

NATIONAL CENTRE FOR CIRCUS ARTS

England & Wales · Charity number 1001839

Details

Other names	THE CIRCUS SPACE
Status	Registered
Legal form	Charitable company
Company number	02553293
Registered	1991-02-11
Register	View on the Charity Commission register

Contact

Address	National Centre For Circus Arts Coronet Street London N1 6HD
Phone	02076138233
Email	charity@nationalcircus.org.uk
Website	www.nationalcircus.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE ARTS AND TO ADVANCE THE ARTS, IN EACH CASE WITH PARTICULAR BUT NOT EXCLUSIVE REFERENCE TO THE CIRCUS ARTS.

Activities: Develop the profile of contemporary circus in the UK as an Artform open to everyone. Develop and provide a range of educational programmes and courses in the field of Circus to the highest possible standards. Provide production and creation opportunities for Circus artists.

Classification

- **How:** Makes Grants To Individuals, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-08-31	£2,602,093	£2,878,948	£3,295,210	87
2023-08-31	£3,112,090	£3,032,309	£3,508,834	105
2022-07-31	£2,670,884	£2,803,148	£3,397,438	99
2021-07-31	£2,531,962	£2,546,170	£3,486,851	108
2020-07-31	£2,478,745	£2,277,168	£3,497,357	113

Trustees

Name	Role	Appointed
Alison King	Chair	2020-10-20
Cameron Brookhouse		2020-10-20
Christopher William Underhill		2020-01-06
Darshak Shah		2020-01-06
David Clover		2026-04-14
Diana Salazar		2022-05-10
Elizabeth Anne Lynch		2026-04-14
Esther Wallington		2022-05-10
Mark Friend		2022-05-10
Nimisha Carver		2023-07-11
Rachael Williams		2020-10-20
Sean Lynskey		2022-05-10
Weston Baxter		2026-04-14

Accounts

National Centre for Circus Arts

Annual Report and Financial Statements

Year Ended 31 August 2024

Company Limited by Guarantee
Registration Number
02553293 (England and Wales)

Charity registration number 1001839 (England and
Wales)

Contents

Reports

Reference and administrative information	1
Welcome from the Chair	3
Trustees' report	5
Independent auditor's report on the financial statements	27

Financial statements

Consolidated statement of financial activities	32
Balance sheets	33
Consolidated statement of cash flows	34
Principal accounting policies	36
Notes to the financial statements	41

Reference and administrative information

Board Members	Alison King, Chair Cameron Brookhouse Brett Carron Nimisha Carver Mark Friend Sean Lynskey Maureen Nicholas Diana Salazar Darshak Shah Stuart Smith Paul Steggall William Underhill Esther Wallington Rachael Williams
Senior Management Team	Kate White – Chief Executive (until 31 August 2024) Dan Cowdrill – Chief Executive, Commercial Director (from 31 August 2024) Froniga Lambert – Chief Operating Officer (until 20 September 2023) Joe O Neill – Chief Operating Officer (from January 2024) Glen Stewart – Director of Professional Development
Registered address	Coronet Street London N1 6HD
Company registration number	02553293 (registered in England & Wales)
Charity registration number	1006927
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	Co-operative Bank 80 Cornhill London EC1V 3NJ

Reference and administrative information

Solicitors

Slaughter and May
One Bunhill Row
London
EC1Y 8YY

Shoosmiths
No.1 Bow Churchyard
London
EC4M 9DQ

Welcome from the Chair

This past year has presented further challenges for the organisation as the true impact of the loss of Arts Council England funding took hold. The ongoing financial position of the organisation remains manageable, however, and the board is confident that the organisation is a going concern when considering the reserves position and the planned surplus budget for the financial year 24/25.

With October of 2023 being the final month of transition funding from Arts Council England, the rest of the year was delivered without any of the previous funding that the organisation had been used to. Although a redundancy process was undertaken in the previous financial year and provided half the savings needed, a slower autumn venue hire period, continued increases in utility bills, and unplanned maintenance works all contributed to a larger deficit than initially predicted.

As part of the redundancy process, several roles were combined, along with some natural staff turnover. This meant that as we started the new academic year in 2023, we welcomed seven new faces to key positions. This brought much needed fresh ideas and best practice from other arts establishments and had a positive effect on a staff team that had felt the negative impact on morale during the previous six months. We also said farewell to Froniga Lambert, COO after four years of hard work and dedication through the Covid-19 era and welcomed Joe O'Neill to replace her as COO in January 2024. Joe brings a wealth of experience from several arts venues and performing arts organisations.

This financial and academic year saw us bed in as an independently registered higher education provider, along with the significant regulation and compliance that comes with that, all managed by the HE Academic Administration team. Through continued support from the Specialist Performing Arts Fund, we have been able to deliver the high standard of training we aim for, and this year have been delighted to award 13 graduating students first class honours degrees, something that the whole team were incredibly proud of achieving.

As in previous years, this student journey involved several incredible performances on site and at other partner venues. In November, Underbelly and La Clique kindly offered a night in their Leicester Square Spiegeltent for the third year BA students and then in February their ensemble performance took place at Arts Depot in North Finchley. Alongside this, the second-year ensemble that took place in the building over four nights and the year then culminated in the BA year devised pieces show where our largest ever cohort of 22 students each performed a self-choreographed piece in their chosen discipline specialisation. As ever, all these performing opportunities were vital to the students' development, but gave wonderful insight into the how the artform of circus is being practiced, developed, and interpreted by this new generation of circus artists.

Inspired by ensuring a strong pathway to the degree, our access and outreach efforts remained strong this year. The team delivered many activities across the London Youth Circus, National Youth Circus Event, Centre for Advanced Training and the Access and Participation programmes. In total, we interacted with around 300 young people across these programmes, engaging them in circus arts and encouraging them into further exploring circus in the future.

And our reach didn't stop there, in total, across all our higher education, youth, outreach, and recreational programmes, we offered just over 900 places every week for those participating in this incredible art form.

Welcome from the Chair

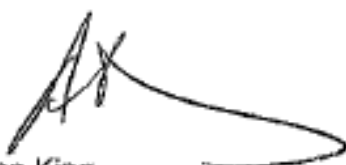
As we finish this review of the year and look to the future, there is one final update that represented a fundamental shift for the organisation. In December 2023, Kate White, who had been with the organisation for 17 years - a large majority of those years as CEO - announced her intention to step down at the end of the academic year. As much as this presented a huge change for the organisation and a point of risk, we as the board of trustees accepted Kate's intention and the search for a new CEO started in the Spring of 2024.

My fellow trustees on the Remuneration and Nominations Committee admirably assisted with this process alongside other Trustees as we formed a selection committee. From a very strong list of 23 candidates, we spent two months going through the recruitment process and finally appointed Dan Cowdrill as the new CEO in late July.

The Trustees are indebted to Kate for her commitment to the National Centre, her resilient leadership and wide-ranging expertise that has been invaluable in steering us through some very complex and challenging times. She has worked tirelessly with the board, partners, stakeholders, the sector and the senior management team to ensure that the National Centre survived and thrived and leaves us with a tremendous legacy to build upon to realise our higher education, artistic, community and business ambitions.

As much as we will miss Kate and her direction and passion for the art form, we are confident that Dan will provide a safe yet exciting pair of hands to keep us moving forward to be able to focus on our three most important aims: ensuring that the standard of our training is the best it can be; that circus remains as a credible artform within the rich cultural tapestry of the UK; and that as wide a section of the community as possible can access it.

I know that the whole administrative staff team, teachers and wider circus community share that passion, and I would like to pass on my huge thanks to all of them and my fellow trustees for all their hard work and dedication to that cause over the last year.



Alison King

Chair of the Board

10 December 2024

The Trustees, who are also the directors of the company for the purposes of the company law, submit their annual report and audited financial statements for the year ended 31 August 2024 which have been prepared in compliance with the current statutory requirements, The Office for Students (OfS) accounts direction, The Charities SORP (FRS 102) and with the charity's governing document, its Articles of Association.

Objectives of the charity

The charity is a company limited by guarantee governed by articles of association and was established on 30 October 1990. In October 2013 revised Articles of Association were approved by the Charity Commission and the Board of Trustees.

Our objective, as set out in the Articles of Association, is to advance the education of the public in the Arts and to advance the Arts in each case with particular but not exclusive reference to the Circus Arts.

This is summarised in the organisation's vision statement that allows us to look into the future for the organisation and the sector:

"Great Circus Everywhere"

We support circus as it matures and is ever more widely recognised as a dynamic, relevant and important part of the arts and cultural life of the UK. We deliver excellent circus arts training to support the development of the next generation of world-class circus artists. We support and collaborate with circus artists and companies throughout their careers to embed professional standards in teaching, facilities and the creation and presentation of circus to reach new audiences and participants with relevant, challenging and engaging work. We continue to grow our reach and relevance through the development of revenue-generating activities that can support our core education and artists' support activity.

This enables us to build on our role as sector leader and continue to push the boundaries of the Circus Arts, while maintaining core 'business as usual' activities at our home in Hoxton.

We are:

Ambitious and willing to take risks

We are ambitious for ourselves and our art form even in challenging times. With high professional standards and an expert community, we are adept at mitigating risk and safeguarding participants while allowing them to challenge themselves and explore the myriad physical and creative possibilities of circus. This, along with robust reflection and evaluation and a constant push to 'be better', allows us to provide a safe space for artists, students and participants of all ages and stages on their own circus journeys, to take bigger physical and creative risks. Our status as a Higher Education Provider demonstrates our ambition to be able to drive forward the development of formal education in circus arts, coupled with a strategic Access and Participation Plan to offer even more opportunities for a wide range of participants from previously underrepresented groups. Students and participants on all programmes bring with them their own ambitions and creative visions and we support, guide, advise and challenge them to ensure we are always at the forefront of development in circus.

Objectives of the charity (continued)

Inclusive and accessible

We are not fearful of the unknown and have a solid track record of innovation. The anarchic nature of circus means it appeals to a broad range of people and we are committed to ensuring we meet the needs of our sector by being inclusive, open and accessible to everyone. We work hard to make sure all our staff, students, partners and stakeholders feel comfortable and able to work and create in the very best way possible. We make sure there are spaces available for discussion and debate around issues of current concern, not least how we can support the management of mental health within our community. Where we lack specialist expertise we engage with others to help us to ask the right questions. We continually seek to act to disrupt and change so we can achieve our objective of being a truly diverse and open organisation.

Environmentally aware and sustainable

From our impact on individual participants and our own community of artists to our wider responsibility that comes from our leadership role in the sector, we are committed for the long term and strive to ensure our organisation is resilient and sustainable. We operate a mixed economy model and demonstrate a truly entrepreneurial spirit to ensure our business can survive and thrive in our ever-changing world. In our home building in Hoxton we have adopted an environmental plan to ensure we use our building efficiently, monitoring our energy usage, making use of schemes that are available to us to support our ambitions around the reduction of our carbon footprint year on year.

Public benefit statement

The National Centre for Circus Arts has been providing public benefit by enabling the creation of excellent and innovative circus for almost thirty years. Every year we involve thousands of people in the physical challenges and artistic pleasures of Circus Arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission guidance on public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Our diverse range of work includes our BA degree-level education in Circus Arts (the UK's first), which is supported by a structured training programme for under-18s and professional development opportunities for aspiring and established performers. Adults and young people can enjoy recreational classes and people of all ages can attend performances. We also run highly regarded workshops, away-days and team building events for the corporate community. Over the last decade we have been developing our creation and production capabilities and have been working in partnership to make work that can tour regionally, nationally and internationally. Our emphasis is always on collaborative and partnership working.

We are engaged in activity that significantly contributes to the cultural life of the UK by:

- ♦ producing exceptional artists who shape the future of the Circus Arts;
- ♦ developing potential and creativity through world-class higher education vocational training;

Public benefit statement (continued)

- ♦ finding and nurturing young artists;
- ♦ supporting the cultural infrastructure;
- ♦ fuelling development in the creative industries; and
- ♦ providing national and international leadership in Circus Arts.

We take our responsibility to provide public benefit very seriously and we welcome the scrutiny that statutory funding relationships expect. This has encouraged us to raise standards and to continue to challenge ourselves. It ensures we gather evidence to back up our claims to excellence. We continue to report against various criteria to our major statutory stakeholder, the Office for Students.

ACHIEVEMENT AND PERFORMANCE

Equality, diversity and inclusion

The Equality, Diversity & Inclusion Committee comprises non-teaching and teaching staff, trustees, circus artists, and students and is co-chaired by Ali King, the Chair of the Board of trustees, and Kaveh Rahnema, a circus performer/teacher. It met four times in the 2023-24 academic year and continued the work of the committee from the previous year.

In the summer of 2024, we attended London Pride for the second time and continued our presence there. The committee has embedded regular updates in collaboration with the Health & Safety Committee to further the action plan following the Graeae accessibility audit. We have celebrated international days and events through social media and in the dressing of our public areas in the building.

Student and staff recruitment was a key focus of the committee's discussions throughout the year. Key staff involved in writing the new student Access and Participation Plan provide regular updates and receive input from the committee. Board members presented their practices around staff and teacher recruitment to the committee, which has developed key actions for our recruitment process for the 2024/25 academic year.

We have implemented our strategy around promotional photography and are actively using representational photography across all our platforms.

In 2024/25, the committee will move to meet termly to ensure that we can align meetings to support student attendance and participation, which is vital to the committee's success.

ACHIEVEMENT AND PERFORMANCE (continued)

Equality, diversity and inclusion (continued)

Key focus for 2024/25

- ◆ Continue to support the implementation of our Access & Participation Plan.
- ◆ Move to an annual rotating chair selected from the wider committee membership.
- ◆ Continue to ensure we collect data on our users, so we know where we
- ◆ need to make improvements and review and update our data collection methodology.
- ◆ Expand attendance at other cultural events as an organisation, including trans pride.

Environmental sustainability

We have a long commitment to environmental sustainability, and we have been working with Julie's Bicycle since 2012. Our building has 24 solar panels installed on the roof which generate almost 7,500 kwh per year of electricity. This is equivalent to 2 months electricity usage in an average UK household. 100% of our electricity and gas supply is from renewable sources and our Environmental Policy commits us to reducing our carbon emissions by 5% year-on-year. We recycle plastic, glass, paper, food waste, cardboard, electrical waste and avoid landfill as much as possible. Our environmental commitment forms part of our induction for all new staff and students.

Efforts to implement the Green Book and switch to LED lighting across the site have also stalled due to staff turnover but will return as an aim in the new financial year.

Key focus for 2024/25

- ◆ Re-launch the Environmental Sustainability Action Group ensuring measures are both practical and realistic in reducing on-site carbon emissions.
- ◆ Implement the Green Book, which is an initiative around sustainability in events, with a view to this being a recommendation of sustainable behaviour to those hiring our space for events.
- ◆ Develop a three-year cyclical plan to have energy efficient LED lighting and PIR sensors where appropriate.
- ◆ Continue to use Julie's Bicycle and Pilio to monitor water and energy use; carbon emissions.
- ◆ Bring all student productions in house with investment into infrastructure to reduce waste and carbon reducing reliance on hiring equipment.

ACHIEVEMENT AND PERFORMANCE (continued)

Safeguarding, staff support and mental health first aid

The safeguarding group, comprising eight members of the staff team all trained in safeguarding, meets monthly to share any concerns and ensure appropriate training is delivered throughout the year for all staff. It also reviews and keeps our current safeguarding policy and processes up to date.

The National Centre is implementing a new health and safety system, Safesmart, to improve how we collect and store sensitive data for staff and students with access requirements and provide regular training to all staff.

Key focus for 2024-25

- ◆ Combine our Guardian Scheme into our MHFA training three further Mental Health First Aiders.
- ◆ Internally audit our safeguarding provision, training, policies, and procedures
- ◆ Review our safeguarding policy and benchmark against best practice examples in the sector.
- ◆ Review training and continuing professional development using our new health and safety system to track training, ensuring everyone is trained or has refresher training for safeguarding at least every three years.

Higher education achievements and challenges

September 2023 saw a new cohort of 76 students, the largest group in the programme's history.

We are enormously proud of how inclusive our programme is, and we recognise that we are providing an opportunity for young people to succeed in higher education who would most likely struggle in conventional academic programmes. However, there was a notable increase in pressure on the resources of a small team, and they worked hard to establish effective ways to support the students' additional needs.

This year was the first time we delivered the modified year-one programme after approval from Kent University. The objective of the changes was to make the continuity from one level of the course to the next more transparent and understandable to students and teachers. We have reduced the number of assessment points in the year and ensured these assessments are spread across the academic year to avoid placing too much pressure on students at any single point within the year. This will help students manage their study time and stay on top of submission deadlines, which is particularly important for students with additional learning needs.

In January 2024, we submitted our intended changes to the second and third year of the programme to Kent University. This created some administrative challenges, as we had to wait to publicise course details on the website until we had approval. We also needed to transition existing students to the new three-year BA programme, which entailed reissuing our contract with each student to reflect the changes.

ACHIEVEMENT AND PERFORMANCE (continued)

Higher education achievements and challenges (continued)

Two of the three Strand Managers on the degree programme reduced their working days to three days per week. With the changes proposed through the course rewrite, we hoped to be able to manage this reduction in delivery staff. However, it has proven to be a very challenging year, and the team have noticed the impact of having less administrative staff. We will be monitoring this situation and looking for longer term solutions to ensure the smooth delivery of the course.

The HE Committee structure has changed for this academic year, as it was felt that Student Staff Learning and Teaching Committee (SSLT) meetings were not meeting the terms of reference. We have now created the Student Voice Forum (SVF), which feeds into the Degree Administration Meeting, which in turn reports back to the Academic Board (AB). The First SVF took place in November, and students were able to give feedback on concerns and comment on good practice.

Student Performances

It was another year of fantastic shows. Our productions are the highlight of the year for all students and staff.

- ◆ BA Ensemble 'Stay a while' Performances 22/23/24 February, Directed by Jason Dupree and performed at Arts Depot
- ◆ FD2 Ensemble 'No Future' Performances 1/2/3 February, Directed by Sebastian Belmar and performed at the NCCA
- ◆ FD2 Devised 'FD2 devised' Performances 26/27/28 March, No director performed at the NCCA
- ◆ BA Devised 'Bricks and Mortar' Performances 27/28/29 June, No director performed at NCCA
- ◆ FD1 Ensemble 'Mortar' Performances 27/28/29 June, Directed by Myles Mac Donald performed at the NCCA

This year, we were particularly proud of the level of commitment and professionalism shown by all students during the production period. It can be a stressful time due to ambitious artistic choices and what always feels like limited time to achieve them. However, the students showed us all how their attitudes and positive energy can make vision become reality.

Student Recruitment

For the first time, we sent staff to the circus festival *Vivafest* in Las Vegas. We chose to go to improve our knowledge and connections to circus schools and potential students from the US. The trip was a success, and we met staff from some of the more established circus schools around the country.

ACHIEVEMENT AND PERFORMANCE (continued)

Student Recruitment (continued)

Our Strand Manager, Michaela O'Connor, judged the student category of the competition, which was mainly young children but also included some amateur adults. Alongside the competition, there were multiple workshops with teachers from around the country, and Michaela ran a theatre/performance workshop for interested potential students. This workshop was modelled on what we do in the audition here in London, and the feedback was very positive. One of the participants applied this year, and we plan to return to Las Vegas next year.

Student Experience

In April Joanna Young and the team completed a very successful and streamlined audition process. We received 60 applications this year, and the quality of the candidates was high. Based on the conversion rate of last year's offers, we offered 38 places for the 24-25 intake, resulting in 75 students for the 24-25 academic year.

The National Students Survey closed at the end of April, and we had a very good response rate this year, with 85% of second year students completing the survey. This represented an increase in student participation this year, with the results across the sector showing a decrease in student satisfaction. We received conflicting comments, with every negative comment receiving a positive counter comment. As a result, we sent students across all 3 years internal feedback surveys to complete by August, including a survey of the new BA1 modules that were run for the first time this year, and we organised some in person feedback sessions. Although there was mixed attendance, the feedback from the BA year was encouraging and we will amalgamate all the feedback, reflect and close the feedback loop with the students in September.

In June, the University of Kent approved the new three-year BA Hons course. Joanna Young did a great job keeping the students informed of changes and re-issuing contracts in line with CMA expectations. During 24/25, we will monitor the success of the new modules closely and make any necessary amendments to the course as part of our annual monitoring review.

The exam board took place on 26th July 2024, and of our 21 third year students graduating, we had 13 first class honours and 8 upper second class honours degrees awarded.

Access and Participation Plan

Despite us only submitting our first APP just two years ago, the Office for Students has asked that all schools rewrite and resubmit their plans in the spring of 2025 for institutions to stay aligned with the developing OfS priorities.

We decided to join an organisation called SEER (Specialist Evidence, Evaluation and Research), which has a proven track record for supporting schools in writing APPs.

ACHIEVEMENT AND PERFORMANCE (continued)

Access and Participation Plan (continued)

Joining SEER means we gain guidance, support and knowledge beyond the level we have within our staff team.

SEER has shared a lot of valuable information about the process we were about to embark on. They also commended us on our general knowledge of the APP across the organisation and how coherently we talk about our programmes and progress regarding APP targets

To ensure the importance of APP at all levels of the organisation, the activity became a fixed agenda item in the Student Voice Forum, Academic Board and Board of Trustees meetings, with a quarterly report sent to all trustees ahead of meetings.

The core services that SEER provide are:

- ◆ Access and participation related advice, from regulatory compliance to value-adding
- ◆ Access and participation planning, monitoring and reporting
- ◆ Data capacity, collection, analysis and reporting
- ◆ Evaluation (design, tools, data collation and analysis, reports, recommendations)
- ◆ Research and insights (design, tools, data collation and analysis, reports, recommendations)
- ◆ Communications, networking, collaboration and sharing findings

Key focus for 2024/25

- ◆ Delivery and monitoring of the new three-year BA course. Ensuring multiple points in the year for feedback collation and review.
- ◆ Ongoing drive to increase application numbers and suitability.
- ◆ APP data collection and evaluation to inform rewrite of APP for submission in Spring/Summer 2025
- ◆ A new degree meeting structure, including monthly planning meetings, and the Degree Admin Meeting becoming Learning and Teaching.

Artist development

We continued to host a number of professional development seminars and workshops throughout the year, nine of which took place and covered a wide range of topics, including specific discipline workshops, physiotherapy sessions, movement, and clowning.

ACHIEVEMENT AND PERFORMANCE (continued)

Artist development (continued)

We hosted an online “hub” for the Dissecting Aerial symposium. Lindsey Butcher ran the event from the south coast of England and offered the opportunity for centres like ours to be virtual hosts. The event had over 20 presenters across a weekend, and our online participants had access to aerial equipment throughout the workshop.

One of our Open Training members, Amelia Thornton, then hosted the very first Female Straps Convention, which brought together female strap artists from around the country and abroad to share skills and experiences and discussed topics related to training, gender, pain and neuroscience.

Open training continues to be a popular program and a valuable resource for the circus community. We had a constant flow of applications for new members, and in many instances international artists go to great lengths to apply and organise inductions to get as little as one afternoon of training at our facilities.

The combined number of membership fees, training sessions, and private classes steadily increases by approximately 20% each year.

We started a low-key weekly meeting for Club Juggling Passing on Thursday afternoon during the time when Open Training members and degree students shared the space and had an informal showing for Open Training members who wanted to try some new work in front of an audience. We want to make this a regular event, and we'll try to do another one in early 24/25.

Key focus for 2024/25

- ◆ Continue to grow members in the Open Training Programme.
- ◆ Review how Open Training members purchase training sessions. Look to moving fully online.
- ◆ Continue to deliver professional development sessions across the year.

Youth development, outreach and support for teachers

Rio Hayles one of our Learning and Participation Managers, successfully applied for the Head of Learning & Access role as maternity cover for Alice Jackson from January. We recruited a one-year fixed term Learning & Participation Manager, Natalie Bell, who started on January 16th to head up the London Youth Circus programme.

Our Children In Need (CIN) Sensory Circus funding concluded in July 2023, and it was a priority for us to find the funds to keep the programme running. We applied again for CIN funding and were very excited to be successful, guaranteeing support for a further three years with funding starting in September 24.

ACHIEVEMENT AND PERFORMANCE (continued)

Youth development, outreach and support for teachers (continued)

This programme has become ever more important, similar to what we have seen in the degree programme; we also saw an increase in the number of neurodivergent young people attending our recreational sessions. This has resulted in a call for more support and investigation into what we can do to support our teachers and other programme team members to enable the students and participants better to achieve their best, and also, a need for the organisation to come together to outline what our limitations may be.

In December, Antigone Exton-White, our student support manager on the degree programme, facilitated a cross-programme area session for teachers and other team members to attend. This was focused on 'learning and knowledge exchange' based on working with neurodivergent students/ participants.

NYCE

In the lead up to the National Youth Circus Event, we received 26 applications (6 first time applicant circus schools). Through a shortlisting process, we selected 15 circus schools to attend: seven London based and nine from across the rest of the UK.

The event took place between the 12th – 14th April and we welcomed 103 young people and 32 group leaders.

The 'space' themed extravaganza weekend included a wide range of circus workshops for the youth, and an impactful practitioner programme which was a combination of discussion, networking and practical activity. The event culminated in a cabaret show for the first time since 2020 with 12 schools, including our own, showcasing spectacular space inspired circus.

Centre For Advanced Training (CAT)

The programme was managed this year by Ed Stephen and featured a number of workshops and intensives:

A movement class and creative session exploring how to bring different textures and qualities to your work.

- ◆ A mix-skills sessions including Chinese pole, group acrobatics, Flying Trapeze and Hoop Diving.
- ◆ We ran a free act creation session at the start of the creation process for the show.
- ◆ Term 2's masterclass was delivered by Orange Skies Theatre and explored 'theatricality and storytelling with circus'.
- ◆ We took LYC to the BA ensemble show at Arts Depot, and to Jacksons Lane to see Orange Skies Theatre's Space Junk as part of their termly enrichment.
- ◆ The summer CAT intensive/pre-show rehearsals ran Friday 26th – Monday 29th July.

ACHIEVEMENT AND PERFORMANCE (continued)

Centre For Advanced Training (CAT) (continued)

- ◆ For the 2024/25 CAT intake we received 44 applications for 17 places.

We also produced an end of year show that took place on Tues 30th July at Jacksons Lane theatre in Highgate. The show was directed by Kaveh Rahnema and Chusi Amoros, two wonderful circus artists who have a long track record of creating work with both young people and professional artists.

