

Charity Registration No. 000932

Company Registration No 02557811

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

**REPORT AND ACCOUNTS**

**YEAR ENDED 31 DECEMBER 2024**

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

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

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

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

**Creative Advisory Committee**

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

**NYB All In! Steering Group**

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

**Youth Council**

Cece  
Ella  
Grace  
Honor  
Niamh  
Zak

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

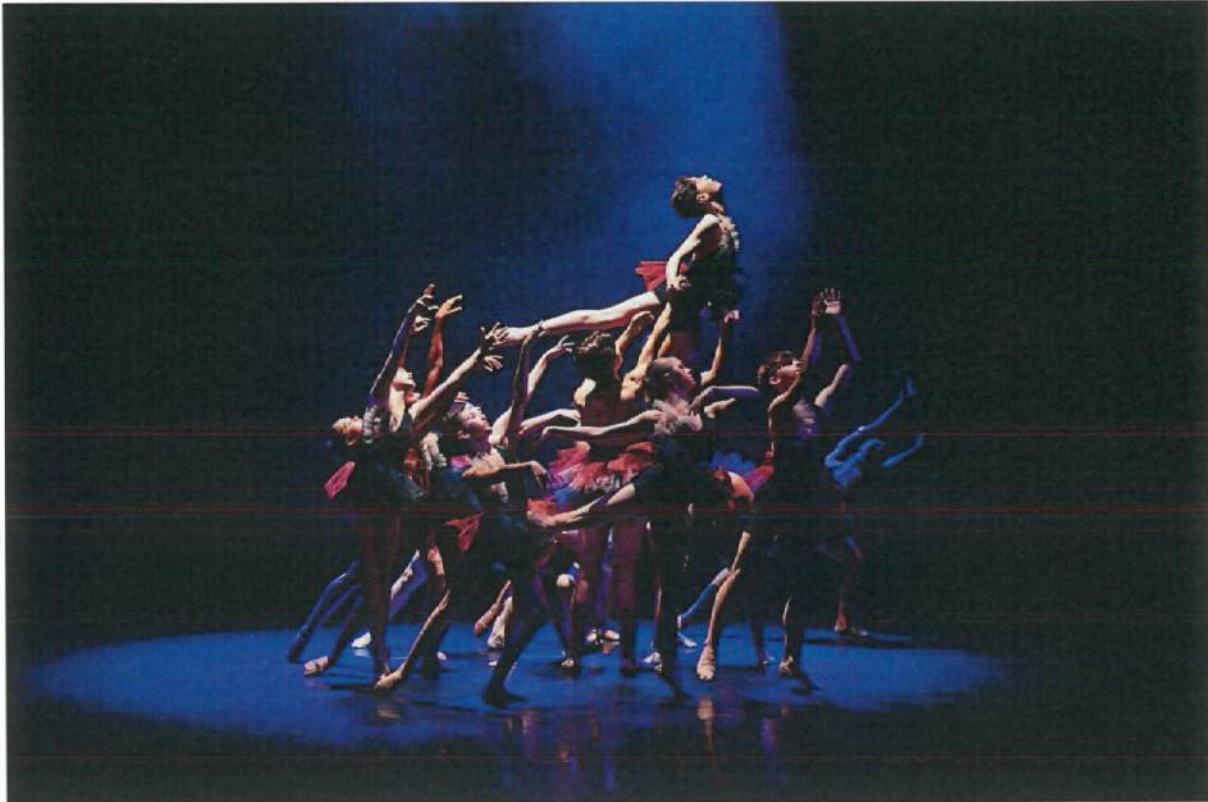
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© Lachlan Monaghan *Evolving Visions* 2024, *Ready, And* by Beyond Ballet® artist Amy Groves

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

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

### [About National Youth Ballet](#)

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

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**Executive summary of 2024 outputs**

