

NATIONAL YOUTH BALLET OF GREAT BRITAIN

England & Wales · Charity number 1000932

Details

Other names	NATIONAL YOUTH BALLET, YOUTH BALLET WORKSHOP
Status	Registered
Legal form	Charitable company
Company number	02557811
Registered	1990-11-16
Register	View on the Charity Commission register

Contact

Address	The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Phone	0330 088 7111
Email	info@nationalyouthballet.org
Website	www.nationalyouthballet.org

Activities

Objects: TO ADVANCE PUBLIC EDUCATION IN AND PRACTICE OF THE ARTS INCLUDING DANCING, MIME, MUSIC, DRAMA, OPERATIC ART, THE VISUAL ARTS, LITERATURE, POETRY AND OF THE CRAFTS OF THEATRICAL DESIGN LIGHTING AND STAGE CRAFT AND TO EXTEND AND INCREASE THE APPRECIATION, KNOWLEDGE AND UNDERSTANDING OF THE ARTS AND CRAFTS IN ALL THEIR FORMS AND IN PARTICULAR BY THE EDUCATION AND TRAINING OF YOUNG DANCERS IN BALLET AND TO FURTHER THE PURPOSES OF BARNARDO'S (OR ANY OTHER CHARITABLE INSTITUTION OR INSTITUTIONS)

Activities: The Charity's activities include the creation, production and performance of ballets for young people with the purpose of involving them in all aspects of a production including choreography, music, costumes, props and stagemake-up. Teaching and rehearsals for the main company takes place over several months, including a residential summer school, and culminates performances at major theatres.

Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£422,995	£388,939	-	-
2023-12-31	£229,985	£282,063	-	-
2022-12-31	£331,221	£312,214	-	-
2021-12-31	£149,588	£120,914	-	-
2020-12-31	£76,984	£93,416	-	-

Trustees

Name	Role	Appointed
Patricia Castanha Lloyd	Chair	2018-01-15
Ashley Dixon		2022-12-01
Clint Hayashi		2023-11-21
Kamal Lalwani		2023-11-21
Kavya Chauhan		2022-12-01
Paul Jackson		2017-11-13
Rosemary Ryde		2022-08-15
Sasha Henry-Crawford		2023-11-21

NATIONAL YOUTH BALLET OF GREAT BRITAIN

England & Wales - Charity number 1000932

Accounts

Charity Registration No. 000932

Company Registration No 02557811

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)**

REPORT AND ACCOUNTS

YEAR ENDED 31 DECEMBER 2024

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
LEGAL & ADMINISTRATIVE INFORMATION**

Trustees (all of whom are directors)	Patricia Castanha Lloyd Kavya Chauhan Ashley Dixon Clint Masao Hayashi Sasha Monique Henry-Crawford Paul Jackson MBE (known as Paul Reeve MBE) Kamal Lalwani Rosemary Ryde Annabelle Spring (known as Anna Meadmore)
Charity number	1000932
Company number	02557811
Registered office	The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Independent Examiner	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Bankers	HSBC Bank PLC 333 Vauxhall Bridge Road London SW1V 1EJ
Finance Committee	Simon Box, finance manager Patricia Castanha, trustee Ashley Dixon, trustee Kamal Lalwani, trustee Barbara Palczynski, chief executive Paul Reeve, trustee
Safeguarding Committee	Charlie Fulton-Langley, general manager Anna Meadmore, trustee Barbara Palczynski, chief executive Jules Renahan, safeguarding and support team manager
Communications Committee	Kavya Chauhan, trustee Ciara Clayton, social media coordinator Megan Gibbons, marketing manager Clint Masao Hayashi, trustee Barbara Palczynski, chief executive

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**Environmental, Social, Governance (ESG)
Committee**

Charlie Fulton-Langley, general manager
Natalie Haslam, project manager inclusion and outreach
Sasha Monique Henry-Crawford, trustee
Barbara Palczynski, chief executive

Creative Advisory Committee

Liam Francis
Sayaka Ishikawa
Mlinde Kulashe
Drew McOnie, patron
Jo Meredith, creative director
Vanessa Vince-Pang
Anna Watkins
Tyrone Singleton, patron

NYB All In! Steering Group

Grace Abercrombie
Max Arnold
Suzie Birchwood
Natasha Britton
Honor Dixon
Amy Groves
Natalie Haslam
Abri Holmes
Pollyanna Hope
Monique Jarrett
Leanne Kirkham
Jo Meredith
Louise Moulton
Joe Powell-Main
Grace Thompson
Sophie Tickle
Linzi Whitton

Youth Council

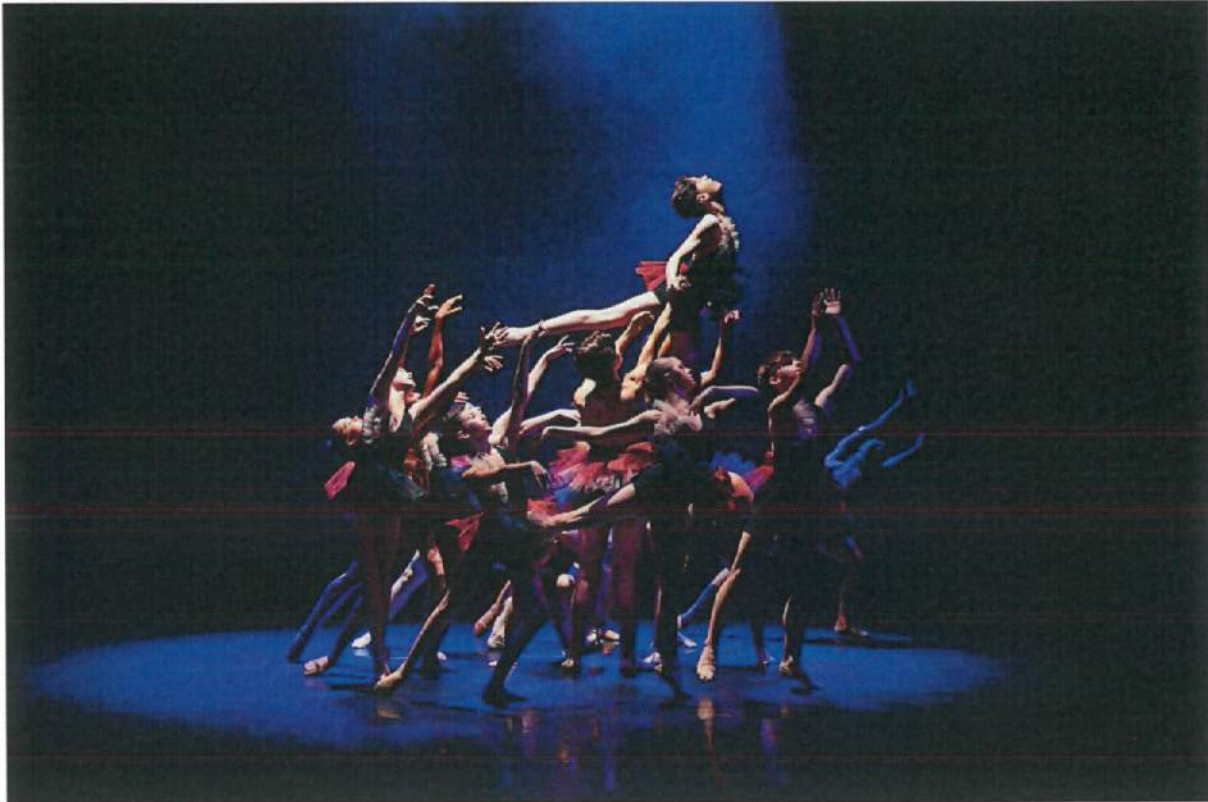
Cece
Ella
Grace
Honor
Niamh
Zak

Please note that as this is a youth council, for safeguarding reasons these children are identified by first names only.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024**



© Lachlan Monaghan *Evolving Visions* 2024, *Ready, And* by Beyond Ballet® artist Amy Groves

The directors and trustees have pleasure in presenting their Report and Financial Statements for the year ended 31 December 2024 together with the accounts for the charity.

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and 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).

[About National Youth Ballet](#)

For over 35 years NYB has provided transformational opportunities for young people to participate in, create and perform classical and contemporary ballet. Our mission is to bring young people together through creative, joyful and inclusive ballet activities that nurture confidence, skills and positive values. Our vision is that young people are empowered to thrive, shaping the future of ballet and the world around them. Many of our alumni have become dancers and choreographers in major British ballet companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet, Rambert and Matthew Bourne's New Adventures, and many more have gone on to work in dance and related industries worldwide.

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Executive summary of 2024 outputs

NYB had a busy year of activity growth engaging with 505 young dancers across all activities aged 9-25 across various activities and working to our most ambitious model yet.¹ Here are the headlines:

- 6 national auditions for our Residential Performance Company *Evolving Visions* took place in London, Birmingham, Leeds, Newcastle, Bath and online, opening the doors to 276 young people from across the UK
- 9-day Residential Performance Company *Evolving Visions* took place at Elmhurst Ballet School, Birmingham for 98 young people from 9 - 17 August 2024 inclusive
- 4 public performances of *Evolving Visions* took place in Crescent Theatre Birmingham and Sadler's Wells Theatre London to audiences of 388 and 929 respectively
- 5-day Residential Performance Company Intensive took place in Elmhurst Ballet School, Birmingham reaching a further 28 young people from across UK
- 7-day **Big Give Arts for Impact** appeal raising £10,343
- **Beyond Ballet®** supported 7 emerging artists for our 2024 season as well as 4 choreographers through our Beyond Ballet® network
- **NYB All In!** featured at both Sadler's Wells Theatre *Empower in Motion* Gala in February 2024 (2 participants) and Royal Opera House Next Generation Festival in June 2024 (6 participants)
- **NYB All In!** ran a 1-day inclusive workshop in Elmhurst Ballet School Birmingham reaching 11 new participants
- **NYB All In!** ran its first term of inclusive ballet classes at South East Dance (27 engagements) and an online project in partnership with Kate Stanforth for 17 young people unable to leave their home due to disability
- **NYB All In! company** featured in Sadler's Wells Theatre *Evolving Visions* public performance with 16 participants following a 3-day residency at South East Dance in collaboration with Parable Dance
- 9 x half-day **spring, summer and winter workshops** reaching 133 young people (95 in 2023) in Grimsby (30), Birmingham (18), Liverpool (25), London (44) and Ipswich (16)
- **National auditions for 2025** Residential Performance Company opened at the end of 2024
- **Moving Minds** was evaluated and delivered by the core NYB team across all our programmes of activity to cultivate a healthy mind-body balance and nurture confidence, mental health and wellbeing of all our young people

¹ Some duplication may occur in data as participants are not 100% unique; individuals may have participated on more than one programme, though we have specifically avoided counting auditionees that later registered on projects

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With increased outputs, NYB chief executive and creative director worked together to maximise the opportunities for all our programmes through new partnerships, culminating in a year of widening participation activity and celebrated at a wonderful evening where we showcased nearly all our work at the prestigious Sadler's Wells Theatre. As we develop new and distinct opportunities for even more young people to experience life-changing and transformational participant journeys with NYB, and as we start to look ahead now to our 40 year anniversary in 2027/2028, we ended the year optimistically with 2025 artistic plans securely in place to start another two-year cycle.

[Our programme](#)

2024 Auditions

In this public performance season, we were delighted to meet 276 young dancers (302 in 2023, 232 in 2022) from across the UK at auditions in London, Birmingham and Leeds as well as in two new locations in Newcastle and Bath, to make NYB more accessible to dancers from Scotland, North of England and South West of England, and the result of this strategy for outreach continued to see further increases in applicants from East Anglia, North East, North West, Wales and West Midlands.

Data collected since 2022 continues to inform decisions about NYB's reach and choosing locations for workshops feeds into the audience development strategy for the audition pipeline, to increase access to under-represented geographic areas.

Demographic data of auditionees showed 30% of 2024 participants (26% in 2022 and 2023) were non-white British. Global majority auditionees represented 18% which is an increase in both % and absolute numbers (14% in 2023); 11% male, representing a 2% increase since 2023; 1% disabled and 10% neurodivergent (same as in 2023). The rich detail in all the demographic data shows a wider range of diversity of applicants overall.

Global majority refers to ethnic groups constituting approximately 85% of the global populations, excluding white British, white Irish and other white categories.

We were supported at auditions by Ashley Dixon, Principal Character Artist Northern Ballet and in Birmingham by patron Tyrone Singleton, Principal Dancer, Birmingham Royal Ballet.

Residential Performance Company and Residential Performance Company Intensive 2024

Our annual Residential Performance Company (RPC) summer residential replicates the experience of a professional ballet company, providing a distinct training experience and stepping-stone for up to 100 aspiring 9 - 19 year old aspiring ballet dancers. New also in 2024, we introduced the Residential Performance Company Intensive (RPCi), for an additional 28 dancers to create a shorter residential experience for dancers who were not quite ready for the challenge of the full RPC.

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Building on the two-year model, following the success of *Evolving Visions* 2023, RPC artistic director Louise Bennett worked closely with NYB associate artistic director Amelia O'Hara and brought the team together again to complete the process of *Evolving Visions* 2024.

The RPCi gave us a chance to explore what we can achieve with a smaller company of dancers working to a high level. Across the five days, they worked with Jo Meredith and Carrie Taylor-Johnson to develop their creative skills and build their experience of picking up set repertoire, with a focus on developing performance qualities alongside Moving Minds skills to support confidence and well being. They all took part in a *Swan Lake* repertoire workshop delivered by Birmingham Royal Ballet company dancer Lucy Waine, and they learnt *Carnival* repertoire, created for NYB in 1999 by Scottish Ballet artistic director Christopher Hampson. The RPCi culminated in a sharing where the young dancers had a chance to put what they had learnt about performance into practice to an audience of friends and family and RPC participants.

The 9-day main RPC and the 5-day RPCi took place at Elmhurst Ballet School, Birmingham, from 9 - 17 August 2024 with the main RPC preparing for four public performances in Crescent Theatre Birmingham on 22 & 23 August 2024 and Sadler's Wells Theatre London for our gala performance on 8 September 2024 to audiences of 388 and 929 respectively.

Audience surveys were sent out after the performance and to the question 'What, if anything, stood out as distinct to other performances you may have seen?' we received too many qualitative comments to include, but here is a sample:

"Young people of all abilities perform together"

"The talent and commitment of the young dancers"

"Too much to say! Music, choreography, standard of dance, breadth of style, ability, skill, excellence!"

"So utterly unique. I felt I was watching something different and immensely special."

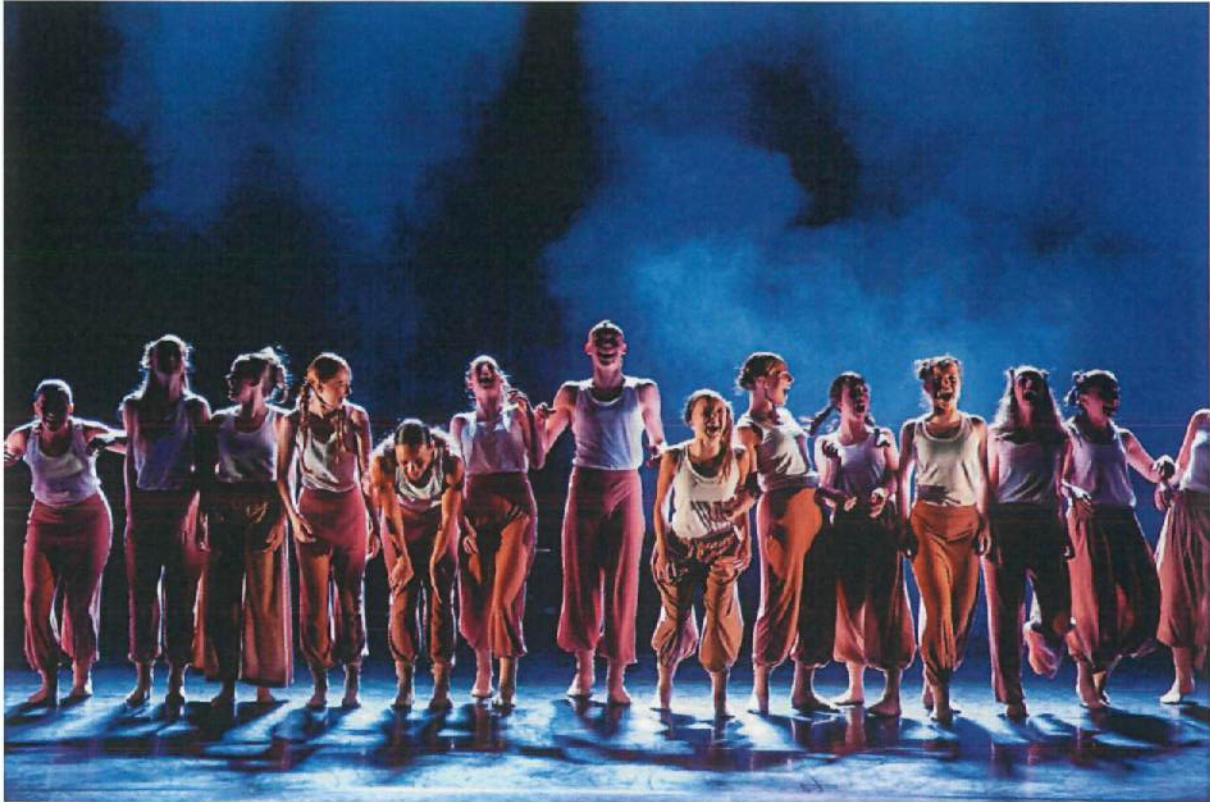
This is an amazing charity and initiative. I had goose bumps."

"We loved the fresh unpretentious and sheer vim of the performances...you absolutely felt the students' thrill to be on stage and we marveled at their ability and artistry. I don't doubt we have seen many more skilled and brilliant performances by other troupes in the past but this was just so real."

"The uniqueness of the choreography. It was so creative."

The residential faced an unexpected challenge when the company had to relocate accommodation at short notice due to a problem with the water systems at Elmhurst Ballet School. Despite this, the company adapted quickly to twice daily 45-minute coach transfers to and from Old Swinford Hospital School in Stourbridge and the young people demonstrated extraordinary maturity; the team was able to bring the company together in exactly the same way many professional companies work. Nonetheless, this did lead to an unexpected increase in costs through coach travel and for the off-site boarding, as well as on-site costs at Elmhurst Ballet School.

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©Lachlan Monahan *Evolving Visions* 2024, *BLANK* by Miguel Altunaga

Evolving Visions creative team included professional choreographers: former 2022 Beyond Ballet® choreographer Tierney Lawlor (Junior company), Richard Bermange, Neus Gil Cortés, Daniel Davidson, Miguel Altunaga, Anya Mercer (restager) as well as Beyond Ballet® choreographers Amy Groves and Rosie Mackley. During this period, we welcomed back over 50 freelancers including a newly appointed NYB project manager Lolli Fallon to work with the venues, chaperones, technical team, stage management, lighting, wardrobe, and volunteers. We also welcomed a support team of house parent volunteers, a residential support volunteer, on-site medic and a soft tissue therapist, all led by Jules Renahan, safeguarding and support team manager.

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© Lachlan Monaghan, *Evolving Visions* 2024, *Ada* by Louise Bennett, RPC artistic director

Evolving Visions is a happy couple of hours in the company of some very talented young dancers, whose joy and enthusiasm reached across the footlights. Well done to all!

Review from 'Seeing Dance' David Mead, 26 August 2024

In-house evaluation of impact data collected (n93) from pre- and post-activity, combining the collected data for all residential strands (Junior, Senior and Intensive) we can identify that:

- The average overall experience of participants was rated 4.6/5.
- When responding to survey statements under the theme of skills and knowledge participants' responses increased on average +12pp from before and after taking part.
- When responding to survey statements under the theme of confidence questions asked returned an average of +17pp increase after the course.
- Confidence increased most notably under the following sub-themes:
 - Being involved in a creative process.
 - In understanding a mind/body approach.
 - Testing new ideas.
- 28% of participants are first-time engagers with NYB.
- 33% were new to this type of ballet.
- 91% of participants self-identified that the RPC had made a change to them.

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Data collected also identifies some changes in the RPC demographics (Junior and Senior). The biggest socio-economic shift is a 6.5% increase in those coming from vocational training with financial assistance. Regional representation has grown year-on-year since 2022 in the West Midlands and the North West. The biggest demographic changes this year are across D/deaf* and disabled participants and those identifying as neurodivergent, with an average increase of 3.4% across these categories. Representation of neurodivergence in particular has grown year-on-year since 2022. The growth and development of our RPC delivery this year has resulted in 52% of RPC participants (including RPCi) recognising that they have a more positive mindset outside of NYB, with 36% saying they feel better able to cope with nerves.

Attendees explained the impact of the RPC in their own words:

"From the first year I have done it I have felt change within myself and my dancing. From starting in 2017 and learning how to properly perform and use my face and body to express the dancing more to this year when I've realised I just have to let all my insecurities go and enjoyment and working hard have to go hand in hand." – RPC attendee

"I became friends with strangers (I've never done that before)" – RPC Intensive attendee

"It made me stronger" – RPC Intensive attendee

"I feel much more confident with performance skills and it expanded my love for dance. It was the best experience" – RPC Intensive attendee

NYB's Choreographic Challenge, a highlight of the residential and formerly won by established choreographers Drew McOnie, Arielle Smith and Richard Chappell, provided an evening of creative choreographic talents and attended by professional dance artist Bim Malcomson. Awards were made to winners, and we recognised runners-up and commended entries for solos, duets/groups and as well as the Frank Freeman Cup, Nijinska Award, Barbara Geoghegan Musicality Award and Theatrical Intention Award.

We held a relaxed 'QnA' evening with former alums and volunteers to talk about their post-18 pathways with experiences ranging from vocational dance training, working as freelancers in a wide range of dance settings, to university students, reminding all our young people of the many wide-ranging opportunities ahead of them.

We extend our thanks to Old Swinford Hospital School for our accommodation and to Elmhurst Ballet School for hosting us and look forward to returning in 2025.

*Big D deaf defines those who are born deaf or experience hearing loss before spoken language is acquired and regard their deafness as part of their identity and culture rather than as a disability. They may identify themselves as using British Sign Language as their preferred language and see themselves as part of the Deaf community rather than the hearing community. Small d deaf refers to those who have become deafened or hard of hearing later in life, after they have acquired a spoken language and so identify themselves with the hearing community. Small d deaf are more likely to use hearing aids and develop lipreading skills. Definition from Deaf Action.

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Beyond Ballet®

Beyond Ballet® is our professional skills development programme for 18-25 year olds. It provides mentoring with industry experts and paid work opportunities at NYB to support emerging creatives in the early stages of their careers.

Building on the cohort recruited in 2023, Beyond Ballet® continued to support 11 emerging artists from across the UK (four choreographers, wardrobe assistant, stage manager, lighting designer) and a new Beyond Ballet® network of an additional four young people to widen the opportunity by giving them access to the online talks with our incredible network of industry professionals.

Participants across the programme received bespoke one-to-one mentoring with NYB creative director Jo Meredith as well as a wide range of mentoring sessions and industry talks including three online professional development talks by Jo Meredith such as 'Life as a self-employed person'. Beyond Ballet® choreographers received bespoke mentoring from Charlie Brittain, choreographer and dance artist, and production roles received one-to-one mentoring from Emilie Depauly-Viguié (NYB head of costume) and Andrew Ellis (NYB technical director, stage management / lighting) at the residential.

The professional work opportunities offered through Beyond Ballet® were central to the successful delivery of *Evolving Visions*. The whole Company benefited from a huge amount of input from our new Beyond Ballet® technicians: Assistant Costume Supervisor Polly Mitton and Assistant Lighting Designer Ros Chase.

Evolving Visions included work by four Beyond Ballet® artists including two new works commissioned in 2023 and fully developed in 2024 by Rosie Mackley and Amy Groves as well as a new choreography of *Romeo and Juliet* as part of NYB All In! by Hannah George and Ross Black (see NYB All In!).

The wider Beyond Ballet® network collaboration with English Heritage Young Producers 'Shout Out Loud' came to fruition in 2024 exploring heritage spaces, through the medium of film. *Beyond the Plaques*, commissioned by English Heritage and National Youth Ballet, is a dance film inspired by the lives of four female pioneers - sculptor Eleanor Coade, writer Frances Burney, literalist Elizabeth Barrett Browning, and astronomer Annie Maunder. Featuring choreography and performances by Beyond Ballet® artists Catherine Sleeman, Joeley Gibson, Anna Smith and Hannah George, with a beautiful musical score commissioned from young composer Sofia Roubati, the film is currently garnering international awards including official selections at many festivals. For more information about the film, follow their instagram @beyondtheplaques_thefilm

The film was screened in the Sadler's Wells foyer as part of the *Evolving Visions* evening, and we look forward to continuing our collaboration with English Heritage in 2025.

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Beyond Ballet® collaboration with English Heritage *Beyond the Plaques*

In-house evaluation of impact data collected (n8) from pre- and post-activity has shown:

- The average overall experience of participants was rated 4.6/5
- When responding to survey statements under the theme of skills and knowledge participants' responses increased on average +31% from before and after taking part.

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- Skills and knowledge increased most notably under the following sub-themes:
 - Understanding how to work as a freelance portfolio artist e.g career planning.
 - Understanding financial management e.g. completing a tax return.
 - How to get work showcased.
 - Access to paid creative work to include in your portfolio.
 - Access to a professional network within ballet and related creative industries.

Attendees explained the impact of Beyond Ballet® in their own words:

"The work has been really fun and engaging, and the team has been a joy to work with. It was great to be given opportunities to work with my other Beyond Ballet® peers, and especially to be able to try out the role of costume designer with two pieces within the relative safety of a smaller production, with the support there if I needed it."

"I made connections with people that will outlast NYB and exist outside of it which is really lovely!"

Creative performance workshops

Building on the 2023 workshop model, and reflecting our commitment to meeting more young people to widen access to the talent pipeline, we streamlined our former Dancers' Development Experiences with our half-day workshops, and delivered five spring, summer and winter workshops reaching 133 young people (95 in 2023) to experience their first taste of high quality NYB activity and also supported our audience development work:

- Grimsby (30), building on the relationship in 2023
- Birmingham (18)
- Liverpool (25), a new location for NYB in 2024
- London (44)
- Ipswich (16), building on the relationship in 2023

In-house evaluation of impact data collected (n47, across two workshop iterations) from pre- and post- activity has shown:

- The average overall experience of participants was rated 5/5.
- When responding to survey statements under the theme of skills and knowledge participants' responses increased on average +20% from before and after taking part.
- Skills and knowledge increased most notably under the following sub-themes:
 - Technical skills, classical and/or contemporary ballet.
 - Awareness of inclusive practice.
 - Performance skills.
- When responding to survey statements under the theme of confidence participants' responses increased on average +24% from before and after taking part.
- Confidence increased most notably under the following sub-themes:
 - In being involved in a creative process.
 - Testing new ideas.
 - In understanding a mind/body approach.

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NYB's workshop activity fills a unique place in the wider portfolio of activity on offer; 80% had done similar ballet before, demonstrating how the workshops offer a growth and progression opportunity for developing dancers.

"I felt that I have learnt a range of new dance skills & techniques to help me in the future"

"I really enjoyed making friends meeting wonderful teachers and feel inspired to look into choreography"

"I felt more confident and more inspired!"

Moving Minds

Moving Minds was developed in 2021 as a direct result of the pandemic. This is core to our mind / body approach to all our work, to look after the wellbeing of our dancers and build physical and mental resilience and confidence in more young people and more widely in the performing arts.

Moving Minds is embedded across the delivery of all our sessions. This work continues to be relevant and as we continue to understand the degree to which NYB must meet the ongoing needs of our young dancers in terms of their mental health and wellbeing, we continue to invest in this area of our work.

Carrie Taylor-Johnson (Moving Minds practitioner since 2021) attended the residential and worked with Charlie Brittain to focus the delivery of Moving Minds. Together with our work on inclusive practice through NYB All In! and evaluation of what young people need to feel supported and included, NYB continues to seek ways to nurture mental health and wellbeing in young people. The production of a specific safeguarding video in 2024 focussing on disordered eating in dance as part of our training for practitioners is another example of how NYB takes this role seriously.

NYB All In!

NYB All In! is NYB's programme to make ballet more inclusive with a particular focus on working with dancers of different abilities including those who are non-disabled and disabled and neurodivergent. With the financial support of our first Big Give Arts for Impact 2024 fundraising campaign which highlighted the work of this programme, plus another Arts Council National Lottery Project Grant in 2024, we were really able to focus on the development of NYB All In! this year. Jo Meredith, NYB Creative director continued to lead this work with Natasha Britton, Parable Dance co-founder and artistic director and with our project manager for inclusion and outreach, Natalie Haslam.

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© Jules Renahan *Evolving Visions* 2024, NYB All In! *Romeo and Juliet* by Hannah George and Ross Black

Highlights for NYB All In! in 2024 included

- Two prestigious invitations from Joe Powell-Main, NYB All In! Ambassador to perform as part of the Sadler's Wells Theatre *Empower in Motion* Gala in February 2024 and as part of Royal Opera House Next Generation Festival in June 2024 on his work *Strength in Adversity*
- Screening of NYB All In! film at Northern Ballet Expressions Festival in May 2024
- Delivery of a new one-day workshop in Elmhurst Ballet School Birmingham reaching 11 new participants from Birmingham-based inclusive dance company That Dance!
- NYB All In! mixed company of disabled and non-disabled dancers featured in Sadler's Wells Theatre *Evolving Visions* public performance on 8 September 2024
- Delivery of six autumn term inclusive ballet classes to start to build a legacy of work set up in 2023 and 2024 at South East Dance
- Leading the NYB All In! steering group to share ideas on priorities for sector development
- Including two Beyond Ballet® artists to help develop a professional toolkit for the 21st century as inclusive practitioners of the future
- Developing our NYB All In! Young Leaders, giving disabled people a voice and a chance to shine a light on their own contribution to the diverse body of NYB talent, showing the public and the ballet, and wider arts and disability sectors different ways of working to advocate for inclusivity
- Delivery of an online performance project with Kate Stanforth Academy of Arts CIC to bring meaningful accessible ballet opportunities for participants at home with disabilities or long term health conditions
- Continuing to advocate for continued professional development training to ballet teachers to understand how to work in an inclusive way

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An independent evaluation report by Judith Robinson for All In! 2024 stated that *"NYB All In! is enabling young dancers and leaders to become changemakers and influencers of the future, and is encouraging audiences and stakeholders to positively shift their thinking about ballet & disability. This represents a shift in NYB's organisational culture. Being inclusive is one of NYB's values and a core part of the culture of the organisation. This has been spearheaded by NYB's creative director, Jo Meredith, with the support of the chief executive and the board, taking the organisation on a journey which has not only created huge impact, and raised NYB's profile in more ways than we could have imagined, but it is paving the way for change in the sector and changes in attitude in society as well. None of this happens without energetic and courageous leadership. Driving wider cultural change, advocating for inclusion and demonstrating what is possible for people with disabilities and what is needed by creative organisations and society to be better creative enablers for all...is a long-term aim for NYB and is something that, it can be concluded, it is making good progress towards. In order to make further progress, there is additional work to be done around embedding the learning from All In! more widely across the organisation."*

We continue to gather more qualitative feedback to capture the participant journey and the experience of families:

"Thank you so much. The quality of this information has just made me cry - because of the level of care and consideration clearly put into it. To open this amazing resource from you, following on from your care full and compassionate enrolment process, literally made me cry with gratitude. Thank you. For taking the time to find out what makes a difference to people with additional needs, and for then taking the time to actually do it. It makes such a difference....And we haven't even met you yet."