CircuSpire

The end of Term 1 saw the culmination of our weekly afterschool sessions at our two partner schools; Mulberry School for Girls and Central Foundation School for Boys.

Throughout our time at Mulberry school, we experienced a few challenges pertaining to student engagement, with only six returning participants. At Central School we found participant engagement and retention much higher at around 17 young boys each week.

Due to the difficulties with participant engagement and retention at Mulberry, and the foresight that perhaps none of the students would accept the offer to train weekly with us from Term 2, we re-engaged with Stoke Newington, who we partnered with in year one of the project. We delivered weekly after school sessions for the rest of the term, with the aim of inviting selected students to train with us in Term 3.

From the 17 boys at Central School, we selected 11 at the end of Term 1. Eight of these accepted their scholarship places. The programme then ended on Monday 15th July and culminated in a sharing and graduation. Four students from last year's cohort auditioned for LYC and all were successful with two being offered scholarships.

London Youth Circus (LYC)

We received 46 applications for LYC last year and were able to offer 43 places. With 124 participants, the 24/25 cohort will be the largest it's been for many years.

The LYC Show then took place on Sunday 30th June 2024 and was a massive success. The curtain raiser was put together and performed by a select number of LYC 2 participants and the show featured LYC 3 students from across all skills and disciplines.

LYC watched Gandini 'Smashed' at Sadlers' Wells as part of our enrichment offer, which was followed by a masterclass delivered by Gandini at NCCA.

ACHIEVEMENT AND PERFORMANCE (continued)

Assistant Teacher Programme

We recruited four teachers onto a year-long development programme, which placed them into a range of teaching situations across multiple programme areas. The emphasis was on the variety of circus skills and participants, with the goal of giving them both confidence and versatility. They were placed alongside more experienced teachers and were supported and monitored by programme managers throughout the academic year. There were non-student-facing learning opportunities through workshops, presentations, and teacher meetings that enhanced their learning experience.

Key focus for 2024/25

- ◆ Continue to embed the widening participation strategy and evaluate and refine the APP, which will need to be rewritten and submitted to the OfS in Spring or Summer 2025.
- ◆ Prepare CAT and LYC students for further study and manage the large group sizes.
- ◆ Additional focus on supporting young people through the degree application process as part of our 'HE Assist' initiative. This is a growing feature of our APP for 2025 onwards.

Corporate and Commercial Work

Although still performing well, the commercial side of the operation experienced some stagnation this year, with venue hire income reaching £488,000 against a target of £550,000. This shortfall, although financially significant, was a shortage of just one more standalone hire for 2023/24 and it was felt that this was due to a period that then saw a full personnel changeover of the team in September 2024.

There was also underperformance in the corporate workshop income stream, resulting in a total income of around £16,500, roughly 50% of the original target. In the final corporate-focussed commercial segment, the consultancy section exceeded target significantly reaching a total income of £43,000 against a target of £30,000

These results suggested that the operation is starting to find its stabilisation point after many years of disruption, and this outturn has been used to model the income strategy for 24/25.

In relation to the recreational programme, there was a target to increase the number of participant places across both the adult and youth programmes from 585 to 640 and to reach an overall occupancy for both programmes of 85%. Growth here was extremely positive with participant places reaching an average of 645 across both programmes (Term 1: 645 - Term 2: 634 - Term 3: 657) and an average occupancy of 88%.

These results provided a total income of £374,000 compared to an income of £320,000 in 22/23 and £285,000 in 21/22. This is a year-on-year growth of 17%.

ACHIEVEMENT AND PERFORMANCE (continued)

Corporate and Commercial Work (continued)

Key focus for 2024-25

- ◆ Ensure that the venue hire operation remains resilient as one of the organisation's largest sources of additional income. Based on the confirmed business, the target is £550,000.
- ◆ Redevelop the corporate workshop offer and relaunch them to increase income to £25,000 whilst maintaining consultancy income at £40,000
- ◆ Develop the promotion of the recreational programme further to ensure that occupancy continues to increase, and participant places can grow. Due to the point mentioned below, the number of weeks the recreational programme will take will reduce from 37 to 31, resulting in a target of £345,000, lower than in recent years.
- ◆ Recognise a different model of commercial income this year due to a one-off hire that will be using the building for 12 weeks, predominantly during academic holidays. This will account for a further income of £265,000.

Fundraising

Fundraising efforts have been limited this last year due to nervousness around the return on investment from the fundraising role that was in place. When this postholder moved on from the organisation in November 2023, and without a realistic pipeline in place, it was felt prudent to pause recruitment. This has meant that proactive prospect research has been limited.

However, in February 2024, it was announced that we'd been successful with a bid to BBC Children in Need, which will result in three years of funding for the Sensory Circus programme starting in September 2024. This will fully fund the programme and cover the £15,000 annual costs until August 2027.

Positive steps were also taken with Arts Council England with several meetings taking place and encouragement given to apply for project grants in the intervening period before the next National Portfolio applications are made. These will be submitted in the autumn of 2024 and spring of 2025.

Key focus for 2024-25

- ◆ Submit project funding bids to Arts Council England and form the committee for re-applying as an NPO.
- ◆ Develop a pipeline of individual giving with existing supporters.
- ◆ Stewardship for larger, one-off individual gifts, two of which are in the pipeline for 2024.
- ◆ Deliver the Sensory Circus project and ensure effective reporting and evaluation.

STRATEGIC REPORT

Financial review

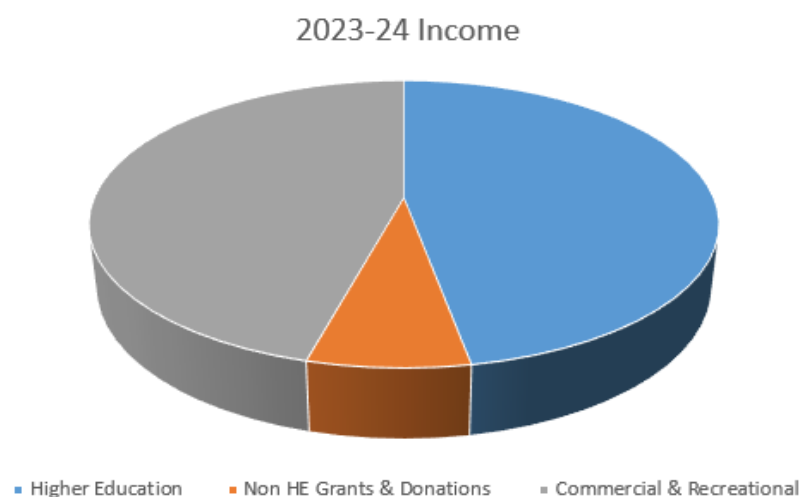
Income

Our income this year is comprised mainly of student fees and income from our recreational and commercial activities as well as grants received from the Office for Students.

Income from our core Higher Education activity improved further mainly because of a higher intake of domestic students. There was a decrease in commercial and recreational activity in the year, but this aspect of our income generation now makes up a higher proportion of our income than in previous years.

The following table clearly illustrates these patterns.

	2023-24	2022-23	2021-22
Higher Education	47%	44%	42%
Non-HE Grants & Donations	7%	19%	26%
Commercial & Recreational	46%	37%	32%
	100%	100%	100%
Total Income	£2.60m	£3.11m	£2.66m

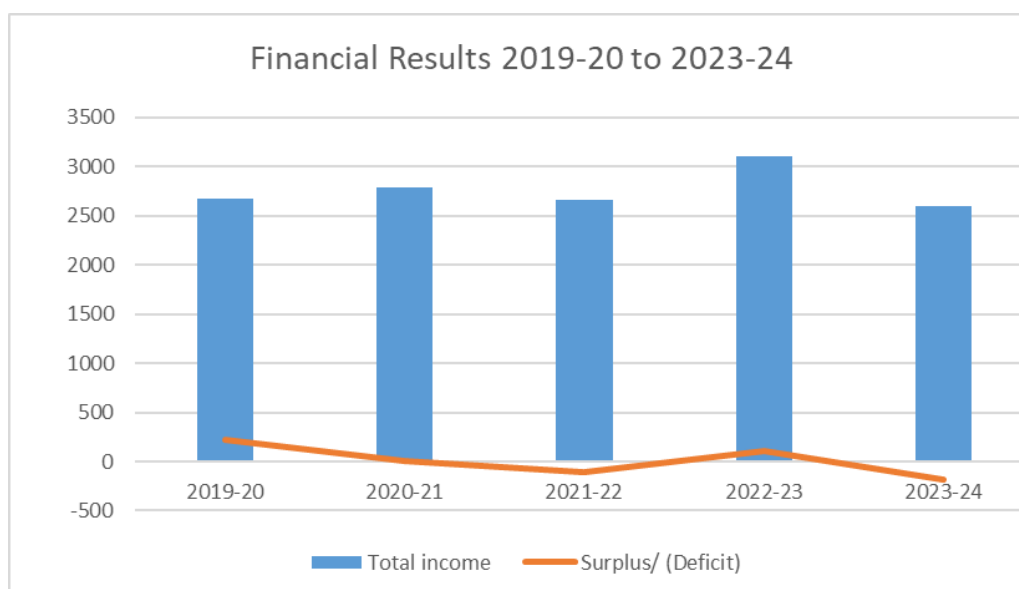


Unrestricted income remained at 92% (2023: 92%)

Results for the year

With inflation at an all-time high as well as the loss of ACE funding and grant and donation offerings being at an all-time low, 2023-24 resulted in a deficit of £214k.

The following graph illustrates our financial history over the past five years:



Balance sheet and liquidity

At the year-end, the charity together with its two trading subsidiaries had net current assets of £46k (2023: £286k).

In 2022-23 we drew down a £200k Loan with our mainstream bankers, the Cooperative Bank; out of caution due to the pandemic. We have not needed to utilise this loan, and we are in the process of rethinking how we manage this loan going forward.

Net of the remaining balance of this Loan, our Cash Balances at 31st August 2024 totalled £258k (2023: £578k).

Unrestricted funds

As a matter of policy, each year the Trustees review the value of reserves held in cash and cash equivalents that are not restricted or designated to any particular purpose. We also consider our exposure to the risk of any significant loss of income or unforeseen cost. A decline in income is the major risk that these reserves mitigate against and we recognise that current threats from the economic climate, market conditions and, particularly for us at this time, changes in public sector funding. We also account for expected expenditure on upcoming capital projects.

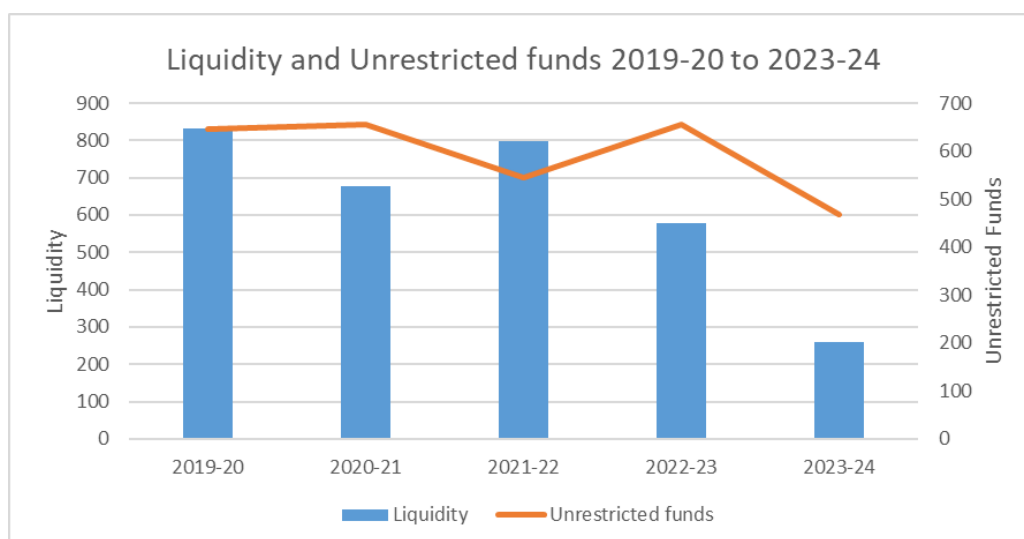
STRATEGIC REPORT (continued)

Financial review (continued)

Unrestricted funds (continued)

Until 31 August 2023 we had a reserves policy that aimed to maintain unrestricted funds at a level greater than three months operating expenditure. As at 31st August 2024 this would have required us to maintain unrestricted funds of £495k. As a result of the £214k deficit in the year, unrestricted reserves decreased to £443k at 31st August 2024 (2023: £656k), which is below the Board's previous target.

Mid-year (23-24) the Board reviewed the reserves policy and position thoroughly. The Board concluded that this approach, which did not take into account the predictable nature of much of our income and expenditure, was no longer suitable. The Board decided instead to adopt a policy of maintaining unrestricted reserves at a level that would allow it to continue operations for three years, based on prudent projections of income and expenditure. Between the end of the financial year in question (31st August 2024) and the date at which the accounts are signed off by the Board (December 2024), a three-year projection has been prepared which shows a minimum reserves requirement of £353k and the year-end reserves level of £443k sits comfortably above this.



Going concern

In light of the above and having considered in detail the Budget for 2024-25 and the Projection for 2025-26 and particularly their cash flows, the Trustees consider it appropriate to prepare the financial statements on a going-concern basis.

Subsidiary Companies: Review of activities

The two companies are wholly owned subsidiaries of the charity; trading profits are distributed to the charity to support our charitable objectives.

STRATEGIC REPORT (continued)

Financial review (continued)

Subsidiary Companies: Review of activities (continued)

National Centre for Circus Arts Enterprises Limited (formerly Circus Space Property Company Limited)

The Property Company holds the 150-year lease of the three phases of the Hoxton site.

It is through the Property Company that we manage the letting of space for Small to Medium Enterprises (SMEs) in our small office units and to companies using the Creation Studio to make and rehearse work. We will in the future make use of this subsidiary to carry out our event hires as well. This revenue stream has seen a decrease in income in the 23-24 year.

In 2023-2024

- ◆ 19 artists/companies have spent time free of charge in the Creation Studio, equating to 19 days given as support in kind at a commercial value of approximately £9,500.
- ◆ 16 circus artists or companies collectively spent 48 days in the Creation Studio at a supported rate, equating to a subsidy of approximately £11,000.
- ◆ 83% occupancy has been achieved across the year of the 11 units that make up the Energy Centre.

Circus Space Events Limited

Through the Events Company, we manage corporate and private training workshops, consultancy, and the hire of our large training spaces and courtyard for major events. Over the year, ten large-scale hires resulted in an income of £488,000.

In addition to this, four corporate or private workshops generated just under £16,200, and our consultancy efforts saw us work with ten separate clients, generating just over £43,000.

Principal risks and uncertainties

We have a rigorous approach to risk management and risk is identified and discussed throughout the organisation with the Trustees, via the Audit subcommittee which receives quarterly information for scrutiny and reports to the Board of Trustees

We have identified the following as significant risks:

Funding and economic risks

As detailed in the Financial Review above, we rely considerably on grant funding, in large part via the Office for Students which is subject to regular review. We also receive significant income via Higher Education student fees and a small change in student numbers has a substantial financial impact. In addition, we raise funds from trusts & foundations and individuals, and from our commercial activities.

STRATEGIC REPORT (continued)

Principal risks and uncertainties (continued)

Funding and economic risks (continued)

With the transitional funding offered by the Arts Council having ended in October 2023, the organisation has implemented cost reduction plans which has resulted in an organisational restructure whilst also seeking income from other funding sources to remain financially viable and to mitigate the risk of being overly reliant on one funding provider.

Raising funds from trusts, foundations and individuals has been affected by the current cost of living crisis and funders have changed priorities which has made success in this area difficult. We are, however, still presenting a case-for-support that will highlight the societal and health and wellbeing impacts of circus, alongside the creative ones, to ensure the widest appeal to potential funders and donors.

The Commercial Directorate continues to be crucial in bringing in additional income that mitigates the risks from precarious statutory funding and hiring out our Coronet Street building for corporate events continues to be an important source of revenue. There is further scope for recreational courses and classes, and additional income streams such as casting and consultancy continue to grow.

Student numbers

We aim to grow Higher Education student numbers steadily over the next 4 years. However, there are a number of risks:

- ◆ Not attracting a suitable pool of applicants: The Marketing team is creating a revamping of the Higher Education prospectus and will be undertaking more active promotion of our Higher Education course.
- ◆ Not achieving a high enough number of international applicants: We are developing a relationship with a circus festival in Las Vegas in response to the increased interest we have seen from American applicants.
- ◆ Students do not take up offered places: although we did receive more applications from European students than expected now they are required post Brexit to pay international fees, we still had some applicants that were unable to accept their places having misunderstood the impact on student fees. We are ensuring the funding situation for EU students is made very clear in the new prospectus and other literature and events relating to student recruitment.
- ◆ Students drop out in-year: 23/24 had two in-year dropouts, however we are very aware that student retention is still a high risk. We continue to offer some financial support and as much pastoral care as we can to assist all students to successfully complete the course and move into a professional career as a circus artist.

STRATEGIC REPORT (continued)

Principal risks and uncertainties (continued)

Compliance with higher education regulation

As an independent Higher Education Provider, we are also a designated public body. As such, we are now subject to regulation from a variety of organisations, not only the Office for Students but also bodies such as the Office of the Independent Adjudicator, Higher Education Statistical Agency and the Competition & Markets Authority, as well as having new obligations under the Freedom of Information Act.

The Chief Operating Officer has taken on a lead role in ensuring we are fully compliant in all areas, and we have engaged a Data Manager on a shared basis with two of the other former CDD schools to assist us in submitting the various data returns we are now obliged to make at points throughout the year.

Our ability to recruit and retain people with the right skills and experience is a key risk for us. During COVID many in the performing arts and associated creative industries struggled considerably, to the extent that many left the industry altogether, or moved out of London. We have seen the impacts of this in a lack of availability of circus arts teachers, and also technical production staff whom we engage on a freelance basis around student shows. We also recognise that COVID has not gone away, and that therefore sickness absence is likely to continue at a relatively high rate, especially during the winter.

Our financial situation highlighted above also makes it hard for our staff salaries to keep pace with the cost of living and inflation. We are grateful to all of our staff for their hard work and dedication.

Ensuring robust governance

Our objective is to have a Trustee board that reflects the diversity of our community. We have made further progress towards this, with two new members taking up office in 22/23. As we continue with more trustee recruitment we will again be encouraging applications from under-represented groups, particularly people from the Global Majority, but also from a broad age-range and people living with disabilities.

Our Trustee Board is mainly London based, so we hope also to recruit new members from across the UK to help us to understand and amplify the challenges faced by circus artists and companies wherever they are based.

Governance and internal control

The Trustees have identified and incorporated best practice in accordance with the Charities SORP and Charity Commission guidance.

The charity endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life – selflessness, integrity, objectivity, accountability, openness, honesty and leadership.

Our Governing Body and Academic Board each have clearly defined functions and responsibilities to oversee and manage our activities.

STRATEGIC REPORT (continued)

Governance and internal control (continued)

The Governing Body is the Trustee Board, responsible for matters including finance, property and staffing of the institution. It is specifically required to determine the educational character and mission of the institution and to set its general strategic direction.

The Trustee Board has several independent advisors. The Chair is elected from among the trustees; Trustee Board meetings are attended by all members of the Senior Management Team. No members of the Trustee Board may receive remuneration for the work that they do for that body. New trustees are recruited via an open recruitment process of advertisement and interview which is overseen by the Remunerations and Nominations Committee. All trustees are given an induction into the organisation by the Chief Executive, regular performance review by the Chair of Trustees and are offered relevant training when it arises. In addition to regular subcommittee and full board meetings, the trustees meet annually for an away day to review performance and set strategy for the coming years.

- a) Subject to the overall responsibility of the Trustee Board, the Academic Board has oversight of academic affairs and draws its membership entirely from the staff and students of the charity. A nominated trustee attends Academic Board as an observer and reports back to the board of trustees. It is particularly concerned with general issues relating to the learning, teaching and research work of the charity.

The Chief Executive is the head of the charity and has a general responsibility to the Trustee Board for the organisation, direction and management of the charity. The Chief Executive is the accountable officer and, in that capacity, can be summoned to appear before the Public Accounts Committee of the House of Commons.

Although the Trustees meet at least four times each year, much of the Board's detailed work is delegated to committees for Finance, Remuneration & Nominations, and Audit. These committees operate under specific terms of reference with all minutes being reported to the Trustee Board, and all decisions being ratified by the Trustee Board.

The Trustees delegate responsibility for setting remuneration of senior staff to the Remuneration and Nominations Committee. The committee follows a process of external benchmarking within our sector to set suitable levels of pay within our own pay structure.

A significant proportion of the membership of these committees consists of members of the Trustee Board. Co-opted staff and student members may also be eligible to serve on some of these committees, subject to the provisions of the articles. The Chair of each committee is selected from the Trustees.

The Chief Executive and senior management team exercises considerable influence over the development of the institutional strategy, the identification and planning of new developments, and shaping of the institutional ethos. The Senior Management Team all contribute in various ways to these aspects of this work but the ultimate responsibility for what is done rests with the Trustees.

STRATEGIC REPORT (continued)

Governance and internal control (continued)

The charity maintains a register of interests of the Trustees and Senior Management Team which may be consulted by arrangement with the Company Secretary.

The systems of internal control are designed to provide reasonable, but not absolute, assurance against material misstatement or loss. These include:

- ◆ A strategic plan and an annual budget approved by the Trustees.
- ◆ Regular consideration by the Trustees of financial results including variance from the approved budget.
- ◆ Delegation of authority and segregation of duties.
- ◆ An annual formal internal audit, with the resulting report and actions reviewed and approved by the Trustees. One such audit has taken place during the year.
- ◆ Identification and management of risks.

Statement of Trustees responsibilities

The Trustees (who are also directors of the National Centre for Circus Arts for the purposes of company law) are responsible for preparing the Trustees' Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the income and expenditure, including the income and expenditure, of the charitable group for that year. In preparing these financial statements, the Trustees are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles in the Charities SORP;
- ◆ make judgments 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;
- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

STRATEGIC REPORT (continued)

Statement of Trustees responsibilities (continued)

In so far as the Trustees are aware:

- ◆ there is no relevant audit information of which the charitable company's auditor is unaware;
and
- ◆ the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees have formalised the management of risk. The risk register is developed and monitored by the Chief Executive and Senior Management. It identifies risks to the charity in terms of their severity and probability and identifies actions to be taken to mitigate the risks, identifying timescale and responsibility. The Trustees review the register annually.



Alison King

Chair of the Board

10 December 2024

Independent auditor's report to the Members of the National Centre for Circus Arts

Opinion

We have audited the financial statements of the National Centre for Circus Arts (the charitable parent company) and its subsidiaries (the 'group') for the year ended 31 August 2024 which comprise the group statement of financial activities, the group and charitable parent company balance sheets, the group statement of cash flows the principal accounting policies and notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- ◆ give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 August 2024 and the group's income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- ◆ have been prepared in accordance with the requirements of the Companies Act 2006;
- ◆ in all material aspects, funds received for specific purposes administered by the National Centre for Circus Arts have been applied only for the purposes for which they were received and managed in accordance with relevant legislation;
- ◆ in all material aspects, funds from the Office for Students have been applied in accordance with the relevant terms and conditions; and
- ◆ the requirements of the Office for Student's accounts direction to higher education institutions have been met.

We have nothing to report in respect of the following matters in relation to which the Office for Students requires us to report to you, if in our opinion:

- ◆ Grant and fee income, as disclosed in the note to the accounts, has not been materially misstated and
- ◆ Expenditure on access and participation activities for the financial year has not been materially misstated.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a year of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- ♦ the information given in the trustees' report, which is also the directors' report for the purposes of company law and includes the strategic report, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

Opinions on other matters prescribed by the Companies Act 2006 (continued)

- ♦ the trustees' report, which is also the directors' report for the purposes of company law and includes the strategic report, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and charitable parent company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report including the strategic report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- ♦ adequate accounting records have not been kept by the charitable parent company, or returns adequate for our audit have not been received from branches not visited by us; or
- ♦ the charitable parent company financial statements are not in agreement with the accounting records and returns; or
- ♦ certain disclosures of trustees' remuneration specified by law are not made; or
- ♦ we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and charitable parent company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Auditor's responsibilities for the audit of the financial statements (continued)

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- ◆ we identified the laws and regulations applicable to the charitable company through discussions with management, and from our knowledge and experience of the sector;
- ◆ we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charitable company, including the Further and Higher Education Act 1992, Companies Act 2006, funding agreements with the OfS and associated funding rules, data protection legislation, anti-bribery, safeguarding, employment, health and safety legislation;
- ◆ we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- ◆ identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions;
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates set out in the accounting policies were indicative of potential bias; and
- ◆ used data analytics to investigate the rationale behind any significant or unusual transactions.

Auditor's responsibilities for the audit of the financial statements (continued)

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ agreeing financial statement disclosures to underlying supporting documentation;
- ◆ reading the minutes of Trustee meetings;
- ◆ enquiring of management as to actual and potential litigation and claims; and
- ◆ reviewing any available correspondence with HMRC and the company's legal advisors .

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.



Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 11 December 2024

Consolidated statement of financial activities (including the income and expenditure account)
Year ended 31 August 2024

				Year ended 31 August 2024 Total funds £	Period ended 31 August 2023 Total funds £
	Notes	Unrestricted funds £	Restricted funds £		
Income from:					
Donations and capital grants	1	421,808	128,241	550,049	1,223,455
Investments		6,764	—	6,764	2,244
Charitable activities	2	1,378,831	—	1,378,831	1,180,783
Other trading activities					
. Income from trading activities and other receipts	4	666,449	—	666,449	705,629
Total income		2,473,852	128,241	2,602,093	3,112,090
Expenditure on:					
Charitable activities	5	2,293,621	128,241	2,421,862	2,586,713
Raising funds					
. Fundraising and publicity		4,885	—	4,885	34,950
Commercial trading costs		452,201	—	452,201	410,646
Total expenditure		2,750,707	128,241	2,878,948	3,032,309
Net (expenditure) income		(276,855)	—	(276,855)	79,781
Other recognised gains					
Tax credit	20	63,232	—	63,232	31,615
Net movement in funds		(213,623)	—	(213,623)	111,396
Reconciliation of funds					
Total funds brought forward		656,406	2,852,427	3,508,834	3,397,438
Total funds carried forward		442,783	2,852,427	3,295,210	3,508,834

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets 31 August 2024

	Notes	Group		Charity	
		31 August 2024 £	31 August 2023 £	31 August 2024 £	31 August 2023 £
Fixed assets					
Tangible assets	12	3,323,876	3,333,473	206,083	215,681
Investments	13	200	200	400	400
		3,324,076	3,333,673	206,483	216,081
Current assets					
Stock		1,381	2,295	1,381	2,295
Debtors	14	473,590	89,606	139,835	264,852
Cash at bank and in hand		378,023	731,342	317,098	652,913
		852,994	823,243	458,314	920,060
Debtors					
Amounts falling due after more than one year	15	—	—	3,140,092	3,140,092
Liabilities					
Creditors: amounts falling due within one year	16	(807,435)	(537,524)	(806,258)	(1,153,696)
Net current assets/(liabilities)		45,559	285,719	(347,944)	(233,636)
Creditors: amounts falling due after one year	17	(74,425)	(110,558)	(74,425)	(110,558)
Total assets less current liabilities		3,295,210	3,508,834	2,924,206	3,011,979
Funds of					
Restricted funds	18	2,852,427	2,852,427	2,852,427	2,852,428
Unrestricted funds		442,783	656,407	71,779	159,551
Total funds		3,295,210	3,508,834	2,924,206	3,011,979

The financial statements on page 32 to 52 were approved by Board on 10/12/24 and signed on its behalf by:



Chair of the Board

Alison King



Chief Executive Officer

Dan Cowdrill

Company Limited by Guarantee

Registration Number: 02553293 (England and Wales)

Consolidated statement of cash flows Year ended 31 August 2024

	Note	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Net cash provided by operating activities			
Net cash (used in) provided by operating activities	A	(317,060)	37,996
Cash flows from investing activities	B		
Interest received		6,764	2,224
Purchase of tangible assets		(10,438)	(32,543)
Net cash used in investing activities		(3,674)	(30,319)
Cash flows from financing activities			
Loan repayment		(32,585)	(75,660)
Change in cash and cash equivalents in the year		(353,319)	(67,983)
Cash and cash equivalents at the start of the year		731,342	799,325
Cash and cash equivalents at the end of the year	D	378,023	731,342

A Reconciliation of net (expenditure) income to net cash flow from operating activities

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Net (expenditure) income for the period (as per the statement of financial activities)	(213,623)	111,396
Adjusted for:		
Depreciation charges	20,035	19,124
Interest receivable	(6,764)	(2,224)
Increase in investments	—	(200)
Decrease in stock	914	(295)
(Increase) decrease in debtors	(383,984)	134,198
Increase (decrease) in creditors	266,362	(224,003)
Net cash (used in) provided by operating activities	(317,060)	37,996

B Analysis of cash and cash equivalents

	31 August 2024 £	31 August 2023 £
Cash at bank and in hand	378,023	731,342
Total cash and cash equivalents	378,023	731,342

Consolidated statement of cash flows Year ended 31 August 2024

C Analysis of changes in net debt

	At 1 September 2023 £	Cash flows £	At 31 August 2024 £
Cash	731,342	(353,319)	378,023
Loans falling due within one year	(42,048)	(3,548)	(45,596)
Loans falling due after more than one year	(110,558)	36,133	(74,425)
Total	578,736	(320,734)	258,002

Charitable company status

The charity is a company limited by guarantee. The members of the company are the Trustees as set out on page on page 1. In the event of the charity being wound up the liability on repaying the guarantee is £10 per member.

Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charity is a public benefit entity for the purposes of FRS 102 and therefore the consolidated financial statements have been prepared in accordance with the 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 (The FRS 102 Charity SORP) issued on 1 January 2019, the Companies Act 2006 and the Charities Act 2011.

The accounts have been prepared for the year to 31 August 2024 and comparative information is provided in respect to the period to 31 August 2023.

The financial statements are presented in sterling; amounts are rounded to the nearest pound.

Consolidation

The group accounts consolidate the accounts of National Centre for Circus Arts and its subsidiary undertakings, Circus Space Events Limited Limited and National Centre for Circus Arts Enterprises (formerly Circus Space Property Company Limited), made up to 31 August 2024. The acquisition method of accounting has been adopted. National Centre for Circus Arts has taken advantage of the exemption in section 408 of the Companies Act 2006 from disclosing its individual statement of financial activities. The Charity only deficit (net movement in funds) was £87,773 (2023: deficit of £61,366). The results of the subsidiary entities are consolidated on a line by line basis. A summary of the results of the subsidiary entities is shown in note 13.

Going concern

The Trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company and group to continue as a going concern. The Trustees have made this assessment for a year of one year from the date of approval of the financial statements. In particular the Trustees have considered the charitable group's forecasts and projections. After making enquiries the Trustees believe that there is no material uncertainty that the charitable group will not continue to be a going concern and have concluded that there is reasonable expectation that the charitable group has adequate resources to continue in operational existence for the foreseeable future.

Income

Total income as shown in the statement of financial activities is the total income of the group. All income is included in the statement of financial activities when the Charity is entitled to the income, the receipt is probable, and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

- ◆ Charitable activities are accounted for in the year to which they relate.
- ◆ Investment income is included on a receivable basis.
- ◆ Donations, grants and legacies are included in full in the statement of financial activities when receivable. Grants received in advance for specified future years or where conditions are attached to their use which remain outside the control of the Charity are carried forward as deferred income and released when conditions for entitlement are fulfilled.
- ◆ Fees and other funding received towards the provision of training courses is recognised when the training is delivered. Income received in advance is deferred in the balance sheet and then released at the point of delivery of the related training/educational provision.

Grants

Government and local authority grants for the purchase of fixed assets are credited to restricted income when receivable. Provided there are no remaining restrictions on the use of the capital asset, the grant is released to unrestricted income when the asset is acquired as this fulfils the restriction placed by the donor on the use of the grant. Grants of a revenue nature are credited to income in the year in which they are receivable.

Expenditure

Expenditure is accounted for on an accruals basis. Direct charitable expenditure includes all costs related to the main purpose of National Centre for Circus Arts and include: costs of delivering the higher education course; youth and adult courses; and support to professional artists.

Fundraising and publicity includes all direct expenditure on publicising the work of National Centre for Circus Arts.

Governance costs, which are included in the support costs, include those costs incurred in the governance of the charity and are primarily associated with regulatory requirements.

Direct costs

Direct costs are allocated to the activities for which they have been incurred.

Staff costs and support costs

Staff costs and overhead expenses are allocated to activities on the basis of staff time spent on those activities.

Employee costs

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the year in which the associated employee's services are received. Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Pension costs

The Charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the statement of financial activities in the year they are payable.

Tangible fixed assets and depreciation

All fixed assets are stated at cost.

Depreciation is provided at the following annual rates in order to write off each asset over its useful economic life.

Plant and equipment	10% on cost
Improvements to leasehold premises	2% on cost
Leasehold premises	nil (see useful economic lives)

Assets with a value of less than £1,000 are not capitalised and written off in the financial statements in the year of purchase.

Stock

Stock is valued at the lower of cost and net realisable value.

Restricted funds

Restricted funds are to be used to specified purposes as laid down by the donor.

Unrestricted funds

Unrestricted funds are income received or generated for the charities general purposes.

Taxation

The company is a registered charity and is not liable to United Kingdom income or corporation tax on its charitable activities. Tax credits claimed under the theatre tax relief scheme are shown as a credit in the year to which it relates.

Operating lease commitment

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

Financial instruments

Cash and cash equivalents

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

Debtors and creditors

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

Fixed asset investments

Interests in subsidiaries are initially measured at cost and subsequently measured at cost less any accumulated impairment losses. The investments are assessed for impairment at each reporting date and any impairment losses or reversals of impairment losses are recognised immediately in the statement of financial activities.

The Charity has provided a long term loan to its subsidiary company National Centre for Circus Arts Enterprises (formerly Circus Space Property Company Limited). The loan meets the definition of a public benefit entity concessionary loan and is such accounted for at amortised cost and reviewed annually for impairment.

Critical accounting estimates and judgements

In the application of the company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the year in which the estimate is revised, if the revision affects only that year, or in the year of the revision and future years if the revision affects both current and future years. The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

Useful economic lives

The annual depreciation charge for property, improvements to property, and plant and equipment is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets. See note 12 for the carrying amount of the property, improvements to property, and plant and equipment and the accounting policy for fixed assets for the useful economic lives for each class of asset.

Leasehold property has been capitalised and included in fixed assets at cost. On 19 March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a market value of £8,350,000. This supports the view that the residual value of the leasehold building is not considered to be lower than its current carrying value in the accounts which is £3,117,793. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

1 Donations and grants

	Unrestricted £	Restricted £	Year ended 31 August 2024 Total £
Arts Council England	58,162	—	58,162
Jack Petchey Foundation	—	1,782	1,782
Leverhulme Trust	—	52,029	52,029
Centre for Advanced Training (CAT)	—	74,395	74,395
Sundry donations	5,710	5	5,733
OfS Grant Income	357,918	—	357,918
	421,808	128,241	550,049

	Unrestricted £	Restricted £	Period ended 31 August 2023 Total £
<i>Arts Council England</i>	<i>377,046</i>	<i>—</i>	<i>377,046</i>
<i>Conservatoire for Dance & Drama</i>	<i>98,307</i>	<i>8,060</i>	<i>106,367</i>
<i>Jack Petchey Foundation</i>	<i>—</i>	<i>2,485</i>	<i>2,485</i>
<i>Jerwood</i>	<i>—</i>	<i>20,015</i>	<i>20,015</i>
<i>Leverhulme Trust</i>	<i>—</i>	<i>64,500</i>	<i>64,500</i>
<i>Centre for Advanced Training (CAT)</i>	<i>—</i>	<i>60,674</i>	<i>60,674</i>
<i>Sensory Circus</i>	<i>—</i>	<i>19,400</i>	<i>19,400</i>
<i>Sundry donations</i>	<i>15,063</i>	<i>—</i>	<i>18,305</i>
<i>Research England</i>	<i>193,548</i>	<i>—</i>	<i>193,548</i>
<i>OfS Grant Income</i>	<i>360,116</i>	<i>999</i>	<i>361,115</i>
	1,047,232	176,133	1,223,365

2 Income from charitable activities

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Fees from UK and international higher education students	842,882	732,380
Audition and other fees	14,711	11,112
Artists Development income	53,064	50,469
Short Course income	468,174	386,822
	1,378,831	1,180,783

1

¹all unrestricted

3 Higher education funding

Until the 2022-23 accounting year the higher education income figure excluded funding receivable in the form of teaching grants from OfS through the Conservatoire for Dance and Drama:

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Contributions from CDD (see note 1)	—	98,307

4 Other trading activities

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Workspace and room hire	69,660	76,749
Classes, courses, and workshops	9,689	27,769
Other income	12,198	13,250
Corporate income	574,903	587,861
	666,449	705,629

5 Direct charitable expenditure

	Direct Costs £	Support Costs £	Year ended 31 August 2024 Total funds £
Artists Development	38,214	79,321	117,535
Recreational	240,248	57,941	298,189
Higher Education	717,998	582,874	1,300,872
Participation and Outreach	277,110	406,014	683,124
Training	21,652	490	22,142
	1,295,222	1,126,640	2,421,862

	Direct Costs £	Support Costs £	Period ended 31 August 2023 Total funds £
Artists Development	53,676	59,907	113,583
Recreational	315,951	102,131	418,082
Higher Education	798,591	481,818	1,280,409
Participation and Outreach	175,567	452,461	628,028
Training	63,338	83,273	146,611
	1,407,123	1,179,590	2,586,713

6 Support costs and administration

	Governance £	Administration £	IT £	Operations £	Year ended 31 August 2024 Total £
Artists Development	1,395	50,478	2,357	25,090	79,321
Commercial	4,683	169,446	7,913	65,648	247,690
Higher Education	13,433	486,022	22,698	60,722	582,874
Recreational	1,139	41,217	1,925	13,661	57,941
Access, outreach and educational	10,041	363,320	16,968	15,685	406,014
Training	—	—	—	490	490
	30,691	1,110,482	51,861	181,295	1,374,330

	Governance £	Administration £	IT £	Operations £	Period ended 31 August 2023 Total £
Artists Development	889	26,661	1,217	31,140	59,907
Commercial	4,333	129,996	5,932	73,638	213,899
Higher Education	13,086	392,577	17,915	58,240	481,818
Recreational	2,561	76,816	3,505	19,249	102,131
Access, outreach and educational	13,892	416,739	19,017	2,813	452,461
Training	2,561	76,815	3,505	392	83,273
	37,322	1,119,605	51,091	185,472	1,393,490

7 Fundraising and publicity

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Fundraising and publicity	4,885	34,950

8 Governance costs

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Bank and other finance charges	2,332	2,403
Professional fees	31,151	30,586
	33,484	32,989

9 Access and participation

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Access investment	104,840	125,500
Financial support	99,640	101,060
Support for disabled students	1,800	2,880
Research and evaluation	14,076	3,000
	220,356	232,440

10 Net income

Net income is stated after charging:

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Depreciation of tangible fixed assets	20,035	19,125
Operating lease rentals	48,684	51,270
Auditor's remuneration – audit	23,700	19,950
Auditor's remuneration – prior year	1,254	2,759
Auditor's remuneration – other services	11,120	8,990

11 Staff costs

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Wages and salaries	1,587,875	1,581,930
Redundancy	—	52,005
Social security and pension costs	163,306	186,823
	1,751,181	1,820,758
Self Employed staff	141,098	136,635
	1,892,279	1,957,393

The average monthly number of employees during the year was as follows:

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Tutors	54	63
Administration	33	42
	87	105

The average monthly number of employees includes a high number of part time staff, particularly among the highly specialised teaching disciplines. The full-time equivalents are:

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Administration	40	44
Tutors	4	9
	44	53

11 Staff costs (continued)

The following number of employees received salaries in excess of £60,000:

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
£60,000 - £65,000	3	2
£65,000 - £70,000	—	2

Pension contributions for the above employees were £3,963 (2023: £5,724).

The National Centre for Circus Arts considers the Board of Trustees, the CEO, the COO, the Commercial Director, the Director of Professional Development and the Head of Finance as comprising the key management personnel of the charity. The total employment benefits for the five (2023: five) key management personnel was £319,023 (2023: £338,857).

Senior post-holder's emoluments

The charity has formally adopted the Higher Education Senior Staff Remuneration Code (2018). The CEO's salary is determined by Trustees following an annual appraisal. It is based on key performance indicators and regard is given to the salaries of comparable positions in the HE sector. The CEO's emoluments comprised the following:

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Salary	55,313	66,394
Pension contributions	1,321	1,431
Total emoluments	56,633	67,825

The Principal's basic salary is 4.7 times that of the mean basic salary for all staff and 4.8 times if pension contributions are included. No members of staff received emoluments of £100,000 or more in the current year or comparative year.

12 Tangible assets

Group	Improvements to leasehold premises £	Leasehold premises £	Plant & equipment £	Total £
Cost				
At 1 August 2023	188,144	3,999,186	153,600	4,340,930
Additions	1,649	—	8,789	10,438
31 August 2024	<u>189,793</u>	<u>3,999,186</u>	<u>162,839</u>	<u>4,351,368</u>
Depreciation				
At 1 August 2023	23,593	881,393	102,471	1,007,457
Charge for the year	3,796	—	16,239	20,035
At 31 August 2024	<u>27,389</u>	<u>881,393</u>	<u>118,710</u>	<u>1,027,492</u>
Net book value				
At 31 August 2024	<u>162,404</u>	<u>3,117,793</u>	<u>43,679</u>	<u>3,323,876</u>
At 1 August 2023	<u>164,551</u>	<u>3,117,793</u>	<u>51,129</u>	<u>3,333,473</u>

The Arts Council England and The London Borough of Hackney hold various charges over the property and assets of one of the Charity's subsidiaries, National Centre for Circus Arts Enterprises (formerly Circus Space Property Limited).

The Arts Council England holds a debenture for any monies due to them secured over the investments and securities of the Charity.

On 19 March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a market value of £8,350,000. This supports the view that the residual value of the leasehold building is not considered to be lower than its current carrying value in the accounts which is £3,323,280. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

Charity	Improvements to leasehold premises £	Plant & equipment £	Total £
Cost			
At 1 August 2023	188,144	153,600	341,744
Additions	1,649	8,789	10,438
At 31 August 2024	<u>189,793</u>	<u>162,389</u>	<u>352,182</u>
Depreciation			
At 1 August 2023	23,592	102,471	126,063
Charge for the year	3,796	16,239	20,035
At 31 August 2024	<u>27,389</u>	<u>118,710</u>	<u>146,098</u>
Net book value			
At 31 August 2024	<u>162,404</u>	<u>43,679</u>	<u>206,083</u>
At 1 August 2023	<u>164,552</u>	<u>51,129</u>	<u>215,681</u>

13 Fixed asset investments

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Charity		
Investment in subsidiaries		
Cost		
At 1 August 2023 and 31 August 2024	200	200
Net book value		
At 31 August 2024	200	200
At 1 August 2023	200	200

The National Centre for Circus Arts has two wholly owned trading subsidiaries: Circus Space Events Company Limited (company number 04027679), which runs commercial events, and National Centre for Circus Arts Enterprises (formerly Circus Space Property Limited) (company number 02803347) which owns the leasehold of the Coronet Street site and rents the majority of the space to National Centre for Circus Arts with smaller areas to third parties. These companies donate their distributable profits to National Centre for Circus Arts. The registered offices of both subsidiaries is Coronet Street, London. A summary of their trading results is shown below. Audited financial statements for these subsidiaries are filed annually with the Registrar of Companies.

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Circus Space Events Company Limited results		
Profit and loss		
Turnover	522,668	565,031
Administrative expenses	(132,140)	(163,733)
Operating profit	390,528	401,298
Profit and loss reserve		
Brought forward at 1 August 2023	398,437	255,501
Operating profit	390,528	401,298
Distribution to National Centre for Circus Arts	(423,437)	(258,362)
Carried forward at 31 August 2024	365,528	398,437

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Balance sheet		
Debtors	373,088	514,558
Cash at bank and in hand	2,560	48,594
	375,648	563,152
Creditors: amounts falling due within one year	(10,019)	(164,615)
Net current assets	365,628	398,537
Capital and reserves	365,528	398,437
Called up share capital	100	100
Total equity	365,628	398,537

13 Fixed asset investments (continued)

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
National Centre for Circus Enterprises Limited (formerly Circus Space Property Limited) results		
Profit and loss		
Turnover	123,743	159,999
Administrative expenses	(118,706)	(101,015)
Operating profit	5,037	58,984
Profit and loss reserve		
Brought forward at 1 August 2023	98,416	68,590
Operating profit	5,037	58,984
Distribution to National Centre for Circus Arts	(97,980)	(29,158)
Carried forward at 31 August 2024	5,473	98,416
Balance sheet		
	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Tangible fixed assets	3,117,790	3,117,790
	3,117,790	3,117,790
Debtors	374,096	262,232
Cash at bank and in hand	58,365	29,966
	432,461	292,198
Creditors: amounts falling due within one year	(404,586)	(171,380)
Net current assets	27,875	120,818
Creditors: amounts falling due after more than one year	(3,140,092)	(3,140,092)
Net assets	5,573	98,516
Capital and reserves	5,473	98,416
Called up share capital	100	100
Total equity	5,573	98,516

Charity - Listed investments

The charity holds shares in BT at cost of £200.

14 Debtors

	31 August 2024		31 August 2023	
	Group £	Charity £	Group £	Charity £
Trade debtors	327,115	—	9,602	183,122
Other debtors	51,388	51,388	16,463	23,789
Prepayments and accrued income	95,087	88,447	63,541	57,940
	473,590	139,835	89,606	264,852

15 Debtors: Amounts due after more than one year

	31 August 2024		31 August 2023	
	Group £	Charity £	Group £	Charity £
Amounts owed by subsidiary undertakings	—	3,140,092	—	3,140,092

The long-term loan has been provided to the subsidiary company National Centre for Circus Arts Enterprises (formerly Circus Space Property Company Limited and meets the definition of a public benefit entity concessionary loan as it was made to further the charitable objects of the charity. The loan is interest free. At present a repayment schedule has not been decided.

16 Creditors: Amounts falling due within one year

	31 August 2024		31 August 2023	
	Group £	Charity £	Group £	Charity £ restated
Trade creditors	68,638	64,504	109,782	95,496
Social security and taxes	32,670	32,670	30,704	30,704
Other creditors	130,623	81,856	36,110	39,683
Accruals and deferred income*	529,909	253,193	318,880	294,558
Amounts owed to subsidiaries	—	328,438	—	651,207
Business Interruption loan	45,596	45,596	42,048	42,048
	807,435	806,258	537,524	1,153,696

Deferred income reconciliation*

Deferred income in 2024 includes fees for event hires and grant income relating to the next year.

	Brought forward £	Added amount £	Amount released £	Carried forward £
Deferred income 2024	187,132	408,178	(187,132)	408,178
Deferred income 2023	208,458	187,132	(208,458)	187,132

17 Creditors: Amounts falling due after one year

	31 August 2024		31 August 2023	
	Group £	Charity £	Group £	Charity £
Business Interruption loan	74,425	74,425	110,558	110,558

The Business Interruption loan is provided by Co-Operative Bank. The loan is secured by charges over the assets of the group. Interest is charged at 3.625% above Bank of England base rate.

18 Restricted funds

Group

The funds of the Charity include restricted funds comprising the following unexpended balances of donations and grants held on trust to be applied for specific purposes:

	Balance at 1 September 2023 £	Income £	Expenditur e £	Transfers £	Balance at 31 August 2024 £
Capital fund					
Building Development	2,850,427	—	—	—	2,850,427
Hackney sustainable grant	2,000	—	—	—	2,000
Generation fund					
Department for Education	—	74,395	(74,395)	—	—
Jack Petchey Foundation	—	1,787	(1,787)	—	—
Leverhulme Trust	—	52,059	(52,059)	—	—
	2,852,427	128,241	(128,241)	—	2,852,427

	Balance at 1 August 2022 £	Income £	Expenditur e £	Transfers £	Balance at 31 August 2023 £
Capital fund					
Building Development	2,850,427	—	—	—	2,850,427
Hackney sustainable grant	2,000	—	—	—	2,000
Generation fund					
Department for Education	—	60,673	(60,673)	—	—
BBC Children in Need	—	19,400	(19,400)	—	—
Conservatoire for Dance & Drama	—	8,060	(8,060)	—	—
Jack Petchey Foundation	—	2,485	(2,485)	—	—
Jerwood	—	20,015	(20,015)	—	—
Leverhulme Trust	—	64,500	(64,500)	—	—
	2,852,427	175,133	(175,133)	—	2,852,427

Capital Fund

The capital fund represents monies received from various funders for the redevelopment and refurbishment of the Coronet Street site.

Generation Fund

The Generation Fund represents monies received from various donors for discreet projects within Circus Development, Participation and Outreach and to support student learning.

19 Related party transactions

During the year the Charity's trading subsidiaries distributed their profits to the National Centre for Circus Arts, see note 13 for further details.

During the year, National Centre for Circus Arts was reimbursed for salary and other expenses of £70,738 (2023: £139,838) by its subsidiary, Circus Space Events Limited.

At the year-end £274,600 (2023: £403,073) was owed by National Centre for Circus Arts to Circus Space Event Limited.

National Centre for Circus Arts was reimbursed for salary and other expenses of £47,366 (2023: £38,434) by National Centre for Circus Arts Enterprises Limited (formerly Circus Space Property Limited) during the year. National Centre for Circus Arts Enterprises Ltd (formerly Circus Space Property Limited) charged rent to National Centre for Circus Arts during the year of £48,684 (2023: £52,741). At the year end, £53,838 (2023: £255,614) was owed by National Centre for Circus Arts to National Centre for Circus Arts Enterprises Ltd (formerly Circus Space Property Limited).

No trustees were reimbursed for travel expenses during the year (2023: £nil).

During the year trustees made donations of £231 (2023: £1,066). Trustees also supported events by purchasing tickets and classes totalling £2,526 (2023: £186).

During the year £1,950 (2023: £1,642) was paid to Turtle Key Art and £nil (2023: £2,580) was received from Turtle Key Arts, a charity in which Alison King is the CEO.

20 Theatre tax relief claim

	Year ended 31 August 2024 £	Period ended 31 August 2023 £
Tax credit in respect of theatre tax relief claim	63,232	31,615

21 Analysis of net assets by fund

Group	Unrestricted funds £	Restricted funds £	31 August 2024 Total funds £
Tangible assets	473,449	2,850,427	3,323,876
Investments	200	—	200
Net current assets	43,559	2,000	45,559
Long term creditors	(74,425)	—	(74,425)
	442,783	2,852,427	3,295,210

21 Analysis of net assets by fund (continued)

Charity	Unrestricted funds £	Restricted funds £	31 August 2024 Total funds £
Tangible assets	206,483	—	206,483
Debtors greater than one year	289,665	2,850,427	3,140,092
Net current assets (liabilities)	(349,944)	2,000	(347,944)
Long term creditors	(74,425)	—	(74,425)
	<u>71,779</u>	<u>2,852,427</u>	<u>2,924,206</u>

Charity	Unrestricted funds £	Restricted funds £	31 August 2023 Total funds £
Tangible assets	216,081	—	216,081
Debtors greater than one year	289,665	2,850,427	3,140,092
Net current assets (liabilities)	(235,637)	2,001	(233,636)
Long term creditors	(110,558)	—	(110,558)
	<u>159,551</u>	<u>2,852,428</u>	<u>3,011,979</u>

22 Financial commitments

At 31 August 2024 the group held three 150-year leases on its Coronet Street site and was committed to making quarterly payments under this non-cancellable operating lease. These payments totalled £48,684 in the year to 31 August 2024. The next review is due in the first quarter.

Group	Unrestricted funds £	Restricted funds £	31 August 2023 Total funds £
Tangible assets	483,047	2,850,427	3,333,474
Investments	200	—	200
Net current assets	283,719	2,000	285,719
Long term creditors	(110,558)	—	(110,558)
	<u>656,407</u>	<u>2,852,427</u>	<u>3,508,834</u>

23 Post balance sheet events

During the year there was a review of the group structure of the parent charity and its subsidiaries which resulted in the recommendation to close one of the trading subsidiaries of the group. Following this advice and after careful consideration, the decision was made to cease trading in Circus Space Events Limited and move the event hire activity of the company over to National Centre for Circus Arts Enterprises Limited (formerly called Circus Space Property Company Limited). The intention is to close Circus Space Events Limited during the next financial year and strike the company off.

