

# **British Youth Music Theatre**

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

-----

Year ended 31st December 2023

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

**REGISTERED NUMBER: 04985332 (England and Wales)**

Supported using public funding by



**ARTS COUNCIL  
ENGLAND**

**NASUWT**  
The Teachers' Union

## TABLE OF CONTENTS

### Contents

<b>COMPANY INFORMATION .....</b>	<b>3</b>
<b>Introduction.....</b>	<b>4</b>
<b>Mission .....</b>	<b>4</b>
<b>Summary of 2023.....</b>	<b>4</b>
<b>Objects of the Charity.....</b>	<b>8</b>
<b>Auditions.....</b>	<b>9</b>
<b>BYMT's 2023 Season.....</b>	<b>9</b>
<b>Easter &amp; Summer Camp Courses and Workshops .....</b>	<b>13</b>
<b>BYMT Creative Work Placement Scheme.....</b>	<b>14</b>
<b>Programme Statistics 2023 .....</b>	<b>15</b>
<b>Access To The Arts .....</b>	<b>16</b>
<b>Participant Evaluations (Productions and Camps) 2023.....</b>	<b>17</b>
<b>Offices and Facilities.....</b>	<b>20</b>
<b>Management structure and staffing.....</b>	<b>20</b>
<b>Reserves Policy.....</b>	<b>21</b>
<b>Company Policies.....</b>	<b>21</b>
<b>Fundraising .....</b>	<b>22</b>
<b>Trustees.....</b>	<b>24</b>
<b>Structure, Governance and Management .....</b>	<b>24</b>
<b>Statement of Directors' responsibilities .....</b>	<b>25</b>
<b>REPORT OF INDEPENDENT AUDITORS .....</b>	<b>26</b>
<b>STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2023 .....</b>	<b>29</b>
<b>BALANCE SHEET AS AT 31 DECEMBER 2023.....</b>	<b>30</b>
<b>NOTES TO FINANCIAL STATEMENTS FOR THE PERIOD ENDED 31 DECEMBER 2023 ..</b>	<b>33</b>

## COMPANY INFORMATION

**DIRECTORS:** Simon Millson  
Jimmy Jewell  
Roger Jones  
Alastair Roberts  
Philip Siddle  
Aniela Shuckburgh  
Francesca Unsworth  
Lucy Stocks

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

**REGISTERED NUMBER:** 04985332 (England and Wales)

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

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

**REGISTERED CHARITY:** 1103076 (England and Wales)

**REGISTERED CHARITY:** SC039863 (Scotland)

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

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



*Angry Salmon*, Bridewell Theatre London, August 2023

## Introduction

BYMT Values are:

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

## Mission

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

## Summary of 2023

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

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

## BRITISH YOUTH MUSIC THEATRE



*#50Days*, Birmingham Hippodrome, August 2023

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

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

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

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

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

## BRITISH YOUTH MUSIC THEATRE

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

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

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

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

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

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

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

**BRITISH YOUTH MUSIC THEATRE**

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



**Simon Millson, Chair**



**Emily Gray, Chief Executive & Creative Director**

## **Objects of the Charity**

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

### **Meeting British Youth Music Theatre's Objectives.**

1. Opportunities for children and young people to participate in new musical productions:
  - Six new musical productions developed and performed in professional theatres, by 223 young people and children, across the UK
2. Advancing the development of creative ideas and performing arts skills through camps:
  - 8 week long residential camps for skills development and idea generation for new stories to be told through musical theatre. Adaptations of books and stories as well as brand new creations, for 254 young people
3. Improving education and training in the performing arts through workshops in schools
  - 8 Discover Music Theatre workshop days in schools, advancing theatre skills, developing new ideas for musicals and awareness of career pathways
4. Improving arts career prospects for young creative, technical and design students
  - 18 creative work placements and training on productions for students or early career Assistant Musical Directors, Assistant Designers, Assistant Stage Managers and Assistant Directors
5. Maintaining partnerships throughout the UK to enhance the experience of young people in participatory arts activity. Partners including:
  - The National Youth Music Organisations (NYMOs),
  - Venues across the UK (New Wolsey Ipswich, Plymouth Theatre Royal, Birmingham Hippodrome, Dundee Rep Theatre)
  - Higher Education providers (Mountview, Leeds Conservatoire)
  - Industry (Musical Theatre Network, Mercury Musical Developments, UK Theatre)
  - Funders (Arts Council NPO, Department for Education, NASUWT, John Ellerman Foundation)
6. Ensuring access for young people from underrepresented groups through Access to the Arts:
  - Auditions on line and in person in 14 venues, plus in schools
  - Securing £67,490 in funds through grant applications and fundraising campaigns
  - Bursary awards and supported places for 531 young people (with grants from Backstage Trust and others – see [Access](#)).
  - Increase from 19% to 33% of young people engaged from underrepresented backgrounds
  - New partnership with Carers UK, offering young carers a creative and necessary break from their caring duties over the summer holiday
7. Development of governance to ensure charitable objectives are delivered
  - Away Day and Training to support new group of Trustees
  - Advisor/Consultants to the Board in Finance and Inclusivity
  - Board Champions for Inclusivity, Environmental Responsibility, Dynamism and Quality
8. Financial Review by the new Senior Management Team resulted in
  - Reserves being built up
  - Reserves policy & financial controls functioning well

# Auditions

January-April 2023

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

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

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

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

## BYMT's 2023 Season

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

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

*Our Girls Our Game* and *Angry Salmon* had previously been produced by BYMT and the writing teams were allocated two days to refine the material. *Harry & Greta* and *The Naughty Carriage on the Orphan Train* both had development weeks at Leeds Conservatoire with BA and MA Musical Theatre students. *#50Days* was developed over a week at Royal & Derngate Northampton as part of MTN, MMD and China Plate's Development Dark Room.



# Our Girls Our Game

Fri 14 Apr 2023 to Sat 15 Apr 2023

Birmingham Hippodrome

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

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



# Harry & Greta

Fri 4 Aug 2023 to Sat 5 Aug 2023

Ipswich: New Wolsey Theatre

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

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



# Angry Salmon

Fri 4 Aug 2023 to Sun 6 Aug 2023

London: Bridewell Theatre

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

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



# Romeo & Juliet

Fri 11 Aug 2023 to Sun 13 Aug 2023

Theatre Royal Plymouth

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

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



# The Naughty Carriage on the Orphan Train

Fri 25 Aug 2023 to Sat 26 Aug 2023

Dundee Rep Theatre

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

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

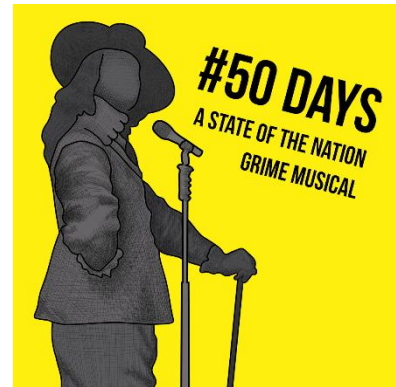


# #50Days

Fri 1 Sep 2023 to Sun 3 Sep 2023

Birmingham: Hippodrome

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



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

# Burst!

Tue 25 Jul 2023 to Sat 29 Jul 2023

London: Mountview

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



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

# Easter & Summer Camp Courses and Workshops

## Open Access Courses 2022

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

## Easter Camp

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

Warminster School, Warminster

25 Young People Attended

## Summer Camps

- ***Animal Farm*** Director Ellie Jones, Writer Tom Ling, Choreographer Bradley Charles  
Lockyers Park, Hemel Hempstead  
40 Young People Attended
- ***Out of Order*** Director Sarah Chew, MD & choreographer Eoin Corcoran, Writers Coggin Galbraith & Jared Alexander  
Dulwich College, London  
29 Young People Attended
- ***The Dark Dark*** Director Ellis Kerkhoven, Composer Sonum Batra, Choreographer Lindsay McAllistar  
St Peter's School, York  
40 Young People Attended
- ***Eliza and the Purple Monster*** Director Selwin Hulme-Teague, Composer Aron Sood,  
Choreographer Khiley Williams  
Roehampton University, London  
40 Young People Attended
- **The Steadfast Tin Soldier:** Director Anthony Underwood, Composer Barnaby Southgate,  
Choreographer Tali Foxworthy-Bowers, Assistant Director Sophie Braithwaite  
Roehampton University, London  
28 Young People Attended

