



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)

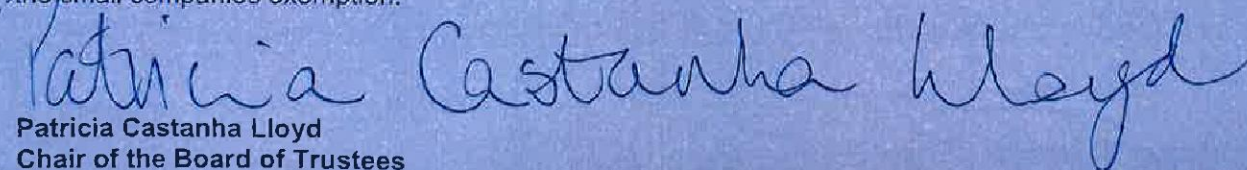
Governing document and members' guarantees

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
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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>

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2020 (Continued)

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>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.