Accounts

National Centre for Circus Arts

Annual Report and Financial Statements

Period from 1 August 2022 to 31 August
2023

Company Limited by Guarantee
Registration Number
2553293 (England and Wales)

Charity registration number 1001839 (England and
Wales)

Contents

Reports

Reference and administrative information	1
Welcome from the Chair	3
Trustees' report	5
Independent auditor's report on the financial statements	26

Financial statements

Consolidated statement of financial activities	31
Balance sheets	32
Consolidated statement of cash flows	33
Principal accounting policies	35
Notes to the financial statements	40

Reference and administrative information

Board Members	Alison King, Chair Cameron Brookhouse Brett Carron Nimisha Carver (from 11 July 2023) Kate Cavelle Mark Friend Sue James (until 11 November 2022) Elizabeth (Betsy) Lynch (until 11 November 2022) Sean Lynskey Tarun Nagpal (until 11 November 2022) Maureen Nicholas (from 11 July 2023) Thomas Nowacki (until 11 November 2022) Diana Salazar Darshak Shah Stuart Smith Paul Steggall William Underhill Esther Wallington Rachael Williams
Senior Management Team	Kate White – Chief Executive Dan Cowdrill – Commercial Director Froniga Lambert – Chief Operating Officer (until 20 September 2023) Glen Stewart –Director of Professional Development
Registered address	Coronet Street London N1 6HD
Company registration number	2553293 (registered in England & Wales)
Charity registration number	1006927
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	Co-operative Bank 80 Cornhill London EC1V 3NJ

Reference and administrative information

Solicitors

Slaughter and May
One Bunhill Row
London
EC1Y 8YY

Shoosmiths
No.1 Bow Churchyard
London
EC4M 9DQ

Welcome from the Chair

This year has been a real challenge for the National Centre with the shocking loss of Arts Council England's National Portfolio funding. While the organisation was braced for a possible reduction in funding, to be removed from the portfolio completely has been a real blow. ACE funding allowed the organisation to fulfil so many of our aims and objectives, not least in supporting circus artists and small circus companies at whatever stage of their development. Being able to offer heavily subsidised space for creation and training has been a core feature in how we can offer sector support and build capacity for circus and we know without it many artists will suffer.

The board of trustees immediately worked with the senior management team unfortunately having to create year on year savings to mitigate the loss. As so often is the way in arts organisations where people are a key resource and operating costs are already managed so tightly with few variables, we had to embark on a process of redundancies. Always so difficult in a small organisation where people work so closely together, however the process was conducted with care and consideration and is now completed. The team have managed to retain activity levels and have examined working practices to try and find truly innovative ways to continue to deliver our amazing programmes of work for participants at all levels and stages of their circus journeys.

We finally said farewell to the Conservatoire for Dance and Drama who have been such an oasis of support as we have learned about higher education over the years. The closure of CDD took us into our first year of independent registration and all that entails and we have enjoyed sharing practice and creating a really mutually supportive relationship with the other ex-CDD schools who are taking their own next steps. In this first year we were fortunate to be awarded Specialist Performing Arts Funding from the Office for Students, recognising the additional costs of delivery of such a specialist course. The team has engaged with sector support organisations such as Guild HE who offer expertise and lobbying for small specialist institutions and have helped as we gain confidence navigating the multiple relationships with the many regulators and stakeholders within higher education.

Many trustees were among the audiences at this year's student performances both at the National Centre and away at Jacksons Lane and seeing the work in action is a huge motivator for us all. In December 2022 Underbelly gave a night in their Christmas Spiegaltent in Leicester Square, for graduates and students to perform their own individual pieces as a 'scratch night' to an audience of 234 people. This extra performing opportunity in the heart of the west end created an extraordinary evening for the company and audiences alike.

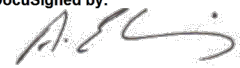
Late in December 2022 the National Centre was the subject of an article in The Stage newspaper where allegations of historic inappropriate relationships between former students and teachers, racism, and inadequate reporting pathways were made. An initial internal investigation was followed by an external independent review where neither found any evidence to corroborate the allegations. Safeguarding processes were tested and found to be appropriate. The team's responses including setting up enhanced reporting mechanisms, means we continue to develop our systems for staff and student support throughout the organisation.

Welcome from the Chair

Once again, we have successfully added to our trustee cohort during the year and welcome two new members who bring us even more diverse expertise and experience. With the challenges faced by the organisation this year it has been wonderful to rely on the support of a group of such committed colleagues who have all played a part in how we navigate our way towards a positive future. I know the senior management team will join me in thanking all our trustees for the time and wisdom they have invested in the organisation.

I also personally want to thank the senior management, team, staff, and teachers for all their hard work, to all of them and the students thank you for bearing with us through this transition and difficult time.

While the world still feels a little bleak, it is fair to say that the National Centre, on a daily basis, is home to a community where creation, innovation and just a little spark of magic, help to make the world a better place. We nurture talent and aim to give confidence, support and a place to belong for our students, staff, professional members, recreational participants, audiences and all those who love this remarkable art form.

DocuSigned by:

1776F3E03C7845C...

Alison King

Chair of the Board

11.12.23

Trustees' report Period ended 31 August 2023

The Trustees, who are also the directors of the company for the purposes of the Companies Act, submit their annual report and audited financial statements for the period ended 31 August 2023 which have been prepared in compliance with the current statutory requirements, The Office for Students (OfS) accounts direction, The Charities SORP (FRS 102) and with the charity's governing document, its Articles of Association.

Objectives of the charity

The charity is a company limited by guarantee governed by articles of association and was established on 30 October 1990. In October 2013 revised Articles of Association were approved by the Charity Commission and the Board of Trustees.

Our objective, as set out in the Articles of Association, is to advance the education of the public in the Arts and to advance the Arts in each case with particular but not exclusive reference to the Circus Arts.

This is summarised in the organisation's vision statement that allows us to look into the future for the organisation and the sector:

"Great Circus Everywhere"

We support circus as it matures and is ever more widely recognised as a dynamic, relevant and important part of the arts and cultural life of the UK. We deliver excellent circus arts training to support the development of the next generation of world-class circus artists. We support and collaborate with circus artists and companies throughout their careers to embed professional standards in teaching, facilities and the creation and presentation of circus to reach new audiences and participants with relevant, challenging and engaging work. We continue to grow our reach and relevance through the development of revenue-generating activities that can support our core education and artists' support activity.

This enables us to build on our role as sector leader and continue to push the boundaries of the Circus Arts, while maintaining core 'business as usual' activities at our home in Hoxton.

We are:

Ambitious and willing to take risks

We are ambitious for ourselves and our art form even in challenging times. With high professional standards and an expert community, we are adept at mitigating risk and safeguarding participants while allowing them to challenge themselves and explore the myriad physical and creative possibilities of circus. This, along with robust reflection and evaluation and a constant push to 'be better', allows us to provide a safe space for artists, students and participants of all ages and stages on their own circus journeys, to take bigger physical and creative risks. Our status as a Higher Education Provider demonstrates our ambition to be able to drive forward the development of formal education in circus arts, coupled with a strategic Access and Participation Plan to offer even more opportunities for a wide range of participants from previously underrepresented groups. Students and participants on all programmes bring with them their own ambitions and creative visions and we support, guide, advise and challenge them to ensure we are always at the forefront of development in circus.

Trustees' report Period ended 31 August 2023**Objectives of the charity** (continued)***Inclusive and accessible***

We are not fearful of the unknown and have a solid track record of innovation. The anarchic nature of circus means it appeals to a broad range of people and we are committed to ensuring we meet the needs of our sector by being inclusive, open and accessible to everyone. We work hard to make sure all our staff, students, partners and stakeholders feel comfortable and able to work and create in the very best way possible. We make sure there are spaces available for discussion and debate around issues of current concern, not least how we can support the management of mental health within our community. Where we lack specialist expertise we engage with others to help us to ask the right questions. We continually seek to act to disrupt and change so we can achieve our objective of being a truly diverse and open organisation.

Environmentally aware and sustainable

From our impact on individual participants and our own community of artists to our wider responsibility that comes from our leadership role in the sector, we are committed for the long term and strive to ensure our organisation is resilient and sustainable. We operate a mixed economy model and demonstrate a truly entrepreneurial spirit to ensure our business can survive and thrive in our ever-changing world. In our home building in Hoxton we have adopted an environmental plan to ensure we use our building efficiently, monitoring our energy usage, making use of schemes that are available to us to support our ambitions around the reduction of our carbon footprint year on year.

Public benefit statement

The National Centre for Circus Arts has been providing public benefit by enabling the creation of excellent and innovative circus for almost thirty years. Every year we involve thousands of people in the physical challenges and artistic pleasures of Circus Arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission guidance on public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Our diverse range of work includes our BA degree-level education in Circus Arts (the UK's first), which is supported by a structured training programme for under-18s and professional development opportunities for aspiring and established performers. Adults and young people can enjoy recreational classes and people of all ages can attend performances. We also run highly regarded workshops, away-days and team building events for the corporate community. Over the last decade we have been developing our creation and production capabilities and have been working in partnership to make work that can tour regionally, nationally and internationally. Our emphasis is always on collaborative and partnership working.

We are engaged in activity that significantly contributes to the cultural life of the UK by:

- ◆ producing exceptional artists who shape the future of the Circus Arts;
- ◆ developing potential and creativity through world-class higher education vocational training;

Trustees' report Period ended 31 August 2023**Public benefit statement** (continued)

- ◆ finding and nurturing young artists;
- ◆ supporting the cultural infrastructure;
- ◆ fuelling development in the creative industries; and
- ◆ providing national and international leadership in Circus Arts.

We take our responsibility to provide public benefit very seriously and we welcome the scrutiny that statutory funding relationships expect. This has encouraged us to raise standards and to continue to challenge ourselves. It ensures we gather evidence to back up our claims to excellence. We continue to report against various criteria to our major statutory stakeholder, the Office for Students.

ACHIEVEMENT AND PERFORMANCE**Equality, diversity and inclusion**

The Equality, Diversity & Inclusion Committee is made up of non-teaching and teaching staff, trustees, circus artists and students, and is co-chaired by Ali King, the Chair of the Board of trustees and Kaveh Rahnama, a circus performer/teacher. It met four times in the 2022-23 academic year and three of the meetings included guest speakers. Some of the Committee's actions this year include:

- ◆ Ensuring that key national and international 'days' and events were celebrated and recognised by NCCA, through social media and dressing of the Reception area.
- ◆ Developing a strategy around the promotional photography we commission and use.
- ◆ Having an accessibility audit of our Coronet Street building conducted by Graeae.
- ◆ Engaging with the *Black Lives Matter* Circus event, scheduled for 2024.

Key focus for 2023/24

- ◆ Establish how the Committee can usefully and most effectively support the implementation of our Access & Participation Plan.
- ◆ Continue to ensure we are collecting good data on our users, so we know where we need to make improvements.
- ◆ Hold another on-site community event.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Environmental sustainability**

We have a long commitment to environmental sustainability, and we have been working with Julie's Bicycle since 2012. Our building has 24 solar panels installed on the roof which generate almost 6,000 kwh per year of electricity. This is equivalent to 2 months electricity usage in an average UK household. 100% of our electricity and gas supply is from renewable sources and our Environmental Policy commits us to reducing our carbon emissions by 5% year-on-year. We recycle plastic, glass, paper, food waste, cardboard, electrical waste and avoid landfill as much as possible. Our environmental commitment forms part of our induction for all new staff and students, and our staff Environmental Sustainability Action Group ensures measures are both practical and realistic in reducing on-site carbon emissions.

In 2022/23 we continued to use Pilio as planned and proceeded with steps to stop the purchase of single use plastics for internal events. With external events efforts are made to understand clients' own sustainability aims although implementing the Green Book has been more difficult. Efforts to switch to LED lighting across the site has also stalled due to the organisational restructure but will return as an aim in the new financial year.

Key focus for 2023/24

- ◆ Implement the Green Book, which is an initiative around sustainability in events, with a view to this being a recommendation of sustainable behaviour to those hiring our space for events.
- ◆ 50% of site to have energy efficient LED lighting and PIR sensors where appropriate.
- ◆ Implement a programme of planting on site that works to support biodiversity and use the roof more effectively.
- ◆ Continue to use Julie's Bicycle and Pilio to monitor water and energy use; carbon emissions.

Higher education achievements and challenges

Although we were eagerly awaiting the arrival of our 2023-24 cohort of 65 students, we took the opportunity to run 'Teachers' Week' across a couple of days in the week prior to students arriving. This year alongside all the important information sharing and updates for teachers, we ran a session for all teachers from across the organisation looking at neurodiversity. James McCambridge, our Teacher Education Manager, delivered a very engaging session that was thought provoking and useful. We are seeing a sharp increase in students with neurodivergent characteristics. The session in teachers' week was in response to the teachers asking for more support and guidance on how best to support the variation in the student group.

From the 65 students who arrived on day one, there were 27 in the new first year, 24 in the second year, and 14 in the BA year. 49 students were UK fee payers and 16 on international fees.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Higher education achievements and challenges** (continued)

This year was our first year as an Independent Higher Education Institution. Across all levels of the organisation, we have been working hard to ensure we were prepared for this moment. Froniga Lambert, our COO, took on the oversight of our compliance and reporting deadlines. It is worth noting the significance of this step for the organisation and just how successfully we managed our first year of independence.

With data collection and reporting being such an important element of our OfS registration, we decided to retain the services of Imran Sheikh as our Data Manager. Imran was the Data Manager for the Conservatoire for Dance and Drama. We currently share his time with two of the other ex-CDD schools. He works closely with the Degree Administration team on the collection and submission of all OfS data requirements, Stevie Taylor, our Head of Higher Education Administration and Student support worked with Imran to ensure our systems of data collection have been efficient and as simple as possible to reduce the likelihood of errors and unnecessary workload.

We proudly returned all data on time and in compliance with OfS requirements.

Student engagement across the year was excellent, the degree Strand Managers worked as hard as always to ensure continuity and consistency around the students' schedules despite the beginning of the year being difficult in terms of teacher availability. We believe this to be due to the number of teachers who moved from London or changed career during Covid. On top of that, September to December is our busiest time for building hires, which has become a crucial part of our financial stability. The degree team did an amazing job to relocate students and teachers to alternative venues so learning activity could continue.

Early into the first term we started planning for our two ensemble productions. For the first time, we were trialling running both the Foundation Degree ensemble and the BA ensemble in the same term. This presented some challenges around staffing of the technical and creative teams. However, it did mean that far fewer classes needed to be scheduled as two out of the three-year groups were in production. Overall, it was a positive change to have the ensembles close together and we have decided to run it that way again next year. The foundation degree show was directed by Lydia Harper. Lydia graduated from NCCA in 2013. Outside of NCCA, Lydia has a successful career as a circus director and is currently working as an Artistic Director for Cirque du Soleil. The show was called 'Relativity' and was a great success. Lydia, with the support of her creative team, dressed the Combustion Chamber as a cityscape. With audience members seated around three sides of the room, the students had the opportunity to perform in a space that felt very much like a version of the classic circus 'ring'. The show ran Wednesday to Saturday with both an evening and matinee show on the Saturday. Each show played to near capacity audiences with a total of 576 tickets sold across the run.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Higher education achievements and challenges** (continued)

Our BA ensemble was directed by Catherine Boot Artistic Director of the company 'Can't Sit Still' and senior lecturer at Circomedia. The performances were presented at Jacksons Lane. Despite the small stage area, the students all remained on stage for a significant part of the show giving a true ensemble experience. As with most years, the Foundation Degree and BA shows couldn't have been more different yet both were wonderful shows and received lots of positive audience feedback. This highlights depth and diversity of the creatives we work with and the versatility of our student groups. Again, we saw almost sell-out audiences for every performance.

The BA devised show is a highlight of the year for everyone. For the second year running we had the Combustion Chamber set out with cabaret chairs and tables. This was a popular design last year creating a huge stage space with terrific sight lines for audiences. Without the restrictions of spacing due to Covid, we were able to increase our capacity and could respond to huge audience demand for tickets. The show was opened again this year by an ensemble piece by the first-year students. The was choreographed and directed by our Strand Manager, Michaela O'Connor. It was an incredibly strong performance and a wonderful opening to the show giving us all an exciting glimpse of what is to come as they continue their studies. The BA students were as amazing as always. The devised pieces are culmination of their three years at the school. They did themselves proud and showed how ready they all were to embark on careers as professional artists.

We had excellent student retention with no drop outs or failures to complete across the year. This is an enormous credit to the support structures in place to help students through both the academic and physical challenges of the course. Our Student Support Manager had a very busy year but clearly was very effective in her role. Equally, a lot of support was put in place around injury prevention and management. We do provide external physiotherapy support for students with more complex physical issues which need to be medicalised but the focus on physical health education and support offered internally has really paid off as students learn to be 'caretakers' of their own health and wellbeing.

As part of the ongoing development of the course, major course modifications for the first year of the Foundation Degree were submitted and approved through Kent University. The changes have been designed to clarify the progression across the three years of the course and to reduce the number of assessment points throughout the year. The team has worked tirelessly to create these new modules that will increase student understanding and engagement and to ensure the course stays current and appropriate for the ever-changing performing arts sector.

As part of the rewrite process, we had proposed the addition of another Strand Manager. This would have given us four posts and would have meant one manager for each of the four course stands. However, due to the low number of applications when the post was advertised and uncertainty around funding, we have withdrawn the fourth post. This has meant that Adrian Porter, the Head of Higher Education Delivery, and the three current Strand Managers have had to absorb this work. However, with the changes being made to the structure of the course through the re-write process, the team feels they are creating and seeing efficiencies meaning the workload is manageable.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Higher education achievements and challenges** (continued)

Our involvement with FEDEC continues to be a valuable resource. Adrian Porter and Martha Harrison have been involved in the SPEAK OUT event which took place in Paris. The event facilitated discussion around the prevention of discrimination and gender-based violence in the circus and street arts sector.

We are also active participants in the RIGGERS project. As with most FEDEC events, RIGGERS workshops bring together expertise from circus schools around the world to share 'best practice', this time for circus rigging and safety. The project aims to establish systems and techniques to ensure safety and support circus innovation and for materials to then be shared across the international circus network.

Applications for the 2023-2024 academic year opened in October and unfortunately, we received a lower number of applications in comparison with previous years. However, despite this, the quality of the candidates was high and we were able to offer enough places to give us a full first year intake for 2023-24.

Academic Results

We had another year of exceptional academic results. 14 of 14 students graduated from the BA programme. We had two lower class seconds, eight upper second class and four first class degrees awarded.

Specialist Performing Arts Fund

This was the first year that we were in receipt of the Specialist Performing Arts Fund, a new funding stream from the Office for Students. With this additional £300,000, we have been able to continue with the level of delivery and quality of student experience that we established over many years within the Conservatoire of Dance and Drama. The money was specifically used to maintain the high number of student contact hours with our highly specialised and experienced teachers. Funding also goes towards our student support provision and ensuring students have access to the specific equipment need for their chosen disciplines. This fund will be in place for another four years.

Knowledge Exchange Fund

This year we were in receipt of the Knowledge Exchange Fund which was provided by Research England. This fund was only available for 2021-22 and 2022-23. We only became eligible in 2022-23 once we became an independent HEI. The fund was to help educational organisations to rebuild after Covid, create partnerships and to engage in knowledge exchange. We directed the majority of the funds towards developing and promoting our commercial circus activity to introduce new participants and audiences to our art form. We created a series of promotional and educational video resources with the hope of attracting more participants into our programmes and to offer online learning opportunities for audiences on a national and international level. The fund also contributed to our National Youth Circus Event which brings groups from all around the country for the purpose of learning and teaching. The event gives youth participants and their teachers the opportunity to experience classes at the National Centre, arguably the top circus training facility in the UK, and to understand the wealth of opportunity there is for careers in the circus sector.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Teaching Excellence Framework**

For 2022-23 we retained our Gold TEF status as a transition year after leaving CDD. We needed to reapply during the year and await to hear our banding for 2023-24. Stevie Taylor our Head of Academic Administration and Student Support did a huge amount of work on the submission compiling data and evidence. The implication of the TEF award beyond the reputational impact is the ability to charge £9,250 as opposed to £9,000 for UK home fee students. In the new system any institution awarded at least a bronze is eligible for the higher fee rate. We were delighted when at the end of the academic year we were provisionally told that we have been awarded TEF Silver.

Key focus for 2023/24

- ◆ Submission of major course amendments for the second year of the foundation degree by January 2024
- ◆ Develop a relationship with Vivafest circus festival in Las Vegas to support and encourage applications for the Degree from American artists.
- ◆ Review physiotherapy provision and administrative processes associated with booking appointments and communicating students' needs.

Artist development

Throughout the year we saw a strong and consistent growth in the number of members of our Open Training programme. It has been positive to see so many new faces joining the professional membership programme. Stefano Di Renzo has done an excellent job of supporting our artists and representing the professionals within the organisation. We have continued to offer a number of workshops and seminars throughout the year. Stefano had direct communication with the members to understand what their needs and desires for further professional development were and what workshops we could facilitate to provide appropriate support. We had a number of practical sessions which are always popular as well as more discussion-based sessions around topics such as circus producing and funding. When space allows, an offer will go out to the degree students for them to join the workshops, encouraging networking and first steps into professional relationships.

Cycle 2 of the Jerwood Circus Residencies happened in the first term of the year. It was another very successful programme this year. The application and selection process were exceptionally well run. It was encouraging to see the number of applications and the level of creativity and innovation that was presented.

Our aim for the second cycle of the programme was to encourage applications from people from backgrounds marginalised in circus. We had a number of applications fitting these criteria including applications from neurodivergent artists.

The Jerwood Arts residencies are a hugely important programme for us and add much needed resource to the creation of new circus in the UK. The programme allows us to realise the potential of the facilities and support staff at the National Centre for the direct benefit for circus artists.

Although we currently do not have funding in place for next year, we have been in discussion with Jerwood Arts and are waiting for applications to open in 2023/24.

Trustees' report Period ended 31 August 2023

ACHIEVEMENT AND PERFORMANCE (continued)

Artist development

Key focus for 2023/24

- ◆ Continue to grow members in the Open Training Programme.
- ◆ Reapply for funding through Jerwood Arts in 2023/24
- ◆ Develop relationships with circus festivals and venues to develop possible performing opportunities for artists and graduates.

Youth development, outreach and support for teachers

Similar to the challenges we saw on the Degree programme, we started the new academic year with a shortage of teaching staff. All staff worked hard to cover classes where possible but we were struggling for consistency in class delivery. The teachers that were available were often having to make quick changes to class plans to cover gaps in teaching staff. However, after a recruitment drive for teachers and the return of some of our regular teachers back into London, we started to find some stability.

Both the London Youth Circus programme and the Centre for Advanced Training provision started positively. We enrolled 21 students across the three levels of LYC. We struggled to recruit as many internal (London based) CAT students as we would have liked although we did recruit new external students into the programmes at our partner schools across the UK.

At the end of the year, the CAT students performed their 'graduation' show. We worked collaboratively with our local neighbours Hoxton Hall to enhance their summer school offer by bringing their young participants to the National Centre to try circus for the very first time. At the end of that week, the CAT show was performed in Hoxton Hall to an enthusiastic audience. The project was the beginning of what we are sure will be an important and mutually beneficial relationship with a local arts organisation.

The most popular event of the year for the Learning and Participation team is the National Youth Circus event. This year, it was held in April. We had 66 young people attend and 34 adult teaching staff who had their own programme of professional development activity, accompanying the young people. The team have perfected the planning and delivery of the event so when the weekend comes it is hugely enjoyable for everyone. This year we were able to purchase tickets to take everyone to see Circa, an Australian circus company that were playing on the Southbank. For many of the young people it was their first time to London so it was an important and memorable evening for them to visit such a prestigious venue in the capital.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Youth development, outreach and support for teachers** (continued)

This year, we launched two new outreach initiatives as part of our Access and Participation Plan. CircusSpire is a weekly after school club we're running in two local secondary schools: Stoke Newington and Clapton Girls. In phase two of the programme students were invited to attend a weekly class at NCCA from January to July with the ultimate aim of offering places onto the London Youth Circus. At the end of the year, we had eight students independently apply for and gain places on LYC. This has probably been one of the most effective programmes in terms of engagement and retention of young people from global majority and low socio-economic backgrounds.

CircUnity is a project which aims to create robust partnerships with local community groups who have identified under-represented participants, and who are seeking participatory opportunities with accessibility barriers removed. It aimed to bridge the gap between our one-off community outreach workshops and enrolment on our youth and degree programmes. CircUnity delivered a 3-day circus intensive during October half term (linking into Black History Month) and then delivered follow up workshops with each attending community group. Again, big strides have been made in the work done by the L&P managers in establishing relationships with local organisations. For this project we're partnering with and being supported by Mimbire & Tramshed/ St Margaret's House. The intensive will take place at Tramshed in Bethnal Green.

Key focus for 2023-24

- ◆ Continue to embed the widening participation strategy and evaluate and refine the APP which will need to be rewritten and submitted to the OfS in Spring or Summer 2024
- ◆ Prepare CAT and LYC students for further study.

Safeguarding, staff support and mental health first aid

During 2022/23 the National Centre has conducted a holistic review of our working practices relating to safeguarding, mental health first aid and staff support. Driven by our understanding of the impact of the pandemic and how this has changed our approach to work and to how our students live and study with us, we have been keen to ensure our policies and practices remain fit for purpose.

In the autumn of 2022, allegations of historic inappropriate relationships between former students and teachers, racism, and inadequate reporting pathways were made when an article was published in The Stage newspaper. This came as a huge shock to the organisation as upon an initial internal investigation, there were no recorded grievances or complaints made at the time. An external independent review into the allegations and into our own safeguarding processes was undertaken, however, and it was felt that the procedures in place were appropriate and no evidence was found to corroborate the allegations.

The process was obviously unsettling and of concern and as result, we have put in additional measures to ensure that any future instances, should they arise, can be reported in a safe and timely way. This includes setting up an anonymous reporting system that circumvents the senior management team and goes to straight the Audit Committee of the board.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Safeguarding, staff support and mental health first aid** (continued)

The safeguarding group, comprising seven members of the staff team all trained in safeguarding, meets monthly to share any concerns and to ensure appropriate training is being delivered throughout the year for all staff, as well as reviewing and keeping our current safeguarding policy and processes up to date.