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

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

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

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

### [Our programme](#)

#### **2024 Auditions**

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

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

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

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

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

#### **Residential Performance Company and Residential Performance Company Intensive 2024**

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

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

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

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

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

*"Young people of all abilities perform together"*

*"The talent and commitment of the young dancers"*

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

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

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

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

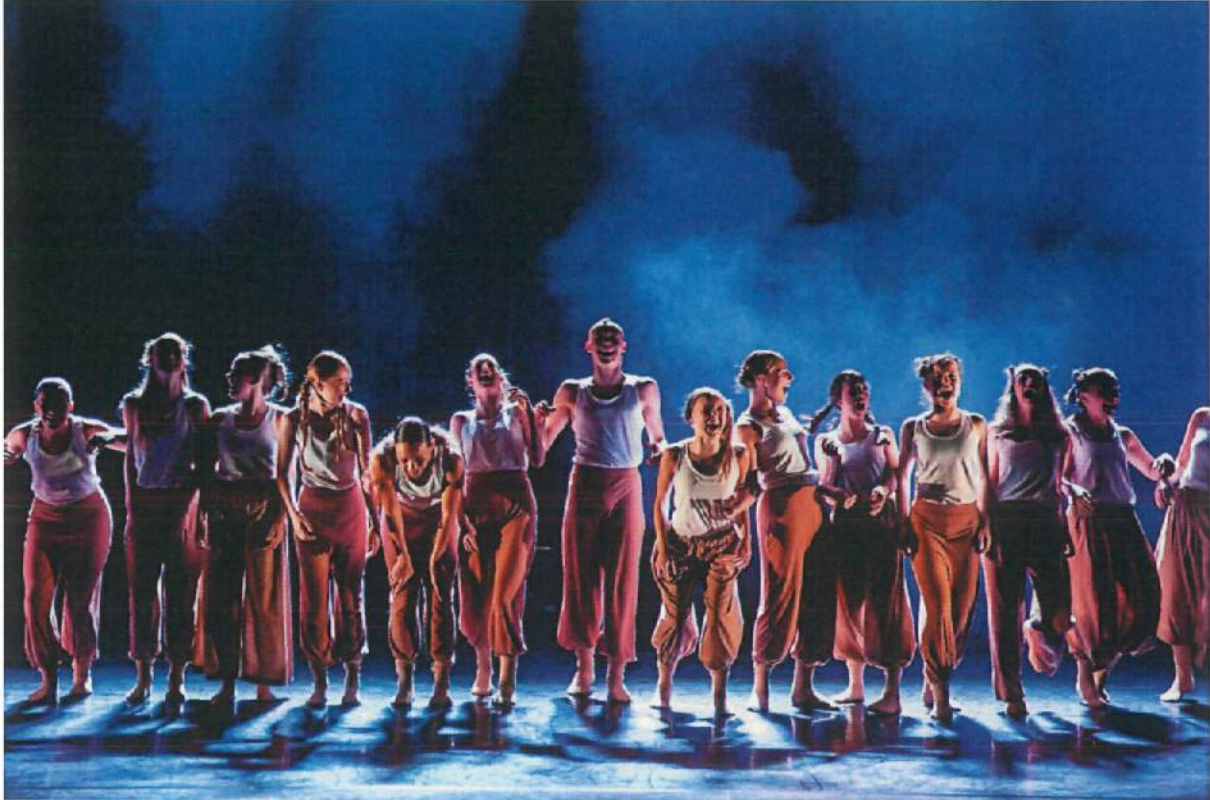
*"The uniqueness of the choreography. It was so creative."*