Parent of a young dancer with a disability, South East Legacy Classes

"If the dance industry wants to actually 'be by and for all' – if they actually believe that... then you have to develop the people to do that. You've got to have people who are able to be role models, you've got to have people who are able to disrupt spaces, you've got to have people who are able to speak up for those who can't or those who might struggle or need support to do so. It's essential it's done in a way that gives a voice to everyone."

Sometimes, you have to go into spaces and make yourself known and create that change. It's finding spaces where you're both accepted and supported, and also spaces where you come in and say 'hey, maybe we need a bit of change around here!'. The ability to gain those skills and confidence in those safe spaces, to be able to then go out into a world that isn't often very welcoming to disabled people.. and say 'No, I deserve to be here, I am worth your time and effort'"

Grace, Young Leader NYB All In! 2024 and 2025

"What we did was invaluable. Not only have I not seen anything like this before, but being picked. It's not perfect but NYB is so open minded to change to make ballet inclusive and give opportunities to people like me to develop leadership skills, and personal, social and communication skills, and the exposure and safe space to communicate."

Abri, Young Leader NYB All In! 2024 and 2025

"I have big dreams for projects like this. Over a quarter of the population have a long term health condition and many of them, like a lot of our dancers, can't leave the house, never mind access a theatre or studio. My dream

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is that companies will collaborate with groups like ours and take us with them so at every venue those dancers can 'virtual' tour via a screen in the foyer."

Kate Stanforth, disabled dancer and activist

Audience feedback from Sadler's Wells performance with NYB All In! integrated into main stage performance:

"Definitely different was lovely. Liked that all different kinds of people in the show"

"Inclusion, every child is unique, great company"

"The "All In!" performance was amazing!!"

"I think NYB are doing a brilliant job. It was wonderful to see all abilities included. Well done!"

"I had never seen a Romeo and Juliet pas de deux performed by actual teenagers, let alone a rendition with Juliet gliding ethereally across the stage in her wheelchair. The young dancers in the program shone brightly in the spotlight. ."

Review of Empower in Motion Gala, Thinking Dance, February 2024

You can watch the video of our South East Young Leaders film <https://vimeo.com/1056391122>

Our ever-improving understanding of all the dancers we work with across all our activities has indicated a strong increase in NYB participants identifying as neurodivergent and D/deaf or disabled. Removing RPC participants from the data collected (to avoid double-counting audition and performance company members) neurodivergent and D/deaf or disabled participants represent an *average (mean) increase* of +6.3%p across both categories, from 2023 to 2024, making our NYB All In! work even more relevant.²

Evaluation of data collected (n12) has shown:

- The average overall experience of participants was rated 5/5
- When responding to survey statements under the theme of skills and knowledge participants' responses increased +23% from before and after taking part.
- Skills and knowledge increased most notably under the following sub-themes:
 - Awareness of dancers who are neurodivergent and/or disabled and/or have learning disabilities.
 - Awareness of inclusive practice.
 - Individual choreographic skills.
- Confidence increased most notably under the following sub-themes:
 - Self-confidence to work inclusively in a ballet setting
 - Self-confidence to approach ballet technique in a new way

² Some may be multi-programme participants, so may be a slight margin for error where a small number of records may still be double-counted.

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Of particular note, data from two iterations of NYB All In! suggests that participants' self-assessed 'level of confidence' has increased after taking part. This is represented by a +20% increase, from before and after taking part. 50% of attendees reported having never done similar ballet before, which would suggest this makes this confidence increase more significant: not only are participants learning new skills, but gaining in confidence as a result of the way NYB has facilitated this personal growth.

Most interestingly, when isolating *only* the data for those experiencing this type of ballet for the first-time, their confidence improved even more than the cohort average, going up by +23%.

58% used variations of the word 'love' to express their thoughts in this optional field.

"I felt more confident working inclusively now and know so much more about inclusive ballet and choreography"

"The programme was an incredible experience and made me feel comfortable to be myself"

Impact Evaluation

At the end of 2024 we recruited Rob Fellman as Data, Impact and Evaluation Officer to support this aspect of our work.

We continue to ask a consistent set of participant questions as part of our evaluation framework. In 2024 we also started to survey our audiences to get feedback to help us understand how we can improve our outreach. This work aligns with Arts Council England's Investment Principles. Rob Fellman will work with the chief executive to create a more robust methodology framework as well as using expertise to cleanse and analyse existing data, examining who is new to NYB, and who is a repeat attendee, to help us understand how to build a participant journey as they progress from a workshop to an audition and into the main company when they are ready.

NYB's Impact Evaluation Framework is drawn from Nesta's [Understanding the Difference You Make Evaluation Toolkit](#) and [ACE Impact and Insight Quality Evaluation Framework](#). Our Theory of Change shows our organisational purpose and strategies for long term change, identifying audience, outputs and outcomes. We work ethically (voluntary participation, informed consent, safeguarding, confidentiality) using different methodology frameworks that include:

- accessible pre- and post-event participant-tailored surveys, interviews and case studies to capture quantitative and qualitative data, understand change, and unexpected findings
- audience data collection / Mentimeter

We are using this data to understand the demographic information of our pipeline, and also the difference we make in terms of skills, knowledge and confidence, how 'relevant' our work is, what the 'quality' of the work is, the extent to which our work has resulted in changes for participant, how 'distinct' the work is (whether participants have done any ballet similar to this before), how 'unique' NYB is overall as an organisation, and how we can do better.

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Headline data highlights that in 2024

- 91% participants said NYB 'supported their development as a dancer'
- 94% self-identified that they had experienced a 'change'
- The three areas of most improved regional reach were East Anglia, East Midlands, South West
- Main increases in demographic representation were neurodivergence (increased +4%) and D/deaf or disabled (increased +8.6%)

The overall ratings (out of 5) across all our activity were

- Quality 4.59
- Distinctiveness 4.43
- Relevance 4.57

"NYB was a wonderful and inspiring environment to work in and all of the words and values are really demonstrated through action!" – Beyond Ballet® participant

Through our evaluation we continue to demonstrate how we are achieving our overall aim to improve:

- organisational growth to integrate exceptional, relevant and distinct work into a sustainable financial model
- pathways into NYB with a wider geographic reach and more diverse company
- audience awareness of ballet as an art form; changes in attitudes to ballet

Our purpose and activities for public benefit

We have considered the Charity Commission's guidance on public benefit, including in relation to fee charging. Our charitable objectives are set out in our Articles of Association. Trustees ensure this purpose is carried out for the public benefit by delivering services that continue to be of value to beneficiaries, whether young people, or our audiences of family, friends and the wider community. We continue to review our range of fee structures for all NYB activity, taking into consideration the cost of living crisis and our commitment to fair access to encourage as wide an audience as possible.

We conduct regular and comprehensive reviews of all NYB policies (available on the website). Our core values are embedded through all our documentation and procedures, including contracts, recruitment, policies and participant documentation.

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Bursaries and removing financial barriers

NYB continues to think of new ways to support as many dancers as possible by removing financial barriers to keep activities financially accessible to families, especially as the cost of living crisis continues. The 2024 *Evolving Visions* Residential Performance Company was more expensive for participants because of the public performance element so we continued to try and think creatively about how to keep our costs down. We introduced a 'Pay it Forward' *Relevé* appeal at the point of registration for auditions, inviting families to make a small donation that could contribute to support another ballet dancer. In 2024 we supported 16 dancers on a range of bursaries as part of our RPC and RPC Intensive. In addition, we made one Pat Prime Award, which is specifically for global majority dancers. Recognising the socio-economic barriers to accessing ballet is part of our EDI strategy. We continue to assess applicants using the Jerwood Toolkit for Socio-Economic Diversity in the Arts to ensure a robust assessment framework. We made specific funding applications in 2024 highlighting the need for 'Access to Excellence' to allow us to support even more young people. NYB also continues to price its activities through discussions with local ballet teachers, reducing the cost of regional workshops where necessary to make them affordable and accessible. Our decision to host two more 2024 auditions in new locations in Newcastle and Bath and having one audition online reduced some of the travel costs for families and, by removing the process of second auditions, we have been able to keep the overall cost of auditions down. The target for financial assistance in 2025 will be to continue the *Relevé* appeal, maintain a similar level of support for dancers as well as award up to five travel bursaries for those facing high costs due to remote geographic location.

Governance

In 2024 two trustees stood down from the board: Giles Gordon and Vanessa Vince-Pang. The board remained stable with the three new trustees recruited at the end of 2023. Arts Council England monitoring information undertaken collected data from nine board members and two senior executives with the following profile of current governance at the start of 2024:

Ethnicity: 3 White British, 1 White Other, 1 mixed multiple ethnic, 3 Indian, 1 Black Caribbean, 1 Not Known, 1 Prefer not to say

Age: 20-24 (2), 35-39 (3), 50-64 (4), 1 Not Known, 1 Prefer not to say

D/deaf or disabled: 1 Not Known, 1 Prefer not to say

Gender Identity: 5 Female, 4 Male, 1 Not Known, 1 Prefer not to say

The chair and chief executive continue to meet once a month and board succession planning is an on-going part of the agenda.

The strategic vision of NYB is delivered through a model of sub-committees which includes Finance, Environmental Social and Governance (ESG), Communications (Comms), Safeguarding and a Creative Advisory Council. The committees set up in 2022 continue to meet quarterly to provide a more informed decision-making framework backed up by specialist knowledge, action-oriented KPIs and coordinated strategic planning linked to the business plan. In 2025 we will complete Terms of Reference for all the sub-committees to outline their

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respective schemes of delegation and decision-making. The committees are supported by the NYB All In! Steering Group and the Youth Council.

Leadership and organisational development

Barbara Palczynski continued as chief executive in 2024 and updated a three-year business plan as the foundation for more ambitious multi-year funding applications to new trusts and foundations which outlined four strategic pillars of creative, marcomms, finance and organisational development.

The strategy is based on finding the right balance of exponential growth of the organisation, delivering the most socially impactful work (NYB All In!) whilst investing in outreach (regional workshops, auditions, new partnerships) to continue the work of widening the pipeline, creating pathways into NYB, and building new participant journeys.

Barbara Palczynski led a core team Away Day in October 2024 at The Roundhouse in London to examine our Inclusion Action Plan, our rebrand and consider next steps for NYB and in particular our relationship with Arts Council England. The board Away Day took place in the same month led by Susanna Eastburn MBE, senior partner of Counter Culture and former chief executive of Sound and Music and current Chair of Orchestras for All, an Arts Council National Portfolio Organisation. The chief executive and board are grateful to Avi Freeman, Partner and Patent Attorney at Beck Greener, for providing in-kind support through use of their board room. The outcome was a team and board consensus on objectives for 2025 including rebrand, website redevelopment, impact evaluation, youth voice, whilst examining the cost versus impact of our current workload.

Patricia Castanha, Paul Reeve and Barbara Palczynski navigated negotiations with Elmhurst Ballet School to resolve the significant financial impact of the unexpected summer residential relocation which led to an unplanned total deficit on that activity of £12,026. Simultaneously Barbara Palczynski worked on National Youth Ballet's first retrospective Theatre Tax Relief claim for activity delivered in 2022 with creative tax relief expert Graham Suggett. This led to unexpected income in January 2025 of £49,641 which is being accounted for in 2024 as this related to activity delivered in 2022. The impact of the summer and the negotiations and financial uncertainty meant that the board and senior executives signed off on a budget for an R&D-driven year in 2025 in preparation for a subsequent year of public performances in 2026.

Commitment to Equality, Diversity and Inclusion

Understanding our talent pipeline (who is applying, where they come from) through collecting a wide range of demographic data in a robust way is allowing us to use granular level detail to understand how we can improve pathways into NYB. For all participants we ask the same socio-economic questions including type of school attended, parental educational qualification, parental job, whether participants are eligible for Free School Meals, a young carer, a looked after / adopted child.

The ESG committee met quarterly and examined EDI data collected to inform strategic decisions and set priorities for 2025. Data expressed below in percentages is based on total responses for each category, per year

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(rather than total participants engaged as previously measured). The % change is by 'percentage points' [%p] rather than % (as the total responses are different each year). #Change is the actual change by count. Survey completion rate is 98%, though there are 'no responses' to some questions causing gaps in data. RPC (and Intensive) has been removed from the figures below to avoid double-counting those auditionees that took up places, though some duplication may have been included for other multi-programme participants (due to data being stored anonymously). It should also be noted that *23-24 Free Schools Meal Data was skewed due to an issue in reporting.

Overall data collected in 2024 across our different non-residential activities including auditions, workshops, and NYB All In! not including the Beyond Ballet® participants (18-25 year olds) shows:

- Gender identity: 10.4% male, reflecting a +2.5%p change, 88.1% female, 0.6% non-binary, 0.4% in another way, 0.4% prefer not to say.
- Ethnicity: 74.5% White British, reflecting a +1.6%p change, 9.7% White Other/White Irish, 15.1% global majority (13% in 2023 and the greatest increase a 2.1%p change); 0.7% prefer not to say
- D/deaf, disabled or long term health condition: 9.7% (a significant increase from 2023; an 8.6%p change and +40 #change); 2 respondents prefer not to say
- Neurodivergent: 13.3% (9.3% in 2023 a +4.0%p change); 19 respondents 'Don't know' and 6 respondents prefer not to say.

Additional socio-economic data was collected to use for future benchmarking and comparison across years:

- Type of school attended: 48.3% (57% in 2023) state-run school, 6.5% independent or fee paying schools with financial assistance (a 2.2%p change since 2023), 19.9% in vocational dance training (13.2% in 2023, a 6.7%p change since 2023). Of note, the 'other' category increased by +13 #change, possibly reflecting a broader range of alternative educational provision including home-schooling.
- Parental income: 69.9% parents are professionals of which 31.5% modern professional occupations (- 2.4%p decrease); 27.5% senior managers (+0.5%p increase); 10.8% traditional professionals (-2.3%p decrease). 10.6% are clerical, technical, semi-routine, routine or manual workers (+1.1%p increase in technical skilled jobs). The largest increase is 9.6% 'Other' reflecting a 3.1%p change. 6.8% prefer not to say.
- Parental qualifications: 74.3% at least one parent educated to degree level or above (a 1.7%p change); 13% below degree (-0.9%p decrease); 5.1% no formal qualifications (0.4%p increase); 1.1% other (-0.3%p decrease) ; 6.5% prefer not to say.
- Free School Meals: 9.1% participants (4.1% in 2023; the #change data was skewed in 2024 due to a reporting issue).
- Young carers: 9 young carers (-4 #change since 2023).
- Looked after / adopted child: 5 students (-2 #change since 2023).

"I did not feel that NYB was for people like me. I assumed it would be full of people who'd always done this type of thing and they'd all be better than me. I had never been told about NYB before but someone who'd done it last year told me all about it and encouraged me to audition. I am so pleased they did." – RPC participant

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By looking at the year change in both percentage and absolute numbers, we continue to learn about our pipeline as we broaden our demographic reach. We will continue to use the data that we collect and data from the sector more widely to inform our strategic partnerships.

We consider the under-represented groups in the context of both EDI and audience development. By the end of 2024, Rob Fellman was able to review all the data consistently collected across all activities and with his expertise we will be able to monitor even more accurately the demographics of the participants we are engaging. Our 2025 priorities will focus on the following EDI areas: ethnicity, disability, neurodivergence. Gender and geography will be categorised under our audience development strategy.

Since 2021 we have seen significant increases in engagement KPIs across all our activities (including both auditionees and RPC participants for wider engagement figures) in specific under-represented groups:

- socio economic diversity (24 participants were eligible for Free School Meals, only 1 in 2021)
- geographic diversity (48.4% in London and South East down from 66% in 2022, showing increase in other regions)
- participants who identify as male (67 dancers, in 2021 we worked with 6 boys)
- participants who are D/deaf disabled / have long term health condition (47 dancers in 2024, an exponential increase since 2021)
- participants who are neurodivergent (54 dancers in 2024, only 4 in 2021)

Through monitoring increases across all priority areas, over the next three years NYB aims to steadily increase the % of dancers in the company and in creative roles across its workforce who are more representative of the society in which we live, thus reflecting a space which feels relevant for all young people and audiences.

Youth Council

Youth voice is at the heart of our work. Following an open call for applications for the NYB Youth Council, we were delighted in 2024 to establish this new committee consisting of six young people aged 13-20. The group will work strategically with the team and the board in 2025, so NYB can operate with young people's direct input and allow the organisation to evolve in line with all its stakeholders.

In 2024 the Youth Council highlights included meeting altogether at the 2024 residential and feeding into the new NYB tagline for our 2025 rebrand, Inspire Move Create.

The Youth Council voice will be integrated into the board meetings in 2025.

Marketing, Communications and Audience Development

At the board Away Day in September 2023, growth in communications and public engagement was identified as a strategic priority for 2024. Marcomms is one of the key pillars of our business plan to achieve our overall aim of changing the perception of ballet. We tell our stories, raise our profile and engage with the public through a carefully executed Marketing, Communications and Audience Development Strategy.

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The Comms Committee led by trustee Kavya Chauhan (marketing and content consultant specialising in social media, content and influencer strategy) and joined by new trustee Clint Hayashi (senior communicator working with global brands including Disney, Paramount and Universal) met quarterly to refresh the marcomms strategy with a particular focus on digital engagement.

We refreshed our Vimeo and YouTube channels in 2024 and launched two short films: [NYB All In!](#) underpinned our successful Arts for Impact comms campaign in spring 2024 and [This is NYB!](#) launched in summer 2024, our first film to capture all the elements of NYB's work through all the voices and faces of our participants. Analytics of our social media audience tells us that Instagram is still the platform of choice for us, leading with strong visual assets thanks to our social media coordinator Ciara Clyaton as part of our comms calendar. At the end of 2024 the Comms Committee endorsed the decision to remove NYB from X (formerly Twitter) in January 2025.

We recruited a new marketing and communications manager in January 2024, Rosie Blackadder but unfortunately we had to re-recruit only five months later due to ill health. She was succeeded by our current marketing and communications manager Megan Gibbons. The difficulties of having part-time roles with a lack of continuity was a challenge and this led to postponing the rebrand and website development work into 2025. Nonetheless, Megan Gibbons delivered a tight, dynamic meta campaign for our London gala performance which saw us reach our box office targets in Sadler's Wells. Megan Gibbons began the process of leading the rebrand work which will begin in 2025, and at the end of 2024 the marketing team was looking forward to recruitment of a further team member as marketing, outreach and audience development assistant to further execute the outreach and audience development element of the strategy.

Fundraising and diversification of income

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, now regulated by the Fundraising Regulator.

Our fundraising comprises approaches to trusts and foundations, public funders and individuals. The total secured for 2024 from trusts, individuals and legacies, including Gift Aid was £179,524 (2023 £136,336).

Trusts and Foundations

Thanks to the dedication of our expert fundraising manager Martha Oddy Boninfante, articulating our case for support through the exponential growth in outputs and outcomes over three years of ambitious delivery led to securing our largest core funding grant yet, from the Linbury Trust (£90,000 over three years). We note that multi-year commitments are becoming more difficult to locate; however, we are most grateful to have received a range of grants in 2024 towards our core costs, including the final instalment of a three-year pledge from the 29th May 1961 Charitable Trust, and repeat gifts from loyal donors the International Music and Art Foundation (IMAF) and Maria Björnson Memorial Fund. We were also delighted to receive core funding awards from new funders Legat Foundation and Brian Mitchell Charitable Settlement.

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We were most grateful for the significant support of Cockayne - Grants for the Arts: a donor advised fund held at The London Community Foundation, enabling the creation and performance of new works premiered at Sadler's Wells in London in September 2024.

Thanks to our considerable focus on the Birmingham area, we were delighted that WE Dunn Charitable Trust awarded us a grant once again and were joined by a new local funder, the George Cadbury Charitable Trust.

A number of trusts were moved to become NYB donors for the first time by supporting our Access to Excellence activities, including the Bursaries Fund and regional workshops. We are grateful to the Basil Samuel Charitable Trust, Hedley Foundation, Thistle Trust and Astor Foundation for responding to this vital appeal.

The Abderrahim Crickmay Charitable Settlement and Leche Trust CIO once again provided invaluable support for our Beyond Ballet® scheme for early career artists and, at the end of 2024, Idlewild Trust also renewed their support of the scheme for activities in 2025.

Public Funding

NYB continues to align its work with Arts Council England's Investment Principles. Building on its first public funding through DCMS/Arts Council Culture Recovery Funding Round 2 (£36,504) in 2021, and National Lottery Project Grant (NLPG) in 2022 (£14,950) and in 2023 (£29,950) for NYB All In! We secured another NLPG for £29,979 to build on the NYB All In! work and grow our economic and organisational development. We will continue to work to the framework of Arts Council Investment Principles as we strengthen our case for support to have the national significance of our work recognised and continue to build the relationship with ACE.

Individuals and campaigns

Building on the new 2022 regular giving Circles scheme, NYB was grateful for all donations received, including one-off Annual Relevé Appeal donations, a total of £10,343 from our first successful Arts for Impact appeal (including match-funds from The Big Give), and major gifts from 11 repeat subscribers and new joiners to our Circles as follows:

- Five NYB Company Sponsors from £500 per annum
- Two Barre Circle from £1,000 per annum
- Two Centre Circle from £2,500 per annum
- Two Spotlight Circle from £5,000 - £10,000 per annum

We recognise that Circle support is particularly valuable since our members offer an enhanced level of loyalty. We extend special thanks to former trustee Giles Gordon and his fellow Spotlight Circle donor, who prefers to remain anonymous, for refreshing their particularly significant donations. We secured 100% (34% in 2023) of our ambitious target for individual giving; we know how vital this source of income is for NYB and will continue to build on this work, maintaining the target in 2025.

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We were delighted to release an £8,000 donation (plus gift aid) from patron Amanda Fone, deferred from 2023, to support the creation of a new commission in 2024 as part of *Evolving Visions*.

At the end of 2024, we submitted an application to The Big Give Trust, which was successful in being selected for match-funding for its second Arts for Impact appeal in March 2025. This will be an opportunity for NYB to galvanise a donor base of both higher value and smaller donors through the mechanism of a carefully managed campaign.

Legacies

The NYB board released the final £20,000 of the O'Neill legacy, the last tranche of the three year designated fund, to support the work around widening participation.

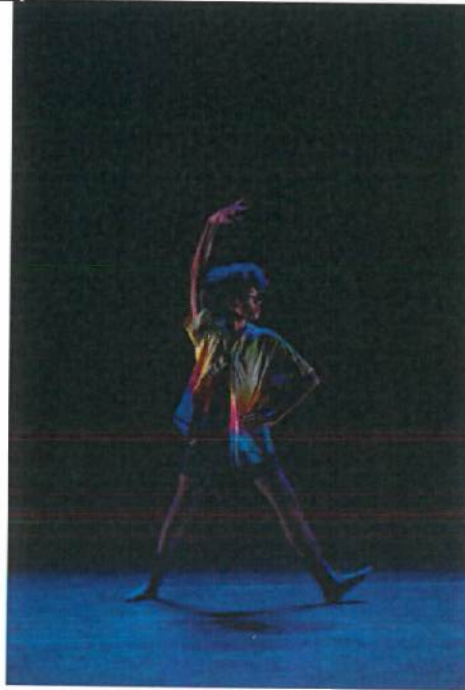
The board, chief executive and fundraising manager continue to work together to progress beyond the cycle of in-year fundraising towards securing strategic multi-year grants and donations. This will increase our financial resilience and sustainability as we grow a model for diversifying income streams, which includes:

- increasing donated income through regularly submitting proposals to funders. At the end of 2024 we had secured pledges and grants equal to 31% of the £120,000 target for trust and foundation grants for 2025 (59% in December 2023 for 2024) with an increased target of £36,000 for individual giving.
- actively engaging a new pool of individual supporters and cultivating patrons with the mechanism of a 2025 Arts for Impact matching funding appeal and giving Circles to boost our individual giving income
- building on our now four-year relationship with Arts Council England and working towards a fourth National Lottery Project Grant in 2025
- securing multi-year core funding from key trusts and foundations
- constantly developing new discrete propositions suitable for regionally or thematically focused grantmakers
- continuing to pitch for new earned income opportunities through workshops and CPD training with the dance sector

Pat Prime Restricted Fund / Award

In 2024 NYB awarded one Pat Prime Award to a young male dancer who fit the eligibility criteria - people of global majority aged 9-18 and from the United Kingdom - who are under-represented in our artform and who show remarkable potential. The award was generously donated by Pat Prime's family in 2021. We were thrilled to be joined at the performance by Pat's daughter Sian Prime, to share in the joy of seeing this young dancer experience a journey of personal growth at our residential, performing as a soloist at the final gala in Sadler's Wells. NYB has decided we will continue to celebrate this award in the future through allocating bursaries under this name.

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© Lachlan Monaghan, Pat Prime Award recipient, winner of Frank Freeman cup, Choreographic Challenge 2024, performing *TIME LAPSE*

Safeguarding, Health and Safety

NYB is committed to the safety and protection of children and young people in our care as well as to our staff, trustees and volunteers. NYB's Safeguarding Policy is publicly available on our website and to contractors and the Safeguarding Committee continues to meet quarterly. The Safeguarding Policy is revised annually in conjunction with updates to the DfE Keeping Children Safe in Education Guidance. Further amendments are sometimes necessary as new guidance is published. Barbara Palczynski and Charlie Fulton-Langley are Level 3-trained and are Designated Safeguarding Officer and Deputy Designated Safeguarding Officer respectively. Anna Meadmore continues as safeguarding trustee.

NYB recruited a safeguarding and support team manager for the Residential. Jules Renahan, a secondary school teacher and NYB parent, joined the support team providing professional expertise in safeguarding as well as attending the Safeguarding Committee.

NYB used the training budget in 2024 for Charlie Fulton-Langley to prepare the next video in our safeguarding series on disordered eating as part of our portfolio of training for practitioners. In the context of media stories about body shaming in the ballet industry, tackling language and how practitioners talk to participants about their bodies is a particularly important skill to nurture, as well as reminding us that disordered eating is an illness and a safeguarding concern.

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Barbara Palczynski ran the annual two-hour all-team safeguarding training session ahead of the residential. This work is central to NYBs' culture and forms a regular part of team meeting discussions. NYB practises safer recruitment.

Barbara Palczynski also undertook a health and safety training for managers and ran a refresher on Health and Safety in the workplace for the team.

Sustainability and environmental responsibility

At NYB we are on a mission to integrate environmental good practice with our innovative work in youth ballet. Our vision is that young people are empowered to thrive, shaping the future of ballet and the world around them and we believe that the climate and biodiversity emergencies cannot be separated from this vision. The ESG Committee took over the delivery of the Climate Action Plan prepared in 2023. The plan aligns with the Arts Council Investment Principles on Environmental Sustainability and looks in depth at how NYB can make environmentally conscious active choices across the five B-Corp 'pillars'. At NYB this includes Finance and Operations, Equality of Access, Influence and Advocacy, Governance and our Creative outputs. In 2024 this included Meat-free Monday at our Residential, using the online calculator to work out that we saved 417 tennis courts of forest and more! We have introduced a new section in the Trustees Declaration of Interests that outlines our commitment to sustainability. In 2024 we moved our ticketing from Eventbrite to Ticket Tailor, which has the benefit of being a B-Corp and also delivering £1,500 of savings to us (based on volume of sales from 22/23 season).

We understand we are role modelling this to our participants and in 2024 continued to source merchandise from an ethical supplier, to ensure low environmental impact. We continued with NYB water bottles to avoid the use of plastic cups at activities. We are using a carbon emissions form to capture the details of our artists and contributors for all NYB activity, designed using tools from arts sector leaders Julie's Bicycle. We will use this data to measure our ongoing carbon footprint in line with our commitment to our core value of sustainability. Discussions with the Finance Committee include transferring NYB banking to a more ethical bank in 2025.

Risk management

NYB's Risk Register identifies the potential financial, operational, reputational and strategic risks and outlines the possible causes, impacts and mitigating management actions. Trustees review and update the Risk Register annually.

Covid-19 is no longer a threat to the safe delivery of activities, but our Infectious Disease Outbreak Management Plan continues to guide us on safeguarding the health of both our young people, our team and the company product and being consistent in our approach to managing illness at in-person activities with contingency plans in place for all eventualities.

The main uncertainties facing NYB at the end of December 2024 are:

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024

Failure to achieve income target

Whilst we ended the financial year achieving our fundraising target through trusts and foundations and individual giving targets, NYB's business model and ability to meet core organisational costs and achieve a balanced budget is heavily reliant on public and earned income. We have increased our fundraising targets for 2025 and our targets for earned and public income have been decreased. The hard-to-predict targets for participants at auditions or ticket sales remain fragile, with audience behaviours in 2024 demonstrating that ticket sales are not reliable in a recession, with escalating costs of living, high rates of inflation and statements by some trusts and foundations about the very significant increase in applications (both volume and amounts). The board and chief executive review targets regularly to ensure we have a realistic and achievable strategic plan, linked to a deliverable fundraising strategy and timeline.