The National Centre has also implemented a 'guardians scheme' based on the model designed by The Old Vic. This scheme provides dedicated and trained members of staff to help signpost anyone who feels they need support to the most appropriate resources and internal processes. This scheme is due to launch in Autumn 2023 and complements our existing team of Mental Health First Aiders, who are again staff trained specifically to offer first stage support to colleagues and students who may be struggling with their mental health.

Key focus for 2023-24

- ◆ To launch and evaluate year one of the Guardians scheme
- ◆ Review our safeguarding policy and benchmark against best practice examples in the sector.
- ◆ Create a register of all staff to ensure everyone is trained or have refresher training for safeguarding at least every three years.

Corporate and commercial work

The commercial team saw significant growth well beyond the original target and ambition for the year. Where a 30% increase in venue hire was hoped for – always the largest segment of commercial activity – by the end of the year an increase of just under 64% was achieved, taking venue hire turnover to £535,000 (a record amount) compared to £325,000 in the year 2021-22. This source of income is of huge importance to the organisation and it was, therefore, encouraging to see this bounce back post-pandemic. Delivering this activity does come with challenges, however, as other core activity has to be paused or relocated to accommodate it. Over the year the venue team worked hard to ensure that disruption was kept to a minimum and these efforts will be taken into future years.

There was also an aim to increase the income from corporate workshops and consultancy. This activity saw less growth, very much mirroring the previous year's income at around £40,000.

In relation to the recreational programme, there was a target to increase the number of participant places across both the adult and youth programmes from 585 to 640 and to reach an overall occupancy for both programmes of 85%. Growth here was positive and although by the start of the third term, total places were short of the target at 605, overall occupancy sat at 92%. When based on income, this saw a total income just short £320,000 compared to an income of £285,000 in the previous year. This meant an overall growth of 12%.

Trustees' report Period ended 31 August 2023**ACHIEVEMENT AND PERFORMANCE** (continued)**Corporate and commercial work** (continued)***Key focus for 2023-24***

- ◆ Ensure that the venue hire operation and ability to generate income in the region of £550,000 is maintained with as little disruption as possible.
- ◆ Continue to increase the uptake of corporate workshops and consultancy across all types of offer.
- ◆ Develop the recreational programme further to ensure that participant places can reach 640, coupled with further increases in occupancy. Through this increase in places and some changes to the way that concessions are offered, the income target for 2023/24 will sit at £380,000

Fundraising

Fundraising efforts have faced difficulty in this financial year as several factors impacted the ability to hit target. This mainly focussed around the sudden cost of living crisis and increase in interest rates hitting in October of 2022 and the ensuing nervousness of larger trusts and foundations to make grants to lesser known organisations. Although considerable relationship building took place and several bids were made around support for the Access and Participation plan, success was limited.

Two notable donations were made, however, from a private individual and another from the philanthropic arm of Allen and Overy. In addition to this, smaller individual donations remained consistent with previous years.

This financial year also saw the end of two longer term supported projects. The first was the end of the Jerwood Residencies project, supporting circus artists to develop new work through hire of the spaces here at the National Centre. The other was the end of the three-year Children in Need supported Sensory Circus project, delivering bespoke recreational circus activity for children with autism and additional needs. Both projects have been a huge success and feedback from the funders has so far been positive

Key focus for 2023-24

- ◆ Explore project funding through Arts Council England now that the National Centre is no longer a National Portfolio Organisation.
- ◆ Prioritise funding for the APP as a whole, or constituent elements of it.
- ◆ Explore a continued relationship with the Jerwood Foundation or seek alternative support for a project supporting the creation and development of new circus.
- ◆ Seek an extension to the Sensory Circus project from Children in Need or through alternative funders.

Trustees’ report Period ended 31 August 2023

STRATEGIC REPORT

Financial review

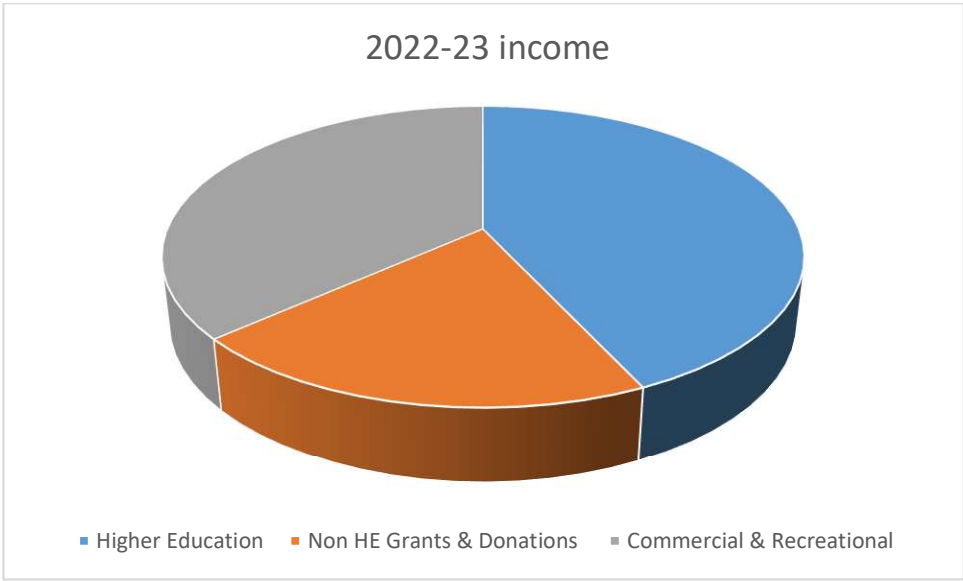
Income

With the help of the ACE transition funding as well as the OfS specialist art provider funding our income mix has remained robust in the 2022-23 period.

Income from our core Higher Education activity improved further mainly as a result of the retention of international students. In addition, our Commercial and Recreational income has also continued to grow from 2021-22 (£858k) to £1.04m.

The following table clearly illustrates these patterns.

	2022-23	2021-22	2020-21
Higher Education	44%	42%	37%
Non-HE Grants & Donations	19%	26%	57%
Commercial & Recreational	37%	32%	6%
	100%	100%	100%
Total Income	£3.11m	£2.66m	£2.78m



Total Unrestricted income remained at 92% (2022: 92%).

Results for the year

With inflation at an all- time high as well as the loss of ACE funding, 2022-23 required cost savings to be put into place resulting in a restructure of organisational roles. Along with this the organisation also extended its accounting year to a 13-month period This led us to anticipate a deficit of £147k in our forecasts but we are showing an actual surplus of £111k. One off transactions such as the release of holiday accruals built up over the Covid years have been released in this year contributing to the surplus shown.

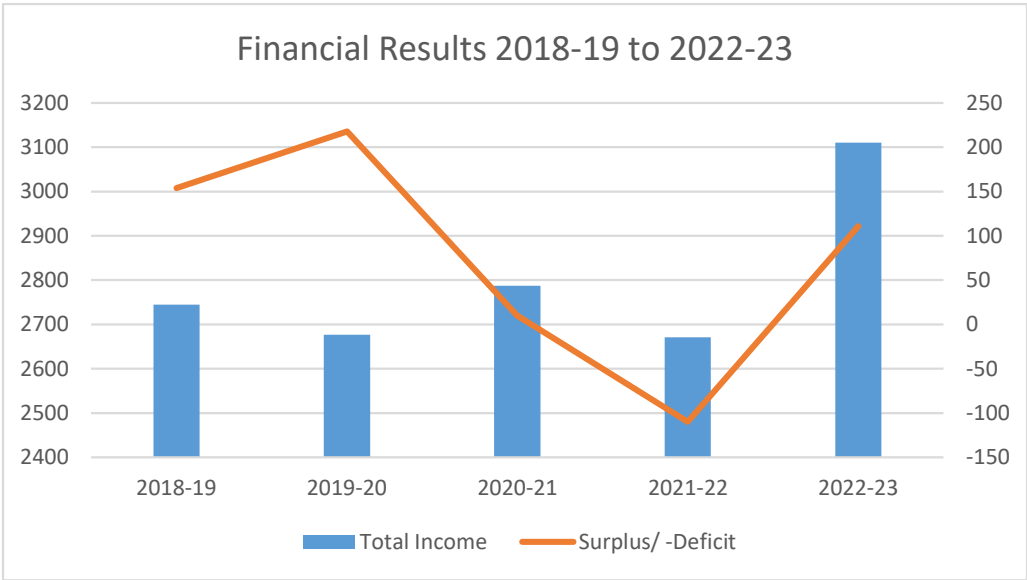
Trustees’ report Period ended 31 August 2023

STRATEGIC REPORT (continued)

Financial review (continued)

Results for the year (continued)

The following graph illustrates our financial history over the past five years:



Balance sheet and liquidity

At the year-end, the charity together with its two trading subsidiaries had net current assets of £286k (2022 £230k) and remained very liquid.

In 2021-22 we drew down a £200k Loan with our mainstream bankers, the Cooperative Bank; out of caution due to the pandemic. We have not needed to utilise this loan and we are in the process of negotiating an overdraft facility to replace the loan having been twice rejected.

Net of the remaining balance of this Loan, our Cash Balances at 31st August 2023 totalled £578k (2022: £613k) which predominantly represented the Unrestricted Funds on 31st August 2023 (see below)

Unrestricted funds

As a matter of policy, each year the Trustees review the value of reserves held in cash and cash equivalents that are not restricted or designated to any particular purpose. We also consider our exposure to the risk of any significant loss of income or unforeseen cost. A decline in income is the major risk that these reserves mitigate against and we recognise that current threats from the economic climate, market conditions and, particularly for us at this time, changes in public sector funding. We also account for expected expenditure on upcoming capital projects.

The Unrestricted funds are intended to ensure we could maintain core operations for a period of at least three months in very difficult circumstances. The Board target for this General Reserve at 31st August 2023 was £519k.

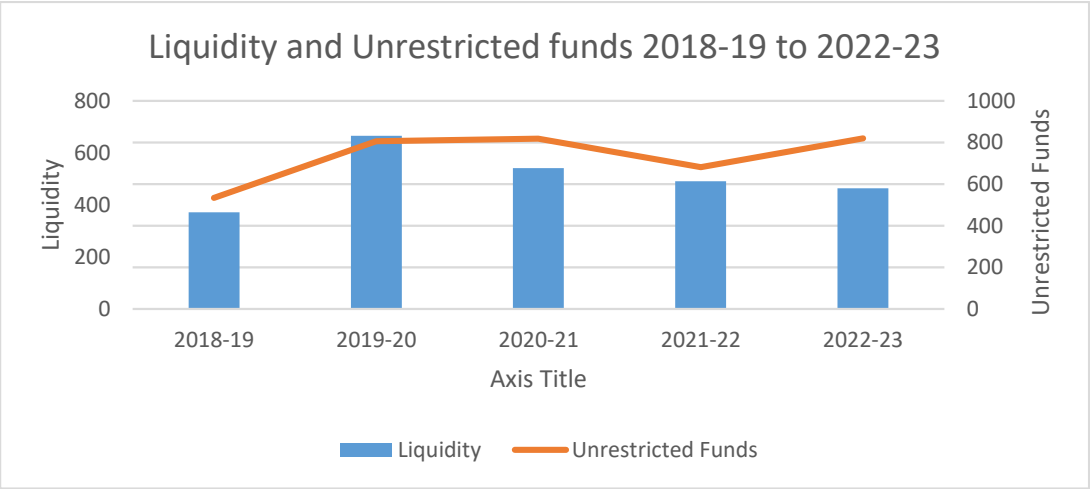
Trustees’ report Period ended 31 August 2023

STRATEGIC REPORT (continued)

Financial review (continued)

Unrestricted funds (continued)

As a result of the £111k Surplus in the year, Unrestricted reserves increased to £656k at 31st August 2023 (2022: £545k) and, whilst this is above the Board’s target, our Budget for 2023-24 predicts that the Unrestricted funds will be further reduced by a Deficit that year as we adjust to the withdrawal of key public sector teaching grants and the loss of the ACE NPO grant.



Going concern

In light of the above and having considered in detail the Budget for 2023-24 and the Projection for 2024-25 and particularly their cash flows, the Trustees consider it appropriate to prepare the financial statements on a going-concern basis.

Subsidiary Companies: Review of activities

The two companies are wholly owned subsidiaries of the charity; trading profits are distributed to the charity to support our charitable objectives.

Circus Space Property Company Limited

The Property Company holds the 150-year lease of the three phases of the Hoxton site.

It is through the Property Company that we manage the letting of space for Small to Medium Enterprises (SMEs) in our small office units and to companies using the Creation Studio to make and rehearse work. This revenue stream has seen a return to normal operation post-pandemic.

Trustees' report Period ended 31 August 2023

STRATEGIC REPORT (continued)

Subsidiary Companies: Review of activities (continued)

Circus Space Property Company Limited (continued)

In 2022-2023

- ◆ 8 artists/companies have spent time free of charge in the Creation Studio, equating to 9 days given as support in kind at a commercial value of approximately £4,500.
- ◆ 30 circus artists or companies have collectively spent 86 days in the Creation Studio at a supported rate, equating to a subsidy of approximately £23,000.
- ◆ 92% occupancy has been achieved across the year of the 11 units that make up the Energy Centre.

Circus Space Events Limited

It is through the Events Company that we manage corporate and private training workshops, consultancy and the hires of our large training spaces and courtyard for major events. There has been a healthy resurgence in business. Over the year there were eleven large scale hires resulting in an income of £535,000.

In addition to this, corporate workshops saw 10 workshops or private sessions taking place generating just under £20,000.

Our consultancy efforts saw us work with eight separate clients generating just over £15,000.

Principal risks and uncertainties

We have a rigorous approach to risk management and risk is identified and discussed throughout the organisation with the Trustees, via the Audit subcommittee which receives quarterly information for scrutiny and reports to the Board of Trustees

We have identified the following as significant risks:

Funding and economic risks

As detailed in the Financial Review above, we rely considerably on grant funding, in large part via the Office for Students and until recently Arts Council England, both of which funding streams are subject to regular review. We also receive significant income via Higher Education student fees and a small change in student numbers has a substantial financial impact. In addition, we raise funds via our biennial Gala, from trusts & foundations and individuals, and from our commercial activities.

With the transitional funding offered by the Arts Council having ended in October 2023, the organisation has implemented cost reduction plans which has resulted in an organisational restructure whilst also seeking income from other funding sources in order to remain financially viable and to mitigate the risk of being overly reliant on one funding provider.

Trustees' report Period ended 31 August 2023**STRATEGIC REPORT** (continued)**Principal risks and uncertainties** (continued)***Funding and economic risks*** (continued)

Raising funds from trusts, foundations and individuals has been affected by the current cost of living crisis and funders have changed priorities which has made success in this area difficult. We are, however, still presenting a case-for-support that will highlight the societal and health and wellbeing impacts of circus, alongside the creative ones, to ensure the widest appeal to potential funders and donors.

The Commercial Directorate continues to be crucial in bringing in additional income that mitigates the risks from precarious statutory funding and hiring out our Coronet Street building for corporate events continues to be an important source of revenue. There is further scope for recreational courses & classes, and additional income streams such as casting & consultancy continue to grow.

Student numbers

We aim to grow Higher Education student numbers steadily over the next 4 years. However, there are a number of risks:

- ◆ Not attracting a suitable pool of applicants: The Marketing team is creating a revamping of the Higher Education prospectus and will be undertaking more active promotion of our Higher Education course.
- ◆ We are developing a relationship with a circus festival in Las Vegas in response to the increased interest we have seen from American applicants.
- ◆ Students do not take up offered places: although we did receive more applications from European students than expected now they are required post Brexit to pay international fees, we still had some applicants that were unable to accept their places having misunderstood the impact on student fees. We are ensuring the funding situation for EU students is made very clear in the new prospectus and other literature and events relating to student recruitment.
- ◆ Students drop out in-year: 22/23 had no in-year dropouts however we are very aware that student retention is still a high risk. We continue to offer some financial support and as much pastoral care as we can to assist all students to successfully complete the course and move into a professional career as a circus artist.

Compliance with higher education regulation

As an independent Higher Education Provider, we are also a designated public body. As such, we are now subject to regulation from a variety of organisations, not only the Office for Students but also bodies such as the Office of the Independent Adjudicator, Higher Education Statistical Agency and the Competition & Markets Authority, as well as having new obligations under the Freedom of Information Act.

Trustees' report Period ended 31 August 2023**STRATEGIC REPORT** (continued)**Principal risks and uncertainties** (continued)***Compliance with higher education regulation*** (continued)

The Chief Operating Officer has taken on a lead role in ensuring we are fully compliant in all areas, and we have engaged a Data Manager on a shared basis with two of the other former CDD schools to assist us in submitting the various data returns we are now obliged to make at points throughout the year.

Our ability to recruit and retain people with the right skills and experience is a key risk for us. During COVID many in the performing arts and associated creative industries struggled considerably, to the extent that many left the industry altogether, or moved out of London. We have seen the impacts of this in a lack of availability of circus arts teachers, and also technical production staff whom we engage on a freelance basis around student shows. We also recognise that COVID has not gone away, and that therefore sickness absence is likely to continue at a relatively high rate, especially during the winter.

Our financial situation highlighted above also makes it hard for our staff salaries to keep pace with the cost of living and inflation. We are grateful to all of our staff for their hard work and dedication, especially during the very uncertain pandemic years.

Ensuring robust governance

Our objective is to have a Trustee board that reflects the diversity of our community. We have made further progress towards this, with two new members taking up office in 22/23. As we continue with more trustee recruitment we will again be encouraging applications from under-represented groups, particularly people from the Global Majority, but also from a broad age-range and people living with disabilities.

Our Trustee Board is mainly London based, so we hope also to recruit new members from across the UK to help us to understand and amplify the challenges faced by circus artists and companies wherever they are based.

Governance and internal control

The Trustees have identified and incorporated best practice in accordance with the Charities SORP and Charity Commission guidance.

The charity endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life – selflessness, integrity, objectivity, accountability, openness, honesty and leadership.

Our Governing Body and Academic Board each have clearly defined functions and responsibilities to oversee and manage our activities.

- a) The Governing Body is the Trustee Board, responsible for matters including finance, property and staffing of the institution. It is specifically required to determine the educational character and mission of the institution and to set its general strategic direction.

Trustees' report Period ended 31 August 2023**STRATEGIC REPORT** (continued)**Governance and internal control** (continued)

The Trustee Board has several independent advisors. The Chair is elected from among the trustees; Trustee Board meetings are attended by all members of the Senior Management Team. No members of the Trustee Board may receive remuneration for the work that they do for that body. New trustees are recruited via an open recruitment process of advertisement and interview which is overseen by the Remunerations and Nominations Committee. All trustees are given an induction into the organisation by the Chief Executive, regular performance review by the Chair of Trustees and are offered relevant training when it arises. In addition to regular subcommittee and full board meetings, the trustees meet annually for an away day to review performance and set strategy for the coming years.

- b) Subject to the overall responsibility of the Trustee Board, the Academic Board has oversight of academic affairs and draws its membership entirely from the staff and students of the charity. A nominated trustee attends Academic Board as an observer and reports back to the board of trustees. It is particularly concerned with general issues relating to the learning, teaching and research work of the charity.

The Chief Executive is the head of the charity and has a general responsibility to the Trustee Board for the organisation, direction and management of the charity. The Chief Executive is the accountable officer and, in that capacity, can be summoned to appear before the Public Accounts Committee of the House of Commons.

Although the Trustees meet at least four times each year, much of the Board's detailed work is delegated to committees for Finance, Remuneration & Nominations, and Audit. These committees operate under specific terms of reference with all minutes being reported to the Trustee Board, and all decisions being ratified by the Trustee Board.

The Trustees delegate responsibility for setting remuneration of senior staff to the Remuneration and Nominations Committee. The committee follows a process of external benchmarking within our sector to set suitable levels of pay within our own pay structure.

A significant proportion of the membership of these committees consists of members of the Trustee Board. Co-opted staff and student members may also be eligible to serve on some of these committees, subject to the provisions of the articles. The Chair of each committee is selected from the Trustees.

The Chief Executive and senior management team exercises considerable influence over the development of the institutional strategy, the identification and planning of new developments, and shaping of the institutional ethos. The Senior Management Team all contribute in various ways to these aspects of this work but the ultimate responsibility for what is done rests with the Trustees.

The charity maintains a register of interests of the Trustees and Senior Management Team which may be consulted by arrangement with the Company Secretary.

Trustees' report Period ended 31 August 2023**STRATEGIC REPORT** (continued)**Governance and internal control** (continued)

The systems of internal control are designed to provide reasonable, but not absolute, assurance against material misstatement or loss. These include:

- ◆ A strategic plan and an annual budget approved by the Trustees.
- ◆ Regular consideration by the Trustees of financial results including variance from the approved budget.
- ◆ Delegation of authority and segregation of duties.
- ◆ An annual formal internal audit, with the resulting report and actions reviewed and approved by the Trustees. One such audit has taken place during the year.
- ◆ Identification and management of risks.

Statement of Trustees responsibilities

The Trustees (who are also directors of the National Centre for Circus Arts for the purposes of company law) are responsible for preparing the Trustees' Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the income and expenditure, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles in the Charities SORP;
- ◆ make judgments 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;
- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' report Period ended 31 August 2023

STRATEGIC REPORT (continued)

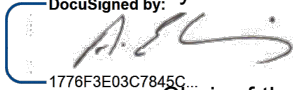
Statement of Trustees responsibilities (continued)

In so far as the Trustees are aware:

- ◆ there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees have formalised the management of risk. The risk register is developed and monitored by the Chief Executive and Senior Management. It identifies risks to the charity in terms of their severity and probability and identifies actions to be taken to mitigate the risks, identifying timescale and responsibility. The Trustees review the register annually.

This report has been prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies.

By order of the Board

1776F3E03C7845C...
Chair of the Board
Alison King
11.12.23

Independent auditor's report on the financial statements 31 August 2023**Independent auditor's report to the Members of the National Centre for Circus Arts****Opinion.**

We have audited the financial statements of the National Centre for Circus Arts (the charitable parent company) and its subsidiaries (the 'group') for the period from 1 August 2022 to 31 August 2023 which comprise the group statement of financial activities, the group and charitable parent company balance sheets, the group statement of cash flows the principal accounting policies and notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- ◆ give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 August 2023 and the group's income and expenditure for the period then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- ◆ the financial statements have been prepared in accordance with the requirements of the Companies Act 2006;
- ◆ in all material aspects, funds received for specific purposes administered by the National Centre for Circus Arts have been applied only for the purposes for which they were received and managed in accordance with relevant legislation; and
- ◆ in all material aspects, funds from the Office for Students and Research England have been applied in accordance with the relevant terms and conditions; and
- ◆ the requirements of the Office for Student's accounts direction to higher education institutions have been met.

We have nothing to report in respect of the following matters in relation to which the Office for Students requires us to report to you, if in our opinion:

- ◆ Grant and fee income, as disclosed in the note to the accounts, has not been materially misstated and
- ◆ Expenditure on access and participation activities for the financial year has not been materially misstated.

Independent auditor's report on the financial statements 31 August 2023**Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- ♦ the information given in the trustees' report, which is also the directors' report for the purposes of company law and includes the strategic report, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

Independent auditor's report on the financial statements 31 August 2023**Opinions on other matters prescribed by the Companies Act 2006 (continued)**

- ◆ the trustees' report, which is also the directors' report for the purposes of company law and includes the strategic report, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report including the strategic report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- ◆ adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- ◆ the financial statements are not in agreement with the accounting records and returns; or
- ◆ certain disclosures of trustees' remuneration specified by law are not made; or
- ◆ we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Independent auditor's report on the financial statements 31 August 2023**Auditor's responsibilities for the audit of the financial statements (continued)**

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- ◆ we identified the laws and regulations applicable to the charitable company through discussions with management, and from our knowledge and experience of the sector;
- ◆ we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charitable company, including the Further and Higher Education Act 1992, Companies Act 2006, funding agreements with the OfS and associated funding rules, data protection legislation, anti-bribery, safeguarding, employment, health and safety legislation;
- ◆ we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- ◆ identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions;
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates set out in the accounting policies were indicative of potential bias; and
- ◆ used data analytics to investigate the rationale behind any significant or unusual transactions.

Independent auditor's report on the financial statements 31 August 2023

Auditor's responsibilities for the audit of the financial statements (continued)

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ agreeing financial statement disclosures to underlying supporting documentation;
- ◆ reading the minutes of Trustee meetings;
- ◆ enquiring of management as to actual and potential litigation and claims; and
- ◆ reviewing any available correspondence with HMRC and the company's legal advisors .

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use or our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott LLP

Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 12 December 2023

Consolidated statement of financial activities (including the income and expenditure account)
Period ended 31 August 2023

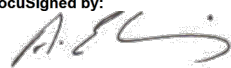
				Period from 1 August 2022 to 31 August 2023	Year ended 31 July 2022
	Notes	Unrestricted funds £	Restricted funds £	Total funds £	Total funds £
Income from:					
Donations and capital grants	1	1,047,322	176,133	1,223,455	1,042,134
Investments		2,223	—	2,223	277
Charitable activities	2	1,180,783	—	1,180,783	1,000,965
Other trading activities					
. Income from trading activities and other receipts	4	705,629	—	705,629	627,508
Total income		2,935,957	176,133	3,112,090	2,670,884
Expenditure on:					
Charitable activities	5	2,410,582	176,133	2,586,713	2,489,067
Raising funds					
. Fundraising and publicity		34,950	—	34,950	85,962
Commercial trading costs		410,646	—	410,646	228,119
Total expenditure		2,856,178	176,133	3,032,309	2,803,148
Net income (expenditure)		79,781	—	79,781	(132,264)
Other recognised gains					
Tax credit	19	31,615	—	31,615	22,000
Net movement in funds		111,396	—	111,396	(110,264)
Reconciliation of funds					
Total funds brought forward		545,011	2,852,427	3,397,438	3,507,702
Total funds carried forward		656,407	2,852,427	3,508,834	3,397,438

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets 31 August 2023

		Group		Charity	
	Notes	31 August 2023 £	31 July 2022 £	31 August 2023 £	31 July 2022 restated £
Fixed assets					
Tangible assets	12	3,333,473	3,320,054	215,681	202,261
Investments	13	200	—	400	200
		3,333,673	3,320,054	216,081	202,461
Debtors					
Amounts falling due after more than one year	15	—	—	3,140,092	3,140,092
Current assets					
Stock		2,295	2,000	2,295	2,000
Debtors	1	89,606	223,804	264,852	165,198
Cash at bank and in hand		731,342	799,325	652,913	631,767
		823,243	1,025,129	920,060	798,965
Liabilities					
Creditors: amounts falling due within one year	16	(537,524)	(795,416)	(1,153,696)	(915,845)
Net current assets/(liabilities)		285,719	229,713	(233,636)	(116,880)
Creditors: amounts falling due after one year	17	(110,558)	(152,329)	(110,558)	(152,329)
Total assets less current liabilities		3,508,834	3,397,438	3,011,979	3,073,344
Funds of					
Restricted funds	18	2,852,427	2,852,427	2,852,428	2,852,427
Unrestricted funds		656,407	545,011	159,551	220,917
Total funds		3,508,834	3,397,438	3,011,979	3,073,344

The financial statements on page 31 to 51 were approved by Board on 11.12.23 and signed on its behalf by:

DocuSigned by:

 1776F3E03C7845C...