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



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

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

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

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

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

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

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

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

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

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

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

*"It made me stronger" – RPC Intensive attendee*

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

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

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

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

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



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**Beyond Ballet®**

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

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

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

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

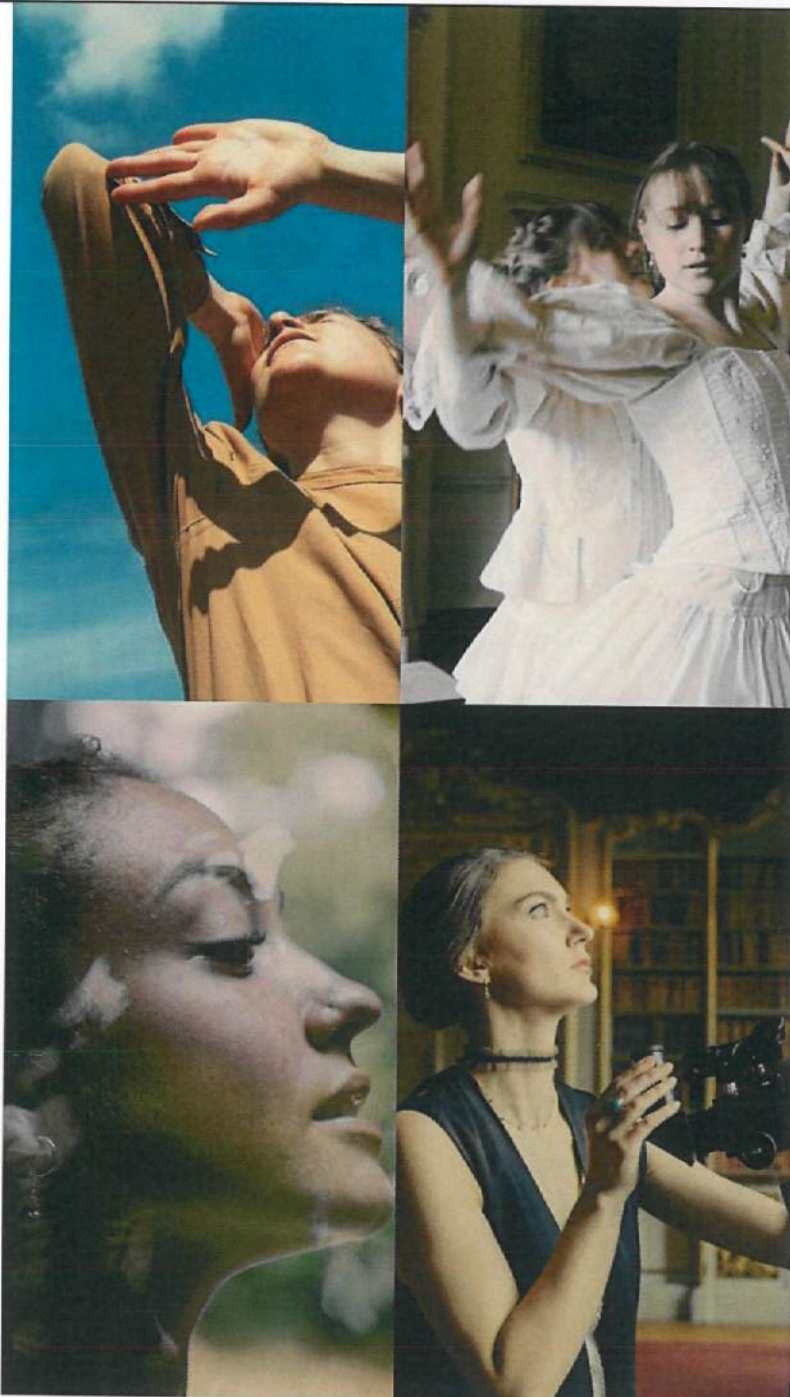
*Evolving Visions* included work by four Beyond Ballet® artists including two new works commissioned in 2023 and fully developed in 2024 by Rosie Mackley and Amy Groves as well as a new choreography of *Romeo and Juliet* as part of NYB All In! by Hannah George and Ross Black (see NYB All In!).

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

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

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

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

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

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

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

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

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

**Creative performance workshops**

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

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

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

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

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

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

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

*"I felt more confident and more inspired!"*

### **Moving Minds**

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

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

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

### **NYB All In!**

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



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

Highlights for NYB All In! in 2024 included

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



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

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

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

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

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

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

Grace, Young Leader NYB All In! 2024 and 2025

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

Abri, Young Leader NYB All In! 2024 and 2025

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

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

Kate Stanforth, disabled dancer and activist

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

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

*"Inclusion, every child is unique, great company"*

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

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

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

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

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

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

Evaluation of data collected (n12) has shown:

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

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

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

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

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

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

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

### Impact Evaluation

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

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

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

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

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

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Headline data highlights that in 2024

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

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

- Quality 4.59
- Distinctiveness 4.43
- Relevance 4.57

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

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

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

### **Our purpose and activities for public benefit**

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

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

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**Bursaries and removing financial barriers**