Loss of key team and leadership

NYB's outputs in terms of activity are increasing exponentially which demands more work from the core team. Retention has been excellent overall, but we have seen three marketing managers come and go during 12 months. The model of working with freelancers on part-time contracts provides a lack of long term security in the team, but the chief executive ensures that all team members have annual reviews and clear scopes of work and is recruiting where new skills are required. In 2024 the core team received a 3% uplift in fees as well as increasing contracted days, to avoid loss of key team due to over-work. The 2025/2026/2027 budgets must reflect increased fees implemented carefully over time and set against growth in targets for core costs. With a new Labour government in place, changes in employment law may come into effect in 2025 which may need to be reviewed and NYB may need to review its HR processes.

There are still many external challenges both in terms of the cultural landscape and recession but the leadership is confident that organisationally and artistically we are still going from strength to strength. The ambition for the next three years is to capture organisational knowledge through a body of learning, and acquire data consistently to measure impact and evaluate the model, to ensure that with inspirational leadership NYB can continue to grow its offer nationally and build the profile that the name merits.

The unexpected relocation of our summer residential required immediate prioritisation which had a longer term impact on the team's ability to stay on course for the final quarter of the year but thanks to the dedication of chief executive and creative director, this was navigated gently and with compassion for our hard-working team.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024**

Financial review

National Youth Ballet is reporting a surplus of £34,056 for the year ended 31 December 2024 (2023 £52,078 deficit, 2022 £17,507 surplus). At 31 December 2024, NYB had assets of £79,230 (2023 £45,174, 2022 £97,252) comprising unrestricted reserves and restricted income. NYB has no debt and at 31 December 2024 had cash at bank of £34,229 (2023 £82,924, 2022 £123,220). The surplus is due to the unexpected income from the 2022 Theatre Tax Relief claim, without which we would have anticipated to end the year very close to our Reserves Policy. We continue to manage our budgets very carefully year on year and trustees are satisfied that there is adequate funding already in place for 2025 to operate and safeguard NYB.

Financial outcomes from 2021 to 2024 continue to vary reflecting both changes in the NYB model, our two-year cycle and the continuing unusual climate in which arts organisations have been operating and the changes in audience behaviours post-pandemic. The success of our refreshed mission has led to significant growth in demand for more activities which in turn leads to the need to increase capacity for longer-term fundraising.

The meaningful and impactful activity as outlined in this report reflects NYB's success in moving slowly from a cycle of short-term fundraising towards a leadership that is starting to turn the dial on the longer-term financial and operating model that the current team is capable of delivering. The ratio of earned income to donated income looks different in 2024: 58/42% split (2023 36/64% split ; 57/43% split in 2022).

At the time of writing, we can also report that NYB is harnessing impactful reporting of 2024 activity to continue to secure funding from new trusts and foundations, and has been invited to make renewed applications from previous years' funders to continue their relationship with NYB.

Trustees have considered the possible events or conditions that might affect our ability as a charity to continue as a going concern. They have made an assessment for a period of at least one year from the date of the approval of these financial statements. In particular, trustees have considered the charity's forecasts and projections and have taken account of pressure on income and cash flow. We have concluded the charity has adequate resources to continue in operational existence for the foreseeable future, and that therefore NYB is a going concern.

Reserves Policy

NYB's reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for any of the purposes of the charity as set out in the governing document. Unrestricted resources comprise free general reserves. We budget to deliver our charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves sufficient to ensure that contractual commitment to general overheads and any programmed works can be made with reasonable confidence.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget-setting process. Trustees have set a formal reserves policy and concluded that the overall level of the charity's unrestricted general reserves should be maintained at minimum of £25,000, although the strategic aim remains to grow this year on year. At 31 December 2024, NYB free reserves amounted to £79,230 (2023: £25,053, 2022: £46,226).

The Trustees' Report was prepared by the chief executive, reviewed by the chair and chair of the Finance Committee, approved by the board of trustees on 1st September 2025... and signed on its behalf by;



Patricia Castanha Lloyd
Chair of the board of trustees

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees, who are also the Directors of The National Youth Ballet of Great Britain for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity law requires the trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the Charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

I report to the trustees on my examination of the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2024.

Responsibilities and basis of report

As the charity trustees of the Charity (and also its directors for the purposes of Company Law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Charities Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b).

Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Mr Mark Cummins FCCA FCIE
for and on behalf of TC Group

The Courtyard
Shoreham Road
Upper Beeding
Steyping
West Sussex
BN44 3TN

Dated: 3 September 2025

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR TO 31 DECEMBER 2024**

		Unrestricted funds	Designated funds	Restricted funds	Total 2024	Total 2023
INCOME AND ENDOWMENTS:	Notes	£	£	£	£	£
Donations and legacies	3	179,524	-	-	179,524	136,336
Investment income		1,798	-	-	1,798	1,198
Charitable activities	4	241,673	-	-	241,673	92,451
Total income		422,995	-	-	422,995	229,985
EXPENDITURE:	5					
Raising funds		20,775	-	-	20,775	19,200
Charitable activities		368,043	-	121	368,164	262,863
Total expenditure		388,818	-	121	388,939	282,063
Net income / (expenditure)		34,177	-	(121)	34,056	(52,078)
Transfer between funds	14	20,000	(20,000)	-	-	-
Net movement in funds		54,177	(20,000)	(121)	34,056	(52,078)
Fund balances at 1 January 2024		25,053	20,000	121	45,174	97,252
Fund balances at 31 December 2024		79,230	-	-	79,230	45,174

The charity has no recognised gains or losses other than the surplus for the financial year.

The Notes on pages 33 to 40 form part of these financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 DECEMBER 2024

	Notes	£	2024 £	£	2023 £
Current Assets					
Debtors	10	87,675		41,660	
Cash at bank and in hand		34,229		82,924	
		<u>121,904</u>		<u>124,584</u>	
Current Liabilities					
Creditors	11	(42,674)		(79,410)	
Net Current Assets			79,230		45,174
Total Net Assets			<u>79,230</u>		<u>45,174</u>
Represented by:					
Restricted funds	13		-		121
Designated funds	14	-		20,000	
Unrestricted funds		<u>79,230</u>		<u>25,053</u>	
			79,230		45,053
			<u>79,230</u>		<u>45,174</u>

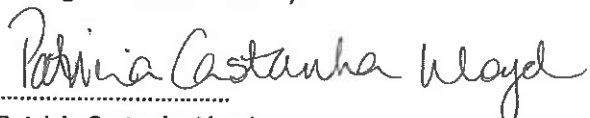
For the financial year ended 31 December 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the board of directors and authorised for issue on 1st September 2025 and are signed on its behalf by:


 Patricia Castanha Lloyd
 Director

Company Registration No. 02557811

The notes attached here form part of the financial statements.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024**

1.0 Company information

The National Youth Ballet of Great Britain (02557811) is a charity and company limited by guarantee incorporated in England and Wales. The registered office is The Courtyard, Shoreham Road, Upper Beeding, Steyning, West Sussex, BN44 3TN.

2.0 Accounting policies

2.1 Accounting basis and standards

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The charitable company is a public benefit entity for the purposes of FRS 102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

In view of the Charity's positive cash and reserves positions, the Charity has no material uncertainties in relation to its ability to continue operating, and as such the accounts have been prepared on a going concern basis.

2.2 Income

All income is recognised when there is an entitlement to the funds, the receipt is probable and the amount can be measured reliably.

Legacies are recognised following probate and once there is sufficient evidence that the receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists, but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

2.3 Expenditure

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is analysed between Direct and Support costs based on the nature of the expense.

Governance costs comprise the cost of running the charity, including external accountancy, legal advice and constitutional and statutory compliance costs. These have been included in support costs.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024**

2.0 Accounting Policies (continued)

2.4 Fund Accounting

Funds held by the charity are either:

Unrestricted General Funds – these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

Designated funds – these are funds which have been set aside by trustees to be spent on a specific purpose.

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

2.5 Critical Accounting Estimates and Area of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements.

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry any significant risk of material adjustment on the next financial year.

2.6 Cash Flow Statement

The charity has taken the exemption available in paragraph 7.1B of FRS 102 and has not prepared a cash flow statement.

2.7 Cash and cash equivalents

Cash and cash equivalents include cash at bank and in hand and short term deposits with a maturity date of three months or less.

2.8 Debtors and creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. Debtors and creditors that are receivable or payable in more than one year and not subject to market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

3 Income from donations and legacies

	Unrestricted funds	Restricted funds	Total 2024	Total 2023
	£	£	£	£
Public	29,445	-	29,445	29,950
Trusts and Foundations	102,774	-	102,774	83,029
Individual	40,369	-	40,369	19,543
Gift aid	6,936	-	6,936	3,814
	<u>179,524</u>	<u>-</u>	<u>179,524</u>	<u>136,336</u>

4 Income from charitable activities

	Unrestricted funds	Restricted funds	Total 2024	Total 2023
	£	£	£	£
Rehearsal & Workshop Fees	187,215	-	187,215	89,417
Theatre tax relief	49,641	-	49,641	-
Other incoming resources	4,817	-	4,817	3,034
	<u>241,673</u>	<u>-</u>	<u>241,673</u>	<u>92,451</u>

5 Expenditure

	Direct costs	Support costs	Total 2024	Total 2023
	£	£	£	£
Raising funds	-	20,775	20,775	19,200
Charitable activities	266,877	101,287	368,164	262,863
	<u>266,877</u>	<u>122,062</u>	<u>388,939</u>	<u>282,063</u>

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

5 Expenditure (continued)

Support Costs

	Total 2024	Total 2023
	£	£
Accountancy	2,705	2,760
Administrator	1,690	2,100
Advertising & Marketing	23,672	17,442
Fundraising costs	20,775	19,200
Chief Executive costs	31,500	31,500
Insurance	1,841	1,721
IT Software and Consumables	3,109	2,315
Legal, professional & consultancy	15,690	8,384
Office costs	3,314	2,769
PR	7,800	6,150
Rates, rent, utilities & cleaning	7,800	7,734
Repairs, maintenance & computer costs	110	123
Safeguarding	500	1,000
Staff training	631	470
Telephone, internet & website costs	192	202
Travel	733	417
	122,062	104,287

Support costs are allocated to charitable activities, with the exception of fundraising costs which are allocated to raising funds.

Support costs include governance costs of £2,646 (2023: £2,640).

None of the support cost expenditure relates to restricted funds.

6 Independent examination fee

	Total 2024	Total 2023
	£	£
Independent examination fee	2,646	2,640
	2,646	2,640

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

7 Employee Information

There were no employees during the current or prior year.

In 2024 there were 25 volunteers (2023: 27) assisting and giving their time for free at the Residential Performance Company.

8 Trustee's Remuneration and Expenses

Key management personnel include the directors of the charitable company. The chief executive is contracted on a self-employed basis.

The directors of the charitable company are trustees under charity law and received no remuneration or benefits in kind from the charity. No trustees were reimbursed expenses in the current or prior year.

9 Taxation

The Company is not liable to Corporation Tax as the income is of an exempt nature.

10 Debtors

The following debtors are estimated to be received within one year:

	Total 2024	Total 2023
	£	£
Trade debtors	49,641	35,868
Accrued income	37,223	5,249
Prepayments and other debtors	811	543
	87,675	41,660

11 Creditors

The following creditors are payable within one year:

	Total 2024	Total 2023
	£	£
Trade creditors	6,036	28,102
Other creditors	678	173
Accruals	21,190	12,750
Deferred income	14,770	38,385
	42,674	79,410

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

12 Movement in funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2024
	£	£	£	£
At 1 January 2024	25,053	20,000	121	45,174
Incoming resources	422,995	-	-	422,995
Outgoing resources	(388,818)	-	(121)	(388,939)
Transfers	20,000	(20,000)	-	-
At 31 December 2024	<u>79,230</u>	<u>-</u>	<u>-</u>	<u>79,230</u>

13 Restricted funds

	Balance at 1 January 2024	Incoming resources	Resources expanded	Balance at 31 December 2024
	£	£	£	£
Pat Prime Fund	121	-	(121)	121
	<u>121</u>	<u>-</u>	<u>(121)</u>	<u>121</u>

The Pat Prime Fund relates to donations received with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent who are under-represented.

14 Designated funds

	Balance at 1 January 2024	Incoming resources	Resources expanded	Transfers	Balance at 31 December 2024
	£	£	£	£	£
Allocation of legacy income	20,000	-	-	(20,000)	-
	<u>20,000</u>	<u>-</u>	<u>-</u>	<u>(20,000)</u>	<u>-</u>

The legacy received in 2022 was unrestricted but would not be used all in the same accounting period. The trustees elected to designate the full legacy and show transfers to the unrestricted fund as the monies are used to widen participation in ballet. As at 31 December 2024, all of the legacy funding has been used, reducing the designated balance to £nil.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

15 Analysis of net assets between funds

Fund balances at 31 December 2024 are represented by:

	Unrestricted Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Current assets	121,904	-	-	121,904
Creditors: amounts falling due within one year	(42,674)	-	-	(42,674)
	<u>79,230</u>	<u>-</u>	<u>-</u>	<u>79,230</u>

Fund balances at 31 December 2023 are represented by:

	Unrestricted Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Current assets	104,463	20,000	121	124,584
Creditors: amounts falling due within one year	(79,410)	-	-	(79,410)
	<u>25,053</u>	<u>20,000</u>	<u>121</u>	<u>45,174</u>

16 Related party transactions

There were no related party transactions in the current or prior year that require disclosure.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

17 Comparative Statement of Financial Activities

	Unrestricted funds	Designated funds	Restricted funds	Total 2023
<u>INCOME AND ENDOWMENTS:</u>	£	£	£	£
Donations and legacies	136,336	-	-	136,336
Investment income	1,198	-	-	1,198
Charitable activities	92,451	-	-	92,451
Total income	229,985	-	-	229,985
<u>EXPENDITURE:</u>				
Raising funds	19,200	-	-	19,200
Charitable activities	261,958	-	905	262,863
Total expenditure	281,158	-	905	282,063
Net expenditure	(51,173)	-	(905)	(52,078)
Transfer between funds	30,000	(30,000)	-	-
Net movement in funds	(21,173)	(30,000)	(905)	(52,078)
Fund balances at 1 January 2023	46,226	50,000	1,026	97,252
Fund balances at 31 December 2023	25,053	20,000	121	45,174

NATIONAL YOUTH BALLET OF GREAT BRITAIN

England & Wales - Charity number 1000932

Accounts



Charity Registration No. 1000932

Company Registration No. 02557811

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)**

REPORT AND ACCOUNTS

YEAR ENDED 31 DECEMBER 2023

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
LEGAL & ADMINISTRATIVE INFORMATION**

Trustees (all of whom are directors)	Patricia Castanha Lloyd Kavya Chauhan Ashley Dixon Giles Gordon (resigned on 31/01/2024) Clint Hayashi (appointed on 21/11/2023) Sasha Henry-Crawford (appointed on 21/11/2023) Paul Jackson MBE (known as Paul Reeve MBE) Kamal Lalwani (known as Sonney Lalwani) (Appointed on 21/11/2023) Rosemary Ryde Annabelle Spring (known as Anna Meadmore) Vanessa Vince-Pang (resigned on 31/01/2024) Amanda Woffenden (resigned on 24/09/2023)
Charity number	1000932
Company number	02557811
Registered office	The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Independent Examiner	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Bankers	HSBC Bank PLC 89 Buckingham Palace Road London SW1W 0QL
Finance Committee	Simon Box, finance manager Patricia Castanha, trustee Ashley Dixon, trustee Giles Gordon, trustee Sonney Lalwani, trustee Barbara Palczynski, chief executive Paul Reeve, trustee

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
LEGAL & ADMINISTRATIVE INFORMATION

Safeguarding Committee	Nisha Denton, safeguarding and support team manager Charlie Fulton-Langley, general manager Anna Meadmore, trustee Barbara Palczynski, chief executive
Communications Committee	Claire Bowdler, marketing manager Kavya Chauhan, trustee Ciara Clayton, social media coordinator Clint Hayashi, trustee Barbara Palczynski, chief executive
Environmental, Social and Governance (ESG) Committee (Previously known as Equality, Diversity and Inclusion (EDI) Committee)	Claire Bowdler, marketing manager Charlie Fulton-Langley, general manager Giles Gordon, trustee Sasha Henry-Crawford, trustee Barbara Palczynski, chief executive
Creative Advisory Committee (professional ballet dancers and choreographers)	Liam Francis Sayaka Ishikawa Mlinde Kulashe Drew McOnie, patron Jo Meredith, creative director Tyrone Singleton, patron Vanessa Vince-Pang, trustee Anna Watkins

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
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**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**



© Lachlan Monaghan Evolving Visions Company 2023

The Directors and Trustees have pleasure in presenting their Report and Financial Statements for the year ended 31 December 2023 together with the accounts for the Charity.

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and 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 2019).

[About National Youth Ballet](#)

For over 30 years NYB has provided transformational opportunities for young people to participate in, create and perform classical and contemporary ballet. Our mission is to bring young people together through creative, joyful and inclusive ballet activities that nurture confidence, skills and positive values. Our vision is that young people are empowered to thrive, shaping the future of ballet and the world around them. Many of our alumni have become dancers and choreographers in major British ballet companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet, Rambert and Matthew Bourne's New Adventures, and many more have gone on to work in dance and related industries worldwide.

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[Executive summary of 2023 outputs](#)

NYB had a year of exponential growth engaging with 560 young ballet dancers aged 9-18 across various activities (not including partners on projects) and working to an ambitious revised model. Here are the headlines:

- 5 first round and 2 second round national auditions for our Residential Performance Company **Evolving Visions** took place in London, Birmingham and Leeds opening the doors to 302 young people from across the UK
- 6-day Residential Performance Company **Evolving Visions** took place at Elmhurst Ballet School, Birmingham for 95 young people from 13-19 August 2023
- 2 private sharings of **Evolving Visions** took place in Elmhurst Theatre on 19 August 2023 to an audience of 450 friends, family and industry professionals
- 5-day non-residential **Dancers' Development Experience** took place in Elmhurst Ballet School, Birmingham reaching a further 13 young people from across UK
- **Beyond Ballet®** recruited eight new emerging artists for our 2023 season as well as four new choreographers to join our network and to support their professional skills development
- **All In!** ran a pilot 1-day workshop in Brighton in April reaching 12 participants
- **All In!** launched publicly in August 2023, in Brighton, a project working with 35 participants including 12 young dancers and a public audience of 60 people
- 4 x 1-day **spring, summer and winter workshops** reaching 95 young people in London (25), Stoke (25), Leeds (29) and London (45)
- 2 x 2-day regional **Dancers' Development Experiences** took place in Grimsby and Ipswich reaching 42 and 49 new participants respectively
- **National auditions for 2024** Residential Performance Company opened at the end of 2023 with new audition locations in Newcastle and Bath, and 280 registrations to date
- **Moving Minds** was evaluated and delivered by the core NYB team across all our programmes of activity to cultivate a healthy mind-body balance and nurture confidence, mental health and wellbeing of all our young people

Throughout the year, NYB's Chief Executive worked with the board and team to evaluate the success of the strategy, explore different business models and lead on organisational and artistic development. The decision to move the Residential Performance Company to an exciting new two-year model so we could focus on widening participation in 2023 proved highly successful. Across the year we engaged with 560 young people (346 in 2022) creating new and distinct opportunities for even more young people to experience life-changing and transformational participant journeys with NYB. And, as the year drew to a close, we secured venues for 2024 in preparation for our full-scale public performance season next year.

2023 Auditions

We received our highest ever interest in auditions for this non-public performance season, welcoming 302 young dancers (232 in 2022) from across the UK to auditions in London, Birmingham and, for the first time, Leeds to make NYB more accessible to dancers from Scotland and the North of England. The most notable difference was the big increase in applicants from new parts of the UK not reached before including Birmingham, Cambridgeshire, Cheshire, Cumbria (21 in 2023 up from 1 in 2022), Edinburgh, Leeds, Manchester, Lincolnshire, Newcastle, Northamptonshire, Oxfordshire, Plymouth, Redcar and Cleveland, Rochdale, Rhondda, Sheffield, Staffordshire, Stockton-on-Tees, Tyneside, Torbay, Trafford, Vale of Glamorgan, and Wiltshire.

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Data collected in 2022 and at auditions in 2023 is used to inform artistic decisions about demand and appetite for location of workshops and Dancers' Development Experiences, as well as for audience development strategy to increase reach to under-represented groups.

Demographic data showed 26% of participants (same as 2022) were Non-White British (but with a % increase overall of White Other due to wider geographic reach, socio-economic diversity and 1% decrease in global majority (where absolute numbers stayed the same for this group); 9% male (but representing an increase in numbers from 23 to 27 male applicants since 2022); 1% disabled and 10% neurodivergent (9% in 2022). The data shows a wider range of diversity of applicants overall.

This increase in reach and engagement is a direct result of pipeline work undertaken in 2022, and the decision to host an audition in a new location at Northern Ballet's studios in Leeds. We were supported at auditions by new trustee Ashley Dixon, Principal Character Artist Northern Ballet and in Birmingham by patron Tyrone Singleton, Principal Dancer, Birmingham Royal Ballet.

Understanding our talent pipeline (who is applying, where they come from) through collecting a wide range of demographic data in a robust way is allowing us to use granular level detail to understand how we can improve pathways into NYB. Additional socio-economic data we started collecting in 2023 includes:

- Type of school attended
- Parental income
- Parental qualification
- Free School Meals
- Young carer
- Looked after / Adopted child

Evolving Visions 2023

The Residential Performance Company is our summer residential course. This has always replicated the experience of a professional ballet company, providing a distinct training experience and stepping-stone for aspiring 9-18 year olds to a future career in the performing arts. After **re|generation** 2022 with large-scale public performances in Crescent Theatre, Birmingham and Sadler's Wells, London, we decided to trial a different model in 2023. Driven by a desire to keep costs low for families and with a focus on R&D and the process of testing creative ideas without the pressure of a large public performance, RPC Artistic Director Louise Bennett curated a creative team to work with NYB in preparation for a return to public performances again in 2024. **Evolving Visions 2023** sparked an interest nationally which also led to the increase in demand at auditions as described above.

This shorter 7-day residential took place at Elmhurst Ballet School, Birmingham, from 13-19 August 2023 with two private sharings in the studio theatre at Elmhurst Ballet School on 19 August 2023 to an audience of c.450 guests of friends, family and industry colleagues.

Louise Bennett continued as NYB RPC Artistic Director working closely with promoted NYB Associate Artistic Director Amelia O'Hara to shape the two-year artistic vision in collaboration with a dynamic creative team. The Residential was a deep dive into the choreographic process, offering young dancers the unique chance to take part in creative workshops with multiple choreographers, as well as learning classic NYB repertoire. This approach resembles the way many professional companies work. The artists had the freedom to take creative risks and the dancers collaborated in the process with courage and openness.

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© Jack Thomson Evolving Visions 2023

Evolving Visions professional choreographers included former 2022 Beyond Ballet® choreographer Tierney Lawlor (Junior company), Richard Bermange, Neus Gil Cortés, Daniel Davidson, Miguel Altunaga, Anya Mercer (restager) as well as Beyond Ballet® choreographers Savannah Ffrench, Amy Groves and Rosie Mackley. During this period, the production team increased from our core team of seven to over 50 freelancers including choreographers, restagers, rehearsal directors, dramaturg, photographer, film makers, technical team, stage management, lighting, wardrobe, alum assistants, Moving Minds team and pianists. We also welcomed the support team of house parent volunteers, a residential support volunteer, on-site medic and a soft tissue therapist, all led by new recruit Nisha Denton, Safeguarding and Support Team Manager.

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© Lachlan Monaghan, showcasing excerpt from new work by Neus Gil Cortés

NYB Patron Reece Clarke, Principal Dancer, Royal Ballet, visited for an evening to entertain us with a Q&A session, fielding a myriad of questions from our young dancers, sharing tips for coping with injuries, performance skills and reminding us that even Principal Dancers like to eat ice cream! NYB Ambassador Joe Powell-Main visited for an afternoon to talk about inclusive ballet as a dancer and wheelchair user, and a demonstration of his own choreography of Tchaikovsky's *'Sugar Plum Fairy'* from *The Nutcracker*.

In-house evaluation and impact report of RPC taken from pre-and post-activity surveys showed us that:

- 60% rated the quality as 5 'excellent' / 36% rated it as 4 'good'
- 36% rated the 'change' they had experienced as 5 'a big change' / 50% rated it as 4 'some change'
- 75% said it was distinct, they had never done ballet like this before
- 36% of company had never taken part in NYB activity before.

Areas where confidence levels increased the most were:

- being involved in creative process
- individual choreographic skills
- testing ideas and learning from failure
- understanding how to collaborate with others
- awareness of mind & body approach.

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"The supportive, collaborative, challenging yet nurturing environment enabled me to push myself outside my comfort zone."

"I usually have very low confidence in both classical and contemporary pieces. After NYB, I was shown that I am better than I thought and I was pushed well out of my comfort zone, resulting in my growth emotionally and as a dancer."

"My confidence and awareness of how to move my body increased greatly. I was encouraged to perform and push myself out of my comfort zone. This has been such a positive and rewarding experience for me as a dancer and as a young person."



© Lachlan Monaghan, showcasing excerpt from new work by Daniel Davidson

"The feeling of being part of a company creates a more nurturing and supportive environment in class as we all have the same goal."

"I was involved in NYB before, but this year I was a senior. I have done contemporary work but I felt part of a company which was fantastic."

"It feels a lot more inclusive and that you're part of a company that listens to and respects your ideas."

NYB's Choreographic Competition, which has previously been won by Drew McOnie, Arielle Smith and Richard Chappell, was a mid-week treat, giving an inspiring insight into the next generation of choreographic talents. Awards were made to winners, and we recognised runners-up and commended entries for solos, duets / groups and as well as the Frank Freeman Cup, Nijinska Award, Barbara Geoghegan Musicality Award and Theatrical Intention Award.

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© Lachlan Monaghan, winners of the Theatrical Intention Award

Company dancers were also treated to an inspiring workshop delivered by composer / musician Beatrice Nicholas, a Staff Pianist at the Royal Ballet School and English National Ballet together with our Beyond Ballet® choreographers, enabling participants to build a deeper understanding of the interplay of music and dance.

We extend our thanks to Elmhurst Ballet School, Birmingham, for hosting us and look forward to returning in 2024.

Beyond Ballet®

Beyond Ballet® is our professional skills development programme for 18-25 year olds. It provides mentoring with industry experts and paid work opportunities at NYB to support emerging creatives in the early stages of their careers. Beyond Ballet® grew again in 2023 to support an increased cohort of 12 brilliant emerging artists from across the UK in choreography, costume, stage management and lighting design. An open call for recruitment for the 2023 season undertaken at the end of 2022 allowed us to select eight new artists (five choreographers, wardrobe assistant, stage manager, lighting designer), and also set up a new Beyond Ballet® network of an additional four young people to widen the opportunity by giving them access to the online talks with our incredible network of industry professionals.

Participants have received bespoke one-to-one mentoring with NYB Creative Director Jo Meredith and our on-site RPC specialists, and talks and profile-raising activities with industry experts from as far afield as Teatro Alla Scala. Across the year, Beyond Ballet® hosted a wide range of mentoring sessions and industry talks including three online Professional Development talks by Jo Meredith such as 'Life as a self-employed person'.

Evolving Visions commissioned three current Beyond Ballet® choreographers to create new works for the 2023 season, leading towards the full-scale production in 2024 at Sadler's Wells and other regional venues.

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- Rosie Mackley: a work that investigates how small actions can make a difference and help us progress, with a focus on environmentalism, recycling, second hand clothes.
- Amy Groves: a work exploring the conventions of ballet.
- Savannah Ffrench: an intimate piece with only five people, within the overarching theme.



© Lachlan Monaghan rehearsal for Beyond Ballet® artist Rosie Mackley's piece

Beyond Ballet® choreographers received bespoke mentoring at the residential by Charlie Brittain, professional ballet dancer (Russell Maliphant Company), choreographer and NYB Moving Minds practitioner, and production roles received one-to-one mentoring from Emilie Depauluy-Viguié (NYB Head of Costume) and Andrew Ellis (NYB Technical Director, stage management / lighting).

The creation of paid work opportunities offered through Beyond Ballet® was central to the successful delivery of **Evolving Visions**. At the residential, these three artists also had dual roles as Rehearsal Directors to our established choreographers. The whole Company benefited from a huge amount of input from our new Beyond Ballet® technicians: Assistant Costume Supervisor Polly Mitton, Assistant Stage Manager Beri Valentine, and Assistant Lighting Designer Ros Chase.

Former Beyond Ballet® choreographer Tierney Lawlor, who was lead artist for our non-Residential Dancers' Development Experience courses in 2022, progressed to create work for our Junior company (ages 9-11) creating a narrative piece about the different ways people learn.

"When Louise Bennett phoned me back in December and asked me to choreograph for National Youth Ballet of Great Britain I was shocked, thrilled and definitely a little nervous. To have been given this opportunity so early in my career felt too good to be true and a big responsibility. It was a very quick and easy yes! ...thank you so much for your trust and support throughout this process. I feel so lucky to work and be inspired by you all and it's an honour to represent NYB."

RPC Juniors Choreographer Tierney Lawlor, a Beyond Ballet®2022 alum

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Thanks to our 2023 Arts Council project grant for All In! (see below) Beyond Ballet® choreographers worked to further develop their skills in inclusive practice. Following relevant training, in April 2023 three choreographers took part in an inclusive ballet class and choreography session inspired by *The Rainbow Bear*, a book by Michael Morpurgo. The collaboration was then fully developed in August 2023 with 2022 Beyond Ballet® wardrobe assistant Elisa Mozzanica joining two choreographers, Hannah George and Ross Black, to take forward this groundwork as part of our All In! residency at South-East Dance in Brighton.

Also new in 2023, Beyond Ballet® artist Rosie Mackley led an Instagram takeover to represent NYB and award a prize at the Scottish Ballet Grand Prix.

https://www.instagram.com/p/CpN2y7sldgp/?utm_source=ig_web_copy_link

Finally, the wider Beyond Ballet® network began a collaboration with English Heritage Young Producers Shout Out Loud scheme to explore heritage spaces, improve their professional networks and bring their work to a new audience. This project will be fully developed in 2024 funded by English Heritage.

Dancers' Development Experiences

DDEs are mobile, non-residential whole-day workshops to engage a wider-range of dancers for whom a high-quality creative performance project is new. We were delighted to take DDEs to three locations in Grimsby, Birmingham and Ipswich reaching a total 104 young dancers from around England. Dancers' Development Experiences (DDEs) continue to provide a pop-up opportunity for the NYB team to meet even more young people and to support and nurture dancers who have not yet progressed into the main Company. This provides an opportunity for them to experience first-hand some of the core NYB values: creativity, company, collaboration and confidence building. They develop technical skills and experience first-hand the process of creating work with a professional choreographer, giving them a snapshot as to where training may lead them. All DDEs start with a short Moving Minds session, to help to focus during the day and support personal development and confidence. They also receive personalised feedback from our professional creative team.

