<b>1,103,901</b>
<b>Expenditure on:</b>							
Fundraising	<b>5</b>	26,328	-	26,328	23,756	-	23,756
Charitable activities	<b>4</b>	1,221,057	106,135	1,327,192	957,568	101,899	1,059,467
<b>Total expenditure</b>		<b>1,247,385</b>	<b>106,135</b>	<b>1,353,520</b>	<b>981,324</b>	<b>101,899</b>	<b>1,083,223</b>
<b>Net income/ (expenditure)</b>		<b>(64,352)</b>	<b>-</b>	<b>(64,352)</b>	<b>20,678</b>	<b>-</b>	<b>20,678</b>
<b>Net movement in funds</b>							
Total funds at 1 December 17	<b>15</b>	(74,436)	-	(74,436)	(95,114)	-	(95,114)
<b>Total funds at 31 December 18</b>		<b>(138,788)</b>	<b>-</b>	<b>(138,788)</b>	<b>(74,436)</b>	<b>-</b>	<b>(74,436)</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 31 DECEMBER 2018**

		<b>31 DEC 2018</b>		<b>9 MTHS UP TO 31 DEC 2017</b>	
		£	£	£	£
<b>FIXED ASSETS</b>	<b>Notes</b>				
Tangible assets	10		30,348		16,811
<b>CURRENT ASSETS</b>					
Stock			3,971		3,971
Debtors	11		156,894		136,018
Cash at bank and in hand			<u>28,453</u>		<u>0</u>
			189,318		139,989
<b>CREDITORS: amounts falling due within one year</b>	12		<u>(258,454)</u>		<u>(131,236)</u>
<b>NET CURRENT LIABILITIES</b>			<u>(69,136)</u>		<u>8,753</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			<b>(38,788)</b>		25,564
<b>CREDITORS: amounts falling due after more than one year</b>	13		<u>(100,000)</u>		<u>(100,000)</u>
<b>NET LIABILITIES</b>			<u><b>(138,788)</b></u>		<u>(74,436)</u>
<b>Represented by:</b>					
Unrestricted funds	15		<u><b>(138,788)</b></u>		<u>(74,436)</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 12 May 2019 and were signed on its behalf by:



**ROYCE BELL**  
Chair of the Board of Trustees

# BRITISH YOUTH MUSIC THEATRE

## CASH FLOW STATEMENT FOR THE YEAR ENDED 31ST DECEMBER 2018

		Year Ended 31.12.18 £	Period 1.4.17 to 31.12.17 £
<b>Cash flows from operating activities:</b>	Notes		
Cash generated from operations	1	<u>54,658</u>	<u>3,586</u>
<b>Net cash provided by (used in) operating activities</b>		<u>54,658</u>	<u>3,586</u>
<b>Cash flows from investing activities:</b>			
Purchase of tangible fixed assets		<u>(23,768)</u>	<u>(17,160)</u>
<b>Net cash provided by (used in) investing activities</b>		<u>(23,768)</u>	<u>(17,160)</u>
<b>Change in cash and cash equivalents in the reporting period</b>		30,890	(13,574)
<b>Cash and cash equivalents at the beginning of the reporting period</b>	2	<u>(2,437)</u>	<u>11,137</u>
<b>Cash and cash equivalents at the end of the reporting period</b>	2	<u>28,453</u>	<u>(2,437)</u>



# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2018

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

	Year Ended 31.12.18 £	Period 1.4.17 to 31.12.17 £
<b>Net income/(expenditure) for the reporting period (as per the statement of financial activities)</b>	(64,352)	20,678
<b>Adjustments for:</b>		
Depreciation charges	10,231	1,882
Increase in stocks	-	(1)
(Increase)/decrease in debtors	(20,876)	105,063
Increase/(decrease) in creditors	<u>129,655</u>	<u>(124,036)</u>
<b>Net cash provided by (used in) operating activities</b>	<u>54,658</u>	<u>3,586</u>

### 2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	Year Ended 31.12.18 £	Period 1.4.17 to 31.12.17 £
Notice deposits (less than 3 months)	28,453	-
Overdrafts included in bank loans and overdrafts falling due within one year	-	(2,437)
<b>Total cash and cash equivalents</b>	<u>28,453</u>	<u>(2,437)</u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2018

### 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 19<sup>th</sup> September 2018 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.

A provision in respect of the Theatre Tax Relief (TTR) of £81,286 for 2018 has also been accounted for in the 2018 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 31 DECEMBER 2018 – CONTINUED

### 3. Income

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><u>1,183,033</u></u>	<u><u>106,135</u></u>	<u><u>1,289,168</u></u>

	<b>2017</b>	<b>2017</b>	<b>2017</b>
	<b>£</b>	<b>£</b>	<b>£</b>
	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>
	<b>Funds</b>	<b>Funds</b>	
<b>Charitable activities</b>			
Audition fees	-	-	-
Course fees	635,767	-	635,767
Other	134,321	67,619	201,940
	<u>770,088</u>	<u>67,619</u>	<u>837,707</u>
<b>Grants and donations - Private Grants</b>			
Individual	57,664	-	57,664
Corporate sponsorship	45,000	-	45,000
Trusts and foundations	16,750	34,280	51,030
	<u>119,414</u>	<u>34,280</u>	<u>153,694</u>
<b>Grants and donations - Public Grants</b>			
Arts Council England	112,500	-	112,500
	<u>112,500</u>	<u>-</u>	<u>112,500</u>
<b>Total grants and donations</b>	<b>231,914</b>	<b>34,280</b>	<b>266,194</b>
	<u><u>1,002,002</u></u>	<u><u>101,899</u></u>	<u><u>1,103,901</u></u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018 - CONTINUED