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

**Governance**

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

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

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

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

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

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

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



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

### **Leadership and organisational development**

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

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

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

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

### **Commitment to Equality, Diversity and Inclusion**

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

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

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

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

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

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

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

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

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

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

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

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

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

### Youth Council

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

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

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

### Marketing, Communications and Audience Development

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



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

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

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

### Fundraising and diversification of income

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

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

### Trusts and Foundations

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

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

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

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

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

#### **Public Funding**

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

#### **Individuals and campaigns**

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

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

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

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

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

### **Legacies**

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

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

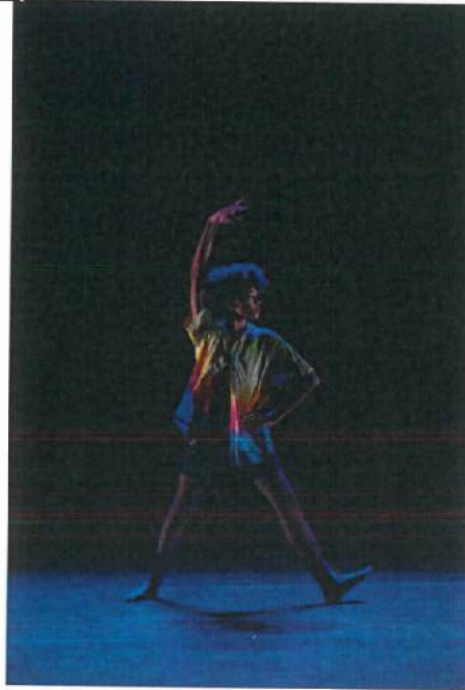
- increasing donated income through regularly submitting proposals to funders. At the end of 2024 we had secured pledges and grants equal to 31% of the £120,000 target for trust and foundation grants for 2025 (59% in December 2023 for 2024) with an increased target of £36,000 for individual giving.
-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

### **Pat Prime Restricted Fund / Award**

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

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

### Safeguarding, Health and Safety

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

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

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

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

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

### Sustainability and environmental responsibility

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

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

### Risk management

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

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

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

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**(LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 DECEMBER 2024**

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**Failure to achieve income target**

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

**Loss of key team and leadership**

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

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

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



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

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**Financial review**

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

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

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

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

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

**Reserves Policy**

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

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

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



Patricia Castanha Lloyd  
Chair of the board of trustees

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

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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

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

**Responsibilities and basis of report**

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

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

**Independent examiner's statement**

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

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

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

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

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



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

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

Dated: 3 September 2025

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

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

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

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

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

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

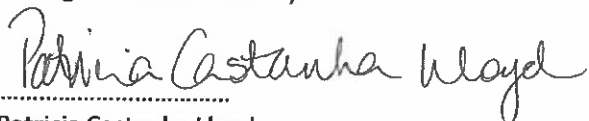
For the financial year ended 31 December 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

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

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

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



Patricia Castanha Lloyd  
Director

Company Registration No. 02557811

The notes attached here form part of the financial statements.

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

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**1.0 Company information**

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

**2.0 Accounting policies**

**2.1 Accounting basis and standards**

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

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

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

**2.2 Income**

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

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

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

**2.3 Expenditure**

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

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

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

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**2.0 Accounting Policies (continued)**

**2.4 Fund Accounting**

Funds held by the charity are either:

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

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

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

**2.5 Critical Accounting Estimates and Area of Judgement**

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

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

**2.6 Cash Flow Statement**

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

**2.7 Cash and cash equivalents**

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

**2.8 Debtors and creditors**

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

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
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**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2024**

**3 Income from donations and legacies**

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

**4 Income from charitable activities**

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

**5 Expenditure**

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

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
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**5 Expenditure (continued)**

**Support Costs**

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

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

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

None of the support cost expenditure relates to restricted funds.

**6 Independent examination fee**

	<b>Total 2024</b>	<b>Total 2023</b>
	<b>£</b>	<b>£</b>
Independent examination fee	2,646	2,640
	<b>2,646</b>	<b>2,640</b>



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

**7 Employee Information**

There were no employees during the current or prior year.

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

**8 Trustee's Remuneration and Expenses**

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

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

**9 Taxation**

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

**10 Debtors**

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

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

**11 Creditors**

The following creditors are payable within one year:

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

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

**12 Movement in funds**

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

**13 Restricted funds**

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

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

**14 Designated funds**

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

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

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

**15 Analysis of net assets between funds**

Fund balances at 31 December 2024 are represented by:

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

Fund balances at 31 December 2023 are represented by:

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

**16 Related party transactions**

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

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

**17 Comparative Statement of Financial Activities**

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