DDE June 2023: We opened our doors to new dancers in a brand-new NYB location at Swaby Dance Centre in Grimsby. Both days were sold out, with sessions attended by 42 young dancers: on Saturday 3 June we worked with 19 juniors, and on Sunday 4 June with 23 seniors. Participants came from as far afield as Newcastle, Norfolk and Durham, locations under-represented in the NYB Company.

Young dancers worked together as a company for the day, honing their technical skills, developing their artistry and cultivating their creativity with members of the NYB team. Qualitative feedback suggests that the social aspect, feeling comfortable with the other dancers, is key to participant satisfaction and positive outcomes, as well as skills development.

"I felt like I had created something good on my own." Grimsby participant, 2023

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©Ciara Clayton, Grimsby 2023

DDE August 2023: 13 dancers aged 9-14 took part in a five-day intensive non-residential in Birmingham, during our **Evolving Visions** week in Elmhurst Ballet School, for which we were able to award 5 bursaries including 1 Pat Prime Award. Beyond Ballet® choreographer Hannah George, assisted by NYB alum Emma Van Boolean, worked with the group to create a new ballet that was performed to an invited audience including family and friends, at Elmhurst school studio theatre. The dancers also had the opportunity to work with Louise Bennett, RPC Artistic Director and Amelia O'Hara, RPC Associate Artistic Director, as well as with RPC professional choreographer Miguel Altunaga.

"I enjoyed meeting different people / styles, and challenging myself."

"People were really friendly and allowed me to get out of my comfort zone."

"I loved the creative class and how to give our ideas to the class."

"My technique was improved over the course of the week :)"

DDE October 2023: We rounded out our year with 2 days in Ipswich in partnership with National Dance Agency Dance East at another new NYB location, Angela Rowe School of Dance. These full-day sessions were attended by 49 young dancers: on Thursday 26 October we worked with 17 juniors, and on Friday 27 October with 32 seniors.

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Creative performance workshops

New for 2023, and reflecting our commitment to meeting more young people to widen access to the talent pipeline, we introduced a series of half-day workshops, which allowed 95 young dancers to experience their first taste of high quality NYB activity and also supported our audience development work in new locations:

- London in spring reaching 24 juniors and 26 seniors, at The Place, Euston.
- Stoke in spring reaching 14 juniors and 11 seniors: our first activity in this location, at Angela Beardmore School of Dance.
- Leeds in summer 2023, reaching 19 juniors and 10 seniors, at Northern Ballet in Leeds, building on our presence in the region following our first auditions in the city this year.
- London, in winter, reaching 15 juniors and 30 seniors, again at The Place.

Spring workshop pre- and post- participant data indicates impactful activity:

- 67% had never engaged with NYB before (49% heard about it from ballet teacher, 25% from social media)
- 66% participants rated the workshop content as 4 ('different' to other ballet opportunities) and 30% as 5 ('totally unique')
- Confidence levels improved in all participants, who on a scale of 1-5 measured increases by 1 score (increasing from 2 to 3) across all areas but especially in creative process (36% increase to 3), choreography (22% increase to 3), performance skills (17% increase to 3) and generally as a young person (22% increase to 3).

Moving Minds

Moving Minds was developed in response to need in 2021 as a direct result of the pandemic. Moving Minds was front and centre of NYB activity, delivered at the start of all sessions, to cultivate our value of nurture. This is core to our mind / body approach, to look after the wellbeing of our dancers and build physical and mental resilience and confidence in more young people and more widely in the performing arts.

At the start of 2023 NYB prepared a framework for Impact Evaluation and began to collect data to measure and evaluate the impact of all its activity. After Moving Minds was evaluated in 2022, we felt we needed to understand in greater depth the degree to which NYB is supporting the ongoing needs of our young dancers in terms of their mental health and wellbeing.

Carrie Taylor Johnson, who worked with NYB in 2021, alongside Charlie Brittain, to design a Moving Minds programme for NYB dancers, returned to NYB to work with young people at the Residential Performance Company, to review the ongoing need for Moving Minds amongst our young dancers, to start developing new content that will support them and to write up findings. The resulting report was used alongside the 2023 RPC Impact Evaluation and the 2023 All In! evaluation to support the ongoing growth of NYB's commitment to nurturing mental health and wellbeing in young people.

Carrie and Charlie worked with the young dancers and also with NYB's team at RPC to support them to deliver Moving Minds with a focus on cultivating courage. This activity also helped Carrie develop content for our DDE workshop leaders to deliver one-off experiences to help support these settings. We continue to reflect on how best to distil Moving Minds so that the principles can be easily shared with new members of the team and integrated into all our activities.

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87% of respondents said Moving Minds sessions had supported their development as a dancer. On a scale of 1-5, 27% rated Moving Minds content as 4 (very good) and 49% as 5 (excellent).

"It makes me feel more confident on stage. It helps me be more confident in normal life too."

"When I get stressed or worried I now take a moment to think about the Moving Minds classes and use them to calm me down."

"Moving Minds gave me a daily reboot! I felt emotionally supported and able to face new challenges with confidence."

All In!

All In! is NYB's ground-breaking programme to make ballet more inclusive for disabled and neurodivergent dancers. We were delighted to receive an Arts Council National Lottery Project Grant in 2023 to fund the next phase of our All In! work in partnership with inclusive dance expert Parable Dance. Led by Jo Meredith, NYB Creative Director, and Natasha Britton, Parable Dance Co-Founder and Artistic Director, we successfully developed this work building on our December 2022 training in inclusive practice. We tested the model in April 2023 with three choreographers running an inclusive ballet class and choreography session inspired by *The Rainbow Bear* (see above in Beyond Ballet® report).



© Jules Renehan *Rainbow Bear* workshop, All In!

This pilot day was then fully developed in August 2023 as part of an All In! residency at South East Dance in Brighton. Across four days NYB created a small, inclusive performance company consisting of six NYB dancers and six Parable Dance dancers with SEND needs, including neurodiversity. The work was evaluated independently by Judith Robinson and a written report was provided to Arts Council England.

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NYB Project Manager Natalie Haslam used her expertise in inclusive practice to create a learning environment that took into consideration the many different needs of participants. This included e.g. easy read documents using widgets (see image below), captioning, reduced timetables allowing for all energy and concentration levels to participate, time and space for breaks, access riders, risk assessments, personal access needs, and bursaries to support disabled applicants with carers.



In addition to the performance, All In! was captured digitally to create a film about the project by filmmakers Kate Church and Michelle Tofi. The film will be used widely in 2024 to raise the profile of this work and as part of our ongoing fundraising, as a compelling asset to show the impact of inclusive practice.

As part of our Arts Council funding, we were able to curate an online photographic exhibition of the whole project which you can see on our website here: <https://nationalyouthballet.org/take-part/all-in-romeo-juliet-photographic-exhibition/>

Our greater understanding of the dancers we work with told us that in 2023, 10% of our main Residential Performance Company identified as neurodivergent, making this work more relevant than ever.

Independent evaluation collected from all 12 participants (6 NYB and 6 Parable) was done in both pre-and post-project questionnaires and/or were interviewed.

- 80% of participants rated the overall project as 5 (excellent) / 20% rated the project as 4 (very good)
- 100% rated All In! as 5 for 'relevance' to them as a dancer / 80% rated it 5 for 'relevance' to them as a young person
- 100% rated All In! as 5 for being 'distinct'

There were so many rich examples of qualitative feedback it would be difficult to include all in this report. Here below are some examples from interviews with participants and the local audience, showing enormous enjoyment and social impact. Feedback from practitioners has also evidenced the huge skills development experience for them to take into the sector.

"As the parent of a disabled person, I have been so thrilled to see this collaboration. In a world with much greed and vanity, the dance gave me hope and restored my faith in the power of the creative arts."

"I have never witnessed such an inclusive and beautiful performance. The movements were flawless and exciting to watch."

"The production showed how ballet brings out so much creativity in everyone... I want to see more of this inspiring dancing in venues widely."

"I thought it could be exclusive...elitist. It was great to see such diverse people collaborating."

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© Jules Renehan *Romeo and Juliet* workshop, All In!

"It's the first time I've ever been able to have the full support to participate in dance without feeling embarrassed about my disability. I feel happy to have been around others that love dance as much as I do and experience it all in their own way."

"It's allowed me to be understood and feel included without me feeling excluded or completely burnt out at the end of the project."

"All In! is a prime example of what it means to be inclusive. Inclusivity was made to be normal. Inclusivity is important. Inclusivity is life-changing."

In October, thanks to the hard work of the team and partners and the enormous dedication of our Creative Director Jo Meredith, All In! was nominated for a One Dance UK Changemaker Award. The award recognises bold, brave and impactful individuals or organisations that have driven progress across our dance ecology, which can include improving access to dance and championing diversity and inclusion.

Impact Evaluation

In 2023 we collected a complete set of data across all our activities using a consistent set of questions which align with Arts Council England's Investment Principles. We also started to ask if participants are new to NYB, or repeat attendees, to help us understand how to build a participant journey as they progress from a workshop to a DDE and into the main company when they are ready.

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NYB's Impact Evaluation Framework is drawn from Nesta's [Understanding the Difference You Make Evaluation Toolkit](#) and [ACE Impact and Insight Quality Evaluation Framework](#). Our Theory of Change shows our organisational purpose and strategies for short / long term change, identifying audience, outputs and outcomes. We work ethically (voluntary participation, informed consent, safeguarding, confidentiality) using different methodology frameworks that include:

- accessible pre- and post-event participant-tailored surveys and interviews to capture quantitative and qualitative data, understand change, personal feedback and unexpected findings
- audience data collection / Mentimeter

We are using this data to understand:

- our pipeline
- the difference we make in terms of skills, knowledge and confidence
- how 'relevant' our work is
- what the 'quality' of the work is
- the extent to which our work has resulted in changes for participants
- how 'distinct' the work is / whether participants have done any ballet similar to this before
- how 'unique' NYB is overall as an organisation
- how we can do better

Overall, we want to see increases in:

- participant and practitioner skills, knowledge, confidence, mental health and wellbeing e.g. to work inclusively and creatively and advocate for inclusive practice
- organisational growth to integrate exceptional, relevant and distinct work into a sustainable financial model
- pathways into NYB with a wider geographic reach and more diverse company audience awareness of ballet as an art form; changes in attitudes to ballet

In 2023, 36% of respondents had not participated in any NYB activity before. Qualitative feedback from parents to the question 'What does NYB do that is different to other dance organisations?' includes:

"It enables children to grow authentically from within...Spellbound and spell-binding"

"The most nurturing, caring company we've ever met"

"They represent all that is wholesome and positive about ballet and it's very clear that every member of their team and every dancer lives and breathes their core values."

Our purpose and activities for public benefit

We have considered the Charity Commission's guidance on public benefit, including in relation to fee charging. Our charitable objectives are set out in our Articles of Association. Trustees ensure this purpose is carried out for the public benefit by delivering services that continue to be of value to beneficiaries, whether young people, or our audiences of family, friends and the wider community. We continue to review our range of fee structures for all NYB activity, taking into consideration the cost of living crisis and our commitment to fair access to encourage as wide an audience as possible.

We conduct regular and comprehensive reviews of all NYB policies (available on the website) as part of the continued professionalisation of the structure of the organisation. Our core values are embedded through all our documentation and procedures, including contracts, recruitment, policies and participant documentation.

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Bursaries and removing financial barriers

NYB continues to think of new ways to support as many dancers as possible by removing financial barriers to keep activities financially accessible to families, especially as the cost of living crisis continues. Across the 2023 season we supported 13 dancers on bursaries at **Evolving Visions** (Elmhurst residency) and Dancers' Development Experiences (Elmhurst non-residential). In addition, we awarded 3 Pat Prime Awards, specifically for black african/black afro-caribbean dancers. Recognising the socio-economic barriers to accessing ballet is part of our EDI strategy. We continue to assess applicants using the Jerwood Toolkit for Socio-Economic Diversity in the Arts to ensure a robust assessment framework. We made specific funding applications in 2023 highlighting the need for 'Access to Excellence' to allow us to support even more young people. NYB also continues to price its activities through discussions with local ballet teachers, reducing the cost of regional workshops where necessary to make them affordable and accessible. Our decision to host two more 2024 auditions in new locations in Newcastle and Bath will reduce some of the travel costs for families and we will work to a different model by removing the process of returning for second auditions. The target for bursaries in 2024 will be to support up to 15 dancers on bursaries.

Governance

At the end of the year, Amanda Fone, eldest daughter of NYB's founder & artistic director, Jill Tookey CBE, stood down as a trustee. Amanda has dedicated much energy and time to NYB since 1995 and particularly since Jill died in 2016. Amanda now takes up her new role as a patron to further support the board and the team to achieve our mission and vision.

The board undertook a skills audit to identify gaps and opportunities to recruit new skills. We welcomed three new trustees Sonney Lalwani (Finance), Clint Hayashi (PR and Comms) and Sasha Henry-Crawford (Strategic). At the end of January 2024 Giles Gordon and Vanessa Vince-Pang stepped down as trustees from the board.

Arts Council England monitoring information undertaken at the end of 2023 collected data from 9 board members and 2 senior executives with the following profile of current governance at the start of 2024:

Ethnicity: 3 White British, 1 White Other, 1 mixed multiple ethnic, 3 Indian, 1 Black Caribbean, 1 Not Known, 1 Prefer not to say

Age: 20-24 (2), 35-39 (3), 50-64 (4), 1 Not Known, 1 Prefer not to say

D/deaf or disabled: 1 Not Known, 1 Prefer not to say

Gender Identity: 5 Female, 4 Male, 1 Not Known, 1 Prefer not to say

The Chair and Chief Executive continue to meet once a month and board succession planning in an on-going part of the agenda.

The strategic vision of NYB is delivered through a model of sub-committees which includes Finance, ESG, Comms, Safeguarding and a Creative Advisory Council. The committees set up in 2022 continue to meet quarterly to provide a more informed decision-making framework backed up by specialist knowledge, action-oriented KPIs and coordinated strategic planning.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

Leadership and organisational development

Barbara Palczynski continued as Chief Executive in 2023 and refocused the lens on access and widening participation, taking workshops, auditions and DDEs into a wide range of places in the UK to seek new talent and widen the pipeline, creating pathways for a clear participant journey, with growth of inclusive practice, audience development and impact evaluation. The core team also welcomed a new Project Manager to support the smooth running of all activity across the year.

Barbara Palczynski led a core team Away Day in September 2023 in Northampton, to celebrate our successes, reflect on learning and impact. The afternoon session included a *Keep, Start, Stop* session run by General Manager Charlie Fulton-Langley, to examine operational challenges and set goals. The subsequent board Away Day in October 2023 was led by fundraising and sponsorship consultant Nicole Newman, who provides strategic advice and support on income generation to arts and education charities in the UK and internationally. The outcome was a team and board consensus on strategic objectives for 2024 that focus on refining our purpose statement, investing in audience development and communications and developing our most socially impactful work, All In! Anna Meadmore, trustee and patron, presented a provocation: *Can classical ballet be a time traveller? This was* a pertinent exploration of where choreography is going and NYB's engagement with emerging artists.

At the end of the year, the board and senior executives signed off on a budget for a return to public performances in 2024 with contracts signed with Elmhurst Ballet School, Crescent Theatre and Sadler's Wells in August and September 2024.

Commitment to Equality, Diversity and Inclusion

The EDI committee met quarterly and examined data collected across the year to inform strategic decisions and set future objectives. Overall data collected in 2023 shows NYB engaged with 560 young people across our different activities including auditions, workshops, DDEs, Residential Performance Company and All In! This data does not include the Beyond Ballet® participants (18-25 year olds) or the All In! participants from Parable Dance (18-30 year olds).

- Gender identity: 9% male, 90% female, 1% in another way
- Ethnic Group: 73.5% White British, 11.5% White Other/White Irish, 14% global majority (1% prefer not to say)
- D/deaf, disabled or long term health condition: 1% (1% prefer not to say)
- Neurodivergent: 10% (1% prefer not to say)

Additional socio-economic data was collected in 2023 to use for future benchmarking and comparison across years:

- Type of School Attended: 57% state-run school, 36% fee-paying schools, of which 15% vocational dance training, 4% other (3% prefer not to say)
- Parental Income: 83% parents are modern professionals (of which 34% senior managers, 36% traditional professionals (13%) ; remaining 11% are clerical, technical, semi-routine, routine or manual workers and 6% prefer not to say
- Parental Qualifications: 72% at least one parent educated to degree level or above, 21% below degree or no formal qualifications, 7% prefer not to say
- Free School Meals: 23 students (3%), 3% don't know, 3% prefer not to say
- Young Carers: 13 young carers (2%)
- Looked After / Adopted Child: 5 students (1%), 2% prefer not to say

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

At the end of 2023, we re-purposed our EDI Committee and have re-formed it as an ESG committee.

Through active evaluation we continue to learn about our pipeline as we broaden our geographic and demographic reach. We will continue to use the data that we collect and data from the sector more widely to inform our strategic partnerships and ensure we maximise impact. NYB will continue to test ideas so that we can learn how to add value and scale our work to other parts of the UK.

The committee uses the evaluation framework to identify under-represented groups to constantly improve EDI within the organisation, its projects, team and leadership and, ultimately, in the artform itself. By the end of 2023, the committee had collected data consistently across all activities, allowing us to consistently monitor the types of young people we are engaging with. In 2024 the committee will set new strategic objectives with KPIs to measure progress whilst continuing to evaluate the impact of this approach and revise it as part of our three-year plan.

Since 2021 we have seen significant increases in KPIs across all our activities in specific under-represented groups:

- socio economic diversity (23 participants were eligible for Free School Meals, only 1 in 2021)
- geographic diversity (54% in London and South East down from 66% in 2022, showing increase in other regions)
- participants who identify as male (61 dancers, a tenfold increase since 2021)
- participants who are D/deaf disabled / have long term health condition (6 dancers in 2023, double 2021 numbers)
- participants who are neurodivergent (64 dancers in 2023, only 4 in 2021)

Through monitoring increases across all priority areas, over the next three years NYB aims to steadily increase the % of dancers in the company and in creative roles across its workforce who are more representative of the society in which we live, thus reflecting a space which feels relevant for all young people and audiences.

Youth Council

Youth voice is at the heart of our work. Following the launch of NYB Voices at our 2022 Residential for Instagram Takeovers and launching NYB on TikTok, at the end of 2023 NYB prepared the call out to launch a Youth Council. At the time of writing, we have established our first NYB Youth Council consisting of six young people aged 13-20 to work strategically so NYB can work with young people's direct input and allow the organisation to evolve in line with all its stakeholders.

Public Engagement

As an organisation with an ambition to change perceptions of ballet, engaging with the public is an important part of NYB's Marketing, Communications and Audience Development Strategy. The Communications Committee led by trustee Kavya Chauhan (marketing and content consultant specialising in social media, content and influencer strategy to elevate comms and grow brands) met quarterly and worked together this year to prepare brand guidelines and reflect on social media engagement with a focus of growth of NYB's digital audience.

At the board Away Day in September 2023, growth in communications and public engagement was identified as a strategic priority for 2024. This will allow us to focus on sharing our work more widely with audiences, communities and participants.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

Fundraising and diversification of income

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, now regulated by the Fundraising Regulator.

Our fundraising comprises approaches to trusts and foundations, public funders and individuals. The total secured for 2023 from trusts, individuals and legacies, including Gift Aid was £136,336 (2022: £168,404).

Trust and Foundations

Thanks to the dedication of our expert Fundraising Manager Martha Oddy Boninfante, we are most grateful to have received a range of grants in 2023 towards our core costs, including multi-year commitments extending into 2024.

2023 included a significant new £25,000 one-year grant from Foyle Foundation, as well as substantial continued multi-year support from the Garfield Weston Foundation of £25,000 and Frank Jackson Foundation of £10,000 (2023 was the final year for these 3-year awards). NYB also received on-going support through multi-year awards from 29th May 1961 Charity and the Garrick Charitable Trust, specifically for Beyond Ballet®, alongside Idlewild Trust. Thanks to our considerable focus on the Birmingham area, we were delighted that S&D Lloyd Charity and WE Dunn Charitable Trust awarded us grants once again and were joined by a new local funder, the Edward & Dorothy Cadbury Trust.

At the end of 2023 we had secured several new grants designated to support activities in 2024 including from Basil Samuel Charitable Trust, Brian Mitchell Foundation, Cockayne – Grants for the Arts, The Leche Trust, Thistle Trust, Astor Foundation and Abderrahim Crickmay Charitable Settlement.

Public Funding

NYB continues to align its work with Arts Council England's Investment Principles. Building on its first public funding through DCMS/Arts Council Culture Recovery Funding Round 2 (£36,504) in 2021, and National Lottery Project Grant (£14,950) in 2022, 2023 celebrated a further successful application, with an Arts Council National Lottery Project Grant awarded in April 2023 (£29,950) for All In! At the time of writing, NYB has submitted a fourth Arts Council National Lottery Project Grant to build on the All In! work and grow our economic and organisational development. We will continue to work to the framework of Arts Council Investment Principles as we strengthen our case for support to have the national significance of our work recognised and continue to build the relationship with ACE.

Individuals and campaigns

Building on the new 2022 regular Giving Circles scheme, NYB was delighted to receive one-off donations to its annual appeal, as well as more regular donations from individuals new to our Giving Circles as follows:

- 4 x NYB Company Sponsors from £500 per annum
- 2 x Barre Circle from £1,000 per annum
- 1 x Centre Circle from £2,500 per annum
- 1 x Spotlight Circle from £5,000 per annum

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

We recognise that Circle support is particularly valuable since our members offer an enhanced level of loyalty. We secured 34% of an ambitious target for individual giving; we know how vital this source of income is for NYB and will continue to build on this work. We have reduced the target accordingly in 2024 and are grateful for all donations, and especially to the eight generous donors to the Circle schemes in 2023.

NYB was delighted to receive a generous donation of £8,000 (plus gift aid) from former trustee Amanda Fone, daughter of NYB Founder Jill Tookey. This gift is in memory of Lucy Fone (1967-2022) and will support all our activity to improve the mental health of young people. A further donation of £8,000 has been deferred to support the creation of a new commission in 2024.

At the end of 2023, we submitted an application to The Big Give Trust, which was successful in being selected for match-funding for its new Arts for Impact appeal in March 2024. This was an opportunity for NYB to galvanise a donor base of both higher value and smaller donors through the mechanism of a carefully managed campaign.

Legacies

The NYB board released £30,000 of the O'Neill legacy, the second tranche of the three year fund, to support the work around widening participation.

The Board, Chief Executive and fundraising manager continue to work together to progress beyond the cycle of in-year fundraising towards securing strategic multi-year grants and donations. This will increase our financial resilience and sustainability as we grow a model for diversifying income streams, which includes:

- increasing donated income through regularly submitting proposals to funders. At the end of 2023 we had secured 59% of the £98,000 target for trust and foundation grants for 2024 (44% in December 2022 for 2023)
- actively engaging a new donor-base of prospects and cultivating patrons with the mechanism of a 2024 Arts for Impact matching funding appeal and Giving Circles to boost our individual giving income
- building on our now 3-year relationship with Arts Council England and working towards a third National Lottery Project Grant in 2024
- securing multi-year core funding from key trusts and foundations
- continuing to pitch for new earned income opportunities through workshops and CPD training with the dance sector

Pat Prime Restricted Fund / Award

In 2023 NYB awarded 3 Pat Prime Awards to young male dancers who fit the eligibility criteria - people of black african and black african-caribbean descent aged 9-18 and from the United Kingdom, who are under-represented in our artform and who show remarkable potential. We were thrilled to be joined at the performance by Pat's daughter Sian Prime, to share in the joy of seeing these young dancers experience a unique creative journey. The award was generously donated by Pat Prime's family in 2021. NYB will continue to celebrate this award in the future through allocating a bursary under this name.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

Safeguarding

NYB is committed to the safety and protection of children and young people in our care as well as to our staff, trustees and volunteers. NYBs' Safeguarding Policy is publicly available on our website and to contractors at contracting stage and the Safeguarding Committee continues to meet quarterly. The Safeguarding Policy is revised annually in conjunction with updates to the DfE Keeping Children Safe in Education Guidance. Further amendments are sometimes necessary as new guidance is published. Barbara Palczynski and Charlie Fulton-Langley are Level 3-trained and Designated Safeguarding Officer and Deputy Designated Safeguarding Officer respectively. Anna Meadmore continues as Safeguarding Trustee.

NYB recruited a Safeguarding and Support Team Manager for the Residential. Nisha Denton, a social worker from Croydon, was a welcome addition to the support team providing professional expertise through her day job in safeguarding and working with local authorities. She also worked as an advisor to the Safeguarding Committee.

NYB used the training budget in 2023 to commission safeguarding expert Squad Safe to work with Charlie Fulton-Langley to prepare four bespoke training videos to allow contractors to digest NYB's Safeguarding Policy through an accessible format. The videos centre around four key areas of Safeguarding including Types and Signs of Abuse, Code of Conduct, Psychological Safety and Reinforcing Positive Messages for Growth.

Barbara Palczynski ran a 2-hour all-team Safeguarding training session ahead of the Residential. This work is central to NYBs' culture and forms a regular part of team meeting discussions. NYB practises Safer Recruitment.

Sustainability and environmental responsibility

At NYB we are on a mission to integrate environmental good practice with our innovative work in youth ballet. Our vision is that young people are empowered to thrive, shaping the future of ballet and the world around them and we believe that the climate and biodiversity emergencies cannot be separated from this vision. Thanks to General Manager Charlie Fulton-Langley, NYB took a huge step forward in 2023 by preparing a Climate Action Plan. The Plan is not a policy, it is a call to action. It aligns with the Arts Council Investment Principles on Environmental Sustainability and looks in depth at how NYB can make environmentally conscious active choices across the 5 B-Corp 'pillars'. At NYB this includes Finance and Operations, Equality of Access, Influence and Advocacy, Governance and our Creative outputs. In 2023 it included Meat-free Monday at our Residential. We used the online calculator to work out that we saved 417 tennis courts of forest and more! We have introduced a new section in the Trustees Declaration of Interests that outlines our commitment to sustainability. At the end of 2023 we moved our ticketing from Eventbrite to Ticket Tailor, which has the benefit of being a B-corp and also delivering £1,500 of savings to us (based on volume of sales from 22/23 season).

We understand we are role modelling this to our participants and in 2023 continued to source merchandise from an ethical supplier, to ensure low environmental impact. We continued with NYB water bottles to avoid the use of plastic cups at activities. We are using a Carbon Emissions form to capture the details of our artists and contributors for all NYB activity, designed using tools from arts sector leaders Julie's Bicycle. We will use this data to measure our ongoing carbon footprint in line with our commitment to our core value of sustainability.

Risk management

NYB's Risk Register identifies the potential financial, operational, reputational and strategic risks and outlines the possible causes, impacts and mitigating management actions. Trustees review and update the Risk Register annually.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

Unlike in 2021 and 2022, the risk of Covid-19 is no longer a threat to the safe delivery of activities. In 2023 NYB was grateful to Dr Rachael Hornigold for the preparation of an Infectious Disease Outbreak Management Plan. Our commitment to safeguarding the health of both our young people, our team and the company product means that NYB must continue to assess risks and be consistent in our approach to managing illness at in-person residencies with contingency plans in place for all eventualities.

The main uncertainties facing NYB at the end of December 2023 are:

Failure to achieve fundraising target

NYB's current business model and ability to meet core organisational costs and achieve a balanced budget is heavily reliant on fundraising. We have not increased our fundraising targets for 2024. This is in the context of a very competitive fundraising landscape, impending deep recession, escalating costs of living, high rates of inflation and statements by some trusts and foundations about the very significant increase in applications (both volume and amounts). The Board and Chief Executive review targets regularly to ensure we have a realistic and achievable strategic plan, linked to a deliverable fundraising strategy and timeline.

Loss of key team

NYB's outputs in terms of activity are increasing exponentially which demands more work from the core team. Retention has been excellent with only our Marketing Manager, Claire Bowdler, leaving us at the end of 2023 (after over three years in post) and a new recruit already in place for 2024. The Chief Executive ensures that all team members have clear scopes of work and is recruiting where new skills are required. In 2023 the core team received a 3% uplift in fees as well as increasing contracted days, to avoid loss of key team due to over-work. The 2024/2025/2026 budgets must reflect increased fees implemented carefully over time and set against growth in targets for support costs in fundraising strategy.

NYB has undergone a significant period of change since the pandemic. There are many external challenges both in terms of the cultural landscape and recession but the leadership is confident that organisationally and artistically we are going from strength to strength. The ambition for the next three years is to use the Impact Evaluation Plan to capture a consistent body of learning, to measure impact and evaluate the model to ensure that with inspirational leadership NYB can continue to grow its offer nationally and build the profile that the name merits.

Financial review

National Youth Ballet is reporting a deficit of £52,078 for the year ended 31 December 2023 (2022: £17,507 surplus). At 31 December 2023, NYB had assets of £45,174 (2022: £97,252) comprising unrestricted reserves and restricted income. NYB has no debt and at 31 December 2023 had cash at bank of £82,924 (2022: £123,220). We continue to manage our budgets very carefully year on year and, despite the year end deficit, trustees are satisfied that there is adequate funding already in place for 2024 to operate and safeguard NYB.

Financial outcomes from 2021 to 2023 are significantly different, reflecting the unusual climate in which arts organisations have been operating and the changes in audience behaviours post-pandemic. The success of our refreshed mission has led to significant growth in demand for more activities which in turn leads to the need to increase capacity for longer-term fundraising.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

The meaningful and impactful activity as outlined in this report reflects NYB's success in moving slowly from a cycle of short-term fundraising towards a leadership that is starting to turn the dial on the longer-term financial and operating model that the current team is capable of delivering. The ratio of earned income to donated income looks different in 2023 at 36/64% split (57/43% split in 2022 reflecting the public performances last year). As predicted, the decision to turn away from public performances in 2023 did reduce the capacity for earned income but allowed NYB to run a more modest year in terms of the cost burden on the organisation.