Alison King
Chair of the Board

DocuSigned by:

 3433FAFBE81044F...

Kate white
Chief Executive Officer

Company Limited by Guarantee
Registration Number: 02553293 (England and Wales)

Consolidated statement of cash flows Period ended 31 August 2023

	Note	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Net cash provided by operating activities			
Net cash provided by (used in) operating activities	A	37,996	(52,107)
Cash flows from investing activities	B		
Interest received		2,224	277
Purchase of tangible assets		(32,543)	(11,496)
Net cash used in investing activities		(30,319)	(11,219)
Cash flows from financing activities			
Loan		—	186,217
Loan repayment		(75,660)	—
Change in cash and cash equivalents in the period		(67,983)	122,891
Cash and cash equivalents at the start of the period		799,325	676,434
Cash and cash equivalents at the end of the period	D	731,342	799,325

A Reconciliation of net income to net cash flow from operating activities

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Net income (expenditure) for the period (as per the statement of financial activities)	111,396	(110,264)
Adjusted for:		
Depreciation charges	19,124	17,322
Interest receivable	(2,224)	(277)
Increase in investments	(200)	—
(Increase) decrease in stock	(295)	2,376
Decrease (increase) in debtors	134,198	(12,008)
(Decrease) increase in creditors	(224,003)	50,744
Net cash provided by (used in) operating activities	37,996	(52,107)

B Analysis of cash and cash equivalents

	31 August 2023 £	31 July 2022 £
Cash at bank and in hand	731,342	799,325
Total cash and cash equivalents	731,342	799,325

Consolidated statement of cash flows Period ended 31 August 2023**C Analysis of changes in net debt**

	At 1 August 2022 £	Cash flows £	At 31 August 2023 £
Cash	799,325	(68,083)	731,242
Loans falling due within one year	(33,889)	(8,159)	(42,048)
Loans falling due after more than one year	(152,329)	41,771	(110,558)
Total	613,107	(34,471)	578,636

Principal accounting policies 31 August 2023**Charitable company status**

The charity is a company limited by guarantee. The members of the company are the Trustees as set out on page on page 1. In the event of the charity being wound up the liability on repaying the guarantee is £10 per member.

Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charity is a public benefit entity for the purposes of FRS 102 and therefore the consolidated financial statements have been prepared in accordance with the 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 (The FRS 102 Charity SOP) issued on 1 January 2019, the Companies Act 2006 and the Charities Act 2011.

The financial statements are presented in sterling; amounts are rounded to the nearest pound.

Consolidation

The group accounts consolidate the accounts of National Centre for Circus Arts and its subsidiary undertakings, Circus Space Property Company Limited and Circus Space Events Limited, made up to 31 August 2023. The acquisition method of accounting has been adopted. National Centre for Circus Arts has taken advantage of the exemption in section 408 of the Companies Act 2006 from disclosing its individual statement of financial activities. The Charity only deficit (net movement in funds) was £61,366 (2022: deficit of £322,016). The results of the subsidiary entities are consolidated on a line by line basis. A summary of the results of the subsidiary entities is shown in note 13.

Going concern

The Trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company and group to continue as a going concern. The Trustees have made this assessment for a period of one year from the date of approval of the financial statements. In particular the Trustees have considered the charitable group's forecasts and projections. After making enquiries the Trustees believe that there is no material uncertainty that the charitable group will not continue to be a going concern and have concluded that there is reasonable expectation that the charitable group has adequate resources to continue in operational existence for the foreseeable future.

Principal accounting policies 31 August 2023

Income

Total income as shown in the statement of financial activities is the total income of the group. All income is included in the statement of financial activities when the Charity is entitled to the income, the receipt is probable, and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

- ◆ Charitable activities are accounted for in the period to which they relate.
- ◆ Investment income is included on a receivable basis.
- ◆ Donations, grants and legacies are included in full in the statement of financial activities when receivable. Grants received in advance for specified future periods or where conditions are attached to their use which remain outside the control of the Charity are carried forward as deferred income and released when conditions for entitlement are fulfilled.
- ◆ Fees and other funding received towards the provision of training courses is recognised when the training is delivered. Income received in advance is deferred in the balance sheet and then released at the point of delivery of the related training/educational provision.

Grants

Government and local authority grants for the purchase of fixed assets are credited to restricted income when receivable. Provided there are no remaining restrictions on the use of the capital asset, the grant is released to unrestricted income when the asset is acquired as this fulfils the restriction placed by the donor on the use of the grant. Grants of a revenue nature are credited to income in the period in which they are receivable.

Expenditure

Expenditure is accounted for on an accruals basis. Direct charitable expenditure includes all costs related to the main purpose of National Centre for Circus Arts and include: costs of delivering the higher education course; youth and adult courses; and support to professional artists.

Fundraising and publicity includes all direct expenditure on publicising the work of National Centre for Circus Arts. Governance costs, which are included in the support costs, include those costs incurred in the governance of the charity and are primarily associated with regulatory requirements.

Direct costs

Direct costs are allocated to the activities for which they have been incurred.

Staff costs and support costs

Staff costs and overhead expenses are allocated to activities on the basis of staff time spent on those activities.

Principal accounting policies 31 August 2023**Employee costs**

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the associated employee's services are received. Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Pension costs

The Charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the statement of financial activities in the period they are payable.

Tangible fixed assets and depreciation

All fixed assets are stated at cost.

Depreciation is provided at the following annual rates in order to write off each asset over its useful economic life.

Plant and equipment	10% on cost
Improvements to leasehold premises	2% on cost
Leasehold premises	nil (see useful economic lives)

Assets with a value of less than £1,000 are not capitalised and written off in the financial statements in the period of purchase.

Stock

Stock is valued at the lower of cost and net realisable value.

Restricted funds

Restricted funds are to be used to specified purposes as laid down by the donor.

Unrestricted funds

Unrestricted funds are income received or generated for the charities general purposes. Unrestricted funds at 31 July 2022, in respect of the charity only, were restated and reduced by £91,491. This was to correctly account for a late adjustment to creditors in the prior year.

Taxation

The company is a registered charity and is not liable to United Kingdom income or corporation tax on its charitable activities. Tax credits claimed under the theatre tax relief scheme are shown as a credit in the period to which it relates.

Principal accounting policies 31 August 2023

Operating lease commitment

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

Financial instruments

Cash and cash equivalents

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

Debtors and creditors

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

Fixed asset investments

Interests in subsidiaries are initially measured at cost and subsequently measured at cost less any accumulated impairment losses. The investments are assessed for impairment at each reporting date and any impairment losses or reversals of impairment losses are recognised immediately in the statement of financial activities.

The Charity has provided a long term loan to its subsidiary company Circus Space Property Company Limited. The loan meets the definition of a public benefit entity concessionary loan and is such accounted for at amortised cost and reviewed annually for impairment.

Critical accounting estimates and judgements

In the application of the company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

Principal accounting policies 31 August 2023**Useful economic lives**

The annual depreciation charge for property, improvements to property, and plant and equipment is sensitive to changes in the estimated useful economic lives and residual values of the assts. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets. See note 12 for the carrying amount of the property, improvements to property, and plant and equipment and the accounting policy for fixed assets for the useful economic lives for each class of asset.

Leasehold property has been capitalised and included in fixed assets at cost. On 19 March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a current market value of £8,350,000. This supports the view that the residual value of the leasehold building is not considered to be lower than its current carrying value in the accounts which is £3,256,667. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

Notes to the Financial Statements Period ended 31 August 2023**1 Donations and grants**

	Unrestricted £	Restricted £	Period from 1 August 2022 to 31 August 2023 Total £
Arts Council England	377,046	—	377,046
Conservatoire for Dance & Drama (note 3)	98,307	8,060	106,367
Jack Petchey Foundation	—	2,485	2,485
Jerwood	—	20,015	20,015
Leverhulme Trust	—	64,500	64,500
Centre for Advanced Training (CAT)	—	60,674	60,674
Sensory Circus	—	19,400	19,400
Sundry donations	18,305	—	18,305
Research England	193,548	—	193,548
OfS Grant Income	360,116	999	361,115
	1,047,322	176,133	1,223,455

	Unrestricted £	Restricted £	Year ended 31 July 2022 Total £
Arts Council England	426,173	—	426,173
Coronavirus Job Retention Scheme	639	—	639
Conservatoire for Dance & Drama (note 3)	387,387	5,000	392,387
Jack Petchey Foundation	—	5,850	5,850
Jerwood Arts	—	19,915	19,915
Leverhulme Trust	—	48,013	48,013
Contemporary Dance School (London)	—	69,579	69,579
Sensory Circus	—	8,100	8,100
Sundry donations	19,423	52,055	71,478
	833,622	208,512	1,042,134

2 Income from charitable activities

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Fees from UK and international higher education students	732,380	623,750
Audition and other fees	11,112	7,059
Artists Development income	50,469	31,647
Short Course income	386,822	338,509
	1,180,783	1,000,965

Notes to the Financial Statements Period ended 31 August 2023**3 Higher education funding**

Until the 2022-23 accounting period the higher education income figure excluded funding receivable in the form of teaching grants from OfS through the Conservatoire for Dance and Drama:

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Contributions from CDD (see note 1)	98,307	387,387

4 Other trading activities

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Workspace and room hire	76,749	442,250
Classes, courses, and workshops	27,769	33,884
Fundraising income	—	124,492
Other income	13,250	26,882
Corporate income	587,861	—
	705,629	627,508

5 Direct charitable expenditure

	Direct Costs £	Support Costs £	Period from 1 August 2022 to 31 August 2023 Total funds £
Artists Development	53,676	59,907	113,583
Recreational	315,951	102,131	418,082
Higher Education	798,591	481,818	1,280,409
Participation and Outreach	175,567	452,461	628,028
Training	63,338	83,273	146,611
	1,407,123	1,179,590	2,586,713

	Direct Costs £	Support Costs £	Year ended 31 July 2022 Total funds £
Artists Development	60,969	228,513	289,482
Higher Education	666,652	490,025	1,156,677
Participation and Outreach	473,007	485,857	958,864
Training	38,371	45,673	84,044
	1,238,999	1,250,068	2,489,067

Notes to the Financial Statements Period ended 31 August 2023**6 Support costs and administration**

	Governance £	Administration £	IT £	Operations £	Period from 1 August 2022 to 31 August 2023 Total £
Artists Development	889	26,661	1,217	31,140	59,907
Higher Education	13,086	392,577	17,915	58,240	481,818
Recreational	2,561	76,816	3,505	19,249	102,131
Access, outreach and educational	13,892	416,739	19,017	2,813	452,461
Training	2,561	76,815	3,505	392	83,273
	32,989	989,608	45,159	111,834	1,179,590

	Governance £	Administration £	IT £	Operations £	Year ended 31 July 2022 Total £
Artists Development	778	26,126	1,506	200,103	228,513
Higher Education	8,725	293,075	16,896	171,329	490,025
Access, outreach and educational	11,956	266,327	15,354	192,220	485,857
Training	1,195	40,151	2,315	2,012	45,673
	22,654	625,679	36,071	565,664	1,250,068

7 Fundraising and publicity

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Fundraising and publicity	34,950	85,962

8 Governance costs

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Bank and other finance charges	2,403	1,923
Professional fees	30,586	20,731
	32,989	22,654

9 Access and participation

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Access investment	125,500	16,074
Financial support	101,060	128,068
Support for disabled students	2,880	—
Research and evaluation	3,000	—
	232,440	144,142

Notes to the Financial Statements Period ended 31 August 2023**10 Net income**

Net income is stated after charging:

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Depreciation of tangible fixed assets	19,125	17,322
Operating lease rentals	51,270	61,786
Auditor's remuneration – audit	19,950	11,300
Auditor's remuneration – prior year	2,759	—
Auditor's remuneration – other services	8,990	9,431

11 Staff costs

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Wages and salaries	1,718,565	1,649,180
Social security costs	150,218	139,967
Pension	36,605	29,038
Redundancy	52,005	—
	1,957,393	1,818,185

The average monthly number of employees during the period was as follows:

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Tutors	63	56
Administration	42	43
	105	99

The average monthly number of employees includes a high number of part time staff, particularly among the highly specialised teaching disciplines. The full-time equivalents are:

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022£
Tutors	9	7
Administration	44	38
	53	45

Notes to the Financial Statements Period ended 31 August 2023**11 Staff costs** (continued)

The following number of employees received salaries in excess of £60,000:

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
£60,000 - £65,000	2	1
£65,000 - £70,000	2	—
£70,000 - £75,000	—	—
£75,000 - £80,000	—	1

Pension contributions for the above employee was £5,724 (2022: £2,641).

The National Centre for Circus Arts considers the Board of Trustees, the CEO, the COO, the Commercial Director, the Director of Professional Development and the Director of Finance as comprising the key management personnel of the charity. The total employment benefits for the five (2022: five) key management personnel was £338,857 (2022: £350,274).

Senior post-holder's emoluments

The charity has formally adopted the Higher Education Senior Staff Remuneration Code (2018). The CEO's salary is determined by Trustees following an annual appraisal. It is based on key performance indicators and regard is given to the salaries of comparable positions in the HE sector. The CEO's emoluments comprised the following:

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Salary	66,394	75,213
Pension contributions	1,431	1,321
Total emoluments	67,825	76,533

The Principal's basic salary is 5.6 times that of the mean basic salary for all staff and 5.8 times if pension contributions are included. No members of staff received emoluments of £100,000 or more in the current period or comparative year.

Notes to the Financial Statements Period ended 31 August 2023**12 Tangible assets**

Group	Improvements to leasehold premises £	Leasehold premises £	Plant & equipment £	Total £
Cost				
At 1 August 2022	155,601	3,999,186	153,600	4,308,387
Additions	32,543	—	—	32,543
31 August 2023	188,144	3,999,186	153,600	4,340,930
Depreciation				
At 1 August 2022	19,829	881,393	87,111	988,333
Charge for the period	3,764	—	15,360	19,124
At 31 August 2023	23,593	881,393	102,471	1,007,457
Net book value				
At 31 August 2023	164,551	3,117,793	51,129	3,333,473
At 1 August 2022	138,884	3,117,793	69,202	3,320,054

The Arts Council England and The London Borough of Hackney hold various charges over the property and assets of one of the Charity's subsidiaries, Circus Space Property Limited.

The Arts Council England holds a debenture for any monies due to them secured over the investments and securities of the Charity.

On 19 March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a current market value of £8,350,000. This supports the view that the residual value of the leasehold building is not considered to be lower than its current carrying value in the accounts which is £3,256,667. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

Charity	Improvements to leasehold premises £	Plant & equipment £	Total £
Cost			
At 1 August 2022	155,601	153,600	309,201
Additions	32,543	—	32,543
At 31 August 2023	188,144	153,600	341,744
Depreciation			
At 1 August 2022	19,829	87,111	106,940
Charge for the period	3,763	15,360	19,123
At 31 August 2023	23,592	102,471	126,063
Net book value			
At 31 August 2023	164,552	51,129	215,681
At 1 August 2022	135,772	66,489	202,261

Notes to the Financial Statements Period ended 31 August 2023**13 Fixed asset investments**

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Charity		
Investment in subsidiaries		
Cost		
At 1 August 2022 and 31 August 2023	200	200
Net book value		
At 31 August 2023	200	200
At 1 August 2022	200	200

The National Centre for Circus Arts has two wholly owned trading subsidiaries: Circus Space Events Company Limited (company number 04027679), which runs commercial events, and Circus Space Property Limited (company number 02803347) which owns the leasehold of the Coronet Street site and rents the majority of the space to National Centre for Circus Arts with smaller areas to third parties. These companies donate their distributable profits to National Centre for Circus Arts. The registered offices of both subsidiaries is Coronet Street, London. A summary of their trading results is shown below. Audited financial statements for these subsidiaries are filed annually with the Registrar of Companies.

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Circus Space Events Company Limited results		
Profit and loss		
Turnover	565,031	362,093
Administrative expenses	(163,733)	(103,731)
Operating profit	401,298	258,362
Profit and loss reserve		
Brought forward at 1 August 2022	255,501	(2,861)
Operating profit	401,298	258,362
Distribution to National Centre for Circus Arts	(258,362)	—
Carried forward at 31 August 2023	398,437	255,501

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Balance sheet		
Debtors	514,558	204,907
Cash at bank and in hand	48,594	125,510
	563,152	330,417
Creditors: amounts falling due within one year	(164,615)	(74,816)
Net current assets	398,537	255,601
Capital and reserves	398,437	255,501
Called up share capital	100	100
Total equity	398,537	255,601

Notes to the Financial Statements Period ended 31 August 2023**13 Fixed asset investments (continued)**

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Circus Space Property Limited results		
Profit and loss		
Turnover	159,999	136,194
Administrative expenses	(101,015)	(107,036)
Operating profit	58,984	29,158
Profit and loss reserve		
Brought forward at 1 August 2022	68,590	48,660
Operating profit	58,984	29,158
Distribution to National Centre for Circus Arts	(29,158)	(9,228)
Carried forward at 31 August 2023	98,416	68,590
Balance sheet		
	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Tangible fixed assets	3,117,790	3,117,790
	3,117,790	3,117,790
Debtors	262,232	200,149
Cash at bank and in hand	29,966	42,049
	292,198	242,198
Creditors: amounts falling due within one year	(171,380)	(151,206)
Net current assets	120,818	90,992
Creditors: amounts falling due after more than one year	(3,140,092)	(3,140,092)
Net assets	98,516	68,690
Capital and reserves	98,416	68,590
Called up share capital	100	100
Total equity	98,516	68,690

Charity -Listed investments

The charity holds shares in BT at cost of £200.

14 Debtors

	31 August 2023		31 July 2022	
	Group £	Charity £	Group £	Charity £
Trade debtors	9,602	183,122	79,445	37,553
Other debtors	16,463	23,789	11,859	11,859
Prepayments and accrued income	63,541	57,940	132,500	115,786
	89,606	264,852	223,804	165,198

Notes to the Financial Statements Period ended 31 August 2023**15 Debtors: Amounts due after more than one year**

	31 August 2023		31 July 2022	
	Group £	Charity £	Group £	Charity £
Amounts owed by subsidiary undertakings	—	3,140,092	—	3,140,092

The long-term loan has been provided to the subsidiary company Circus Space Property Company Limited and meets the definition of a public benefit entity concessionary loan as it was made to further the charitable objects of the charity. The loan is interest free. At present a repayment schedule has not been decided.

16 Creditors: Amounts falling due within one year

	31 August 2023		31 July 2022	
	Group £	Charity £	Group £	Charity £ restated
Trade creditors	109,782	95,496	198,478	113,006
Social security and taxes	30,704	30,704	57,306	47,351
Other creditors	36,110	39,683	28,518	6,390
Accruals and deferred income*	318,880	294,558	477,225	406,504
Amounts owed to subsidiaries	—	651,207	—	308,705
Business Interruption loan	42,048	42,048	33,889	33,889
	537,524	1,153,696	795,416	915,845

Deferred income reconciliation*

Deferred income in 2023 includes fees for courses and grant income relating to the next.

	Brought forward £	Added amount £	Amount released £	Carried forward £
Deferred income 2023	187,132	208,458	(187,132)	208,458
Deferred income 2022	196,358	187,132	(196,358)	187,132

17 Creditors: Amounts falling due after one year

	31 August 2023		31 July 2022	
	Group £	Charity £	Group £	Charity £
Business Interruption loan	110,558	110,558	152,329	152,329

The Business Interruption loan is provided by Co-Operative Bank. The loan is secured by charges over the assets of the group. Interest is charged at 3.625% above Bank of England base rate.

Notes to the Financial Statements Period ended 31 August 2023**18 Restricted funds****Group**

The funds of the Charity include restricted funds comprising the following unexpended balances of donations and grants held on trust to be applied for specific purposes:

	Balance at 1 August 2022 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2023 £
Capital fund					
Building Development	2,850,427	—	—	—	2,850,427
Hackney sustainable grant	2,000	—	—	—	2,000
Generation fund					
Department for Education	—	60,673	(60,673)	—	—
BBC Children in Need	—	19,400	(19,400)	—	—
Conservatoire for Dance & Drama	—	8,060	(8,060)	—	—
Jack Petchey Foundation	—	2,485	(2,485)	—	—
Jerwood	—	20,015	(20,015)	—	—
Leverhulme Trust	—	64,500	(64,500)	—	—
	2,852,427	175,133	(175,133)	—	2,852,427

	Balance at 1 August 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 July 2022 £
Capital fund					
Building Development	2,850,427	—	—	—	2,850,427
Hackney sustainable grant	2,000	—	—	—	2,000
Generation fund					
Department for Education	—	7,100	(7,195)	95	—
BBC Children in Need	—	11,053	(12,580)	1,527	—
Conservatoire for Dance & Drama	—	57,055	(58,164)	1,109	—
Contemporary Dance School (London)	—	62,479	(63,315)	836	—
Jack Petchey Foundation	—	2,897	(3,180)	283	—
Jerwood	—	19,915	(19,915)	—	—
Leverhulme Trust	—	48,013	(49,036)	1,023	—
	2,852,427	208,512	(213,385)	4,873	2,852,427

Capital Fund

The capital fund represents monies received from various funders for the redevelopment and refurbishment of the Coronet Street site.

Generation Fund

The Generation Fund represents monies received from various donors for discreet projects within Circus Development, Participation and Outreach and to support student learning.

Notes to the Financial Statements Period ended 31 August 2023**19 Related party transactions**

During the period the Charity's trading subsidiaries distributed their profits to the National Centre for Circus Arts, see note 13 for further details.

During the period, National Centre for Circus Arts was reimbursed for salary and other expenses of £116,532 (2022: £98,660) by its subsidiary, Circus Space Events Limited. At the period end £139,838 (2022: £nil) was owed to National Centre for Circus Arts by Circus Space Event Limited and £403,073 (2022: £118,006) is owed by National Centre to Circus Space Events Limited.

National Centre for Circus Arts was reimbursed for salary and other expenses of £38,834 (2022: £43,751) by Circus Space Property Limited during the period. Circus Space Property Limited charged rent to National Centre for Circus Arts during the period of £52,741 (2022: £48,684). At the period end, £255,614 (2022: £190,699) was owed by National Centre for Circus Arts to Circus Space Property Limited and £46,121 (2022: £nil) was owed to National Centre for Circus Arts by Circus Space Property Limited.

No trustees were reimbursed for travel expenses during the year (2022: £nil).

During the year trustees made donations of £1,066 (2022: £686). Trustees also supported events by purchasing tickets totalling £186 (2022: £42,807).

During the year £1,642 (2022: £1,466) was paid to Turtle Key Art and £2,580 (2022: £Nil) was received from Turtle Key Arts, a charity in which Alison King is the CEO.

20 Theatre tax relief claim

	Period from 1 August 2022 to 31 August 2023 £	Year ended 31 July 2022 £
Tax credit in respect of theatre tax relief claim	31,615	22,000

21 Analysis of net assets by fund

Group	Unrestricted funds £	Restricted funds £	31 August 2023 Total funds £
Tangible assets	483,047	2,850,427	3,333,474
Investments	200	—	200
Net current assets	283,719	2,000	285,719
Long term creditors	(110,558)	—	(110,558)
	656,407	2,852,427	3,508,834

Group	Unrestricted funds £	Restricted funds £	31 July 2022 Total funds £
Tangible assets	469,627	2,850,427	3,320,054
Net current assets	227,713	2,000	229,713
Long term creditors	(152,329)	—	(152,329)
	545,011	2,852,427	3,397,438

Notes to the Financial Statements Period ended 31 August 2023**21 Analysis of net assets by fund (continued)**

Charity	Unrestricted funds £	Restricted funds £	31 August 2023 Total funds £
Tangible assets	216,081	—	216,081
Debtors greater than one year	289,665	2,850,427	3,140,092
Net current assets (liabilities)	(235,637)	2,001	(233,636)
Long term creditors	(110,558)	—	(110,558)
	<u>159,551</u>	<u>2,852,428</u>	<u>3,011,979</u>
	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>31 July 2022 Total funds £</i>
<i>Charity - restated</i>			
<i>Tangible assets</i>	<i>202,461</i>	<i>—</i>	<i>202,461</i>
<i>Debtors greater than one year</i>	<i>289,665</i>	<i>2,850,427</i>	<i>3,140,092</i>
<i>Net current assets (liabilities)</i>	<i>(118,880)</i>	<i>2,000</i>	<i>(116,880)</i>
<i>Long term creditors</i>	<i>(152,329)</i>	<i>—</i>	<i>(152,329)</i>
	<u><i>220,917</i></u>	<u><i>2,852,427</i></u>	<u><i>3,073,344</i></u>

22 Financial commitments

At 31 August 2023 the group held three 150-year leases on its Coronet Street site and was committed to making quarterly payments under this non-cancellable operating lease. These payments totalled £52,741 in the period to 31 August 2023.

