



Charity Registration No. 1000932

Company Registration No. 02557811

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

REPORT AND ACCOUNTS

YEAR ENDED 31 DECEMBER 2023

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

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

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Nisha Denton, safeguarding and support team manager
Charlie Fulton-Langley, general manager
Anna Meadmore, trustee
Barbara Palczynski, chief executive

Communications Committee

Claire Bowdler, marketing manager
Kavya Chauhan, trustee
Ciara Clayton, social media coordinator
Clint Hayashi, trustee
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Environmental, Social and Governance (ESG) Committee
(Previously known as Equality, Diversity and Inclusion (EDI) Committee)

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Drew McOnie, patron
Jo Meredith, creative director
Tyrone Singleton, patron
Vanessa Vince-Pang, trustee
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**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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© Lachlan Monaghan Evolving Visions Company 2023

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

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

[About National Youth Ballet](#)

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

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[Executive summary of 2023 outputs](#)

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

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

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

2023 Auditions

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

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

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

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

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

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

Evolving Visions 2023

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

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

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

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© Jack Thomson Evolving Visions 2023

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

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

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

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

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

Areas where confidence levels increased the most were:

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

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

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

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



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

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

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

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

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

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© Lachlan Monaghan, winners of the Theatrical Intention Award

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

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

Beyond Ballet®

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

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

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

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



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

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

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

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

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

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

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

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

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

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

Dancers' Development Experiences

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

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

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

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

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©Ciara Clayton, Grimsby 2023

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

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

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

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

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

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

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Creative performance workshops

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

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

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

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

Moving Minds

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

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

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

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

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

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

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

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

All In!

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



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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Impact Evaluation

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

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

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

We are using this data to understand:

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

Overall, we want to see increases in:

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

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

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

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

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

Our purpose and activities for public benefit

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

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

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

Bursaries and removing financial barriers

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

Governance

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

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

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

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

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

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

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

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

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

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

Leadership and organisational development

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

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

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

Commitment to Equality, Diversity and Inclusion

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

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

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

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

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

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

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

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

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

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

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

Youth Council

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

Public Engagement

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

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

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

Fundraising and diversification of income

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

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

Trust and Foundations

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

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

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

Public Funding

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

Individuals and campaigns

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

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

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FOR THE YEAR ENDED 31 DECEMBER 2023**

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

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

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

Legacies

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

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

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

Pat Prime Restricted Fund / Award

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

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023**

Safeguarding

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

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

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

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

Sustainability and environmental responsibility

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

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

Risk management

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

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

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

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

Failure to achieve fundraising target

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

Loss of key team

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

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

Financial review

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

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

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

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

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

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

Reserves Policy

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

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

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



Patricia Castanha Lloyd
Chair of the Board of Trustees

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

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

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

In preparing these accounts, the Trustees are required to:

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

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

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

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

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

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

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

Dated: 9 July 2024

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

FOR THE YEAR TO 31 DECEMBER 2023

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

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

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

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

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

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

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

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

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

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

Patricia Castanha Lloyd

Patricia Castanha Lloyd
Director

Company Registration No. 02557811

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

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

1.0 Company information

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

2.0 Accounting policies

2.1 Accounting basis and standards

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

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

2.2 Income

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

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

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

2.3 Expenditure

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

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

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

2.0 Accounting policies (continued)

2.4 Fund Accounting

Funds held by the charity are either:

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

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

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

2.5 Critical Accounting Estimates and Area of Judgement

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

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

2.6 Cash Flow Statement

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

2.7 Cash and cash equivalents

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

2.8 Debtors and creditors

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

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

3 Income from donations and legacies

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

4 Income from charitable activities

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

5 Expenditure

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

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

5 Expenditure (continued)

Support Costs

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

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

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

None of the support cost expenditure relates to restricted funds.

6 Independent examination fee

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

7 Employee Information

There were no employees during the current or prior year.

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

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

8 Trustee's Remuneration and Expenses

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

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

9 Taxation

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

10 Debtors

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

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

11 Creditors

The following creditors are payable within one year:

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

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

12 Movement in funds

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

13 Restricted funds

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

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

14 Designated funds

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

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

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

15 Analysis of net assets between funds

Fund balances at 31 December 2023 are represented by:

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

Fund balances at 31 December 2022 are represented by:

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

15 Related party transactions

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