At the time of writing, we can also report that NYB is now using this impactful reporting through 2023 activity to continue to secure funding from new trusts and foundations, and has been invited to make renewed applications from 2021 and 2022 funders to continue their relationship with NYB.

Trustees have considered the possible events or conditions that might affect our ability as a charity to continue as a going concern. They have made an assessment for a period of at least one year from the date of the approval of these financial statements. In particular, trustees have considered the charity's forecasts and projections and have taken account of pressure on income and cash flow. We have concluded the charity has adequate resources to continue in operational existence for the foreseeable future, and that therefore NYB is a going concern.

Reserves Policy

NYB's reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for any of the purposes of the charity as set out in the governing document. Unrestricted resources comprise free general reserves. We budget to deliver our charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves sufficient to ensure that contractual commitment to general overheads and any programmed works can be made with reasonable confidence.

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget-setting process. Trustees have set a formal reserves policy and concluded that the overall level of the charity's unrestricted general reserves should be maintained at minimum of £25,000, although the strategic aim remains to grow this year on year. At 31 December 2023, NYB free reserves amounted to £25,053 (2022: £46,226).

The Trustees' Report was prepared by the Chief Executive, reviewed by the Chair and Chair of the Finance Committee, approved by the board of trustees on 8 July 2024 and signed on its behalf by;



Patricia Castanha Lloyd
Chair of the Board of Trustees

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES**

The Trustees, who are also the Directors of The National Youth Ballet of Great Britain for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the Charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**

I report to the trustees on my examination of the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2023.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

A handwritten signature in blue ink that reads "TC Group". Below the signature is a long, horizontal blue line.

**Mr Mark Cummins FCCA FCIE
for and on behalf of TC Group**

The Courtyard
Shoreham Road
Upper Beeding
Steyning
West Sussex
BN44 3TN

Dated: 9 July 2024

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES**

FOR THE YEAR TO 31 DECEMBER 2023

		Unrestricted funds	Designated funds	Restricted funds	Total 2023	Total 2022
<u>INCOME AND ENDOWMENTS:</u>	Notes	£	£	£	£	£
Donations and legacies	3	136,336	-	-	136,336	168,404
Investment income		1,198	-	-	1,198	199
Charitable activities	4	92,451	-	-	92,451	160,090
Other income		-	-	-	-	2,528
Total income		229,985	-	-	229,985	331,221
<u>EXPENDITURE:</u>	5					
Raising funds		19,200	-	-	19,200	13,200
Charitable activities		261,958	-	905	262,863	300,514
Total expenditure		281,158	-	905	282,063	313,714
Net income/(expenditure)		(51,173)	-	(905)	(52,078)	17,507
Transfer between funds		30,000	(30,000)	-	-	-
Net movement in funds	12	(21,173)	(30,000)	(905)	(52,078)	17,507
Fund balances at 1 January 2023		46,226	50,000	1,026	97,252	79,745
Fund balances at 31 December 2023		25,053	20,000	121	45,174	97,252

The charity has no recognised gains or losses other than the deficit for the financial year.

The Notes on pages 28 to 34 form part of these financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 DECEMBER 2023

	Notes	2023 £	£	2022 £	£
Current Assets					
Debtors	10	41,660		5,758	
Cash at bank and in hand		82,924		123,220	
		<u>124,584</u>		<u>128,978</u>	
Current Liabilities					
Creditors	11	<u>(79,410)</u>		<u>(31,726)</u>	
Net Current Assets			45,174		97,252
Total Net Assets			<u>45,174</u>		<u>97,252</u>
Represented by:					
Restricted funds	13		121		1,026
Designated funds	14	20,000		50,000	
Unrestricted funds		<u>25,053</u>		<u>46,226</u>	
			45,053		96,226
			<u>45,174</u>		<u>97,252</u>

For the financial year ended 31 December 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the board of directors and authorised for issue on 8 July 2024 and are signed on its behalf by:

Patricia Castanha Lloyd

Patricia Castanha Lloyd
Director

Company Registration No. 02557811

The notes on pages 28 to 34 form part of the financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2023

1.0 Company information

The National Youth Ballet of Great Britain (02557811) is a charity and company limited by guarantee incorporated in England and Wales. The registered office is The Courtyard, Shoreham Road, Upper Beeding, Steyning, West Sussex, BN44 3TN.

2.0 Accounting policies

2.1 Accounting basis and standards

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The charitable company is a public benefit entity for the purposes of FRS 102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

2.2 Income

All income is recognised when there is an entitlement to the funds, the receipt is probable and the amount can be measured reliably.

Legacies are recognised following probate and once there is sufficient evidence that the receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists, but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

2.3 Expenditure

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is analysed between Direct and Support costs based on the nature of the expense.

Governance costs comprise the cost of running the charity, including external accountancy, legal advice and constitutional and statutory compliance costs. These have been included in support costs.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2023**

2.0 Accounting policies (continued)

2.4 Fund Accounting

Funds held by the charity are either:

Unrestricted General Funds – these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

Designated funds – these are funds which have been set aside by trustees to be spent on a specific purpose.

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

2.5 Critical Accounting Estimates and Area of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements.

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry any significant risk of material adjustment on the next financial year.

2.6 Cash Flow Statement

The charity has taken the exemption available in paragraph 7.1B of FRS 102 and has not prepared a cash flow statement.

2.7 Cash and cash equivalents

Cash and cash equivalents include cash at bank and in hand and short term deposits with a maturity date of three months or less.

2.8 Debtors and creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. Debtors and creditors that are receivable or payable in more than one year and not subject to market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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FOR THE YEAR ENDED 31 DECEMBER 2023

3 Income from donations and legacies

	Unrestricted funds	Restricted funds	Total 2023	Total 2022
	£	£	£	£
Public	29,950	-	29,950	14,950
Trusts and Foundations	83,029	-	83,029	66,000
Legacy	-	-	-	80,000
Individual	19,543	-	19,543	4,694
Gift aid	3,814	-	3,814	399
Corporate	-	-	-	2,361
	136,336	-	136,336	168,404

4 Income from charitable activities

	Unrestricted funds	Restricted funds	Total 2023	Total 2022
	£	£	£	£
Rehearsal & Workshop Fees	89,417	-	89,417	154,479
Other incoming resources	3,034	-	3,034	5,611
	92,451	-	92,451	160,090

5 Expenditure

	Direct costs	Support costs	Total 2023	Total 2022
	£	£	£	£
Raising funds	-	19,200	19,200	13,200
Charitable activities	177,776	85,087	262,863	300,514
	177,776	104,287	282,063	313,714

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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FOR THE YEAR ENDED 31 DECEMBER 2023

5 Expenditure (continued)

Support Costs

	Total 2023	Total 2022
	£	£
Accountancy	2,760	2,798
Administrator	2,100	7,336
Advertising & Marketing	17,442	14,787
Fundraising costs	19,200	13,200
Chief Executive costs	31,500	28,350
Insurance	1,721	1,641
IT Software and Consumables	2,315	2,656
Legal, professional & consultancy	8,384	6,600
Office costs	2,769	1,710
PR	6,150	3,770
Rates, rent, utilities & cleaning	7,734	7,800
Repairs, maintenance & computer costs	123	110
Safeguarding	1,000	878
Staff training	470	666
Telephone, internet & website costs	202	1,496
Travel	417	541
	104,287	94,339

Support costs are allocated 100% to charitable activities, with the exception of fundraising staff costs which are allocated 100% to raising funds

Support costs includes governance costs of £2,640 (2022: £2,400).

None of the support cost expenditure relates to restricted funds.

6 Independent examination fee

	Total 2023	Total 2022
	£	£
Independent examination fee	2,640	2,400
	2,640	2,400

7 Employee Information

There were no employees during the current or prior year.

In 2023 there were 27 volunteers (2022: 31) assisting and giving their time for free at the Residential Performance Company.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2023

8 Trustee's Remuneration and Expenses

Key management personnel include the directors of the charitable company. The Chief Executive is contracted on a self-employed basis.

The directors of the charitable company are Trustees under Charity Law and received no remuneration or benefits in kind from the charity. No Trustees were reimbursed expenses in the year (2022: nil).

9 Taxation

The Company is not liable to Corporation Tax as the income is of an exempt nature.

10 Debtors

The following debtors are estimated to be received within one year:

	Total 2023	Total 2022
	£	£
Accrued income	5,249	2,935
Prepayments	35,868	2,823
Other debtor	543	-
	41,660	5,758

11 Creditors

The following creditors are payable within one year:

	Total 2023	Total 2022
	£	£
Trade creditors	28,102	15,454
Other creditors	173	249
Accruals	12,750	12,273
Deferred income	38,385	3,750
	79,410	31,726

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2023

12 Movement in funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2023
	£	£	£	£
At 1 January 2023	46,226	50,000	1,026	97,252
Incoming resources	229,985	-	-	229,985
Outgoing resources	(281,158)	-	(905)	(282,063)
Transfers	30,000	(30,000)	-	-
At 31 December 2023	25,053	20,000	121	45,174

13 Restricted funds

	Balance at 1 January 2023	Incoming resources	Resources expanded	Balance at 31 December 2023
	£	£	£	£
Pat Prime Fund	1,026	-	(905)	121
	1,026	-	(905)	121

The Pat Prime Fund relates to donations received with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent who are under-represented.

14 Designated funds

	Balance at 1 January 2023	Incoming resources	Resources expanded	Transfers	Balance at 31 December 2023
	£	£	£	£	£
Allocated of legacy income	50,000	-	-	(30,000)	20,000
	50,000	-	-	(30,000)	20,000

Some of the legacy income held has been designated with the specific intention of widening participation in ballet.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2023

15 Analysis of net assets between funds

Fund balances at 31 December 2023 are represented by:

	Unrestricted Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Current assets	104,463	20,000	121	124,584
Creditors: amounts falling due within one year	(79,410)	-	-	(79,410)
	25,053	20,000	121	45,174

Fund balances at 31 December 2022 are represented by:

	Unrestricted Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Current assets	77,952	50,000	1,026	128,978
Creditors: amounts falling due within one year	(31,726)	-	-	(31,726)
	46,226	50,000	1,026	97,252

15 Related party transactions

During the year, the charity received donations from 5 Trustees (2022: 4) that totaled £1,900 (2022: £1,450).

Accounts

Charity Registration No. 1000932

Company Registration No. 02557811

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)**

REPORT AND ACCOUNTS

YEAR ENDED 31 DECEMBER 2022

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
LEGAL & ADMINISTRATIVE INFORMATION**

Trustees (all of whom are directors)	Patricia Castanha Lloyd Kavya Chauhan (appointed on 01/12/2022) Ashley Dixon (appointed on 01/12/2022) Giles Gordon Paul Jackson MBE (known as Paul Reeve MBE) Rosemary Ryde (appointed 15/08/2022) Annabelle Spring (known as Anna Meadmore) Vanessa Vince-Pang Amanda Woffenden
Charity number	1000932
Company number	02557811
Registered office	The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Independent Examiner	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Bankers	HSBC Bank PLC 89 Buckingham Palace Road London SW1W 0QL
Finance Committee	Simon Box, finance manager Patricia Castanha, trustee Ashley Dixon, trustee Giles Gordon, trustee Barbara Palczynski, chief executive Paul Reeve, trustee
Safeguarding Committee	Charlie Fulton-Langley, general manager Anna Meadmore, trustee Barbara Palczynski, chief executive
Comms Committee	Claire Bowdler, marketing manager Kavya Chauhan, trustee Ciara Clayton, social media coordinator Barbara Palczynski, chief executive

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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LEGAL & ADMINISTRATIVE INFORMATION

EDI Committee

Claire Bowdler, marketing manager
Charlie Fulton-Langley, general manager
Giles Gordon, trustee
Hephzibah Kwake-Saka, consultant
Barbara Palczynski, chief executive

Creative Advisory Committee

Liam Francis
Sayaka Ishikawa
Mlinde Kulashe
Drew McOnie, patron
Jo Meredith, creative director
Tyrone Singleton, patron
Vanessa Vince-Pang, trustee
Anna Watkins

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2022



Another Night's Dream, choreographed by Matt Nicholson, re|generation 2022 ©Sean Purser

The Directors and Trustees have pleasure in presenting their Report and Financial Statements for the year ended 31 December 2022 together with the accounts for the Charity.

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and 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).

About National Youth Ballet

For over 30 years NYB has cultivated and nurtured talent in young people, to create the ballet of the future, ensuring it is inclusive and relevant for everyone. NYB provides transformational opportunities for young people to participate in, create and perform classical and contemporary ballet. Our alumni make up 10% of the dancers and choreographers in major British ballet companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet, Rambert and Matthew Bourne's New Adventures, and many more have gone on to work in dance and related industries worldwide. The aim is always to challenge perceptions about what ballet can be, who it is for and how to reach the widest audience. Our mission is to pioneer a programme of talent development which creates an impactful journey for young people from the widest backgrounds into and beyond NYB.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

Executive summary of 2022 outputs

NYB started the year riding on the crest of a wave. We closed 2021 with two firsts: the success of a Big Give campaign and confirmation of Arts Council England's endorsement of project funding for 2022 activity. Here below are the headlines for 2022:

- Four first round and two second round national auditions for our Residential Performance Company **re|generation** took place in London and Birmingham opening the doors to 232 young people from across the UK
- Two **Beyond Ballet®** artists and six NYB dancers partnered with City of Sheffield Youth Orchestra to choreograph Kurt Weill's *Seven Deadly Sins* for a public performance in Octagon Theatre, Sheffield on 14 April 2022 to a public audience of c.350
- Nine-day Residential Performance Company **re|generation** took place at Elmhurst Ballet School, Birmingham for 105 young people from 13-22 August 2022
- Four public performances of **re|generation** took place in Crescent Theatre, Birmingham on 25 & 26 August 2022 and in Sadler's Wells, London on 4 September 2022 to public audiences of c.1500
- Five-day non-residential **Dancers' Development Experience** took place in Elmhurst Ballet School, Birmingham, reaching a further 9 young people from across UK. DDE is NYB's bespoke mobile, non-residential programme to increase geographic reach
- **Beyond Ballet®** recruited a new network in October 2022 of 11 emerging artists to support their professional skills development
- **Applied Ballet - All In!** soft-launched in December 2022, our new programme to make ballet more inclusive and accessible for disabled dancers
- Two **Winter Workshops** took place in London in December 2022 reaching 45 young people
- **National auditions for 2023** Residential Performance Company opened at the end of 2022 with 305 applications including a new audition location in Leeds
- **Moving Minds** was embedded across all our programmes of activity to support mental health and wellbeing of all our young people
- **Social media and digital audience** reach increased to 10,519 active followers in global community; NYB launched on TikTok (123K views of one post) and engaged with 72.7K accounts on Instagram

Throughout the year, NYB Chief Executive worked with the board and team to evaluate the business model and look closely at organisational and artistic development. At the end of 2022 NYB took the decision to move the Residential Performance Company to an exciting new two-year model, providing young dancers with the unique opportunity in 2023 to develop their skills and working relationships with NYB practitioners, ahead of a full scale public performance season in 2024. In this way, the focus of 2023 will be on widening participation, creating even more opportunities for even more young people to experience life-changing and transformational participant journeys with NYB.

2022 Auditions

We were delighted to be returning to in-person auditions this year, and opened the doors to 232 applicants of whom 26% (compared to 21% at DDE in 2021) were non-white British, 10% male, 1% disabled, 9% neurodivergent (new data), reflecting a wider diversity of applicants. For the first time, we hosted an audition in Midland Arts Centre, Birmingham to provide a more central location in the country for families travelling from further afield. We were supported at auditions by our patron Tyrone Singleton, Principal Dancer, Birmingham Royal Ballet.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

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FOR THE YEAR ENDED 31 DECEMBER 2022

Understanding our talent pipeline (who is applying, where they come from) through collecting data in a robust way with a standardised set of questions at the point of application is allowing us to use granular level detail to understand how we can improve pathways into NYB. We will continue to collect new data to map geographic and socio-economic diversity as well as understand the ratio of applicants from vocational vs non-vocational dance schools.

Beyond Ballet®

Beyond Ballet® is our unparalleled initiative of professional skills development for 18-25 year olds. We provide mentoring with industry experts and paid work opportunities at NYB to support emerging creatives in the early stages of their careers, from choreography to set design and wardrobe.

In December 2021 we successfully secured Arts Council National Lottery Project Grants funding for a ground-breaking cross arts project. *Seven Deadly Sins* was a partnership between City of Sheffield Youth Orchestra and National Youth Ballet. It took place between February and April 2022 and brought together over 200 young people across multiple art forms - classical music, ballet, singing and film. Beyond Ballet® artists Alice O'Brien and Bianca Mikahil choreographed Kurt Weill's complete *Seven Deadly Sins* working with six NYB dancers, two NYB practitioners, 64 CSYO musicians, five professional soloists, six instrumental specialists, two CSYO practitioners, two emerging young filmmakers, Anachroma, and a professional conductor. NYB and CSYO practitioners delivered four music and movement workshops to secondary schools, including one for SEND in Sheffield with Beyond Ballet® artist Tierney Lawlor reaching 130 school age children culminating in a successful performance in Octagon Theatre, Sheffield on 14 April 2022 to an audience of 350+ local people.



Beyond Ballet®: *Seven Deadly Sins*, choreographed by Alice O'Brien/Bianca Mikahil © Nick Singleton

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

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FOR THE YEAR ENDED 31 DECEMBER 2022

This project fulfilled a real need within our art form, giving emerging artists a chance to develop their skills creatively in a live setting with conductor, dancers and musicians, when dance work is ordinarily created only with recordings. As a partnership we want to build on this project's legacy and create more opportunities for young artists, workshop participants and audience in South Yorkshire to experience classical music through a composite art form like dance. This project was the initial building block in allowing us to test the ambition of two youth arts organisations working in partnership, to build our reach for longer-term impact and to create a lasting legacy. Our intention is to use the evaluation to repeat this model again in April 2024.

Independent qualitative evaluation (undertaken by Something Good) with workshop participants, project participants and audience members, revealed the true impact of this partnership. The audience nearly all commented that they have never had the chance to see a collaboration like this and the response was wholly positive. Over 50% of the musicians had never taken part in any ballet project before, confidence levels increased and 100% of dancers learned new skills including timings, flexibility, resilience and learning alongside other art forms. All choreographers gained new professional skills in collaboration, time management, working with live musicians, and understanding the creative process. The detailed data highlighted how a collaboration of this nature has introduced new audiences to live performance of both ballet and classical music art forms. This project was nominated for a Royal Philharmonic Society Award for Impact.

As part of our commitment to nurturing opportunities for skills development of young people, we used this opportunity to commission two young filmmakers Anachroma from the Beyond Brontës Screen Yorkshire programme supporting emerging filmmakers to follow the project and create their own short film about Beyond Ballet®. <https://nationalyouthballet.org/take-part/choreographers-and-emerging-professionals/>

Feedback from evaluation:

Without doing Beyond Ballet I never would have been confident enough to say that choreographing work with young people is my passion, but I have become more confident. Participant

I've learnt a lot about resilience and not giving up. It's exceeded my expectations as I've felt like I've learnt and developed so much. Participant

This is the first time we've ever seen anything in collaboration with dancers... I've been blown away... I can't believe the amount of work and skill from the young people. Audience member

I think it would be great to have more of this sort of thing in South Yorkshire. There's so much music-wise happening in Sheffield... but not much, if anything, in collaboration. Audience member

The creation of paid work opportunities offered through Beyond Ballet® was central to the delivery of **re|generation 2022**. We increased our offer to support two emerging artists in technical roles: Assistant Stage Manager James Beattie and Wardrobe Assistant Elisa Mozzanica. Outside the Beyond Ballet® programme we also ran an open recruitment for four student interns to join the wardrobe team under the careful supervision of our Head of Costume Emilie Depauly-Viguié. Across the season Beyond Ballet® undertook 10 sessions of online mentoring and professional skills development and industry talks.

In September 2022 we put out an open call for the 2022/2023 season for a new cohort of Beyond Ballet® emerging career artists. We received 14 applications from all over the UK, and selected five more Beyond Ballet® artists for the next season. There is so much need for more of this work. We were delighted by the volume of applicants, and in addition to the new seven core Beyond Ballet® artists, we set up a new Beyond Ballet® network of an additional four young people to give them access to some of the online talks with industry professionals, to widen the opportunity where possible. We continue to fundraise actively for Beyond Ballet® which we see as absolutely crucial to the training and development of our NYB team and to shore up the skills of professionals working in ballet in the future.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

re|generation 2022

The positive experience at our national auditions and the feedback from young people in 2021 gave us the confidence to proceed with our first Residential Performance Company since 2019. The RPC replicates the experience of a professional company, providing a stepping-stone for 105 aspiring 9-18 year olds to a future career in the performing arts.

The RPC took place at Elmhurst Ballet School, Birmingham from 14 - 22 August 2022 with four performances in the Crescent Theatre (Birmingham) on 25 & 26 August 2022 and at Sadler's Wells (London) on 4 September 2022. We announced Louise Bennett as NYB RPC Artistic Director in January 2022. Louise has a wealth of experience as a choreographer, international guest teacher and rehearsal director, and she worked closely with NYB Creative Director Jo Meredith to reimagine and shape the artistic vision of the Residential Performance Company in 2022.

re|generation was a rich and varied programme of both new works and revivals* of much-loved NYB repertoire. Choreographers included: Matt Nicholson *Another Night's Dream**, Sophia Hurdley *The Green Umbrella**, Jonathan Payn *Iken**, Monique Jonas *Infinite*, Daniel Davidson *Hover*, Alice O'Brien, Beyond Ballet® *Mímos*, Gerrard Martin *Rise* and Arielle Smith *Athena**. The whole company came together to deliver a creative triumph of ballet spanning a range of technical and expressionistic styles. During this intensely busy period, the team increased from our core team of seven to over 80 freelancers including choreographers, restagers, rehearsal directors, dramaturg, projection design, hair and make-up, photography, film makers, technical, stage management, lighting, wardrobe, alumni assistants, Moving Minds team, pianists, pastoral support team, house parents, and chaperones.



Infinite, choreographed by Monique Jonas, re|generation 2022 ©Sean Purser

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2022

A dancer from Sonia Sabri Company, a Birmingham-based South Asian dance and music company, taught classes to all 75 senior students and the DDE students at the residential. A Kathak class gave the young dancers an opportunity to explore this complementary classical dance technique. We would like to collaborate further and explore the similarities between these two classical dance techniques in more detail in the coming years. We extend our thanks to Elmhurst Ballet School, Birmingham for hosting us and look forward to returning in 2023.

During performances, we screened a short film made in 2021, *What Makes NYB Special*, to give voice to the young people we work with, and show the audience the unique company experience that the NYB residential provides.

The return to public performances was unnerving, as we were still operating under a cloud of COVID-19 uncertainty, but also thrilling to feel the gaze of a live audience enjoying a showcase of the best of young ballet talent. It also allowed NYB to recharge its earned income pipeline with ticket sales exceeding expectations in both Crescent Theatre and Sadler's Wells. We achieved this not through increasing the cost of ticket sales but rather through the % tickets sold, reaching 1371, an uplift of 6.8% from 2019.



Iken, choreographed by Jonathan Payn, re|generation 2022 ©Sean Purser

The evaluation of the demographics of the final Residential Performance Company showed:

- 14% male, 85% female, 1% non-binary, (1 person preferred not to say)
- 70% white British, 19% global majority, 11% white other, (1 person preferred not to say)
- 1% deaf/disabled, 6% neurodivergent, (1 person preferred not to say)

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

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Participants completed a pre- and post- RPC survey to help us understand the progress people are making at NYB. We received 47 responses out of 103 participants. The post RPC evaluation (which included DDE participants as well) showed that:

- overall confidence increased by 10% (pre 86% and post 96% rated as 4/5 or 5/5)
- overall skills and knowledge increased by 17% (pre 21% and post 38% rated as 5/5)

Dancers' Development Experience

Our return to Elmhurst Ballet School in August 2022 provided access to their beautiful theatre space. From here, we delivered our second Dancers' Development Experience to a small company of nine dancers from across the UK. Based on the model developed in 2021, this was an intensive one-week non-residential course. During this course, the students created a short choreography with Beyond Ballet® artist Tierney Lawlor which was performed under lights and in costume to friends and family at Elmhurst Studio Theatre on the final day.

Students worked on their ballet technique whilst also developing their skills in drama, contemporary dance and in performance. In addition they started and finished the day with a short Moving Minds session, to help focus them during the day and support their personal development and confidence. There was a tangible difference in the progress they made throughout the week, building a strong company bond as a team against the backdrop of the main residential company.

I felt that I learned lots of new skills including being more reflective and focusing on mental health as a dancer and also how to work successfully as a company. Participant

I learned to be more confident in my creativity and Moving Minds really had an impact on me. Participant

Finding new ways to engage the talents of potential future company members is an important part of our strategic growth as we are seeing an increase in numbers at RPC auditions. In 2023 NYB is committed to create improved pathways into NYB for new young people from different geographic locations and socio-economic backgrounds. 2023 plans include working directly with dance teachers and the national CAT schemes to take mobile Dancers' Development Experiences to Grimsby, Birmingham, Ipswich and Wigan.

Our DDE participant survey told us that by the end of the week, eight of nine dancers rated their confidence 5/5 and one rated it 4/5 for being involved in a creative process, learning new repertoire and in performance. 100% were new beneficiaries.

Moving Minds

In 2022 Moving Minds was firmly embedded not only in all NYB's activity but also in all NYB's language around the vital importance of nurturing the relationship between mind and body to look after the wellbeing of our dancers. The NYB core team undertook Moving Minds training in February 2022 with Moving Minds practitioners Charlie Brittain and Carrie Johnson. Charlie Brittain's specialism in Sports Therapy and musculoskeletal health, combined with Carrie Johnson's in Sports Psychology and their joint experience working in professional dance continues to be invaluable for this activity. The NYB team was trained to deliver short Moving Minds sessions as part of all our activity and our aim is to increase the team confidence in 2023 so we can start to share this in wider settings to reach a wider audience and focus on building physical and mental resilience and confidence in more young people more widely in the performing arts.

96% of participants in 2022 said Moving Minds supported their development as a dancer:

It helped me understand the creative process in more depth and to be ready to change and adapt to any situation within the classes...Puts dance into perspective. Gives a chance to spend time just thinking and preparing my mind in a healthy way.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2022

Applied Ballet - All In!

Working in partnership with inclusive dance expert Parable Dance, NYB delivered three days-in-residence in December 2022 at national dance agency South East Dance in Brighton. Led by Jo Meredith, NYB Creative Director and Natasha Britton, Parable Dance Co-Founder and Artistic Director, we successfully delivered phase one of this project training, exploring inclusive practice with four NYB practitioners and three Beyond Ballet® choreographers, building new inclusive practice skills working with professional dancers with lived-experiences of disability. This opportunity was extended to local ballet teachers for free. Experts included professional ballet dancer and wheelchair user Joe Powell Main, former Candoco (a physically integrated dance company) artist Vicky Malin and Unconscious Bias training youth leader Zach Opere-Onuguende. The feedback from these training days and research into sector need and end-user demand formed the basis of an application to Arts Council National Project Lottery Grants to deliver a second phase of Applied Ballet-All In! At the point of writing this application this funding has been awarded to NYB for 2023 to develop the work through a four-day residency at South East Dance. This will allow us to build a small, inclusive performance company in August 2023 consisting of NYB dancers and Parable Dance dancers with SEND needs, including neurodiversity. The ongoing appetite for NYB to develop more inclusive practice through projects like Applied Ballet- All In! is building towards developing a more inclusive talent pipeline in 2023 and beyond. In 2022 less than 1% of our Residential Performance Company were D/deaf or disabled and 6% identified as neurodivergent. Data from audition registrations 2023 shows a small increase to 1.15% and 10% respectively.



Applied Ballet - All In! © Jules Renehan

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

Theory of Change and Impact Evaluation

NYB is working to a Theory of Change to show strategic objectives and organisational purpose. It outlines why the model will be effective, showing how change happens to achieve the intended impact. Our Impact Evaluation Plan outlines clearly NYB's aims (vision, mission), outputs, outcomes, outcome indicators and data collection tools. By surveying participants before and after the activities, NYB can measure the changes that are happening as a result of the activity. The monitoring and evaluation of the work NYB delivers is crucial to understanding what works and to informing future decision-making as an organisation, and informing policy level change. All evaluation takes into consideration voluntary participation, informed consent, safeguarding, and confidentiality. NYB's Impact Evaluation Plan is drawn from the Nesta [Understanding the Difference You Make Evaluation Toolkit](#) and [ACE Impact and Insight Quality Evaluation Framework](#)

The changes NYB has already started to see in 2022 as part of its strategic aims include:

- improved pathways into NYB including wider geographic reach
- more inclusive and more diverse company
- increased knowledge, enhanced professional skills and improved employment prospects
- improved confidence, mental health, and wellbeing
- increased awareness of the process of a performance company

Our purpose and activities for public benefit

We have considered the Charity Commission's guidance on public benefit, including in relation to fee charging. Our charitable objectives are set out in our Articles of Association. Trustees ensure this purpose is carried out for the public benefit by delivering services that continue to be of value to beneficiaries, whether young people, or our audiences of family, friends and the wider community. We continue to review our range of fee structures for all NYB activity, taking into consideration the cost of living crisis and our commitment to fair access to encourage as wide an audience as possible.

We conduct regular and comprehensive reviews of all NYB policies (available on the website) as part of the continued professionalisation of the structure of the organisation. Our core values are embedded through all our documentation and procedures, including contracts, recruitment, policies and participant documentation.

Bursaries

NYB is committed to keeping its activity as financially accessible to families as possible, especially at a time where there is a cost of living crisis. Across the whole 2022 season we supported 14 dancers on bursaries spread over three areas of activity including Beyond Ballet® (City of Sheffield Youth Orchestra residency), re|generation (Elmhurst residency) and Dancers' Development Experience (Elmhurst non-residential), up threefold from 2021. Recognising the socio-economic barriers to accessing ballet is part of our EDI strategy, and bursaries are key to removing financial barriers. Since September 2021 we have been using the [Jerwood Toolkit for Socio-Economic Diversity and Inclusion in the Arts](#) to ensure a robust assessment framework. We continue to seek specific funds to allow us to support more young people. NYB is adjusting its own delivery of activity through e.g. location of auditions in other parts of the country to help with escalating travel costs. The target for bursaries in 2023 is to support up to 25 dancers based on socio-economic need.