	2018	9 MTHS UP TO 31ST DEC 17
	£	£
<b>4. Charitable Activities</b>		
Artists and pastoral care fees	280,551	218,995
Travel	51,249	43,824
Accommodation and meals	351,895	319,778
Venue hire	99,939	40,766
Production costs	60,385	92,413
Office rent and services	12,617	6,556
Insurance	2,611	3,193
Administration staff	193,502	122,582
Marketing	90,097	60,598
Bursary funds awarded	70,135	67,619
Accountancy	17,030	13,445
Legal	2,137	1,804
External audit	5,400	3,000
Other administrative costs	89,644	64,894
	<u>1,327,192</u>	<u>1,059,467</u>
<b>5. Fundraising costs</b>	£	£
Fundraising	<u>26,328</u>	<u>23,756</u>
<b>6. Operating surplus</b>	£	£
The operating surplus is stated after charging:		
Depreciation	10,231	1,882
<b>7. Staff Costs</b>	£	£
Wages and Salaries	197,706	126,189
Pension	2,565	862
Social Security Costs	16,026	8,877
Recruitment and Training	2,136	5,013
	<u>218,433</u>	<u>140,941</u>

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

Administration	7	6
----------------	---	---

No employees were paid more than £60,000 per annum during the period (2017: 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 £2,565 (2017: £862).

## 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 31 DECEMBER 2018 – 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 2017	11,886	18,390	20,906	71,979	123,161
Additions	-	-	-	23,768	23,768
At 31st December 2018	<u>11,886</u>	<u>18,390</u>	<u>20,906</u>	<u>95,747</u>	<u>146,929</u>
<b>Depreciation</b>					
At 31st December 2017	11,886	18,390	20,656	55,419	106,351
Charge for the period	-	-	250	9,980	10,230
At 31st December 2018	<u>11,886</u>	<u>18,390</u>	<u>20,906</u>	<u>65,399</u>	<u>116,581</u>
<b>Net Book Value</b>					
At 31st December 2018	<u>-</u>	<u>-</u>	<u>-</u>	<u>30,348</u>	<u>30,348</u>
At 31st December 2017	<u>-</u>	<u>-</u>	<u>251</u>	<u>16,560</u>	<u>16,811</u>

### 11. Debtors

	31ST DECEMBER 18 £	9 MONTHS UP TO 31ST DECEMBER 17 £
Trade Debtors	25,575	24,577
Prepayments and accrued income	16,211	29,579
Other Debtors	115,108	81,862
	<u>156,894</u>	<u>136,018</u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2018 – CONTINUED

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

	31ST DEC 2018	9 MNTHS UP TO 31ST DEC 2017
	£	£
Trade creditors	166,458	81,737
Accruals and deferred income	77,236	38,908
PAYE and National Insurance	10,105	3,821
Other Creditors	4,655	6,770
	<u>258,454</u>	<u>131,236</u>

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

	31ST DEC 2018	9 MNTHS UP TO 31ST DEC 2017
	£	£
Loans	<u>100,000</u>	<u>100,000</u>

### 14. Related party transactions

The outstanding loan at 31<sup>st</sup> December 2018 is £100,000 (at 31<sup>st</sup> Dec 2017: £100,000) with trustee Royce Bell. Interest on the loan accrued at 31<sup>st</sup> December 2018 was £7,229 (at 31<sup>st</sup> Dec 2017: £5,475) and was paid post year end.

### 15. Funds

	At 31st December 2017	Income	Expenditure	At 31st December 2018
	£	£	£	£
Unrestricted Funds	(74,436)	1,183,033	(1,247,385)	(138,788)
Restricted Funds	-	106,135	(106,135)	-
Total	<u>(74,436)</u>	<u>1,289,168</u>	<u>(1,353,520)</u>	<u>(138,788)</u>

#### Restricted Funds – Project Funds

Funding from NASUWT, individual donations and the Gala Dinner fundraising event in 2017 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 2018
	£	£	£	£
Explore Outreach	-	2,500	2,500	-
Productions	-	33,500	33,500	-
Bursary scheme	-	70,135	70,135	-
Total	<u>-</u>	<u>106,135</u>	<u>106,135</u>	<u>-</u>

# BRITISH YOUTH MUSIC THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2018 – CONTINUED

### 16. Analysis of net assets between funds

	Tangible fixed assets £	Current assets £	Liabilities £	Total £
Unrestricted Funds at 31 December 2017	<u>16,811</u>	<u>139,989</u>	<u>(231,236)</u>	<u>(74,436)</u>
Unrestricted Funds at 31 December 2018	<u>30,348</u>	<u>189,318</u>	<u>(358,454)</u>	<u>(138,788)</u>

### 17. Financial instruments

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

	31ST DEC 2018 £	9 MNTHS UP TO 31ST DEC 2017 £
Loan payable falling due within 1 year	-	-
Loan payable falling due in more than 1 year but less than 5 years	100,000	100,000
Loan payable falling due after 5 years	-	-
	<u>100,000</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 £258,454 (2017 £131,236) and the net liabilities are £138,788 (2017 £74,436). 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 2020.

The Board have considered the deficit for BYMT, the surplus achieved in 2017 and the anticipated surplus in 2019 and conclude that it is appropriate to prepare these accounts on a going concern basis.