Accounts

National Centre for Circus Arts

Annual Report and Financial Statements

31 July 2022

Company Limited by Guarantee
Registration Number
2553293 (England and Wales)

Charity registration number 1001839 (England and
Wales)

Contents

Reports

Reference and administrative information	1
Welcome from the Chair	3
Trustees' report	5
Independent auditor's report on the financial statements	25

Financial statements

Consolidated statement of financial activities	30
Balance sheets	31
Consolidated statement of cash flows	32
Principal accounting policies	33
Notes to the financial statements	38

Reference and administrative information

Board Members	Alison King, Chair Tuikku Alaviitala (until 5 August 2021) Cameron Brookhouse Brett Carron (from 11 May 2022) Kate Cavelle David Chinn (until 16 October 2021) Mark Friend (from 11 May 2022) Sue James Elizabeth (Betsy) Lynch Sean Lynskey (from 11 May 2022) Bill Morris (until 31 December 2021) Tarun Nagpal Thomas Nowacki Diana Salazar (from 11 May 2022) Darshak Shah Stuart Smith (from 11 May 2022) Paul Steggall Lesley Strachan (until 30 September 2021) William Underhill Robert West (until 14 April 2022) Esther Wallington (from 11 May 2022) Rachel Williams
Company Secretary	Froniga Lambert
Senior Management Team	Kate White – Chief Executive Dan Cowdrill – Commercial Director Froniga Lambert – Chief Operating Officer Glen Stewart – Director of Professional Development
Registered address	Coronet Street London N1 6HD
Company registration number	2553293 (registered in England & Wales)
Charity registration number	1006927
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL

Reference and administrative information

Key Business Advisors The Conservatoire for Dance and Drama
WeWork
14-16 Great Chapel Street
London
W1F 8FL

Bankers Co-operative Bank
80 Cornhill
London
EC1V 3NJ

Solicitors Slaughter and May
One Bunhill Row
London
EC1Y 8YY

Shoosmiths
No.1 Bow Churchyard
London
EC4M 9DQ

Welcome from the Chair

As another year has passed so quickly, we are delighted to be fully reopened with our home in Hoxton buzzing with student activity. It has been amazing to see classes and courses for adults and young people once again in full swing with hundreds of people participating in circus arts activity each week. Of course, none of this could happen without the dedication, expertise and commitment of our extraordinary administration, management and teaching staff team. Once again, they have excelled and have enabled the organisation, and participants on every programme, to flourish in an increasingly challenging world. I am sure I can speak on behalf of all trustees when I thank them all.

This new academic year is a significant milestone in the development of the National Centre with students being admitted for the very first time directly to the higher education courses following the successful outcome of the application for independent registration with the Office for Students. The rigorous process took a huge amount of effort from all the staff, particularly the senior management team and those in the higher education team, who worked collaboratively and diligently to achieve independent registration. This really is the dawn of an exciting future for the National Centre for Circus Arts as they lead the way in developing circus arts training.

I was thrilled to be back in the building to see the results of a year's creative endeavours in the student productions. While the COVID-driven creativity had shown such remarkable resilience and adaptability as the students worked remotely and made films, nothing really beats the feeling of being at a live event and watching the students we know so well perform in their chosen disciplines demonstrating on-stage the culmination of their studies. And opening the doors for a summer school where young people may be taking their first steps in circus is another annual high spot. This year also saw the return of the National Youth Circus event, so crucial in bringing together young people and youth circus practitioners from across the UK to share information, knowledge and best practice, and so missed when it could only be delivered virtually.

Our biennial Gala event was a terrific night made even more special by being the first time we had opened the doors to welcome back guests since our closure in March 2020. The evening was supported by our wonderful special guests and Gala ambassadors Helena Bonham Carter and Stephen Daldry, who stepped up to our challenge and gave a brief view back into his past by juggling live on stage. Proceeds from the event went to support the creation of an embryonic graduate company in partnership with Ockham's Razor, and the resulting outdoor production, PUBLIC, toured to great acclaim throughout the summer of 2022 and will be rebooted for the 2023 summer season too giving employment to another group of recent graduates.

The Equality, Diversity and Inclusion committee has gone from strength to strength this year and the valuable work the group has undertaken is making the building welcoming and accessible for all and continues to remove barriers to entry. Work on ensuring the website is reflective of our community continues and the inclusion of staff, students, professional circus artists and trustees on the committee means that debate and discussion is robust and wide-ranging.

Welcome from the Chair

This year we have recently welcomed six new trustees and bid a fond farewell to others who have served their time. The board has been overwhelmingly supportive and has given me the opportunity to settle into my role as chair. I extend my thanks and appreciation for the time, care and consideration each trustee gives to their role. We will once again be seeking new trustees during 2023 and hope to continue to diversify our board to ensure we are able to reflect our community and give the strongest possible support to the National Centre.

It seems an understatement to say we continue to live in challenging times. The cost of living crisis, war in the Ukraine and the climate crisis causing deep and dark uncertainty around the world – each means that activity that allows people an escape from what can be a harsh reality is more important than ever. Circus can do exactly that. Not bound by the conventions of language, circus can tell stories with its amazing physicality. It inspires and entertains and can provide a welcome escape for audiences and participants alike. I hope 2023 is a year where even more people experience the physical challenges and creative delights of this very special art form.



Alison King
Chair of the Board

23rd November 2022

:

Trustees' report Year to 31 July 2022

The Trustees, who are also the directors of the company for the purposes of the Companies Act, submit their annual report and audited financial statements for the year ended 31 July 2022 which have been prepared in compliance with the current statutory requirements, The Charities SORP (FRS 102) and with the charity's governing document, its Articles of Association.

Objectives of the charity

The charity is a company limited by guarantee governed by articles of association and was established on 30 October 1990. In October 2013 revised Articles of Association were approved by the Charity Commission and the Board of Trustees.

Our objective, as set out in the Articles of Association, is to advance the education of the public in the Arts and to advance the Arts in each case with particular but not exclusive reference to the Circus Arts.

This is summarised in the organisation's vision statement that allows us to look into the future for the organisation and the sector:

"Great Circus Everywhere"

We support circus as it matures and is ever more widely recognised as a dynamic, relevant and important part of the arts and cultural life of the UK. We deliver excellent circus arts training to support the development of the next generation of world-class circus artists. We support and collaborate with circus artists and companies throughout their careers to embed professional standards in teaching, facilities and the creation and presentation of circus to reach new audiences and participants with relevant, challenging and engaging work. We continue to grow our reach and relevance through the development of revenue-generating activities that can support our core education and artists' support activity.

This enables us to build on our role as sector leader and continue to push the boundaries of the Circus Arts, while maintaining core 'business as usual' activities at our home in Hoxton.

We are:

Ambitious and willing to take risks

We are ambitious for ourselves and our art form even in challenging times. With high professional standards and an expert community, we are adept at mitigating risk and safeguarding participants while allowing them to challenge themselves and explore the myriad physical and creative possibilities of circus. This, along with robust reflection and evaluation and a constant push to 'be better', allows us to provide a safe space for artists, students and participants of all ages and stages in their own circus journeys, to take bigger physical and creative risks. Our new independence as a Higher Education Provider demonstrates our ambition to be able to drive forward the development of formal education in circus arts, coupled with a strategic Access and Participation Plan to offer even more opportunities for a wide range of participants from previously underrepresented groups. Students and participants on all programmes bring with them their own ambitions and creative visions and we support, guide, advise and challenge them to ensure we are always at the forefront of development in circus.

Objectives of the charity (continued)

Inclusive and accessible

We are not fearful of the unknown and have a solid track record of innovation. The anarchic nature of circus means it appeals to a broad range of people and we are committed to ensuring we meet the needs of our sector by being inclusive, open and accessible to everyone. We work hard to make sure all our staff, students, partners and stakeholders feel comfortable and able to work and create in the very best way possible. We make sure there are spaces available for discussion and debate around issues of current concern, not least how we can support the management of mental health within our community. Where we lack specialist expertise we engage with others to help us to ask the right questions. We continually seek to take action to disrupt and change so we can achieve our objective of being a truly diverse and open organisation.

Environmentally aware and sustainable

From our impact on individual participants and our own community of artists to our wider responsibility that comes from our leadership role in the sector, we are committed for the long term and strive to ensure our organisation is resilient and sustainable. We operate a mixed economy model and demonstrate a truly entrepreneurial spirit to ensure our business can survive and thrive in our ever-changing world. In our home building in Hoxton we have adopted an environmental plan to ensure we use our building efficiently, monitoring our energy usage, making use of schemes that are available to us to support our ambitions around the reduction of our carbon footprint year on year.

Public benefit statement

The National Centre for Circus Arts has been providing public benefit by enabling the creation of excellent and innovative circus for almost thirty years. Every year we involve thousands of people in the physical challenges and artistic pleasures of Circus Arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission guidance on public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Our diverse range of work includes our BA degree-level education in Circus Arts (the UK's first), which is supported by a structured training programme for under-18s and professional development opportunities for aspiring and established performers. Adults and young people can enjoy recreational classes and people of all ages can attend performances. We also run highly regarded workshops, away-days and team building events for the corporate community. Over the last decade we have been developing our creation and production capabilities and have been working in partnership to make work that can tour regionally, nationally and internationally. Our emphasis is always on collaborative and partnership working.

We are engaged in activity that significantly contributes to the cultural life of the UK by:

- ♦ producing exceptional artists who shape the future of the Circus Arts;

Public benefit statement (continued)

- ◆ developing potential and creativity through world-class higher education vocational training;
- ◆ finding and nurturing young artists;
- ◆ supporting the cultural infrastructure;
- ◆ fuelling development in the creative industries; and
- ◆ providing national and international leadership in Circus Arts.

We take our responsibility to provide public benefit very seriously and we welcome the scrutiny that statutory funding relationships expect. This has encouraged us to raise standards and to continue to challenge ourselves. It ensures we gather evidence to back up our claims to excellence. We continue to report against various criteria to our major statutory stakeholders, Arts Council England and the Office for Students, and consistently exceed our agreed targets.

ACHIEVEMENT AND PERFORMANCE

Organisational focus

We were delighted that the 2021-22 financial year saw in large part a return to 'business as usual', in that we were able to run all activities face-to-face throughout the year. We welcomed and welcomed back students on our Higher Education, London Youth Circus and CAT programmes, as well as participants in the full range of recreational and outreach classes, and professional circus artists via both Open Training and other development opportunities. And of course, we were at last able to stage the Gala that had been postponed since 2020.

There were two over-arching areas of focus this year: submitting our application for independent registration as a Higher Education Provider with the Office for Students, and applying for Arts Council England's 2023-26 National Portfolio funding.

We were also invited to apply for funding as a World-Leading Specialist Higher Education Provider, which is the funding stream that replaces Institute Specified Targeted Allocation (ISTA) funding.

All three processes involved an in-depth examination of our current programmes and processes to ensure they are fit for purpose and fulfil our educational and charitable objectives. As part of the process around independent registration we undertook a Quality Standards Review conducted by QAA (The Quality Assurance Agency for Higher Education) which included a 3-day in-person visit from three assessors, who met a variety of staff and students in the course of their assessment. We were delighted to receive feedback that the assessors have high confidence that we meet all of the core practices of the UK Quality Code for Higher Education (the Quality Code).

We finally received confirmation that we had been accepted by the Office for Students as an independently registered Higher Education Provider in June.

ACHIEVEMENT AND PERFORMANCE (continued)

Organisational focus (continued)

We expect to hear the outcome of our World Leading Specialist status application by the end of November 2022. We are disappointed to report that our Arts Council National Portfolio Organisation application was not successful (See Funding and economic risks Page 20).

Following the implementation of our new organisational structure in 20/21 which saw the creation of three distinct directorates (Professional Development, Commercial, Operations), a key focus for 21/22 was to recruit into new and vacant positions within the newly created Commercial Directorate. The recruitment market was challenging, but by April 2022 with the arrival of the Trusts and Foundations Manager, all positions within the Directorate were filled and the team has worked hard to rebuild our commercial income streams to close-to pre-COVID levels.

Key focus for 2022/23

We will continue to deliver world-class circus education and training while ensuring financial resilience, by both increasing revenue wherever possible and operating more efficiently to cut costs. This will be particularly challenging against a backdrop of general economic uncertainty.

- ◆ We will participate in the Teaching Excellence Framework (TEF). Holding a TEF award will allow us to charge a higher rate of fees for UK Higher Education Students.
- ◆ We will continue to seek out opportunities to grow our commercial income capabilities, particularly where these can take place off-site and therefore not impact on our core business.
- ◆ We will continue to take full advantage of additional funding streams available via the Office for Students, Research England and other funding bodies where possible.

Equality, diversity and inclusion

The Equality, Diversity & Inclusion Committee is made up of non-teaching and teaching staff, trustees, circus artists and students, and is co-chaired by Ali King, the Chair of the Board of trustees and Kaveh Rahnema, a circus performer/teacher. It met four times in the 21/22 academic year with very enthusiastic participation from all concerned. Some of the Committee's actions this year include:

- ◆ Conducting a survey of our users to gauge their experiences of participating in activities with us.
- ◆ As a result of the survey, improving the information on our website about how any of our users can (and should) report any incidences of bullying or harassment.
- ◆ Creating a Marketing sub-group of the committee to look at our outward 'face' and all of our comms, to ensure they reflect the diversity of our community.
- ◆ Extending our contacts within the local Hackney community.

ACHIEVEMENT AND PERFORMANCE (continued)

Equality, diversity and inclusion (continued)

- ◆ Starting to explore how our Higher Education curriculum can be 'de-centralised' to include reference to the rich diversity of circus that can be found around the world.

The key event for the Committee was staging an open-day at our Coronet Street building in July, to welcome in local families, individuals and groups who may not have encountered us before. The day was very successful and we saw over 60 people coming to watch and participate in circus activities. Most crucially, the event enabled us to forge stronger contacts with the local community.

The Senior Management Team undertook the Arts Marketing Association's Breakthrough Programme, a year-long programme which aims to enable senior leaders to make their organisations truly inclusive for the long-term.

Key focus for 2022/23

- ◆ Ensure we are collecting good data on our users, so we know where we need to make improvements.
- ◆ Look at how we can become less 'building-centric' and take our work out into local communities, as well as ensuring people from those communities can enjoy our amazing facilities at Coronet Street.
- ◆ Ensure we are supporting transgender students and other users as effectively as possible.
- ◆ Continue to celebrate key events such as Black History Month, Pride etc in a way that is meaningful, drawing on experiences of our community.

Environmental sustainability

We have a long commitment to environmental sustainability, and we have been working with Julie's Bicycle since 2012. Our building has 24 solar panels installed on the roof which generate almost 6000 kwh per year of electricity. This is equivalent to 2 months electricity usage in an average UK household. 100% of our electricity and gas supply is from renewable sources and our Environmental Policy commits us to reducing our carbon emissions by 5% year-on-year. We recycle plastic, glass, paper, food waste, cardboard, electrical waste and avoid landfill as much as possible. Our environmental commitment forms part of our induction for all new staff and students, and our staff Environmental Sustainability Action Group ensures measures are both practical and realistic in reducing on-site carbon emissions.

In April 2022 we obtained new Energy Performance Certificates (EPC) for both our main buildings and the Energy Centre, and were pleased to be awarded C and B rating respectively. Considering the age of the buildings, this was considerably better than anticipated, and the results will be used to inform our strategy going forwards.

ACHIEVEMENT AND PERFORMANCE (continued)

Environmental sustainability (continued)

Other key achievements in 2021/22 were the replacement of a number of boilers and systems to allow more efficient controls of heating within spaces, and installing upgraded LED lighting, which is 80% more efficient, into the larger studio spaces.

Key focus for 2022/23

- ◆ Respond to a new Energy Performance Certificate (EPC) to see where savings can be made on site and expand on this plan.
- ◆ Implement the Green Book, which is an initiative around sustainability in events, with a view to this being a recommendation of sustainable behaviour to those hiring our space for events.
- ◆ 50% of site to have energy efficient LED lighting and PIR sensors where appropriate.
- ◆ Increase our recycling to waste programme from a ratio of 60:40 to 70:30 and not directly purchase single-use plastic in any form.
- ◆ Implement a programme of planting on site that works to support biodiversity and use the roof more effectively.
- ◆ Continue to use Julie's Bicycle and Pilio to monitor water and energy use; carbon emissions.

Higher education achievements and challenges

The 2021-22 academic year started with welcoming all students back into the building without significant scheduling restrictions due to COVID. Although in the first term we restricted cross-programme area mixing, which meant Degree students and Open Training members were not sharing spaces, the Degree schedule itself was largely uninterrupted. Despite the scheduling becoming easier and less restricted, students catching COVID and needing to isolate still meant the timetable for individual students or student groups was frequently changing and the Degree team were responsive to these challenges on a daily basis.

As we entered the second term, students and Open Training members could again benefit from training together within the spaces. This was of course the norm for students in the past but a novel and greatly appreciated opportunity for the new first year students and a return to 'normal' after more than a year for the second-year intake. The graduating students missed this opportunity in their last year and its absence showed how important and beneficial this interaction is for students as they transition from being students to becoming professionals.

Underpinning and demonstrating the core of what our circus degree is all about, are of course the student performances. While there were many valuable lessons gained through the necessity to go digital the previous year, bringing back live shows for all year groups, with full audiences, was so powerfully positive and each live performance was a celebration of the return to 'normality'. The staff, students and audiences were all reminded of why we do what we do and what we witnessed on the stage gave all the hard work complete validation.

ACHIEVEMENT AND PERFORMANCE (continued)

Higher education achievements and challenges (continued)

Our 2022 ensemble productions were presented to live audiences much to the delight of our students. The Foundation Degree first year ensemble, *Safety in Numbers*, opened for the BA Devised performance and received an excellent reception in a sold-out run. Directed by Michaela O'Connor, the first years displayed incredible teamwork and dissected the very title of the show with dynamic and strong physical movement. Michaela was supported throughout the process by her colleague Martha Harrison. The success of the production was a credit to the in-house expertise and creativity of the Degree team. The first-year show was performed alongside the BA Devised showcase. Our BA students created a spectacular cabaret-style show over four nights. The creativity and artistry of the individual acts were of an exceptional standard this year. Our Foundation Degree 2nd years performed, *me me me me me me me me me me* directed by National Centre graduate Jason Dupree. This production was staged as an experimental piece of circus, unseated and in an exhibition style, mixing comedy, farce and the definition of creating a 'circus spectacle'. The audience wandered and experienced their own circus journey, with focus being drawn to short interventions throughout the event. The 2nd year students also staged a devised piece show in which they create their own individual pieces for the first time on the course. The calibre of the work has left everyone eagerly anticipating their shows in the 3rd and final year. Our BA students performed as an ensemble offsite this year at Jackson's Lane in *Shards of Light*. Directed by Jacky Crosher, the work combined circus, physical theatre, movement and music: the performance commenting on image and personas and what lies beneath. We have been fortunate enough for this production to not only reach a physical audience of around 640 over 3 days but also an online audience on YouTube of over 1.2k.

All students on the first year of the course were selected via an online audition process for the first time. The cohort was an excellent group, notwithstanding the lack of opportunity for face-to-face interaction during auditions. In April, we held auditions for the 2022/23 intake and learning from our previous experience ran a hybrid online and in-person process. For the third year in a row, we saw high levels of interest from international students.

Throughout this year the Degree team have been working together on major modifications to the programme. The intention is for the refreshed course to be launched in time for the new students joining in 2023/24. It has been many years since the last comprehensive review of the course content and all staff feel there are changes that need to be made to modernise the course and to ensure the programme is suitable for current and future students, as well as aligning the course with the changing needs of the sector. Changes focus on creating clearer connections across the different modules in each year as well as from year to year. We will be reducing the number of assessment points in each year and revisiting the weighting and credit values of each module with four defined strands that run from the first to the third year. The roles of the Year Managers have been retitled to Strand Managers. Ultimately there will be four Strand Managers taking responsibility for a strand each but will of course collaborate and work together across the strands to create a cohesive journey for the students. The recruitment of a fourth strand manager will take place closer to the start of the 2023/24 academic year.

Sixteen students have moved from the foundation degree into the BA year for 2022/23 and of the 2021/22 BA cohort three of the sixteen students have graduated with First Class Honours.

ACHIEVEMENT AND PERFORMANCE (continued)

Higher education achievements and challenges (continued)

We have again chosen to offer graduating students a full year of free Open Training membership. This is in part to recognise the limited access to training space for students during COVID and to ensure they can begin their professional lives as fit, strong and well prepared as possible, but is also supporting our ongoing commitment to graduates and artists.

We continue to have representation on the board for FEDEC and have been heavily involved in both the COSMIC and RIGGERS projects. COSMIC, integrating digital technology with the creative process and development of circus performances, has been running for two years and will be completed in October 2022 when it will be a tool that is running and being used in circus schools across the world. The RIGGERS project, sharing rigging expertise, good practice and innovation, started towards the end of 2022 and will carry on throughout 2022/23 with many opportunities for skills sharing and the creation of a library of specialist resources.

Key focus for 2022/23

- ◆ Ensure our staffing structure and administrative systems are appropriate for the additional HE compliance responsibilities since becoming independent.
- ◆ Ensure we are reporting and fulfilling the expectations of Office for Students.
- ◆ Developing the new curriculum and gaining approval from our validating partner, University of Kent.

Artist development

Due to changes in staff, we had the opportunity to rethink how we staffed the support of our professional members. Our Artist Development Manager now has full responsibility for the Artist Development provision. This has been a very positive move with the current post holder being an artist who is very well connected within the industry and to individual artists. His circus and performance skills mean he is able to curate the offer to meet the needs of the members and the sector using his expertise and broad knowledge. He is also working closely with our Business Development Manager on consultancy projects that have a circus performance element, helping place artists into performing roles and/or advising on aesthetics and logistics of the circus content.

We have noticed a steady increase in the number of artists coming back into the building post COVID to take advantage of our facilities, with a good number of new memberships as well as the return of existing members.

On the back of the success of the masterclass programme that we offered to professionals last year, we offered a number of workshops and seminars throughout the year. While in 2020/21 we were able to use the Cultural Recovery Fund to offer the workshops free to participants, charging even a nominal fee this year meant the number of participants dropped considerably. It was a valuable lesson for the future and we must ensure the cost of the workshop are set appropriately or better still, participants can be supported by grant funding.

ACHIEVEMENT AND PERFORMANCE (continued)

Artist development (continued)

We have seen another successful round of Jerwood Arts Circus Residencies. We started the year with residencies from the previous year's funding that were unable to take place in that period due to COVID and which the funder generously allowed us to roll forward so the projects could still be completed. This was a real gift in light of the work that had been curtailed during 2020/21 causing hardship for so many freelancers. We had over 40 new applications for 2022 from a wide variety of artists. The process was managed exceptionally well, with the successful candidates being chosen by a panel of industry experts. There was a focus on projects presented from previously underrepresented artists. We kept the funders well informed and close to the project at all stages. We believe we have strengthened our relationship with them through the success of this round and are in discussions with them about what future projects might look like.

Key focus for 2022/23

- ◆ To develop a series of seminars and masterclasses for delivery throughout the year, that responds to sector needs.
- ◆ To seek further funding for a residency programme to support new work in development.

Youth development, outreach and support for teachers

In line with strategic decisions and ambitions for the organisation as a whole, a Head of Learning and Access role was created to oversee our progressive youth training programmes, the development of teachers and our continued outreach work.

We successfully recruited an internal staff member into the role. This position was established to ensure the success and evolution of both the London Youth Circus programme and the Centre of Advanced Training as well as oversee and deliver the organisation's Access and Participation Plan as approved by the Office for Students.

Our Teacher Education Manager continued to create learning resources designed to support teachers working in circus as well as delivering circus activity into other sectors such as primary schools or community groups.

We have formalised a teaching assistant programme to develop new teachers within the organisation. The programme will run across a full year and will give the assistant teachers experience in a range of teaching scenarios, across age groups and various circus disciplines.

The London Youth Circus and Centre of Advanced Training programmes have remained busy and we were able to run in-year auditions to enable a few more members to benefit from the training.

Our CAT programme started the year with 25 participants. 11 of these were internal, London based students and trained with us at Coronet Street. There were another 14 that were based across our partner organisations throughout the UK, undertaking some of their training supported by us but in their local area, and visiting the National Centre for intensive courses and masterclasses during term breaks.

Three young people from the LYC and CAT programmes auditioned for our Degree programme and all three were accepted and have now started their full-time training.

ACHIEVEMENT AND PERFORMANCE (continued)

Youth development, outreach and support for teachers (continued)

One of the most significant challenges that seemed to persist across the year was the noticeable lack of teaching staff. There were many last-minute changes to class structures and even some unavoidable class cancellations due to limited availability of teachers. The pandemic forced many of our teachers to move away from London or to find alternative employment. Not all artists and teachers returned as the programmes restarted and this has presented many problems in terms of class delivery. We are now working hard to develop a package of support around teacher training and development to encourage a new generation of circus arts graduates to add teaching into their portfolio careers.

Key focus for 2022/23

- ◆ Embed the widening participation strategy and evaluate and refine the APP.
- ◆ Formalise and develop teacher training and support teacher recruitment.
- ◆ Prepare CAT and LYC students for further study.

Corporate and commercial work

Our relationship with the corporate and commercial sectors remains crucial to supporting the delivery of our charitable objectives and, having completely ceased between March 2020 and August 2021, we have seen a healthy resurgence this year as COVID restrictions gradually lifted. Although promising, this resurgence has not yet matched activity and income levels seen pre-pandemic and some aspects of the commercial relationships, such as lead times and client expectations, have changed dramatically. However, at time of writing the picture for 2022/23 is looking healthier and starting to revert to a more usual, pre-pandemic operation.

The development of a new corporate workshop offer continued and in the second half of the year, three large-scale test events were undertaken with excellent responses from the clients involved. The test sessions have helped to develop the offer as we enter 2022/23. This has resulted in a standard team building session alongside a more enhanced executive corporate training programme for smaller groups.

Loosely termed as consultancy, another area of success has seen us provide circus workshops and performances to client events taking place in external venues across London and the UK. Although a fairly cost intensive activity, this venture is still generating a healthy profit and positioning the organisation as a specialist in this field.

Having spent most of its existence within the Participation and Outreach team, the large recreational programme for youth and adults moved to the new Commercial Directorate in September 2021. This move has proved prudent as it has allowed a more forensic study of the offer to ensure that it remains profitable and can continue to grow in a robust way. Challenges have been experienced as on its return after restrictions lifted, participant places were cut by 25% due to uncertainty around COVID social distancing restrictions. That, coupled with a shortage of casual teachers as mentioned above, has meant that regaining the lost places has been difficult but gradual improvements have been seen across the last year.

ACHIEVEMENT AND PERFORMANCE (continued)

Corporate and commercial work (continued)

Key focus for 2022/23

- ◆ Ensure that the venue hire operation has the tools to grow and add roughly 30% to the previous year's income.
- ◆ Increase the uptake of corporate workshops across both types of offer.
- ◆ Continue to grow the consultancy side of the activity as it has benefits for both the income that it generates and the positive impact on the name and awareness of the National Centre.
- ◆ Develop the recreational programme to ensure that participant places can continue to increase. Average places in 2021/22 grew from 525 to 585. In the year ahead, it is hoped that this will grow to 640.