Governance

NYB has a dedicated board of trustees. In 2022, matching new skills to the needs of the organisation, the board welcomed new trustees Kavya Chauhan (communications), Ashley Dixon (dancer, Northern Ballet) and Rosemary Ryde (legal). The board continues to recruit for new trustees with a close eye on diversity, succession planning and ensuring the board has the right number of trustees.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

The board meets four to five times a year and the various sub-groups as required. There is also a regular annual trustees' Away Day, which the executive and creative directors join. In 2022, with a new emphasis on talent pipeline development, participant journey, audience development and impact evaluation, new committees were created for Safeguarding, Finance, EDI, Creative and Communications to nurture a more informed decision-making framework backed up by specialist knowledge, action-oriented KPIs and coordinated strategic planning. There is at least one board member in each of these groups.

The Chair and Chief Executive meet once a month to review activity, successes and challenges, and consolidate forward planning.

Leadership and organisational development

Under Barbara's leadership, 2022 ushered in a spectacular return to public performances in Octagon Theatre (Sheffield), Crescent Theatre (Birmingham) and Sadler's Wells (London), whilst simultaneously refocusing the lens on widening participation.

In April 2022 Barbara was selected for Clore Leadership Inclusive Cultures programme. Described as a disabled-led programme for cultural leaders wanting to challenge themselves to do better around inclusion and access in their organisations or practice, the programme had over 80 applications for 30 places. The sessions took place over six months and the course provides NYB with Clore accreditation, which further underpins our commitment to inclusive leadership. The application centred on the work NYB is developing with Applied Ballet-All In! and challenging perceptions around ballet. Barbara reflected on Inclusive Cultures on the Clore Leadership website blog as part of International Leadership Week 2023.

<https://www.cloreleadership.org/cultural-leadership/hierarchy-space>

Barbara led a team Away Day in September, to review the year by projects and reflect on impact, strengths and challenges both artistic and organisational. The subsequent board Away Day in October was led by external consultant Rosie Allimonos, founder of the Cultural Agility Sessions, Chair of Boundless Theatre (an NPO youth theatre organisation), tech and media expert (Google, YouTube, Instagram). Sessions included Cultural Values Workshop, Audience Development and Brand, as well as Getting NPO-ready: Investment Principles of Arts Council England in relation to NYB's long-term aim and trajectory over the next 20 years. As participant data from 2022 shows that 1% of our dancers identify gender in non-conventional ways, NYB was delighted to welcome guest speaker Tracy Hawkes, Principal Director, Dance for All, who presented a summary of her MA paper on working with non-binary dancers, *Can rainbow become the new pink?*

Widening participation and inclusivity was a central outcome to setting the strategic priorities for 2023. NYB's aim is to challenge and change perceptions about what ballet can be, who it is for and how to reach the widest audience. Taking into consideration the size of our team and relative limitations on our income, the board and senior executives agreed to move to a new two-year planning cycle for delivery of public performances of its Residential Performance Company. NYB will still host its annual residential at Elmhurst Ballet School in August 2023 but the focus will be on research and development, with a private sharing in the studio theatre for friends and family, allowing the creative team more time to plan and prepare for the return to public performances in 2024.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

Commitment to EDI

Through active evaluation we are improving our understanding of this pipeline and starting to broaden our geographic and demographic reach. We will use the data that we collect and data from the sector more widely to inform our strategic partnerships and ensure we maximise impact. NYB will continue to test ideas so that we can learn how to add value and scale our work to other parts of the UK. Our 2022-2025 plan is to expand our NYB network and enable more young people to participate in shaping the narrative around ballet through a meaningful, impactful and sustainable learning experience into and beyond NYB.

NYB's EDI committee met quarterly throughout 2022. NYB believes that ballet is for everyone and is committed to ongoing improvement of EDI as part of its vision for the growth of its talent pipeline and internal organisational development. The committee has a Theory of Change for how to improve EDI within the organisation, projects, team and leadership and ultimately in the art form itself. By the end of 2022 the committee had collected data consistently across all NYB's activity allowing us to reliably monitor the types of young people we engage with, especially in terms of socio-economic data including: gender identity, ethnic group, D/deaf or disabled, neurodivergent, long term health condition, type of school attended, parental occupation, parental education, young carer, in care, care leaver and/or adopted.

Using this data, the committee has identified clear KPI's to measure under-represented groups and uses the data alongside other factors to determine the strategic priorities of NYB's programmes. The committee will continue to evaluate the impact of this approach and will revise it for 2024-2025.

The changes (KPI's) we want to see in audition applications in 2023, across other NYB activity and in audiences would be to register increases in:

- socio economic diversity
- geographic diversity
- participants who identify as male
- participants who are D/deaf disabled / have long term health condition
- participants who are neurodivergent

Through monitoring developments across all these priority areas, over three years NYB aims to steadily increase the % of dancers in the company and in creative roles across its workforce that are more representative of the society in which we live, thus reflecting a space which feels relevant for young people and audiences.

Youth Voice and Public Engagement

Youth voice is at the heart of our work. In 2022 we launched NYB Voices as part of our Residential Performance Company. Through NYB Voices the participants were able to engage directly with their (non-ballet) peers through Instagram Takeovers by young people and also launching NYB on TikTok, with 123K views from one post alone. NYB is committed to building on the work of NYB Voices to create an NYB Youth Board in 2023, seeking more regular youth advisory moments to work strategically so NYB can make decisions and evolve in line with all its stakeholders.

As an organisation with an ambition to change the perception of ballet, reaching different communities and public engagement is an important part of NYB's Marketing and Audience Development Strategy. In October 2022 NYB recruited new trustee Kavya Chauhan, a marketing and content consultant, specialising in social media, content and influencer strategy, to elevate comms and grow brands. She has spearheaded the formation of a Communications Committee which prioritises the growth of NYB's digital audience. Public engagement will continue to form a large part of the remit of this committee in 2023.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

Fundraising and diversification of income

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, now regulated by the Fundraising Regulator.

Our fundraising continues to be relationship-based, comprising approaches to trusts and foundations, businesses, public funders and individuals. The overall total secured in 2022 including legacies and Gift Aid was £168,005 (2021 £129,708).

Looking ahead, the board and chief executive are working together to move away from the cycle of in-year fundraising towards strategic fundraising for the future. This will increase our financial resilience and sustainability as we grow a model for diversifying income streams which includes:

- increasing grant income through regularly submitting proposals to funders. At the end of 2022 we had already secured 44% of target for Trusts and Foundations grants for 2023
- actively engaging prospects and patrons with the mechanism of the giving circles to boost our income from individuals
- securing multi-year core funding from key trusts and foundations
- developing earned income potential through workshops and CPD opportunities with the dance sector

Trusts and Foundations

We are most grateful for grants towards our core costs, including multi-year commitments extending into 2023 - 2024. This includes a significant grant from the Garfield Weston Foundation of £75,000 over three years, as well as on-going support from the Frank Jackson and International Music and Arts Foundations and the Maria Björnson Memorial Fund. We were also pleased to receive a new three-year grant from 29th May 1961 Charity and a two-year grant from the Garrick Charitable Trust. We are grateful to returning donors Idlewild Trust and S&D Lloyd Charity.

Public Funding

NYB continues to align its work with Arts Council England's Investment Principles. Building on its first public funding through DCMS/Arts Council Culture Recovery Funding Round 2 (£36,504) in 2021, 2022 saw the delivery of a subsequent Arts Council National Lottery Project Grant awarded in December 2021 (£14,950). At the time of writing this report, NYB has successfully secured a third Arts Council National Lottery Project Grant (£29,950) to support Applied Ballet - All In! in 2023. Over the next three years NYB aims to continue to build this relationship with the Arts Council.

Pat Prime Award

In 2021, NYB launched the Pat Prime Award. Following the powerful Black Lives Matter movement in 2020, it became very clear that there is more to be done to ensure that NYB's work is as representative as possible.

This scheme supports young black dancers with remarkable potential, allowing candidates to experience a unique creative journey, emulating that of a professional dance company. The award was generously donated by Patricia Prime's family with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent aged 9-18 and from the United Kingdom, who are under-represented in our art-form. In 2022 only 3% of our company fitted this criteria. NYB continues to monitor how to build the narrative to celebrate these dancers.

I want to be the difference and show that black girls can do ballet too. It was an honour to be one of the first dancers to be awarded the Pat Prime Award... I learnt so much about what it is like to be a part of a professional ballet family. I'm grateful for the opportunity NYB has provided. Lauren Beharie, first Pat Prime award winner

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

I endorse the recently launched Pat Prime Award, which will support talented young dancers of Black African and/or Black African-Caribbean heritage. This type of action is what our industry needs to ensure that young, diverse talent is nurtured in a genuine and useful way.

Cassa Pancho MBE, Founder & Artistic Director, Ballet Black

Individuals and campaigns

On 4 September 2022 at Sadler's Wells, NYB launched a new regular giving circles scheme to maximise relationships with individual prospect as follows:

- NYB Company Sponsors from £500 per annum
- Barre Circle from £1,000 per annum
- Centre Circle from £2,500 per annum
- Spotlight Circle from £5,000 per annum

We were grateful to receive a number of donations following this event including five generous donors who joined the schemes in 2022. There is full board participation in fundraising.

Legacy

In 2022, we were very surprised – and delighted – to receive an £80,000 legacy, a residuary legacy shared equally with five large-scale national charities. We don't know the donor, nor why she selected NYB. The sum is clearly very significant for us and trustees took the view that we should use it over three years, for maximum impact and towards our ambitions around widening participation.

Safeguarding

NYB is committed to the safety and protection of children and young people in our care as well as to our staff, trustees and volunteers. NYB's Safeguarding Committee met quarterly and its Safeguarding Policy is publicly available on the website, as well as to staff at both contracting and induction stage. The Safeguarding Policy is revised annually in conjunction with updates to the DfE Keeping Children Safe in Education Guidance. Further amendments may be necessary as new guidance is published. NYB worked with *Squad Safe*, specialist in safeguarding children in Cheerleading, Dance and Gymnastics to run an all-team safeguarding training on 13 August 2022 ahead of the residential. Barbara Palczynski and Charlie Fulton-Langley are both Level 3-trained and Designated Safeguarding Officer and Deputy Designated Safeguarding Officer respectively. Safeguarding is central to the NYB culture and forms a regular part of team meeting discussions. NYB practises Safer Recruitment.

Sustainability and environmental responsibility

NYB has made ethical and sustainable working a priority. The team continues to work remotely which minimises NYB's carbon footprint. We continue to embed carbon consciousness in all that we do and role model this to our participants.

In 2022 we sourced merchandise from an ethical supplier, to ensure low environmental impact. We also introduced NYB water bottles to avoid the use of plastic cups at auditions and activities. Our NYB T-Shirts are made with 100% recycled materials. At the time of writing, Charlie Fulton-Langley has prepared NYB's Climate Action Plan and presented this to the board – this is not a policy, it is a call to action. It aligns with the Arts Council Investment Principles on Environmental Sustainability and looks in depth at how NYB can make environmentally conscious active choices across: advocacy, governance, equality of access, operations, creative outputs and banking.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

Risk management

NYB's Risk Register identifies a number of potential financial, operational, reputational and strategic risks and outlines the possible causes, impacts and mitigating management actions. Trustees review and update the Risk Register annually. Assessing risk in the wake of Covid-19 still remains a challenge in 2022, as insurance for live public performances has become a complex conundrum with entire shows still being cancelled. NYB activities went ahead in 2022 in line with the government guidelines for Living With Covid-19 Plan, but our commitment to safeguarding both our young people, our staff and the company product has meant NYB continued to be challenged with brave decisions to commit to delivery of activity with contingency plans for all eventualities in place.

The main uncertainties facing NYB (at the end of December 2022) are:

Failure to achieve fundraising target

NYB's current business model and ability to meet core organisational costs and achieve a balanced budget is heavily reliant on fundraising and our targets for 2023 continue to be challenging. This is in the context of a very competitive fundraising landscape, impending deep recession, escalating costs of living and high rates of inflation due to the Covid-19 pandemic. The board and chief executive review targets regularly to ensure we have a realistic and achievable strategic plan linked to a fundraising strategy and timeline.

COVID-19

The risks placed on NYB of a global pandemic were significantly decreased by the end of 2022 with no further threats of national lockdowns. The national vaccination programme has helped reduce spread and has given the public more confidence. NYB has the confidence to know how to respond quickly to any changes and can with confidence deliver a 'blended' programme of live and online content. Scenario planning for disruption to any planned live activity forms part of our ongoing risk assessment. At the time of writing, NYB is preparing an Outbreak Management Plan for its residential activities thanks to a pro bono offer from a parent who works for Public Health England.

Loss of key team

Proposed activity is increasing exponentially but the core team remains the same as in 2019. In 2022 NYB invested in this dedicated core team with a 5% uplift in fees as well as increasing contracted days, to avoid loss of key team due to over-work. 2023/2024/2025 budgets must reflect an increased fees budget implemented carefully over time and set against growth in support costs incorporated into the fundraising strategy.

Whilst NYB recognises there are external challenges, both global in terms of the pandemic and national in terms of the cultural landscape and economic recession, the team is confident that organisationally and artistically we are in an even stronger position at the end of this financial year. The ambition for the next three years is to use the Impact Evaluation Plan to capture a consistent body of learning, to measure impact and evaluate the model to ensure that with inspirational leadership NYB can continue to grow its offer nationally and build the profile that the name merits.

Financial review

National Youth Ballet is reporting a surplus of £17,507 for the year ended 31 December 2022 (2021: £28,674). At 31 December 2022, NYB had assets of £97,252 (2021: £79,745) comprising unrestricted reserves and restricted/designated income. NYB has no debt and at 31 December 2022 had cash at £123,220 (2021: £88,292). We continue to manage our budgets very carefully year on year and trustees are satisfied that there is adequate funding in place to operate and safeguard NYB.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

Financial outcomes from 2019 to 2022 are significantly different, reflecting the unusual climate in which arts organisations have been operating, with reduced capacity to deliver in-person activity in 2020 and 2021 due to the pandemic, and the gradual return to full scale public performances and residential activities in 2022. This, together with growth in demand and growth in activities has led to the need to increase capacity for longer-term fundraising.

The return to meaningful and impactful in-person activity as outlined in this report demands that NYB continues to travel along the path of professionalisation, moving slowly from a cycle of short-term fundraising towards putting in place a longer-term financial and operating model that the current team is capable of delivering. The ratio of earned income to donated income has shifted significantly from a 6/94% split in 2020 and 13/87% in 2021, returning to a more balanced 57/43% in 2022 with the reopening of the Residential Performance Company and public performances. The decision to defer public performances from 2023 to 2024 will reduce the capacity for earned income but also reduce the cost burden on the organisation.

At the time of writing, we can report that during 2023 NYB has been able to use impactful reporting on 2022 activity to continue to secure funding from new trusts and foundations, and has been invited to make renewed applications from 2021 and 2022 funders to continue their relationship with NYB.

The Finance Committee meets after the close of each quarter to review management accounts, anticipated income and cash flow, as well as scenario planning. The minutes of the finance meetings are circulated to the full board. Trustees have considered the possible events or conditions that might affect our ability as a charity to continue as a going concern. They have made an assessment for a period of at least one year from the date of the approval of these financial statements. In particular, trustees have considered the charity's forecasts and projections and have taken account of pressure on income and cash flow. We have concluded the charity has adequate resources to continue in operational existence for the foreseeable future, and that therefore NYB is a going concern.

Reserves Policy

National Youth Ballet reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for any of the purposes of the charity as set out in the governing document. Unrestricted resources comprise free general reserves. We budget to deliver our charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves sufficient to ensure that contractual commitment to general overheads and any programmed works can be made with reasonable confidence.

As outlined in the Legacy section, the board has designated £50,000 of the £80,000 legacy received in 2022 for the purpose of widening participation activity in 2023 and 2024.

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget setting process. Trustees have set a formal reserves policy and concluded that the overall level of the charity's unrestricted general reserves should be maintained at minimum of £25,000, although the strategic aim remains to grow this year on year. As at 31 December 2022 NYB free reserves amounted to £46,226 (2021: £77,219).

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2022

The annual report was prepared jointly by the chair and chief executive; approved by the board of trustees on 22nd September 2023 and signed on its behalf by:

A handwritten signature in black ink, reading "Patricia Castanha Lloyd". The script is cursive and fluid.

Patricia Castanha Lloyd
Chair of the Board of Trustees

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees, who are also the Directors of The National Youth Ballet of Great Britain for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the Charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

I report to the trustees on my examination of the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2022.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Mr Mark Cummins FCCA FCIE
for and on behalf of TC Group

The Courtyard
Shoreham Road
Upper Beeding
Steyping
West Sussex
BN44 3TN

Dated: 25 September 2023

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR TO 31 DECEMBER 2022

		Unrestricted funds	Designated funds	Restricted funds	Total 2022	Total 2021
<u>INCOME AND</u>	Notes	£	£	£	£	£
<u>ENDOWMENTS:</u>						
Donations and legacies	3	168,404	-	-	168,404	129,708
Investment income		199	-	-	199	6
Charitable activities	4	160,090	-	-	160,090	19,214
Other income		2,528	-	-	2,528	660
Total income		331,221	-	-	331,221	149,588
<u>EXPENDITURE:</u>	5					
Raising funds		13,200	-	-	13,200	14,560
Charitable activities		299,014	-	1,500	300,514	106,354
Total expenditure		312,214	-	1,500	313,714	120,914
Net income/(expenditure)		19,007	-	(1,500)	17,507	28,674
Transfer between funds	14	(50,000)	50,000	-	-	-
Net movement in funds		(30,993)	50,000	(1,500)	17,507	-
Fund balances at 1 January 2022		77,219	-	2,526	79,745	51,071
Fund balances at 31 December 2022		46,226	50,000	1,026	97,252	79,745

The charity has no recognised gains or losses other than the surplus for the financial year.

The Notes on pages 21 to 27 form part of these financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 DECEMBER 2022

	Notes	2022 £	2021 £
Current Assets			
Debtors	10	5,758	7,807
Cash at bank and in hand		123,220	88,292
		<u>128,978</u>	<u>96,099</u>
Current Liabilities			
Creditors	11	(31,726)	(16,354)
Net Current Assets		97,252	79,745
Total Net Assets		<u>97,252</u>	<u>79,745</u>
Represented by:			
Restricted funds	13	1,026	2,526
Designated funds	14	50,000	-
Unrestricted funds		46,226	77,219
		<u>96,226</u>	<u>77,219</u>
		<u>97,252</u>	<u>79,745</u>

For the financial year ended 31 December 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the board of directors and authorised for issue on 22nd September 2023 and are signed on its behalf by:

Patricia Castanha Lloyd

.....
Patricia Castanha Lloyd

Director

Company Registration No. 02557811

The notes attached here form part of the financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

1.0 Company information

The National Youth Ballet of Great Britain (02557811) is a charity and company limited by guarantee incorporated in England and Wales. The registered office is The Courtyard, Shoreham Road, Upper Beeding, Steyning, West Sussex, BN44 3TN.

2.0 Accounting policies

2.1 Accounting basis and standards

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The charitable company is a public benefit entity for the purposes of FRS 102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

2.2 Tangible Fixed Assets

All fixed assets are capitalised at cost.

Depreciation of tangible fixed assets is provided at rates estimated to write off the cost, less estimated residual value, of each asset over its expected useful life as follows:

Office Equipment – 20% straight line

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted if necessary. In addition, if events or change in circumstances indicate that the carrying value may not be recoverable then the carrying value of tangible fixed assets are reviewed for impairment.

2.3 Income

All income is recognised when there is an entitlement to the funds, the receipt is probable and the amount can be measured reliably.

Legacies are recognised following probate and once there is sufficient evidence that the receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists, but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

2.4 Expenditure

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is analysed between Direct and Support costs based on the nature of the expense.

Governance costs comprise the cost of running the charity, including external accountancy, legal advice and constitutional and statutory compliance costs. These have been included in support costs.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

2.5 Fund Accounting

Funds held by the charity are either:

Unrestricted General Funds – these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

Designated funds – these are funds which have been set aside by trustees to be spent on a specific purpose.

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

2.6 Critical Accounting Estimates and Area of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements.

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry any significant risk of material adjustment on the next financial year.

2.7 Cash Flow Statement

The charity has taken the exemption available in paragraph 7.1B of FRS 102 and has not prepared a cash flow statement.

2.8 Cash and cash equivalents

Cash and cash equivalents include cash at bank and in hand and short term deposits with a maturity date of three months or less.

2.9 Debtors and creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. Debtors and creditors that are receivable or payable in more than one year and not subject to market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

3 Income from donations and legacies

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	£	£	£	£
Public	14,950	-	14,950	-
Trusts and Foundations	66,000	-	66,000	115,911
Legacy	80,000	-	80,000	
Individual	4,694	-	4,694	13,111
Gift aid	399	-	399	686
Corporate	2,361	-	2,361	-
	<u>168,404</u>	<u>-</u>	<u>168,404</u>	<u>129,708</u>

4 Income from charitable activities

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	£	£	£	£
Rehearsal & Workshop Fees	154,479	-	154,479	18,680
Other incoming resources	5,611	-	5,611	534
	<u>160,090</u>	<u>-</u>	<u>160,090</u>	<u>19,214</u>

5 Expenditure

	Direct costs	Support costs	Total 2022	Total 2021
	£	£	£	£
Raising funds	-	13,200	13,200	14,560
Charitable activities	219,375	81,139	300,514	106,354
	<u>219,375</u>	<u>94,339</u>	<u>313,714</u>	<u>120,914</u>

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

5 Expenditure (continued)

Support Costs

	Total 2022	Total 2021
	£	£
Accountancy	2,798	2,610
Administrator	7,336	14,027
Advertising & Marketing	14,787	8,875
Depreciation	-	575
Fundraising costs	13,200	14,560
Chief Executive costs	28,350	9,200
Insurance	1,641	1,272
IT Software and Consumables	2,656	838
Legal, professional & consultancy	6,600	7,750
Office costs	1,710	1,211
PR	3,770	2,100
Recruitment	-	225
Rates, rent, utilities & cleaning	7,800	4,004
Repairs, maintenance & computer costs	988	-
Staff training	666	450
Telephone, internet & website costs	1,496	1,962
Travel	541	107
	94,339	69,766

Support costs are allocated 100% to charitable activities, with the exception of fundraising staff costs which are allocated 100% to raising funds

Support costs includes governance costs of £2,400 (2021: £2,400).

None of the support cost expenditure relates to restricted funds.

6 Independent examination fee

	Total 2022	Total 2021
	£	£
Independent examination fee	2,400	2,400
	2,400	2,400

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

7 Employee Information

In 2022 there were nil (2021: nil) employees during the year.

In 2022 there were 31 volunteers (2021: nil) assisting and giving their time for free at the Residential Performance Company.

8 Trustee's Remuneration and Expenses

Key management personnel include the directors of the charitable company. The Chief Executive is contracted on a self-employed basis.

The directors of the charitable company are Trustees under Charity Law and received no remuneration or benefits in kind from the charity. No Trustees were reimbursed expenses in the year (2021: nil).

9 Taxation

The Company is not liable to Corporation Tax as the income is of an exempt nature.

10 Debtors

The following debtors are estimated to be received within one year:

	Total 2022	Total 2021
	£	£
Accrued income	2,935	1,021
Prepayments	2,823	6,786
	5,758	7,807

11 Creditors

The following creditors are payable within one year:

	Total 2022	Total 2021
	£	£
Trade creditors	15,454	1,466
Other creditors	249	-
Accruals	12,273	11,888
Deferred income	3,750	3,000
	31,726	16,354

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

12 Movement in funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2022
	£	£	£	£
At 1 January 2022	77,219	-	2,526	79,745
Incoming resources	331,221	-	-	331,221
Outgoing resources	(312,214)	-	(1,500)	(313,714)
Transfers	(50,000)	50,000	-	-
At 31 December 2022	46,226	50,000	1,026	97,252

13 Restricted funds

	Balance at 1 January 2022	Incoming resources	Resources expanded	Balance at 31 December 2022
	£	£	£	£
Pat Prime Fund	2,526	-	(1,500)	1,026
	2,526	-	(1,500)	1,026

The Pat Prime Fund relates to donations received with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent who are under-represented.

14 Designated funds

	Balance at 1 January 2022	Incoming resources	Resources expanded	Transfers	Balance at 31 December 2022
	£	£	£	£	£
Allocated of legacy income	-	-	-	50,000	50,000
	-	-	-	50,000	50,000

Some of the legacy income received in the year has been designated with the specific intention of widening participation in ballet.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022

15 Analysis of net assets between funds

Fund balances at 31 December 2022 are represented by:

	Unrestricted Funds	Designated funds	Restricted Funds	Total Funds
	£	£	£	£
Current assets	77,952	50,000	1,026	128,978
Creditors: amounts falling due within one year	(31,726)	-	-	(31,726)
	46,226	50,000	1,026	97,252

Fund balances at 31 December 2021 are represented by:

	Unrestricted Funds	Restricted Funds	Total Funds
	£	£	£
Current assets	93,573	2,526	96,099
Creditors: amounts falling due within one year	(16,354)	-	(16,354)
	77,219	2,526	79,745

There were no designated funds in 2021.

16 Related party transactions

There was no related party transactions in the reporting period requiring disclosure.

NATIONAL YOUTH BALLET OF GREAT BRITAIN

England & Wales - Charity number 1000932

Accounts

Charity Registration No. 1000932

Company Registration No. 02557811

NYB

National Youth Ballet

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)**

REPORT AND ACCOUNTS

YEAR ENDED 31 DECEMBER 2021

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
LEGAL & ADMINISTRATIVE INFORMATION**

Trustees (all of whom are directors)	Patricia Castanha Lloyd Giles Gordon Paul Jackson MBE (known as Paul Reeve MBE) Vanessa Pang (appointed 18/09/2021) Jonathan Payn (resigned 31/03/2021) Rosemary Ryde (appointed 26/09/2022) Annabelle Spring (known as Anna Meadmore) Amanda Woffenden
Charity number	1000932
Company number	02557811
Registered office	The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Independent Examiner	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
Bankers	HSBC Bank PLC 89 Buckingham Palace Road London SW1W 0QL

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
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THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021



The Directors and Trustees have pleasure in presenting their Report and Financial Statements for the year ended 31 December 2021 together with the accounts for the Charity.

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and 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).

About National Youth Ballet

For over 30 years NYB has cultivated and nurtured talent in young people, to create the ballet of the future, ensuring it is inclusive and relevant for everyone. NYB provides transformational opportunities for young people to participate in, create and perform classical and contemporary ballet. Our alumni make up 10% of the dancers and choreographers in major British ballet companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet, Rambert and Matthew Bourne's New Adventures, and many more have gone on to work in dance and related industries worldwide. The aim is always to challenge perceptions about what ballet can be, who it is for and how to reach the widest audience. Our mission is to pioneer a programme of talent development which creates an impactful journey for young people from the widest backgrounds into and beyond NYB.

Executive summary of activity and outputs for 2021

The on-going Coronavirus pandemic continued in the early months of 2021 with further lockdowns preventing in-person activity. Building on our confidence to deliver online activity and the growth of our 2020 online audience through Bouncing Back, #NYBInThisTogether and Choreographic Challenge, a key focus of creative director Jo Meredith's vision for NYB was the introduction of Moving Minds to support mental health and wellbeing of our young people in the first six months of the year. In August 2021, with support from the Arts Council / DCMS Culture Recovery Fund we were finally able to bring young people safely back into studios for in-person activity through our new Dancers' Development Experience enabling our team and young people to reconnect with each other and their creativity. Throughout the autumn our Beyond Ballet® programme continued to provide three emerging choreographers with professional skills development opportunities both online and in-person.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021

The appointment of a new chief executive in September 2021 brought fresh leadership to the team and supported the start of a longer term three-year strategic plan for the organisational and creative development of NYB. This included the planning and preparation of the Residential Performance Company re|generation 2022 and the year closed with applications for auditions open again for the first time since 2019.

Moving Minds

A key focus of NYB's model in 2021 was the growth of Moving Minds. We know how lockdown has affected the mental and physical health and wellbeing of young people. Moving Minds was led by NYB practitioners Charlie Brittain and Carrie Johnson. Charlie's specialism in Sports Therapy and musculoskeletal health, Carrie's in Sports Psychology and with their joint experience working in professional dance made them ideal leaders for this project. The NYB team has been trained to deliver these workshops in vocational school settings to reach a wider audience and focus on building physical and mental resilience and confidence in more young people more widely in the performing arts. Throughout 2021 this strand of health and wellbeing workshops was delivered both online (three workshops in February, June and October reaching 76 young people) and in-person to all 43 DDE dancers in August 2021, as well as in February 2022 to 232 auditionees for the Residential Performance Company taking place in August 2022.

"I strongly believe that the Moving Minds sessions are something that every dancer should have access to, and I am but one of the most fortunate that has been able to experience it so early in my life.... [and] to understand the importance of the relationship between your mind and body and how it is a key aspect in being a healthy and happy dancer." DDE participant

Dancers' Development Experience

In August 2021 NYB reimagined our long-established Residential Performance Company as a Dancers' Development Experience welcoming 43 talented young dancers for an intensive one-week non-residential course in London. Re-opening our doors after lockdown, we were keen to provide a safe space where young people could reconnect. We ran daily company class, drama workshops and masterclasses with Monique Jonas (New Adventures) and Sayaka Ichikawa (Ballet Black); the Seniors reimagined Summer from Vivaldi's *Four Seasons*; and Juniors recreated NYB's classic *Amelie* and *The Green Umbrella*. In place of a public performance we filmed the final presentation giving our dancers the opportunity to understand the process of filming and the challenges of working with live camera and movement.

In response to feedback, NYB will deliver two further DDEs in 2022 to create improved pathways into NYB for up to 50 new participants from different geographic locations and socio-economic backgrounds.