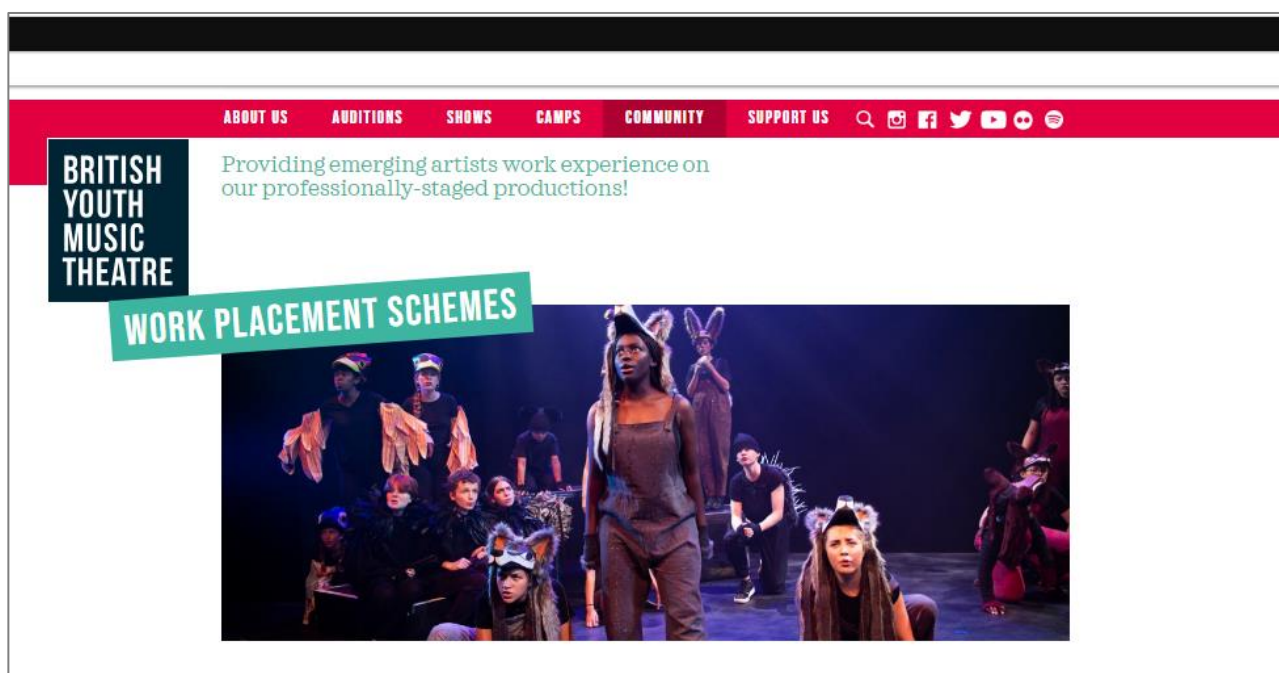
## Autumn Camps

- ***The Power of Camelot*** Director/writer Cerys Jones, Composer Ruth Chan, MD Amir Shoenfeld  
Choreographer Krista Vuori  
Godolphin School, Salisbury  
22 Young People Attended
- ***All Grewed Up*** Director Dean Johnson, Assistant Director Kerry Rodgers, Composer Shauna Carrick, MD Adam Darcey, Choreographer Gyasi Sheppy  
Stranmillis College, Belfast  
27 Young People Attended

