

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

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(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.

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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.

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- 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

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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.

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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

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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.

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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.

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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.

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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)
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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)
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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
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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
	<u>69,766</u>	<u>69,454</u>

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
	<u>2,400</u>	<u>2,300</u>

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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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

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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
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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.