Our DDE participant survey had an average rating of 9.5 out of 10 for the experience; 56% were new beneficiaries with 44% having previously taken part in NYB; 94% said they had learned new skills. In particular, participants and parents said Moving Minds at DDE was supportive as follows:

- broadened my knowledge of how I can better help myself with managing stress and anxiety
- I learnt new methods of coping
- BRILLIANT! So interesting. Practical. Useful. Relevant. Applicable.
- provides a toolkit and vocabulary
- I had a positive and open mind-set which improved my physical work
- this year's experience was very different and very fulfilling. I loved the diversity of the classes and rehearsals, providing us with a complete mini professional experience, and I enjoyed using this opportunity to broaden my creativity and gain confidence ready for auditions this year.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2021

- my daughter loved the intensity and as ever, NYB have come up with a package which provides experience that can't be found elsewhere



Beyond Ballet®

The Creative Industries Federation states that a third of the creative sector's workforce is self-employed, and the theatre and dance sector use large numbers of freelancers in all parts of theatrical development, from dancers and actors, to technical, costume and graphic design. Beyond Ballet® is our unparalleled initiative of professional skills development for 18-25 year olds through mentoring with industry experts to support emerging creatives in the early stages of their careers, from choreography to set design and wardrobe. In 2021 Beyond Ballet® supported three young choreographers through open recruitment to develop their skills and gain practical, first-hand experience of choreographing NYB dancers and assisting professional choreographers. Across the season they undertook eight sessions of online mentoring and professional skills development, industry talks and were central to the five-day creation process at DDE in August 2021. They have continued devising new choreography as part of our 2022 collaboration with City of Sheffield Youth Orchestra (see below).

"I've learnt so much that I can take into my career." Beyond Ballet® choreographer

"Without doing Beyond Ballet® I never would have been able to say that choreographing young people is my passion." Beyond Ballet® choreographer

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021

As we approached the end of the year, we successfully secured a project grant from Arts Council England for Beyond Ballet® to pilot a new partnership with City of Sheffield Youth Orchestra and South Yorkshire Dance Hub in 2022. Running from December 2021 until May 2022 this enabled Beyond Ballet® artists to choreograph Kurt Weill's *Seven Deadly Sins* with six NYB dancers, 64 young musicians, five soloists and a conductor. It is fulfilling a real need within our art form, giving the choreographers the chance to work with both dancers and live musicians, when work is often created with recordings. As part of the project, NYB brought four music and movement workshops to secondary schools (including one for SEND) in Sheffield for 130 school age children. The pilot culminated in a public performance in The Octagon Theatre Sheffield on 14 April 2022.

re|generation 2022

The feedback from young people at DDE reaffirmed our confidence to offer a Residential Performance Company in August 2022, our first since the pandemic. The RPC replicates the experience of a professional company, providing a stepping-stone for 105 aspiring 9-18 year olds to a future career in the performing arts. In preparation for 2022 and the first Residential Performance Company since 2019, the team worked to lay the groundwork for national auditions.

The RPC takes place at Elmhurst Ballet School, Birmingham with four performances in the Crescent Theatre (Birmingham) and at Sadler's Wells (London) in August and September 2022. In November 2021 we opened our audition application process and received 232 applicants of whom 26% (up from 21% at DDE) were non-white British and 9% neurodivergent (new data), reflecting a wider diversity of applicants.

Bursaries

NYB is committed to keeping its activity as financially accessible to families as possible, especially at a time where there is a cost of living crisis. In the 2021/22 season we are supporting 15 dancers on bursaries (up threefold from 2021 DDE). Recognising the socio-economic barriers to accessing ballet is part of our EDI strategy, and bursaries are key to removing financial barriers. Since September 2021 we are using the Jerwood Toolkit for Socio-Economic Diversity in the Arts to ensure a robust assessment framework. We will continue to review fees in 2022.

Applied Ballet

Our plans to launch this programme in 2021 changed slightly as our creative director brokered a new partnership with specialist performance company Parable Dance, resident at South East Dance in Brighton. We will apply for further Arts Council project funding in 2022 to enable us to launch in 2022/2023, so that NYB can learn from and share good practice with Parable Dance to develop a more inclusive performance company. We will introduce six new NYB ballet practitioners to inclusive ballet teaching, enabling us to effectively engage 10 differently-abled young dancers with SEND needs, including neuro-diversity, in the learning and exploration of ballet. The outcomes of Applied Ballet will include the gradual evolution of a more inclusive performance company in 2023 and beyond. Currently less than 1% of our applicants are D/deaf or disabled and 9% of RPC applicants identify as neurodivergent. Our target for 2022/2023 is to reach 3% and 15% respectively.

Organisational development

In September 2021 NYB appointed Barbara Palczynski as chief executive to drive forward our vision and mission and in particular to look at our strategy for widening participation. Barbara is formerly managing director of Creative Society, a charity that supports talent development of young people from diverse backgrounds. She is steering NYB along a sustained programme of growth focusing on talent pipeline, the participant journey and audience development.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

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FOR THE YEAR ENDED 31 DECEMBER 2021

Through active evaluation we are improving our understanding of this pipeline and starting to broaden our geographic and demographic reach. We will use the data that we collect and data from the sector more widely to inform our strategic partnerships and ensure we maximise impact. NYB will continue to test ideas so that we can learn how to add value and scale our work to other parts of the UK. Our 2022-2025 plan is to expand our NYB network and enable more young people to participate in shaping the narrative around ballet through a meaningful, impactful and sustainable learning experience into and beyond NYB.

Governance

Our purpose and activities for public benefit

We have considered the Charity Commission's guidance on public benefit, including in relation to fee charging. Our charitable objectives are set out in our Articles of Association. Trustees ensure this purpose is carried out for the public benefit by delivering services that continue to be of value to beneficiaries, whether young people, or our audiences of family, friends and the wider community. We continue to review our range of fee structures for all NYB activity, taking into consideration the cost of living crisis and our commitment to fair access to encourage as wide an audience as possible.

We conduct regular and comprehensive reviews of all NYB policies (available on the website) as part of the continued professionalisation of the structure of the organisation. Our core values are embedded through all our documentation and procedures, including contracts, recruitment, policies and participant documentation.

Commitment to EDI, evaluation and impact

In October 2021 NYB formed an EDI committee including the chief executive, Giles Gordon (diversity and inclusion trustee), Claire Bowdler (marketing manager), Charlie Fulton-Langley (general manager) and Hephizbah Kwake-Saka (voluntary PR and media consultant, employed by Netflix). NYB will align its work closely with the Arts Council's 10-year strategy *Let's Create*:

"Our commitment to diversity and equality is a long-standing one. We believe arts organisations, museums, and libraries should ensure that their work draws on and reflects the full range of backgrounds and perspectives to be found in our society, as well as ensure that the leadership and workforce of arts and cultural organisations reflect the diversity of contemporary England."

NYB believes that ballet is for everyone and is committed to improving its EDI as part of its vision for 2022-2025. Our strategy is a simple Theory of Change to show the change that we want to see both within our own organisation, reflected in our projects, our team and our leadership, and the change we want to see in our art form. Working from the baseline data collected in 2020 and 2021, the committee has set clear KPI's for the next two years to measure change. We will evaluate the impact of our approach and revise it for 2024-2025.

The changes (KPI's) we want to see in audition applications, across other NYB activity and in audiences are an increase in:

- socio economic diversity
- geographic diversity in audition applications
- participants who identify as male
- participants who are D/deaf disabled / have long term health condition
- participants who are neurodivergent

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

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FOR THE YEAR ENDED 31 DECEMBER 2021

At organisation level, through monitoring KPI's and measuring the increased numbers of dancers across our priority areas, over three years our aim is to steadily increase the % of dancers in the company and in creative roles across our workforce that are more representative of the society in which we live, thus reflecting a space which feels relevant for our young people and audiences.

The outcomes which we want to see for our dancers to help us achieve our wider strategic aims include:

- improved pathways into NYB including wider geographic reach
- more inclusive and more diverse company
- increased knowledge, enhanced professional skills and improved employment prospects
- improved confidence, mental health, and wellbeing
- increased awareness of the process of a performance company

We will continue to invest more in alumni schemes and give agency to stakeholder voices through a new youth board.

Fundraising and diversification of income

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, now regulated by the Fundraising Regulator.

Our fundraising continues to be relationship-based, comprising approaches to trusts and foundations, businesses, public funders and individuals. The total secured in 2021 from trusts, businesses and individuals including Gift Aid was £129,708 (2020 £72,577).

Trusts and Foundations

We are most grateful for grants towards our core costs, including multi-year commitments extending into 2022 - 2023. This includes a significant grant from the Garfield Weston Foundation of £75,000 over three years, as well as on-going support from the Frank Jackson Foundation and International Music and Arts Foundation. We were also grateful to receive another significant grant from the Foyle Foundation for 2021, as well as from the Maria Björnson Memorial Fund.

Additional grants have been received from:

- Cockayne Grants for the Arts
- D'Oyly Carte Charitable Trust
- W E Dunn Charitable Trust
- Fidelio Charitable Trust
- G J W Turner Trust

Public Funding

2021 marked a new chapter in fundraising as we were delighted to receive our first public funding through DCMS/Arts Council Culture Recovery Funding Round 2 (£36,504) in April 2021, allowing us to continue our operations and start to re-build reserves at a time when many arts organisations were struggling. We went on to secure Arts Council National Lottery Project Funding in December 2021 (£14,950) to develop our work in South Yorkshire (see Beyond Ballet®). Over the next three years we aim to continue to build this relationship with the Arts Council.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021

Pat Prime Award

In 2021 NYB launched the Pat Prime Award. Diversity and inclusion are an integral and essential part of the work we do. Following the powerful Black Lives Matter movement in 2020, it became very clear that there is more we can do to ensure that NYB's work is as representative as possible.

This scheme aims to attract and enrol young black dancers with remarkable potential, allowing candidates to experience a unique creative journey, emulating that of a professional dance company. The award was generously donated by Patricia Prime's family with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent who are under-represented in our art-form. Eligibility criteria are that applicants must be of Black African and Black African-Caribbean descent, aged 9-18 and from the United Kingdom.

"I want to be the difference and show that black girls can do ballet too. It was an honour to be one of the first dancers to be awarded the Pat Prime Award. I learnt so much about what it is like to be a part of a professional ballet family. I'm grateful for the opportunity NYB has provided for me."

Lauren Beharie, Pat Prime award winner, 2021

"I endorse the recently launched Pat Prime Award, which will support talented young dancers of Black African and/or Black African-Caribbean heritage. This type of action is what our industry needs to ensure that young, diverse talent is nurtured in a genuine and useful way."

Cassa Pancho MBE, Founder & Artistic Director, Ballet Black

Individuals and campaigns

At the end of the year, NYB took part in The Big Give Christmas Challenge for the first time. We successfully reached and slightly exceeded our £10,000 target. This was achieved thanks to the generosity of our trustees and patrons who provided the match-funding through pledges of £5,000, together with a wide donor-base of close NYB friends and family.

Looking forward, the board and chief executive are working together to move away from the former cycle of in-year fundraising towards strategic fundraising for the future. This will increase our financial resilience and sustainability as we grow a model for diversifying income streams which includes:

- increasing grant income through regularly submitting proposals to funders. At the end of 2021 we had already secured 45% of target for grants for 2022
- preparing to launch new regular Giving Circles schemes to maximise relationships with individual prospects
- securing multi-year core funding from key trusts and foundations
- developing earned income potential through Moving Minds workshops and Beyond Ballet® masterclasses in a new pitch to performing arts schools in 2022

Safeguarding

NYB is committed to the safety and protection of children and young people in our care as well as to our staff, trustees and volunteers. Our Safeguarding Policy is made available to parents and carers on our website and to staff at both contracting and induction stage. The Safeguarding Policy is revised annually in conjunction with updates to the DfE Keeping Children Safe in Education Guidance. Further amendments may be necessary as new guidance is published. Chief executive Barbara Palczynski undertook NSPCC Level 3 Designated Safeguarding Officer training in December 2021 and general manager Charlie Fulton-Langley will undertake the same training in 2022 to become deputy designated safeguarding officer. Anna Meadmore continues as

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safeguarding trustee. Safeguarding is central to the NYB culture and forms a regular part of team meeting discussions. NYB practices Safer Recruitment.

Sustainability and environmental responsibility

NYB has made ethical and sustainable working a priority. Prior to the pandemic we had already committed to working remotely to reduce our carbon footprint and the team has continued throughout 2021 to sustain this model.

We continue to embed carbon consciousness in all that we do and role modelling this to our participants. In 2021 we sourced merchandise for our 2021 Dancers' Development Experience from an ethical supplier, to ensure low environmental impact. We also introduced NYB water bottles to avoid the use of plastic cups during rehearsals. Our NYB T-shirts are all made with 100% recycled materials. In 2022 we will introduce our first Sustainability Policy using toolkits available from leaders like Julie's Bicycle.

Risk management

NYB's Risk Register identifies a number of potential financial, operational, reputational and strategic risks and outlines the possible causes, impacts and mitigating management actions. Trustees review and update the Risk Register annually. Assessing risk in the context of Covid-19 remained a challenge in 2021, as many West End venues demonstrated, when entire shows were closed. We have adapted all our activity in line with the government guidelines for Living With Covid-19 Plan, but our commitment to safeguarding both our young people, our staff and the company product has meant NYB has had to take bold decisions to commit to delivery of activity in 2022 and sign contracts with venues.

The main uncertainties facing NYB (at the end of December 2021) are:

Failure to achieve fundraising target

NYB's current business model and ability to meet core organisational costs and achieve a balanced budget is heavily reliant on fundraising and our targets for 2022 are high. This is in the context of a very competitive fundraising landscape and impending deep recession due to the Coronavirus pandemic. The board and chief executive review the targets regularly to ensure we have a realistic and achievable strategic plan linked to a fundraising strategy and timeline.

COVID-19

The greatest risk to NYB activity is that posed by another potential lockdown in 2022 leading to loss of income and uninsurable and hence irrecoverable charges with venues. The national vaccination programme has helped reduce spread and has given the public more confidence but as we enter year three of operating under COVID-19, NYB has the confidence to know how to respond quickly to any changes and can with confidence deliver a 'blended' programme of live and online content. Scenario planning for disruption to any planned live activity forms part of our ongoing risk assessment.

Loss of key team

Proposed activity is increasing exponentially but the core team remains the same as in 2019. Benchmarking against other arts organisations highlights the need for NYB to be more competitive in its fees and to expand our team to deliver effectively and avoid loss of key people due to over-work. The 2022-2025 Business Plan must reflect an increased fees budget implemented carefully over time and set against growth in targets for support costs in fundraising strategy.

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FOR THE YEAR ENDED 31 DECEMBER 2021

Whilst NYB recognises there are external challenges, both global in terms of the pandemic and national in terms of the cultural landscape and economic recession, we are confident that organisationally and artistically we are in a place of strength, with scope for learning within the framework of a superlative track-record. Our ambition for the next three years is to use data-driven processes to capture learning, measure impact and evaluate our model to ensure that with inspirational leadership we can grow our offer nationally and build the profile that our name merits.

Financial review

National Youth Ballet is reporting a surplus of £28,674 for the year ended 31 December 2021 (2020: £16,432 deficit). At 31 December 2021, NYB had assets of £79,745 (2020: £51,071) comprising unrestricted reserves and restricted income. NYB has no debt and at 31 December 2021 had cash at £88,292 (2020: £60,123). We continue to manage our budgets very carefully year on year and trustees are satisfied that there is adequate funding in place to operate and safeguard NYB.

Financial outcomes from 2019 to 2021 are significantly different, reflecting the unusual climate in which arts organisations have been operating, with reduced capacity to deliver in-person activity due to the pandemic, and the ongoing aim to increase capacity for longer-term fundraising.

The return to in-person activity as outlined elsewhere in this report undoubtedly requires us to continue along the same path of professionalisation, as we aim to move from a cycle of short-term fundraising and focus on working to put in place the longer-term financial and operating model that the organisation is certainly capable of achieving over time. At the end of December 2021 NYB had already secured £64,188 towards activity to be delivered in 2022. The ratio of earned income to donated income has shifted significantly from a 6/94% split in 2020 to a 13/87% split in 2021. In 2022 we expect the dial to start to turn back towards a 52/48% split with the reopening of the Residential Performance Company and public performances.

At the time of writing, we can also report that during 2022 NYB has been able to use impactful reporting on 2021 activity to continue to secure funding from new trusts and foundations, and we have been invited to make renewed applications from 2021 funders to continue their relationship with NYB. As we are reaching the end of the 2022 summer school in Birmingham we are excited about the soft launch of our new Giving Circles at our Gala at Sadler's Wells on 4 September 2022, and what the future holds for NYB.

Trustees have considered the possible events or conditions that might affect our ability as a charity to continue as a going concern. They have made an assessment for a period of at least one year from the date of the approval of these financial statements. In particular, trustees have considered the charity's forecasts and projections and have taken account of pressure on income and cash flow. We have concluded the charity has adequate resources to continue in operational existence for the foreseeable future and also in the light of COVID-19, and that therefore NYB is a going concern.

Reserves Policy

National Youth Ballet reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for any of the purposes of the charity as set out in the governing document. Unrestricted resources comprise free general reserves. We budget to deliver our charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves sufficient to ensure that contractual commitment to general overheads and any programmed works can be made with reasonable confidence.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2021

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget setting process. Trustees have set a formal reserves policy and concluded that the overall level of the charity's unrestricted general reserves should be maintained at minimum of £25,000, although the strategic aim remains to grow this year on year. As at 31 December 2021 NYB free reserves amounted to £77,219 (2020: £50,496).

The Trustees' Report was approved by the Board of Trustees on 29th September 2022 and signed on its behalf by;

Patricia Castanha Lloyd

Patricia Castanha Lloyd
Chair of the Board of Trustees

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees, who are also the Directors of The National Youth Ballet of Great Britain for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the Charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

I report to the trustees on my examination of the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2021.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Mr Mark Cummins FCCA FCIE
for and on behalf of TC Group

The Courtyard
Shoreham Road
Upper Beeding
Steyning
West Sussex
BN44 3TN

Dated: 29th September 2022

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR TO 31 DECEMBER 2021

		Unrestricted funds	Restricted funds	Total 2021	Total 2020
<u>INCOME AND ENDOWMENTS:</u>	Notes		£	£	£
Donations and legacies	3	127,182	2,526	129,708	72,577
Investment income		6	-	6	157
Charitable activities	4	19,214	-	19,214	3,500
Other income		660	-	660	750
Total income		147,062	2,526	149,588	76,984
<u>EXPENDITURE:</u>	5				
Raising funds		14,560	-	14,560	12,400
Charitable activities		106,354	-	106,354	81,016
Total expenditure		120,914	-	120,914	93,416
Net income/(expenditure)		26,148	2,526	28,674	(16,432)
Fund balances at 1 January 2021		51,071	-	51,071	67,503
Fund balances at 31 December 2021		77,219	2,526	79,745	51,071

The charity has no recognised gains or losses other than the surplus for the financial year.

The Notes on pages 15 to 21 form part of these financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

		2021	2020
	Notes	£	£
Fixed assets			
Tangible Assets	10	-	575
Current Assets			
Debtors	11	7,807	563
Cash at bank and in hand		88,292	60,213
		<u>96,099</u>	<u>60,776</u>
Current Liabilities			
Creditors	12	<u>(16,354)</u>	<u>(10,280)</u>
Net Current Assets		79,745	50,496
Total Net Assets		<u>79,745</u>	<u>51,071</u>
Represented by:	13		
Restricted funds		2,526	-
Unrestricted funds		<u>77,219</u>	<u>51,071</u>
		<u>79,745</u>	<u>51,071</u>

For the financial year ended 31 December 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the board of directors and authorised for issue on 29th September 2022 and are signed on its behalf by:

Patricia Castanha Lloyd

Patricia Castanha Lloyd
Director

Company Registration No. 02557811

The notes attached here form part of the financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

1.0 Company information

The National Youth Ballet of Great Britain (02557811) is a charity and company limited by guarantee incorporated in England and Wales. The registered office is The Courtyard, Shoreham Road, Upper Beeding, Steyning, West Sussex, BN44 3TN.

2.0 Accounting policies

2.1 Accounting basis and standards

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The charitable company is a public benefit entity for the purposes of FRS 102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

2.2 Tangible Fixed Assets

All fixed assets are capitalised at cost.

Depreciation of tangible fixed assets is provided at rates estimated to write off the cost, less estimated residual value, of each asset over its expected useful life as follows:

Office Equipment – 20% straight line

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted if necessary. In addition, if events or change in circumstances indicate that the carrying value may not be recoverable then the carrying value of tangible fixed assets are reviewed for impairment.

2.3 Income

All income is recognised when there is an entitlement to the funds, the receipt is probable and the amount can be measured reliably.

Legacies are recognised following probate and once there is sufficient that the receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists, but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

2.4 Expenditure

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure is analysed between Direct and Support costs based on the nature of the expense.

Governance costs comprise the cost of running the charity, including external accountancy, legal advice and constitutional and statutory compliance costs. These have been included in support costs.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

2.5 Fund Accounting

Funds held by the charity are either:

Unrestricted General Funds – these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

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

2.6 Critical Accounting Estimates and Area of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements.

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry any significant risk of material adjustment on the next financial year.

2.7 Cash Flow Statement

The charity has taken the exemption available in paragraph 7.1B of FRS 102 and has not prepared a cash flow statement.

2.8 Cash and cash equivalents

Cash and cash equivalents include cash at bank and in hand and short term deposits with a maturity date of three months or less.

2.9 Debtors and creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. Debtors and creditors that are receivable or payable in more than one year and not subject to market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

3 Income from donations and legacies

	Unrestricted funds	Restricted funds	Total 2021	Total 2020
	£	£	£	£
Trusts & Foundations	115,911	-	115,911	71,000
Individual Donations	10,585	2,526	13,111	1,264
Gift Aid	686	-	686	313
	<u>127,182</u>	<u>2,526</u>	<u>129,708</u>	<u>72,577</u>

4 Income from charitable activities

	Unrestricted funds	Restricted funds	Total 2021	Total 2020
	£	£	£	£
Rehearsal & Workshop Fees	18,680	-	18,680	3,500
Other incoming resources	534	-	534	-
	<u>19,214</u>	<u>-</u>	<u>19,214</u>	<u>3,500</u>

5 Expenditure

	Direct costs	Support costs	Total 2021	Total 2020
	£	£	£	£
Raising funds	-	14,560	14,560	12,400
Charitable activities	51,148	55,206	106,354	81,016
	<u>51,148</u>	<u>69,766</u>	<u>120,914</u>	<u>93,416</u>

Charitable activities	Unrestricted funds	Restricted funds	Total 2021	Total 2020
	£	£	£	£
Performance Related Costs	-	-	-	1,073
Rehearsal & Workshop Fees	106,354	-	106,354	22,889
	<u>106,354</u>	<u>-</u>	<u>106,354</u>	<u>23,962</u>

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

5 Expenditure (continued)

Support Costs

	Total 2021	Total 2020
	£	£
Accountancy	2,610	2,300
Administrator	14,027	7,449
Advertising & Marketing	8,875	-
Depreciation	575	206
Fundraising costs	14,560	12,400
General manager costs	9,200	13,200
Insurance	1,272	1,268
IT Software and Consumables	838	-
Legal, professional & consultancy	7,750	8,906
Office costs	1,211	1,930
PR	2,100	5,910
Recruitment	225	398
Rates, rent, utilities & cleaning	4,004	11,834
Staff training	450	-
Telephone, internet & website costs	1,962	3,545
Travel	107	108
	69,766	69,454

Support costs are allocated 100% to charitable activities, with the exception of fundraising staff costs which are allocated 100% to raising funds

Support costs includes governance costs of £2,400 (2020: £2,300).

None of the support cost expenditure relates to restricted funds (2020: £12,400).

6 Independent examination fee

	Total 2021	Total 2020
	£	£
Independent examination fee	2,400	2,300
	2,400	2,300

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

7 Employee Information

There were nil (2020: nil) employees during the year.

In 2021 there were nil (2020: nil) volunteers assisting and giving their time for free.

8 Trustee's Remuneration and Expenses

Key management personnel include the director of the charitable company

The directors of the charitable company are Trustees under Charity Law and received no remuneration or benefits in kind from the charity. No Trustees were reimbursed expenses in the year (2020: £28 one Trustee).

9 Taxation

The Company is not liable to Corporation Tax as the income is of an exempt nature.

10 Tangible fixed assets

	Office Equipment £
Cost	
At 1 January 2021 and 31 December 2021	21,473
Disposals	(21,473)
At 31 December 2021	-
Depreciation	
At 1 January 2021	20,898
Depreciation charged in the year	575
Released on disposal	(21,473)
	-
Carrying amount	
At 31 December 2021	-
At 31 December 2020	575

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

11 Debtors

The following debtors are estimated to be received within one year:

	Total 2021	Total 2020
	£	£
Accrued income	1,021	563
Prepayments	6,786	-
	7,807	563

12 Creditors

The following creditors are payable within one year:

	Total 2021	Total 2020
	£	£
Trade creditors	1,466	4,092
Accruals	11,888	5,888
Deferred income	3,000	300
	16,354	10,280

13 Movement in funds

	Unrestricted funds	Restricted funds	Total 2021
	£	£	£
At 1 January 2021	51,071	-	51,071
Incoming resources	147,062	2,526	149,588
Outgoing resources	(120,914)	-	(120,914)
At 31 December 2021	77,219	2,526	79,745

14 Restricted funds

	Balance at 1 January 2021	Incoming resources	Resources expanded	Balance at 31 December 2021
	£	£	£	£
Pat Prime Award	-	2,526	-	2,526
	-	2,526	-	2,526

The Pat Prime Award relates to donations received with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent who are under-represented.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
(LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

15 Analysis of net assets between funds

Fund balances at 31 December 2021 are represented by:

	Unrestricted Funds	Restricted Funds	Total Funds
	£	£	£
Tangible fixed assets	-	-	-
Current assets	93,573	2,526	96,099
Creditors: amounts falling due within one year	(16,354)	-	(16,354)
	77,219	2,526	79,745

Fund balances at 31 December 2020 are represented by:

	Unrestricted Funds	Restricted Funds	Total Funds
	£	£	£
Tangible fixed assets	575	-	575
Current assets	60,776	-	60,776
Creditors: amounts falling due within one year	(10,280)	-	(10,280)
	51,071	-	51,071

16 Related party transactions

There was no related party transactions in the reporting period requiring disclosure.

Accounts



THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Company No. 02557811
Limited by Guarantee

Registered Charity No: 1000932

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31st DECEMBER 2020

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Directors:

Patricia Castanha Lloyd
Giles Gordon
Emma Hay (*resigned 20 January 2020*)
Paul Jackson MBE (known as Paul Reeve MBE)
Jonathan Payn
Annabelle Spring (known as Anna Meadmore)
Amanda Woffenden

Charity Number:

1000932

Company Number:

02557811

Registered Office:

Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

Administration:

The Old Dairy
Wintersell Farm, Dwelly Lane
Edenbridge, Kent, TN8 6QD

Accountants:

Moore Kingston Smith LLP
Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

Bankers:

HSBC Bank PLC
89 Buckingham Palace Road
London
SW1W 0QL

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Annual Report and Unaudited Financial Statements
For the year ended 31st December 2020

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THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees

The Directors have pleasure in presenting their Report and Financial Statements for the year ended 31st December 2020. The Financial Statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice 2015 – Accounting and Reporting by Charities.

National Youth Ballet

The National Youth Ballet of Great Britain (known as National Youth Ballet, or NYB) has nurtured talent for over 30 years by providing empowering and transformational opportunities for young people from all backgrounds across the UK to participate in, create and perform classical and contemporary ballet. We offer programmes of activity that enable young dancers to explore and develop their innate creativity, while challenging perceptions about what ballet can be and who it is for.

NYB provides a key stepping stone to a career in the performing arts. Our alumni make up 10% of the dancers and choreographers in major British ballet companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet and Scottish Ballet; many more go on to work in dance companies such as Rambert and Matthew Bourne's New Adventures, musicals across the UK, vocational schools and dance-related careers worldwide. For many participants, the NYB experience provides a bridge into vocational training, complementing and supporting the work of local dance schools. Spanning this gap is a crucial part of the talent pipeline, and ours is the only programme to play this role at this high level of quality within classical ballet.

We seek to give the next generations a strong and diverse voice. Our vision is that young people will create the ballet of the future. We are committed to increasing access to ballet and dance and, over the years, have run engagement workshops in the community and at primary schools, introducing young children from very varied backgrounds to the imaginative world of ballet and offering many their first experience of dance and creative movement. We are determined to develop and extend such initiatives in the future as an integral and essential part of the work we do.

We believe that the teamwork, discipline, exercise and artistry that we encourage through our activities, whether for performance company members, Beyond Ballet® participants, or those who join the engagement programme, provide life-enhancing skills, experiences and memories. We are therefore ambitious to continue to grow our reach and increase our impact.

Programme of activity 2020

Coronavirus pandemic

Like everyone else, in the early months of 2020 NYB faced the unforeseen challenge of having to devise and deliver a radically different programme to that which had been planned for the year, as it became obvious that it would be impossible to offer the two-week residential summer school and public performances we are well-known for. To continue to engage with our audiences and participants, we would have to move all activity online.

Thanks to the creativity and energy of the team, led by Creative Director Jo Meredith, NYB responded very quickly and productively, developing and curating the strands described below. The work fostered a strong sense of the NYB community – an unexpected and positive outcome on which we intend to build further. Some of the artists participating in 2020 initiatives are now involved in, inter alia, 2021's Beyond Ballet® mentoring programme, and content delivered in 2020 has led naturally towards 2021's online and in person offer.

As a result of the 2020 campaigns and programme we were able to engage and interact with far more young dancers than we normally would through our residential programme alone – over 50,000 spread across the UK versus a few hundred – whilst developing and embedding our core values into all delivery. Moreover, we learned valuable lessons on how to stretch ourselves creatively as an organisation and we have developed a digital infrastructure and acumen which will allow us to continue to offer an expanded online programme, in tandem with future site-based activities.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

Looking forward, we aim to continue this new strand of online engagement (alongside, all being well, NYB's more usual in-person offer again in 2022). It is accessible, encourages interaction and also supports NYB's ambition to become more diverse, inclusive and truly "national". We must now work to translate that increased online activity into additional interest and engagement in all of our programmes.

Trustees would like to pay tribute to the inventiveness and resourcefulness of Jo Meredith and all the artists who worked with NYB in 2020, supported by the tireless administration team, to deliver so many successful projects in 2020. As we continue to adapt to working in new ways and adopt new approaches, NYB has never been in a better position professionally and creatively.

#NYBInThisTogether

This free-to-access activity offered video tutorials via social media for fifteen weeks, and interaction amongst participants was encouraged in a safe way online. Each week an NYB choreographer or alumnus presented a series of three to six short tutorials. Filmed from the artists' homes, each video enabled viewers to learn excerpts from the Company's repertoire, explore creative tasks and develop performance skills. We also interviewed professional artists based in Scotland, Wales and Ireland. In total we had over 30,000 views of the #NYBInThisTogether content. The project also helped to engage a number of freelance artists and foster a sense of community at a challenging time.