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

## BYMT Creative Work Placement Scheme

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



## Programme Statistics 2023

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

## Access To The Arts

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

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

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

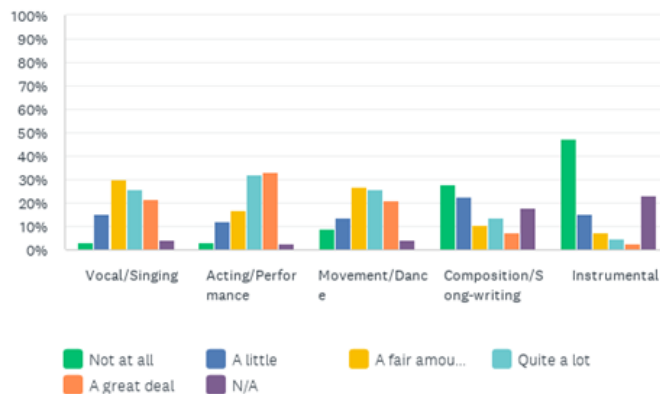


*The Naughty Carriage On The Orphan Train, Dundee Rep Theatre, August 2023*

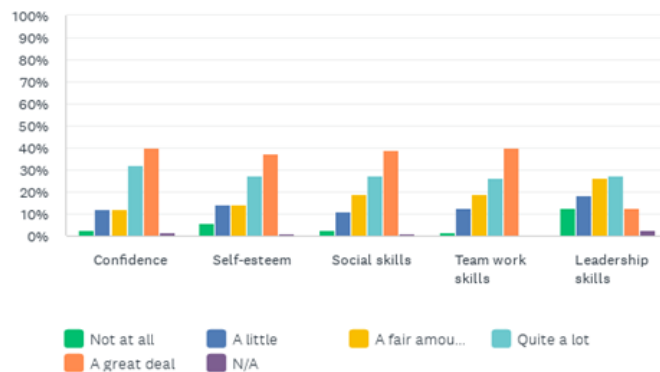
# Participant Evaluations (Productions and Camps) 2023

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

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



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

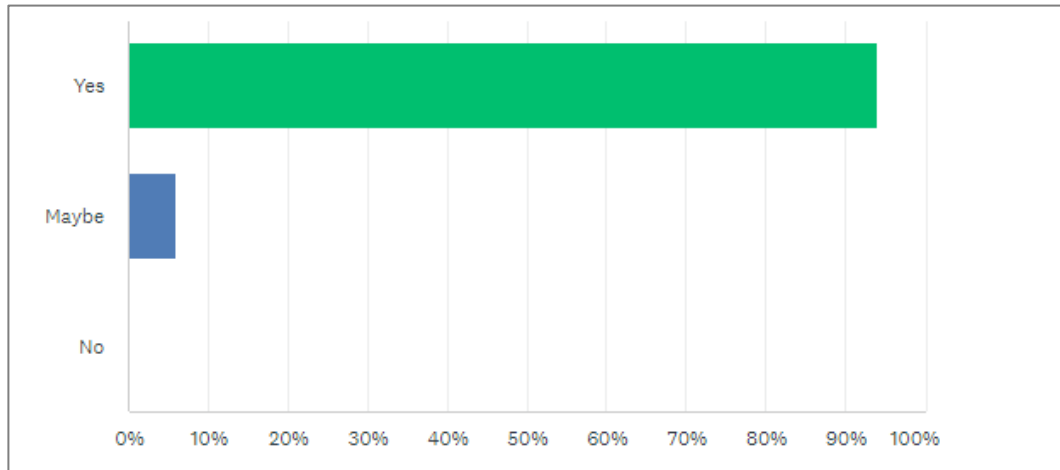


Q15 Which three words would you use to describe your project?

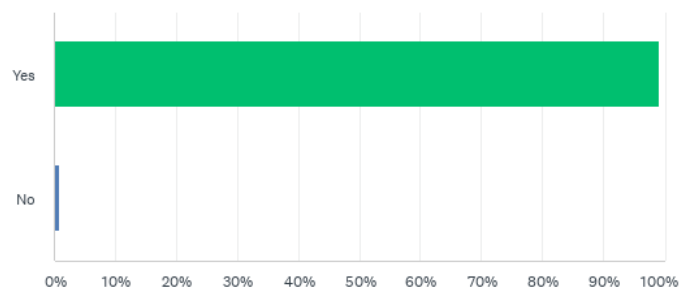
unique exhilarating Challenging Inclusive Love Unforgettable  
 supportive life changing Creative Thrilling Amazing  
 educational exciting New Fun enjoyable Family  
 fulfilling Inspiring friendship Interesting intense magical  
 Incredible inspirational Busy memorable

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

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



Q19 Do you think your project was a good learning experience overall?