A number of the NYB alumni involved very kindly donated their services to #NYBInThisTogether, contributing significantly to the profile and success of the project. We thank Sophia Hurdley, Drew McOnie and James Streeter for their generosity in offering their time and expertise.

Bouncing Back

In response to the ongoing pandemic, and observing the growing need to nurture young people's physical and mental wellbeing, we followed #NYBInThisTogether with an intensive online masterclass weekend held on 22-23 August. Fifty young dancers participated in the masterclasses featuring fun and engaging talks designed to build resilience and confidence in preparation for their return to school. These were led by NYB's professional and experienced team including Denzil Bailey, Nick Evans, Carrie Johnson and Charlie Brittain. The masterclasses were supported by professional insights from NYB Patron Dame Darcey Bussell, Scottish Ballet Soloist Araminta Wraith, New Adventures soloist Katie Webb and English National Ballet's Sarah Kundi.

NYB Choreographic Challenge 2020

The final project of the year gave young dancers the opportunity to develop their creativity and self-expression by responding to global events. Participants were invited to explore how it felt to re-engage with the world around them whilst emerging from lockdown. They were challenged to create a piece of choreography inspired by the theme of re-emergence and set to specially commissioned music by young composer Nicola Chang.

Weekly interactive zoom workshops from industry professionals supported and developed participants' skills in all areas of the creative process, underpinning the Company's distinctive commitment to introducing young people to all areas of the creative process. Winning entries were showcased on NYB's website and social media channels, and recipients received mentoring from Etta Murfitt, as associate director of New Adventures.

As with #NYBInThisTogether, several of the leading professionals donated their contributions to NYB and we are most grateful to Matthew Bourne, Etta Murfitt and Marcelino Sambé for supporting our endeavours to offer creative opportunities to young people at a challenging time for all.

Residential Performance Company: supporting the development of young dancers aged 9 to 18

The annual Residential Performance Company nurtures talent, increases aspirations and offers an insight into life as a professional dancer. Young dancers throughout the country audition to work with a team of professional choreographers, rehearsal directors and teachers, who take them on a journey from studio to stage, emulating the experience of being in a professional dance company.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

Participants are involved in every aspect of creating a ballet and work with top industry professionals to develop their skills, collaborating with choreographers, designers, costumiers and technicians. Although we engage with over 170 dance schools throughout the country, 73% of our participants do not work with another youth dance ensemble, meaning our programme is absolutely critical to their development.

We were unable to offer this opportunity in 2020 due to the pandemic. In order to safely deliver the programme in 2021, we will be limiting numbers to 30 places in our junior company (age 9-11) and 30 in our senior company (age 12-18) and participants will work in mentored groups. We plan to return to the residential format in summer 2022.

Beyond Ballet®

At a time when opportunities for emerging freelance artists are very scarce, this mentorship programme allows young professionals to develop their skills and present their work. Aimed at graduates and early career freelance professionals, including dancers transitioning to non-dancing careers, Beyond Ballet® offers aspiring, talented rehearsal directors, choreographers, costume designers, lighting designers and producers the chance to work in a company environment alongside established professionals.

There is an open application process, and we partner with conservatoires and higher education institutions to increase our reach and connectivity to the wider sector. Each Beyond Ballet® artist receives mentoring, shadowing opportunities and a paid role as part of the artistic team, with their work being profiled within a performance context. Many artists taking part in this scheme have gone on to work in vocational schools, professional dance companies and musicals across the UK including The Royal Ballet, Birmingham Royal Ballet, Rambert and Matthew Bourne's New Adventures.

We believe Beyond Ballet® is a unique professional development programme for emerging artists. Accordingly, NYB applied for a Trademark for Beyond Ballet® which was awarded in August 2020.

In autumn 2021, we will begin a new five-year development of Beyond Ballet®, offering a comprehensive, year-long, part-time programme, beginning with shadowing experiences and culminating in a final showcase performance. There will be structured opportunities throughout the programme including working as artistic assistants to established professionals, receiving bespoke one-to-one mentoring to develop their practice, and devising, creating and presenting their own work at a curated performance. Participants will receive a fee.

Bursaries

National Youth Ballet offers bursaries as part of our commitment to making opportunities available to as many talented young dancers as possible, irrespective of financial circumstances. From 2021 we are expanding the number and range of bursaries available in line with our aim to improve access to our programme and increase diversity and inclusion.

Strategic development

Building on the outcomes of the strategic review carried out at the end of 2019, in 2020 we were fortunate to fill two key posts, welcoming a new General Manager and Creative Director, who were instrumental in NYB's ability to respond quickly to the nationwide lockdown by adapting the programme to an online audience.

Looking ahead

Three of our key strategic objectives are to widen access to our programmes, increase our commitment to diversity and inclusion in all aspects of our work and to become truly "national". Clearly this requires time and resources to achieve. We are committed to starting to put in place new partnerships to enable the objectives to be met in the longer term, and to drawing on the skills of Beyond Ballet® participants and other professional NYB alumni.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

We will continue to monitor and evaluate our progress in a transparent way. We are also committed to providing equal access to the opportunities we offer to all talented young dancers, irrespective of their financial circumstances, and will continue to offer bursaries whenever possible and appropriate.

Our long-term future will depend on forging a new robust and sustainable operating model, whilst preserving – and enhancing – our USP, which is the very high calibre experience that we offer participants at all levels. We are therefore exploring variations on the established financial and delivery templates: new programme strands are being conceived, with the twin aims of driving our artistic and educational development and establishing the foundations of alternative income streams (although they may require support in the pilot phases).

The 2022 programme will see continued opportunities for our emerging Beyond Ballet® choreographers to develop their skills through working with National Youth Ballet. We aim to return to a full residential and performance opportunity offering further prospects to not only young dancers but also to emerging creatives from across the industry. In line with our strategic objectives we aim to develop our commitment to diversity and inclusion by employing at least two choreographers from the global majority.

All our programmes will be enhanced through the implementation of our Moving Minds strand of work, which endeavours to complement young dancers' training and improve well-being by providing unparalleled access to psychological and body-based techniques, empowering, optimising and enhancing performance through healthy and positive mind-body strategies.

Building on the success of the Dancers' Development Experience in summer 2021, where historic NYB repertoire was revived for film by contemporary artists, the 2022 performances will feature re-imaginings of established repertoire and revivals of work by former Beyond Ballet® artists, including Arielle Smith and Matt Nicholson. It will also see the premieres of short works created by our Beyond Ballet® emerging artists.

Building on the success of our new offerings in 2020 and 2021, we also plan to create two new programmes within our Learning and Participation strand of work:

Applied Ballet

Designed in collaboration with The Vale School, Tottenham, Applied Ballet is a new programme which will train ballet teachers and early-career ballet dancers to engage students with special educational needs and disabilities (SEND) in the learning and exploration of ballet.

SEND pupils do not ordinarily have access to high quality ballet provision. This programme seeks to challenge perceptions about what ballet can be and who it is for by allowing young people access to highly-skilled professional ballet artists and teachers, as well as introducing ballet teachers to the transformative power of inclusive ballet practice. Applied Ballet aims to:

- Give SEND students, with learning and/or physical disabilities, a truly authentic experience of ballet, by working with an informed and appropriately trained ballet teacher;
- Train National Youth Ballet's freelance ballet artists to work within the SEND environment in an authentic and meaningful way, by developing their skills and experience accordingly;
- Engage artists from the wider dance sector through the delivery of paid-for teacher development opportunities;
- Develop and exemplify best practice in SEND ballet delivery; in the long-term establishing an accredited training programme and qualification;

Moving Minds

There is extensive evidence that the pandemic has affected the mental and physical health and wellbeing of young people in a significant and long-lasting way. This programme seeks to address that by promoting health and wellbeing both within and through ballet experiences. Focusing on building physical and mental resilience and confidence in young people, we aim to develop best practice within the youth dance world. We will also extend this offer to wider educational settings, using dance and drama as a vehicle to champion a healthy mind and body.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

Driving forward from the success of NYB Bouncing Back in 2020, combined with work in previous years, this innovative new strand of activity delivers health and well-being content online, allowing NYB to extend its work year-round and reach a greater audience. It will not replace the in-person delivery of our programmes, but rather complement it. We have an exceptional health and wellbeing team made up of Charlie Brittain, specialist in sports therapy and musculoskeletal health and alumna and sports psychologist Carrie Johnson.

Governance

Our purposes and activities for public benefit

We have considered the Charity Commission's guidance on public benefit, including in relation to fee charging. Our charitable objectives are set out in our Articles of Association. Trustees ensure this purpose is carried out for the public benefit by delivering services that are of value to beneficiaries, whether the young people in the performance company, Beyond Ballet®, our engagement programme or our audiences of family, friends and the wider community. We offer a range of ticket prices to performances to encourage as wide an audience as possible.

We conduct regular and comprehensive reviews of all NYB policies (available on the website) as part of the continued professionalisation of the structure of the organisation. We have further developed a set of core values which are embedded through our documentation and procedures, including contracts, recruitment, policies and participant documentation.

Personal and professional development

In 2020 we created a register of training for members of NYB's core team. This helps us to meet important commitments in the fields of safeguarding and data protection whilst also providing support to ensure personnel are able to enhance their skills to further benefit themselves and the work of NYB.

Commitment to sustainability

NYB has made ethical and sustainable working a priority going forward. From 2021 we will be undertaking an audit of our carbon emissions and working practices thereby creating a baseline for future reporting. We are also developing a sustainability policy. Prior to the pandemic we had already committed to working remotely to reduce our carbon footprint.

We are aiming to embed carbon consciousness in all that we do and role modelling this to our young participants. We are in the process of sourcing low environmental impact merchandise for our 2021/2022 season, looking at collaborating with companies who use plastic-free packaging, water based inks, sustainable materials, etc. We are also looking at ways to support social enterprises in our purchasing decisions, such as through Fat Macy's, a social enterprise working with young Londoners living in temporary accommodation to help them move into their own homes.

Diversity and inclusion

Achieving greater diversity and inclusion is something that the whole dance and ballet ecology strives to achieve, and NYB is taking an increasingly proactive approach to doing so. We are already enriching the diversity of our professional artistic and creative teams; we plan to put in place initiatives to broaden access to all our activities; increase the number and diversity of the young people with whom we interact; and achieve greater diversity across the organisation, including at board level.

To enhance accountability, in 2020 we appointed a trustee with a specific remit for Diversity and Inclusion. In 2021 we plan to further develop reporting data to ensure that we meet our ambitious targets, both in terms of increasing diversity amongst participants and also amongst teaching staff.

Fundraising

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, now regulated by the Fundraising Regulator. Our fundraising is relationship-based, comprising approaches to trusts, businesses, public bodies and individuals. Donor care of the highest standards is at the heart of our culture. Systems and structures are in place and a commitment to a

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

personal and friendly approach ensures that our donors can enjoy a positive and long relationship with NYB. NYB has established a Donor Charter, which can be found on our website. We greatly value the support we receive and personal data and privacy is extremely important to us. Our Privacy Policy is also on the website.

During our on-going transition from a volunteer-managed to a professional organisation, trustees have led the way in making gifts to NYB and we have also appealed to Patrons and other individuals with whom we have established relationships. The total secured in 2020 from trusts, businesses and individuals (including gift aid) was £72,577 (2019: £34,790). We are most grateful for some multi-year commitments pledged in 2018 and currently extending into 2021.

Trusts and foundations

Ironically, having started 2020 with the year almost fully funded for the first time, we then had to approach supporters and request that any restricted grants be de-restricted, to enable NYB to deliver a continuously developing and changing programme online in response to the pandemic. NYB would like to express sincere thanks to the trusts and foundations which supported us in 2020 – not least because Covid prevented us from delivering the activities for which they had funded us and all allowed NYB to use their awards flexibly for new work. We owe a debt of thanks them all: Maria Bjornson Memorial Fund, D'Oyly Carte Charitable Trust, W E Dunn Charitable Trust, Frank Jackson Foundation, Hobson Charity Ltd, International Music and Art Foundation, Charlotte Leatherbarrow Foundation, Steel Charitable Trust and Garfield Weston Foundation. (2019: D'Oyly Carte Charitable Trust, Hobson Charity Ltd, International Music & Arts Foundation, Frank Jackson Foundation and G J W Turner Trust.)

Individuals

As in recent years, trustees led the way in making generous donations to NYB, all of which benefitted from the addition of Gift Aid. In a new initiative, in 2020 NYB signed up to Amazon Smile and Easy Fundraising (platforms enabling online shoppers to choose a charity to receive small donations from the retailers) and we have begun to generate income from these sources. We hope this strand will continue to grow as we promote it to participants, alumni and other supporters. It continues to be important to develop our individual donor-base.

Risk management

NYB's Risk Register identifies a number of potential financial, operational, reputational and strategic risks and outlines the possible causes, impacts and mitigating management actions. Trustees review and update the Risk Register regularly. The Coronavirus pandemic brings additional unknown factors to our future activities – aside from that, we estimate the main uncertainties facing NYB are:

- **The uncertainty of future funding beyond 2020:** NYB had a generous legacy from founder Jill Tookey's family which sustained us immediately after her death. In 2018, we initiated a fundraising strategy appealing, in particular, to trusts, foundations and individuals. It is essential to continue to place a major focus on fundraising in order to meet and sustain a professional staff team, maintain delivery of activity and develop new strands of engagement and health and wellbeing work.
This is particularly so in a post-Covid environment in which we have, and will probably continue to, deliver activity online and moreover in the context of both a challenging fundraising climate and the current uncertainty for all cultural organisations, particularly in the performing arts.
We constantly research and identify new trust and foundation prospects and, at the time of writing, are developing an annual individual fundraising programme to be rolled out in 2022. We will also continue to seek public grants wherever possible.
- **The risk of making the transition to a new staff structure and organisational strategy:** NYB has identified that its further evolution, sustainability and success will rely on maintaining a professional management / administration team, allied to the development and implementation of a new strategy and business plan. Again, at the time of writing, we recognise this will be affected and potentially constrained by the ongoing impact of the pandemic.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

We will closely monitor the settling in of the new structure and individual team members. While the formulation and implementation of a new operating model also carries risk, we will oversee this process, recognising that it is crucial to the future relevance, positive impact and fundraising of National Youth Ballet.

- **Continuing to prioritise child safeguarding and protection procedures:** Since our activities focus on work with children and young people, safeguarding and ensuring the health and wellbeing of every participant are of crucial importance. We have put in place robust systems and protocols relating to all activities, including to the new strands of online delivery, and storage of information and data. Relevant staff receive safeguarding training and the Safeguarding Policy is reviewed annually, now with assistance from a specialist consultant, Safron Rose.

Financial review

National Youth Ballet is reporting a deficit of £16,432 for the year ended 31 December 2020 (2019: £59,104 deficit). At 31 December 2020, NYB had net assets of £51,071 (2019: £67,503) comprising unrestricted reserves only. National Youth Ballet has no debt and at 31 December 2020 had cash of £60,213 (2019: £98,584). We continue to manage our budgets very carefully year on year and trustees are satisfied that there is adequate funding in place to safeguard NYB.

The financial outcomes from 2019 and 2020 are significantly different – not least fundraising income was nearly double that secured in 2019. NYB has continued to pursue a strategy of professionalisation, including in fundraising. During 2019 we directed fundraising efforts primarily to securing 2020, in a bid to start to put in place a longer-term financing and operating model. Inasmuch as we started 2020 with £39,800 charitable and philanthropic income pledged or banked, with a further £31,500 received during the first quarter, this approach was successful. We envisaged that in April 2020 we would be able to start work on 2021, the longest fundraising lead time we have achieved.

The pandemic and its effects on NYB have been addressed elsewhere in this report. It is salutary to reflect on the very different proportions of earned and donated income in the last two years: earned income represented 83% of the total in 2019 and just 5% in 2020, alongside donated income of 17% in 2019 and 95% in 2020. Trustees believe that, under the circumstances, the 2020 financial out-turn is excellent, including £72,500 fundraising income. At the time of writing, we can also report that during 2021 NYB secured its first Art Council England grant (£36,500 from the second round of the Culture Recovery Fund) and we have £49,200 in place for 2022, of which £35,000-worth of multi-year awards, including a new commitment from the Garfield Weston Foundation.

Trustees have considered possible events or conditions that might affect the ability of the charity to continue as a going concern. They have made an assessment for a period of at least one year from the date of the approval of these financial statements. In particular, trustees have considered the charity's forecasts and projections and have taken account of pressures on income and cash flow. We have concluded the charity has adequate resources to continue in operational existence for the foreseeable future and also in light of COVID-19, and that therefore NYB is a going concern.

Reserves policy

National Youth Ballet's reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for any of the purposes of the charity as set out in the governing document. Unrestricted reserves comprise free general reserves.

We budget to deliver our charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves sufficient to ensure that contractual commitments to general overheads and any programmed works can be made with reasonable confidence.

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget setting process. Trustees have set a formal reserves policy and concluded that the overall level of the

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (continued)

charity's unrestricted general reserves should be maintained at a minimum of £25,000. As at 31 December 2020, NYB's free reserves amounted to £51,071 (2019: £67,503).

Structure, governance and management

Patrons:

Carlos Acosta CBE
Sir Matthew Bourne OBE
Dame Darcey Bussell DBE
Lauren Cuthbertson
Stephen Jefferies
Joanna Lumley OBE
Anna Meadmore
Samira Saidi
Wayne Sleep OBE

Sir David Bintley CBE
Dame Deborah Bull CBE
Jayne Cadbury MBE
Antony Dowson ARAD
Janet Kinson FISTD
Dame Monica Mason DBE
Angela Mortimer
Dame Antoinette Sibley DBE
Sir Peter Wright CBE

Statutory directors and trustees:

Patricia Castanha
Giles Gordon
Emma Hay (resigned 20th January 2020)
Paul Jackson MBE (known as Paul Reeve MBE)
Jonathan Payn
Annabelle Spring (known as Anna Meadmore)
Amanda Woffenden

Non-statutory directors:

General Manager: Melanie Wilson (from 8th June 2020)
Creative Development Director: Jo Meredith (from 15th June 2020)

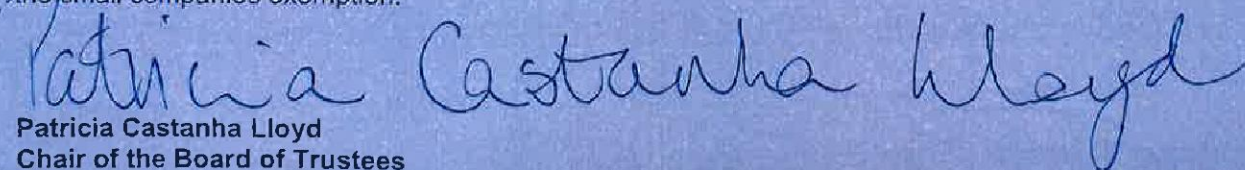
Governing document and members' guarantees

The National Youth Ballet of Great Britain operates as a company limited by guarantee, according to the terms of its Memorandum and Articles of Association dated 29 October 1990. It is also a charity registered with the Charity Commission. Each of the Trustees agrees to contribute an amount not exceeding £1 in the event of the charity being wound up.

Appointment of trustees

Trustees' appointments are made by the board and do not require the approval of any external authority. NYB seeks to appoint trustees who can advance the objects of the charity through their professional expertise, local knowledge and experience. All give their time voluntarily and receive no benefits from the charity. No trustee remuneration was paid in the year. Details of trustees' expenses are disclosed in note 7 to the accounts.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.



Patricia Castanha Lloyd
Chair of the Board of Trustees
By order of the Board of Trustees

Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

Date:

27th September 2021

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Independent Examiner's Report to the Trustees of
The National Youth Ballet of Great Britain

I report to the Charity's Trustees on my examination of the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2020, which comprise the Statement of Financial Activities, Balance Sheet and related notes.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination, I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

Your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am member of the ICAEW, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

- (1) accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of and independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report, in order to enable a proper understanding of the accounts to be reached.

Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL



PAUL E M SAMRAH
(FCA, ICAEW)
For and on behalf of
Moore Kingston Smith LLP
Chartered Accountants

Date: 27 September 2021

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Statement of Financial Activities
for the Year Ended 31 December 2020

	Note	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	Total Funds 2019 £
INCOME AND ENDOWMENTS					
Donations and legacies	2	72,577		72,577	34,790
Investment Income		157	-	157	341
Charitable Activities	3	3,500	-	3,500	148,496
Other Trading Activities					
Other income		750	-	750	5,311
Total Operating Income		<u>76,984</u>	<u>-</u>	<u>76,984</u>	<u>188,938</u>
EXPENDITURE					
Raising Funds					
Generating Voluntary Income		12,400	-	12,400	10,000
Charitable activities		81,016	-	81,016	238,042
Total Operating Expenditure	4	<u>93,416</u>	<u>-</u>	<u>93,416</u>	<u>248,042</u>
Net Operating Expenditure		(16,432)	-	(16,432)	(59,104)
Transfers between funds	14	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		(16,432)	-	(16,432)	(59,104)
Total Funds brought forward at 1 January 2020		<u>67,503</u>	<u>-</u>	<u>67,503</u>	<u>126,607</u>
Total Funds carried forward at 31 December 2020		<u>51,071</u>	<u>-</u>	<u>51,071</u>	<u>67,503</u>

The charity has no recognised gains or losses other than the deficit for the financial year.

The Notes on pages 12 to 17 form part of these financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Balance Sheet

As at 31 December 2020

	<u>Note</u>	2020		2019	
		£	£	£	£
Fixed Assets					
Tangible assets	9		575		781
Current Assets					
Debtors	11	563		630	
Cash at Bank and in hand	12	60,213		98,584	
		<u>60,776</u>		<u>99,214</u>	
Creditors: Amounts falling due within one year	13	<u>10,280</u>		<u>32,492</u>	
Net Current Assets			<u>50,496</u>		<u>66,722</u>
Total Net Assets			<u>51,071</u>		<u>67,503</u>
 Unrestricted Funds	14		<u>51,071</u>		<u>67,503</u>
Total funds			<u>51,071</u>		<u>67,503</u>

For the financial year ended 31 December 2020, the company was entitled to exemption from audit under section 477 Companies Act 2006.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Board for issue on *27 September 2021*

Patricia Castanha Lloyd
 Patricia Castanha Lloyd - Director

Company Registration No. 02557811

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2020

1. Accounting Policies

(a) Accounting basis and standards

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The charitable company is a public benefit entity for the purposes of FRS 102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

(b) Going Concern

Subsequent to the year end and in light of the COVID-19 pandemic, the Trustees have assessed whether the use of going concern is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charity to continue as a going concern. The Trustees have made this assessment for a period of at least one year from the date of the approval of these financial statements. In particular, the Trustees have considered the charity's forecasts and projections and have taken account of pressures on income. After making enquiries, the Trustees have concluded that there is a reasonable expectation that the charity had adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Tangible Fixed Assets

All fixed assets are capitalised at cost.

Depreciation of tangible fixed assets is provided at rates estimated to write off the cost, less estimated residual value, of each asset over its expected useful life as follows:

Office Equipment	20% straight line
------------------	-------------------

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted if necessary. In addition, if events or change in circumstances indicate that the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(d) Income

All income is recognised when there is an entitlement to the funds, the receipt is probable and the amount can be measured reliably.

Legacies are recognised following probate and once there is sufficient evidence that the receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists, but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2020 (Continued)

1. Accounting Policies (continued)

(e) Resources expended

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure is analysed between Direct and Support costs based on the nature of the expense.

Governance costs comprise the cost of running the charity, including external accountancy, legal advice and constitutional and statutory compliance costs. These have been included in support costs.

(f) Fund Accounting

Funds held by the charity are either:

Unrestricted General Funds - these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

Restricted Funds - these 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.

(g) Critical Accounting Estimates and Areas of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements.

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry any significant risk of material adjustment on the next financial year.

(h) Cash Flow Statement

The charity has taken the exemption available in paragraph 7.1B of FRS 102 and has not prepared a cash flow statement.

(i) Financial Instruments

Cash and cash equivalents

Cash and cash equivalents include cash at bank and in hand and short term deposits with a maturity date of three months or less.

Debtors and creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. Debtors and creditors that are receivable or payable in more than one year and not subject to market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2020 (Continued)

2. Incoming Resources from Donations and Legacies

	Year to 31 December 2020			Year to 31 December 2019		
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Trusts & Foundations	71,000	-	71,000	23,000	6,000	29,000
Corporate Donations	-	-	-	2,000	-	2,000
Individual Donations	1,264	-	1,264	3,050	-	3,050
Gift Aid	313	-	313	740	-	740
	<u>72,577</u>	<u>-</u>	<u>72,577</u>	<u>28,790</u>	<u>6,000</u>	<u>34,790</u>

3. Incoming Resources from Charitable Activities

	Year to 31 December 2020			Year to 31 December 2019		
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Theatre Ticket sales	-	-	-	41,452	-	41,452
Programme Income	-	-	-	5,233	-	5,233
Rehearsal & Workshop Fees	3,500	-	3,500	101,811	-	101,811
	<u>3,500</u>	<u>-</u>	<u>3,500</u>	<u>148,496</u>	<u>-</u>	<u>148,496</u>

4. Total Resources expended

	Year to 31 December 2020			Year to 31 December 2019		
	Direct Costs £	Support Costs £	Total £	Direct Costs £	Support Costs £	Total £
Raising Funds	-	12,400	12,400	-	10,000	10,000
Charitable Activities	23,962	57,054	81,016	158,821	79,221	238,042
	<u>23,962</u>	<u>69,454</u>	<u>93,416</u>	<u>158,821</u>	<u>89,221</u>	<u>248,042</u>

Charitable Activities	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Theatre Direct Costs	-	-	-	41,996	-	41,996
Performance Related Costs	1,073	-	1,073	42,439	-	42,439
Programme Costs	-	-	-	2,799	-	2,799
Rehearsal & Workshop Fees	22,889	-	22,889	62,654	-	62,654
Other resources expended	-	-	-	2,933	-	2,933
Bursaries	-	-	-	-	6,000	6,000
	<u>23,962</u>	<u>-</u>	<u>23,962</u>	<u>152,821</u>	<u>6,000</u>	<u>158,821</u>

In previous years, direct costs relating to other resources expended have been allocated to Raising Funds, however, the Trustees feel allocating these costs to Charitable Activities is more reflective of their true nature. As a result, the costs in the year ended 31 December 2020 and 31 December 2019 have been reclassified.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2020 (Continued)

4. Total Resources expended (continued)

Support Costs	2020	2019
	£	£
Rent, rates, utilities & cleaning	11,834	16,249
Insurance	1,268	1,587
Travel	108	1,849
Office costs	1,930	5,630
Telephone, internet & website costs	3,545	3,759
Fundraising costs	12,400	10,000
General manager costs	13,200	26,870
Administrator	7,449	1,489
Accountancy	2,300	2,811
Legal and professional & consultancy	8,906	14,031
Repairs & maintenance & computer costs	-	-
Recruitment	398	2,655
Bad and doubtful debts	-	-
PR	5,910	2,085
Depreciation	206	206
	<u>69,454</u>	<u>89,221</u>

Support costs are allocated 100% to charitable activities, with the exception of fundraising staff costs which are allocated 100% to raising funds. In previous years support costs were allocated 15% to raising funds and 85% to charitable activities but the Trustees feel the revised allocations are more reflective of the charity's activities. The split of support costs in 2019 have been restated as a result.

Support costs includes governance costs of £2,300 (2019: £1,800).

£12,400 (2019: £nil) of support cost expenditure relates to restricted funds.

5. Net operating expenditure	2020	2019
This is stated after charging:	£	£
Independent Examiner's remuneration	<u>2,300</u>	<u>1,800</u>

6. Employee Information

There were nil (2019: 3) employees during the year.

In 2020 there were nil (2019: 31) volunteers assisting and giving their time for free.

7. Trustees' Remuneration and Expenses

Key management personnel include the directors of the charitable company.

The directors of the charitable company are Trustees under Charity Law and received no remuneration or benefits in kind from the charity. One Trustee was reimbursed travel expenses in the year totalling £28 (2019: £184 one Trustee).

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2020 (Continued)

8. Taxation

The Company is not liable to Corporation Tax as the income is of an exempt nature.

9. Tangible Fixed Assets

	Office Equipment £
Cost	
At 1 January 2020 and 31 December 2020	<u>21,473</u>
Depreciation	
At 1 January 2020	20,692
Charge for the year	<u>206</u>
At 31 December 2020	<u>20,898</u>
Net Book Value	
At 31 December 2020	<u>575</u>
At 31 December 2019	<u>781</u>

The assets are held for use by the charity.

10. Financial Instruments

	2020 £	2019 £
Carrying amount of financial assets		
Debt instruments measured at amortised cost	<u>-</u>	<u>-</u>
Carrying amount of financial liabilities		
Measured at amortised cost	<u>10,280</u>	<u>32,492</u>

11. Debtors

Other Debtors	<u>563</u>	<u>630</u>
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12. Cash at Bank and in hand

HSBC Current Account	7,711	38,172
HSBC Deposit Account	52,502	268
COIF Charities Deposit Account	<u>-</u>	<u>60,144</u>
	<u>60,213</u>	<u>98,584</u>

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13. Creditors: Amounts falling due within one year

	£	£
Creditors	4,092	14,994
Accruals and Deferred Income	6,188	17,498
	<u>10,280</u>	<u>32,492</u>
Deferred income comprises:		
Balance at 1 January 2020	13,000	-
Amount released to incoming resources	(13,000)	-
Amount deferred in the year	300	13,000
Balance at 31 December 2020	<u>300</u>	<u>13,000</u>

Deferred income comprises grants and audition income received in relation to the following year.

14. Movement in Funds

	At 1 January 2020 £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 December 2020 £
Unrestricted Funds	<u>67,503</u>	<u>76,984</u>	<u>(93,416)</u>	<u>-</u>	<u>51,071</u>
Total Funds	<u>67,503</u>	<u>76,984</u>	<u>(93,416)</u>	<u>-</u>	<u>51,071</u>

15. Allocation of Net Assets between Funds

	Fixed Assets £	Current Assets £	Current Liabilities £	Total £
Unrestricted funds	575	60,776	(10,280)	51,071
Restricted funds	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
	<u>575</u>	<u>60,776</u>	<u>(10,280)</u>	<u>51,071</u>

16. Related Party Transactions

There were no related party transactions in the reporting period requiring disclosure.