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



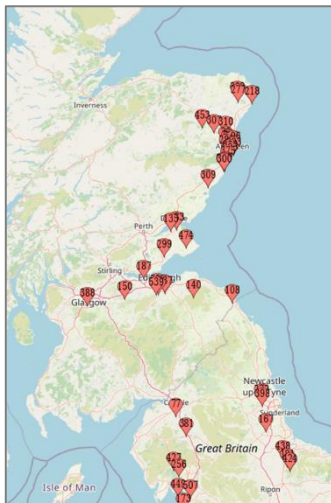
*Romeo & Juliet*, Theatre Royal Plymouth

# BYMT Participants 2023 Mapped

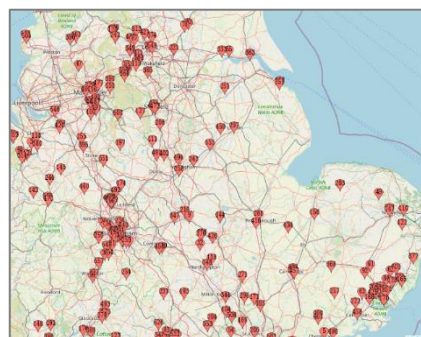
Participants (Ireland)



Participants (Scotland)



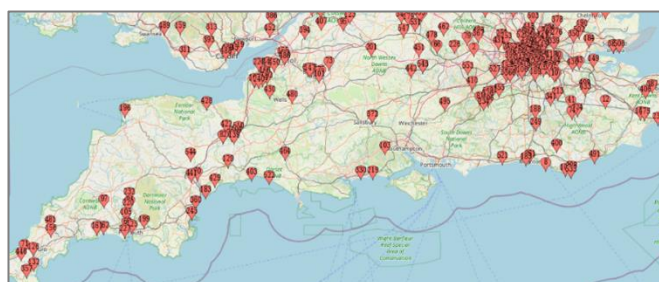
Participants (north/midlands/east)



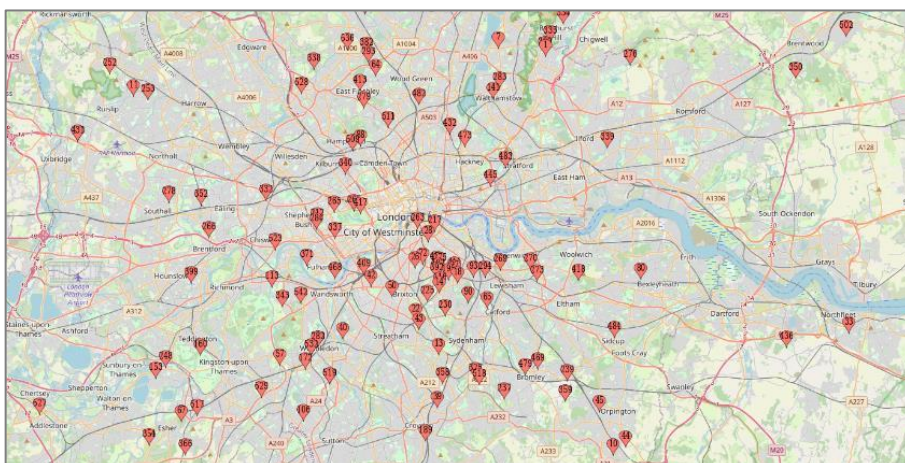
Participants (Wales)



Participants (South of England)



Participants (London)



## Offices and Facilities

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

## Management structure and staffing

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

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

### Staff changes

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

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

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

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

## **Continuance of Trading**

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

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

## **Reserves Policy**

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

## **Company Policies**

BYMT has the following policies currently in use:

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

## Fundraising

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

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

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

### Public Grants

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

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

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

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

## Public Grants

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

## Friends

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

## Principal Sponsor

NASUWT

## Trusts & Foundations

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

## Supporters

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

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



John Ellerman  
Foundation



LOTTERY FUNDED

BackstageTrust

Supported using public funding by



ARTS COUNCIL  
ENGLAND

**NASUWT**  
The Teachers' Union

## Trustees

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

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

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

## Structure, Governance and Management

### Governing Document

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

### Appointment of Trustees

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

### Trustee induction and training

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

### Organisation

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

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

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

### **Risk Management**

The Trustees have a risk management strategy which comprises:

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

### **Statement of Directors' responsibilities**

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

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

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

### **ON BEHALF OF THE BOARD**



**SIMON MILLSON**  
**CHAIR**

Dated: 23<sup>rd</sup> April 2024

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

**Opinion**

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

In our opinion the financial statements:

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

**Basis for opinion**

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

**Conclusions relating to going concern**

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

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

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

## 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](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our Report of the Independent Auditors.

### **Use of our report**

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

**Andrew 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:** 23<sup>rd</sup> April 2024

# BRITISH YOUTH MUSIC THEATRE

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

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

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

All income and expenditure derive from continuing activities.

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

**BRITISH YOUTH MUSIC THEATRE**

**BALANCE SHEET AS AT 31 DECEMBER 2023**

		2023 Unrestricted fund		2023 Restricted fund	2023 Total Funds	31 DEC 2022	
		£	£		£	£	£
	Notes						
<b>FIXED ASSETS</b>							
Tangible assets	10		7,641	0	7,641		4,113
<b>CURRENT ASSETS</b>							
Stock		5,903		-	5,903	5,903	
Debtors	11	241,739		-	241,739	295,839	
Cash at bank and in hand		6,214		-	6,214	256	
		<u>253,856</u>		<u>0</u>	<u>253,856</u>	<u>301,998</u>	
<b>CREDITORS: amounts falling due within one year</b>	12	<u>(170,158)</u>			<u>(170,158)</u>	<u>(215,000)</u>	
<b>NET CURRENT LIABILITIES</b>			<u>83,698</u>	<u>0</u>	<u>83,698</u>		<u>86,998</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			<u>91,339</u>	<u>-</u>	<u>91,339</u>		91,111
<b>CREDITORS: amounts falling due after more than one year</b>	13		<u>(47,639)</u>	<u>0</u>	<u>(47,639)</u>		<u>(60,625)</u>
<b>NET ASSETS</b>			<u>43,700</u>	<u>0</u>	<u>43,700</u>		<u>30,486</u>
<b>Represented by:</b>							
<b>Unrestricted funds</b>	14		<u>43,700</u>	<u>0</u>	<u>43,700</u>		<u>30,486</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 23<sup>rd</sup> April 2024 and were signed on its behalf by:



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

## BRITISH YOUTH MUSIC THEATRE

### CASH FLOW STATEMENT FOR THE YEAR ENDED 31ST DECEMBER 2023

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

## BRITISH YOUTH MUSIC THEATRE

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

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

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

#### 2. ANALYSIS OF CASH AND CASH EQUIVALENTS

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

#### 3. ANALYSIS OF CHANGES IN NET DEBT

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

# BRITISH YOUTH MUSIC THEATRE

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

### 1. Statutory Information

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

### 2. Accounting policies

#### Basis of preparing the financial statements

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

#### Income

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

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

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

#### Expenditure

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

#### Tangible fixed assets

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

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

#### Current assets

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

#### Pension costs

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

#### Fund accounting

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

## BRITISH YOUTH MUSIC THEATRE

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

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

#### 1. Income

	2023 Unrestricted Funds £	2023 Restricted Funds £	2023 Total £
<b>Charitable activities</b>			
Audition fees	21,539	-	21,539
Course fees	549,890	-	549,890
Other	251,391	-	251,391
	<u>822,820</u>	<u>-</u>	<u>822,820</u>
<b>Grants and donations - Private Grants</b>			
Individual	15,405	-	15,405
Corporate sponsorship	30,000	-	30,000
Trusts and foundations	45,000	105,453	150,453
	<u>90,405</u>	<u>105,453</u>	<u>195,858</u>
<b>Grants and donations - Public Grants</b>			
Arts Council England	188,567	-	188,567
	<u>188,567</u>	<u>-</u>	<u>188,567</u>
<b>Total grants and donations</b>	<b>278,972</b>	<b>105,453</b>	<b>384,425</b>
	<u><u>1,101,792</u></u>	<u><u>105,453</u></u>	<u><u>1,207,245</u></u>
	<b>2022</b>	<b>2022</b>	<b>2022</b>
	£	£	£
	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>
	<b>Funds</b>	<b>Funds</b>	
<b>Charitable activities</b>			
Audition fees	33,933	-	33,933
Course fees	822,948	-	822,948
Other	373,683	-	373,683
	<u>1,230,564</u>	<u>-</u>	<u>1,230,564</u>
<b>Grants and donations - Private Grants</b>			
Individual	84,451	-	84,451
Corporate sponsorship	31,250	-	31,250
Trusts and foundations	-	74,666	74,666
	<u>115,701</u>	<u>74,666</u>	<u>190,367</u>
<b>Grants and donations - Public Grants</b>			
Arts Council England	151,423	-	151,423
	<u>151,423</u>	<u>-</u>	<u>151,423</u>
<b>Total grants and donations</b>	<b>267,124</b>	<b>74,666</b>	<b>341,790</b>
	<u><u>1,497,688</u></u>	<u><u>74,666</u></u>	<u><u>1,572,354</u></u>

## BRITISH YOUTH MUSIC THEATRE

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

		2023	2022
		£	£
<b>4.</b>	<b>Charitable Activities</b>		
	Artists and pastoral care fees	233,379	267,300
	Travel	47,351	68,583
	Accommodation and meals	259,868	366,712
	Venue hire	41,600	74,421
	Production costs	57,507	59,429
	Office rent and services	31,059	29,683
	Insurance	6,821	7,651
	Administration Staff Costs	87,440	287,120
	Creative Staff Costs	122,236	-
	Marketing Staff Costs	54,093	-
	Marketing	48,583	88,627
	Accountancy	25,053	25,674
	Legal	-	2,369
	External audit	6,720	6,960
	Bursary Awarded	50,214	50,498
	Other administrative costs	69,367	64,450
		<b>1,141,291</b>	<b>1,399,477</b>
		<b>1,141,291</b>	<b>1,399,477</b>
<b>5.</b>	<b>Fundraising costs</b>	£	£
	Fundraising	<b>52,740</b>	<b>50,916</b>
		<b>52,740</b>	<b>50,916</b>
<b>6.</b>	<b>Operating surplus</b>	£	£
	The operating surplus is stated after charging:		
	Depreciation	6,097	4,873
<b>7.</b>	<b>Staff Costs</b>	£	£
	Wages and Salaries	283,247	302,674
	Pension	5,524	4,847
	Social Security Costs	23,414	23,357
	Recruitment and Training	2,966	5,936
		<b>315,151</b>	<b>336,814</b>
		<b>315,151</b>	<b>336,814</b>

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

Administration	9	7
----------------	---	---

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

BYMT operates a defined contribution work place pension scheme through NEST, with contributions being made by both the employer and employees at 3% (employer), 5% (employee).

Pension costs charged represent contributions payable by BYMT to the scheme. Total pension costs in the current year amounted to £5,524 (2022: £4,847).

#### **8. Trustees' remuneration**

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

**BRITISH YOUTH MUSIC THEATRE**

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

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

**11. Debtors**

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

## BRITISH YOUTH MUSIC THEATRE

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

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

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

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

	2023	2022
	£	£
Loans	47,639	60,625

#### 14. Funds

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

#### Restricted Funds – Project Funds

Core: Cameron Mackintosh £22,000;

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

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

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

## BRITISH YOUTH MUSIC THEATRE

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

#### 15. Analysis of net assets between funds

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

#### 16. Financial instruments

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

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

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

#### 17. Members

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