Fundraising

Fundraising efforts broadly fell into two areas during the period of this report.

The first saw the delivery of the biennial fundraising Gala taking place in February 2022. Although developed and delivered within the changing landscape of the COVID pandemic - which saw new variants and large spikes in cases at several points - the event itself was delivered as planned. This saw an evening of circus staged in front of an audience of around 180. Across a silent auction and live pledge moment, a healthy contribution to our ongoing work was generated and again we welcomed new potential supporters for circus. With lower guest numbers caused by nervousness around COVID, the event was deemed a huge success as it enabled us to not only generate vital income but also present our work to an enthusiastic new audience.

Our other area of fundraising work involves securing funds for projects and other activity through individual support and support from trusts and foundations. The implementation of our strategy in this area was delayed as recruiting a new member of fundraising staff proved challenging and the post was not filled until April. However, we have started to implement the strategy, mainly focusing on seeking financial support for our work around access and participation and in our support for the professional sector.

In the year ahead, we will continue to seek to identify specific projects within our work which will be appealing to funders. There will also be a focus on improving our approach to evaluation, vital for reporting to existing funders and for showing impact to new funders.

Raising voluntary funds from trusts, foundations and individuals is a vital source of income for us, enabling us to fulfil our charitable objectives as effectively as possible. We are grateful for the support given by all our donors. We believe that fundraising should be an open, honest and respectful process and we aim to build and maintain solid partnerships with our supporters and donors, based on mutual understanding and shared values and goals. In developing our approach to fundraising we have considered the Code of Fundraising Practice issued by the Fundraising Regulator. We operate with a very small internal fundraising team and do not engage external professional fundraisers or commercial partners to carry out fundraising activity.

ACHIEVEMENT AND PERFORMANCE (continued)

Fundraising (continued)

In May 2018 we reviewed and updated our Privacy Policy to ensure compliance with the new General Data Protection Regulations. This policy, published on our website, clearly states what personal data we will hold in relation to supporters and how this data will be used. It sets out how individuals can raise concerns or complaints. We have received no complaints about our fundraising activities either during the financial year or subsequently.

Key focus for 2022/23

- ◆ Focus on engaging the relevant contacts at some of the larger trusts and foundations identified as possible sources of funding. This will be achieved by peer to peer introductions and networking.
- ◆ Prioritise funding for the APP as a whole, or constituent elements of it.
- ◆ Prioritise an extension to the Jerwood project, either through that fund or an alternative.

STRATEGIC REORT

Financial review

Income

As the country pulled out of the restrictive impact of COVID, our income mix moved back towards historical "norms". The COVID-related Grant Income recorded in the year was £77k (2020-21: £1.10m) almost wholly representing the last of the hugely valuable Culture Recovery Funding from the Arts Council, deferred from 2020-21 and then applied this year to delayed recovery projects.

Income from our core Higher Education activity, which had remained resilient during the COVID period, improved further mainly as a result of an increase in the number of international students. In contrast, our Commercial and Recreational income swung from a low base in 2020-21 (£158k) to £858k and has continued to grow.

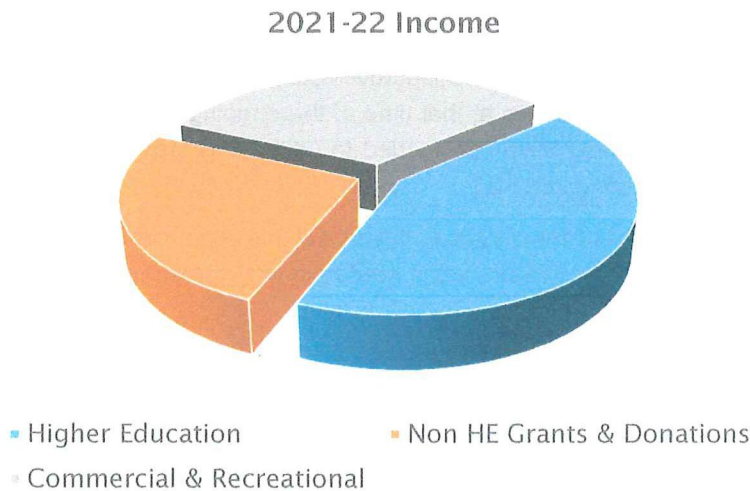
The following table clearly illustrates these patterns and the decline of COVID Grants, the combined effect left overall income less than 5% below last year:

	2021-22	2020-21	2019-20
Higher Education	46%	37%	34%
Non-HE Grants & Donations	26%	57%	35%
Commercial & Recreational	32%	6%	31%
	100%	100%	100%
Total Income	£2.67m	£2.78m	£2.70m

STRATEGIC REPORT (continued)

Financial review (continued)

Income (continued)

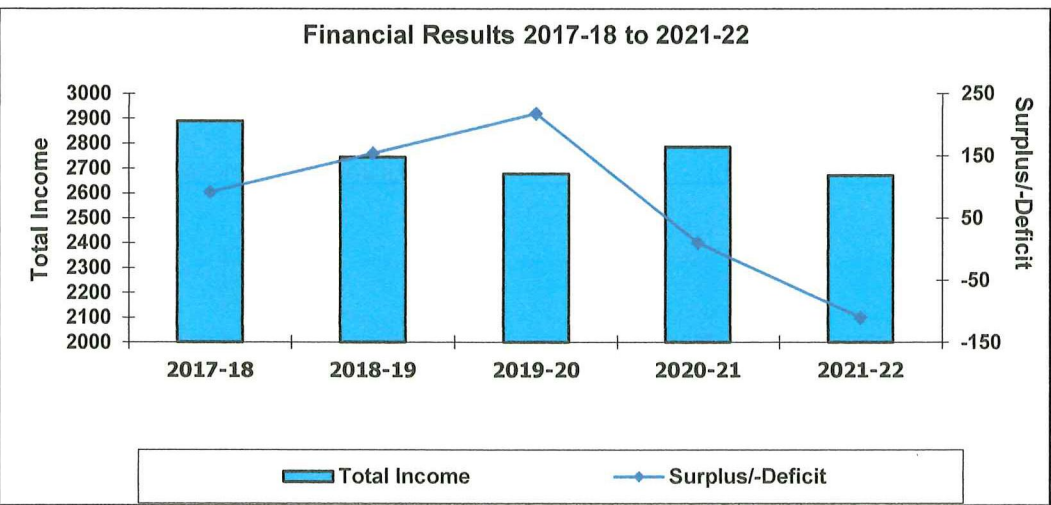


Total Unrestricted income remained high at 92% (2020: 88%).

Results for the year

Along with the rest of the world 2021-22 was foremost a year of rebuilding for us as anticipated in our original Budget which predicted a £152k Deficit; in fact, the actual Deficit of £110k represented a £40k improvement in that expectation.

The following graph illustrates our financial history over the past five years:



STRATEGIC REPORT (continued)

Financial review (continued)

Balance sheet and liquidity

At the year-end, the charity together with its two trading subsidiaries had net current assets of £230k (2021 £181k) and remained very liquid.

Early in the year, we drew down a £200k Loan negotiated in 2020-21 with our mainstream bankers, the Cooperative Bank; this was a cautious move in view of the continuing uncertainties at that time of the ongoing impact of the pandemic. We did not expect to, and indeed have not needed to, utilise this loan; we plan to replace it with an overdraft facility during 2022-23.

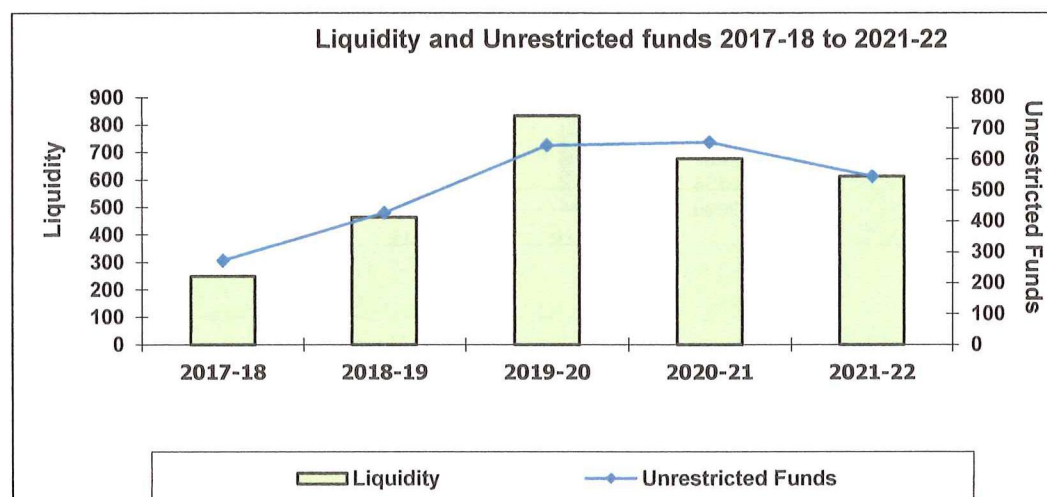
Net of the remaining balance of this Loan, our Cash Balances at 31st July 2022 totalled £613k (2021: £676k) which predominantly represented the Unrestricted Funds on 31st July 2022 (see below).

Unrestricted funds

As a matter of policy, each year the Trustees review the value of reserves held in cash and cash equivalents that are not restricted or designated to any particular purpose. We also consider our exposure to the risk of any significant loss of income or unforeseen cost. A decline in income is the major risk that these reserves mitigate against and we recognise that current threats from the economic climate, market conditions and, particularly for us at this time, changes in public sector funding. We also account for expected expenditure on upcoming capital projects.

The Unrestricted funds are intended to ensure we could maintain core operations for a period of at least three months in very difficult circumstances. The Board target for this General Reserve at 31st July 2022 was £532k.

As a result of the £110k Deficit in the year, Unrestricted reserves reduced to £545k at 31st July 2022 (2021: £655k) and, whilst this is above the Board's target, our Budget for 2022-23 predicts that the Unrestricted funds will be further reduced by a Deficit that year as we adjust to the withdrawal of key public sector teaching grants and the loss of the ACE NPO grant.



STRATEGIC REPORT (continued)

Going concern

In light of the above and having considered in detail the Budget for 2022-23 and the Projection for 2023-24, and particularly their cash flows, the Trustees consider it appropriate to prepare the financial statements on a going-concern basis.

Subsidiary Companies: Review of activities

The two companies are wholly owned subsidiaries of the charity; trading profits are distributed to the charity to support our charitable objectives.

Circus Space Property Company Limited

The Property Company holds the 150-year lease of the three phases of the Hoxton site.

It is through the Property Company that we manage the letting of space for Small to Medium Enterprises (SMEs) in our small office units and to companies using the Creation Studio to make and rehearse work. This revenue stream has seen a return to normal operation post-pandemic.

In 2021/2022:

- ◆ 11 artists/companies have spent time free of charge in the Creation Studio, equating to 19 days given as support in kind at a commercial value of approximately £10,500.
- ◆ 26 circus artists or companies have collectively spent 74 days in the Creation Studio at a supported rate, equating to a subsidy of approximately £22,000.
- ◆ 91% occupancy has been achieved across the year of the 11 units that make up the Energy Centre.

Circus Space Events Limited

It is through the Events Company that we manage corporate and private training workshops, consultancy and the hires of our large training spaces and courtyard for major events. Although not at the levels seen pre-pandemic, there has been a healthy resurgence in business. Over the year there were eleven large scale hires resulting in an income of £320,000.

In addition to this, corporate workshops also returned and this saw 12 workshops or private sessions taking place generating just under £25,000.

Our consultancy efforts saw us work with five separate clients generating just under £30,000.

Principal risks and uncertainties

We have a rigorous approach to risk management and risk is identified and discussed throughout the organisation with the Trustees, via the Audit subcommittee which receives quarterly information for scrutiny and reports to the Board of Trustees.

STRATEGIC REPORT (continued)

Principal risks and uncertainties (continued)

We have identified the following as significant risks:

Funding and economic risks

As detailed in the Financial Review above, we rely considerably on grant funding, in large part via the Office for Students and Arts Council England, both of which funding streams are subject to regular review. We also receive significant income via Higher Education student fees and a small change in student numbers has a substantial financial impact. In addition, we raise funds via our biennial Gala, from trusts & foundation and individuals, and from our commercial activities.

At the time of writing, we are still awaiting an outcome on our application to be considered a 'world-leading' specialist Higher Education provider and therefore whether we are eligible for associated funding (the successor to ISTA funding). With the break-up of the Conservatoire for Dance & Drama we also no longer meet the threshold for Higher Education Innovation Funding (HEIF).

On 4th November we were surprised and disappointed to learn that our application to continue as an Arts Council National Portfolio Organisation ("NPO") from 1st April 2023 had not been successful. We have been an NPO for over 20 years c) and the associated financial support of approximately £350k annually is an important element of our funding, enabling us to promote and develop circus arts for the benefit of all members of both the circus community and the wider community in which we operate.

The loss of the Arts Council NPO funding represents a significant challenge for us. We will apply for the limited transitional funding offered by the Arts Council and will implement cost reductions whilst seeking income from other funding sources in order to ensure that we remain financially viable.

However, for 22/23 we have received funding via Research England's Knowledge Exchange Framework, which supports activities which engage with external partners, from businesses to community groups, for the benefit of the economy and society. We expect to be able to apply for further funding for 23/24.

Raising funds from trusts, foundations and individuals has been affected by COVID, and the current cost of living crisis may also see certain funders change priorities which may limit certain approaches. However, we are re-building relationships and have continued to receive much-needed funding from organisations such as the Jerwood Trust allowing us to continue to support artists. We are building a case-for-support that will highlight the societal and health and wellbeing impacts of circus, alongside the creative ones, to ensure the widest appeal to potential funders and donors.

The Commercial Directorate has become ever more crucial in bringing in additional income that mitigates the risks from precarious statutory funding. Hiring out our Coronet Street building for corporate events continues to be an important source of revenue. There is further scope for recreational courses & classes, and our new Business Development Manager is building additional income streams such as casting & consultancy, and our corporate offer.

STRATEGIC REPORT (continued)

Principal risks and uncertainties (continued)

Student numbers

We aim to grow Higher Education student numbers steadily over the next 5 years. However, there are a number of risks:

- ◆ Not attracting a suitable pool of applicants: the Marketing team is creating a new Higher Education prospectus and will be undertaking more active promotion of our Higher Education course.

Principal risks and uncertainties (continued)

Student numbers (continued)

- ◆ Students do not take up offered places: we found this year that European students in particular did not feel able to take up places offered once they realised they would now be subject to international fees. We are ensuring the funding situation for EU students is made very clear in the new prospectus and other literature relating to student recruitment.
- ◆ Students drop out in-year: 21/22 was the first full academic year since COVID, and the knock-on effects of the pandemic on some students physical and mental health caused a larger number of in-year withdrawals than normal. We continue to offer as much support as we can to students to assist them in successfully completing the course and moving into the professional world.

Compliance with higher education regulation

As an independent Higher Education Provider, we are also a designated public body. As such, we are now subject to regulation from a variety of organisations, not only the Office for Students but also bodies such as the Office of the Independent Adjudicator, Higher Education Statistical Agency and the Competition & Markets Authority, as well as having new obligations under the Freedom of Information Act.

The Chief Operating Officer has taken on a lead role in ensuring we are fully compliant in all areas, and we have engaged a Data Manager on a shared basis with two of the other former CDD schools to assist us in submitting the various data returns we are now obliged to make at points throughout the year.

Our ability to recruit and retain people with the right skills and experience is a key risk for us. During COVID many in the performing arts and associated creative industries struggled considerably, to the extent that many left the industry altogether, or moved out of London. We have seen the impacts of this in a lack of availability of circus arts teachers, and also technical production staff whom we engage on a freelance basis around student shows. We also recognise that COVID has not gone away, and that therefore sickness absence is likely to continue at a relatively high rate, especially during the winter.

Our financial situation highlighted above also makes it hard for our staff salaries to keep pace with the cost of living and inflation. We are grateful to all of our staff for their hard work and dedication, especially during the very uncertain pandemic years.

STRATEGIC REPORT (continued)

Principal risks and uncertainties (continued)

Ensuring robust governance

Our objective is to have a Trustee board that reflects the diversity of our community. We have made some progress towards this, with six new members taking up office in 21/22. In the autumn of 2022 we will once again embark on a process of open trustee recruitment. We will be encouraging applications from under-represented groups, particularly people from the Global Majority, but also from a broad age-range and people living with disabilities.

Our Trustee Board is mainly London based, so we hope also to recruit new members from across the UK to help us to understand and amplify the challenges faced by circus artists and companies wherever they are based.

Governance and internal control

The Trustees have identified and incorporated best practice in accordance with the Charities SORP and Charity Commission guidance.

The charity endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life – selflessness, integrity, objectivity, accountability, openness, honesty and leadership.

Our Governing Body and Academic Board each have clearly defined functions and responsibilities to oversee and manage our activities.

- a) The Governing Body is the Trustee Board, responsible for matters including finance, property and staffing of the institution. It is specifically required to determine the educational character and mission of the institution and to set its general strategic direction.

The Trustee Board has several independent advisors. The Chair is elected from among the trustees; Trustee Board meetings are attended by all members of the Senior Management Team. No members of the Trustee Board may receive remuneration for the work that they do for that body. New trustees are recruited via an open recruitment process of advertisement and interview which is overseen by the Remunerations and Nominations Committee. All trustees are given an induction into the organisation by the Chief Executive, regular performance review by the Chair of Trustees and are offered relevant training when it arises. In addition to regular subcommittee and full board meetings, the trustees meet annually for an away day to review performance and set strategy for the coming years.

- b) Subject to the overall responsibility of the Trustee Board, the Academic Board has oversight of academic affairs and draws its membership entirely from the staff and students of the charity. A nominated trustee attends Academic Board as an observer and reports back to the board of trustees. It is particularly concerned with general issues relating to the learning, teaching and research work of the charity.

STRATEGIC REPORT (continued)

Governance and internal control (continued)

The Chief Executive is the head of the charity and has a general responsibility to the Trustee Board for the organisation, direction and management of the charity. The Chief Executive is the accounting officer and, in that capacity, can be summoned to appear before the Public Accounts Committee of the House of Commons.

Although the Trustees meet at least four times each year, much of the Board's detailed work is delegated to committees for Finance, Remuneration & Nominations, and Audit. These committees operate under specific terms of reference with all minutes being reported to the Trustee Board, and all decisions being ratified by the Trustee Board.

The Trustees delegate responsibility for setting remuneration of senior staff to the Remuneration and Nominations Committee. The committee follows a process of external benchmarking within our sector to set suitable levels of pay within our own pay structure.

A significant proportion of the membership of these committees consists of members of the Trustee Board. Co-opted staff and student members may also be eligible to serve on some of these committees, subject to the provisions of the articles. The Chair of each committee is selected from the Trustees.

The Chief Executive and senior management team exercises considerable influence over the development of the institutional strategy, the identification and planning of new developments, and shaping of the institutional ethos. The Senior Management Team all contribute in various ways to these aspects of this work but the ultimate responsibility for what is done rests with the Trustees.

The charity maintains a register of interests of the Trustees and Senior Management Team which may be consulted by arrangement with the Company Secretary.

Statement of Trustees responsibilities

The Trustees (who are also directors of the National Centre for Circus Arts for the purposes of company law) are responsible for preparing the Trustees' Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the income and expenditure, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

- ♦ select suitable accounting policies and then apply them consistently;
- ♦ observe the methods and principles in the Charities SORP;
- ♦ make judgments 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;

Statement of Trustees responsibilities (continued)

- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- ◆ there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The systems of internal control are designed to provide reasonable, but not absolute, assurance against material misstatement or loss. These include:

- ◆ A strategic plan and an annual budget approved by the Trustees.
- ◆ Regular consideration by the Trustees of financial results including variance from the approved budget.
- ◆ Delegation of authority and segregation of duties.
- ◆ An annual formal internal audit, with the resulting report and actions reviewed and approved by the Trustees. One such audit has taken place during the year.
- ◆ Identification and management of risks.

The Trustees have formalised the management of risk. The risk register is developed and monitored by the Chief Executive and Senior Management. It identifies risks to the charity in terms of their severity and probability and identifies actions to be taken to mitigate the risks, identifying timescale and responsibility. The Trustees review the register annually.

This report has been prepared in accordance with the special provisions of Section 381 of the Companies Act 2006 relating to small companies.

By order of the Board



Chair of the Board Alison King

23rd November 2022

Independent auditor's report to the Members of the National Centre for Circus Arts

Opinion

We have audited the financial statements of the National Centre for Circus Arts (the charitable parent company) and its subsidiaries (the 'group') for the year ended 31 July 2022 which comprise the group statement of financial activities, the group and charitable parent company balance sheets, the group statement of cash flows the principal accounting policies and notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- ◆ give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 July 2022 and the group's income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- ◆ the financial statements have been prepared in accordance with the requirements of the Companies Act 2006;
- ◆ in all material aspects, funds received for specific purposes administered by the National Centre for Circus Arts have been applied only for the purposes for which they were received and managed in accordance with relevant legislation; and
- ◆ in all material aspects, funds from the Office for Students have been applied in accordance with the Financial Memorandum with the Conservatoire for Dance and Drama and any other terms attached to them have been applied only for the purposes for which they were received.

We have nothing to report in respect of the following matters in relation to which the Office for Students requires us to report to you, if in our opinion:

- ◆ Grant and fee income, as disclosed in the note to the accounts, has not been materially misstated.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- ◆ the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- ◆ the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

Matters on which we are required to report by exception (continued)

- ◆ adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- ◆ the financial statements are not in agreement with the accounting records and returns; or
- ◆ certain disclosures of trustees' remuneration specified by law are not made; or
- ◆ we have not received all the information and explanations we require for our audit; or
- ◆ the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;

Auditor's responsibilities for the audit of the financial statements (continued)

- ◆ we identified the laws and regulations applicable to the charitable company through discussions with management, and from our knowledge and experience of the sector;
- ◆ we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charitable company, including the Further and Higher Education Act 1992, Companies Act 2006, funding agreements with the OfS (via the CDD) and associated funding rules, data protection legislation, anti-bribery, safeguarding, employment, health and safety legislation;
- ◆ we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- ◆ identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions;
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates set out in the accounting policies were indicative of potential bias; and
- ◆ used data analytics to investigate the rationale behind any significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ agreeing financial statement disclosures to underlying supporting documentation;
- ◆ reading the minutes of Trustee meetings;
- ◆ enquiring of management as to actual and potential litigation and claims; and
- ◆ reviewing any available correspondence with HMRC and the company's legal advisors .

Auditor's responsibilities for the audit of the financial statements (continued)

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the School's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the School and the School's members as a body, for our audit work, for this report, or for the opinions we have formed.



Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London EC2V 6DL

Date: 30 November 2022

Consolidated statement of financial activities (including the income and expenditure account)
Year to 31 July 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
Income from:					
Donations and capital grants	1	833,622	208,512	1,042,134	1,987,740
Investments		277	—	277	70
Charitable activities	2	1,000,965	—	1,000,965	692,711
Other trading activities					
Income from trading activities and other receipts	4	627,508	—	627,508	106,687
Total income		2,462,372	208,512	2,670,884	2,787,208
Expenditure on:					
Charitable activities	5	2,275,682	213,385	2,489,067	2,592,468
Raising funds					
. Fundraising and publicity		85,962	—	85,962	76,000
Commercial trading costs		228,119	—	228,119	111,933
Total expenditure		2,589,763	213,385	2,803,148	2,780,401
Net (expenditure) income		(127,391)	(4,873)	(132,264)	6,807
Transfers		(4,873)	4,873	—	—
Other recognised gains					
Tax credit	18	22,000	—	22,000	3,508
Net movement in funds		(110,264)	—	(110,264)	10,315
Reconciliation of funds					
Total funds brought forward		655,275	2,852,427	3,507,702	3,497,387
Total funds carried forward		545,011	2,852,427	3,397,438	3,507,702

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets 31 July 2022

	Notes	Group		Charity	
		2022 £	2021 £	2022 £	2021 £
Fixed assets					
Tangible assets	11	3,320,054	3,325,879	202,261	208,086
Investments	12	—	—	200	200
		3,320,054	3,325,879	202,461	208,286
Debtors					
Amounts falling due after more than one year	14	—	—	3,140,092	3,140,092
Current assets					
Stock		2,000	4,376	2,000	4,351
Debtors	13	223,804	211,796	165,198	324,440
Cash at bank and in hand		799,325	676,434	631,767	611,055
		1,025,129	892,606	798,965	939,846
Liabilities					
Creditors: amounts falling due within one year	15	(795,416)	(710,783)	(824,355)	(801,373)
Net current assets/(liabilities)		229,713	181,823	(25,389)	138,473
Creditors: amounts falling due after one year	16	(152,329)	—	(152,329)	—
Total assets less current liabilities		3,397,438	3,507,702	3,164,835	3,486,851
Funds of					
Restricted funds	17	2,852,427	2,852,427	2,852,427	2,852,427
Unrestricted funds		545,011	655,275	312,408	634,424
Total funds		3,397,438	3,507,702	3,164,835	3,486,851

The financial statements on page 30 to 47 were approved by Board on 23rd November 2022 and signed on its behalf by:


Alison King
Chair of the Board


Kate White
Chief Executive Officer

Company Limited by Guarantee
Registration Number: 02553293 (England and Wales)

Consolidated statement of cash flows Year to 31 July 2022

	Note	2022 £	2021 £
Net cash provided by operating activities			
Net cash used in operating activities	A	(52,107)	(136,188)
Cash flows from investing activities	B		
Interest received		277	70
Purchase of tangible assets		(11,496)	(19,546)
Net cash used in investing activities		(11,219)	(19,476)
Cash flows from financing activities			
Loan		186,218	—
Change in cash and cash equivalents in the year		122,891	(155,664)
Cash and cash equivalents at the start of the year		676,434	832,098
Cash and cash equivalents at the end of the year	D	799,325	676,434

A Reconciliation of net income to net cash flow from operating activities

	2022 £	2021 £
Net (expenditure) income for the year (as per the statement of financial activities)	(110,264)	10,315
Adjusted for:		
Depreciation charges	17,322	17,322
Interest receivable	(277)	(70)
Decrease in stock	2,376	525
Increase) decrease in debtors	(12,008)	28,323
Increase (decrease) in creditors	50,744	(192,603)
Net cash provided by (used in) operating activities	(52,107)	(136,188)

B Analysis of cash and cash equivalents

	2022 £	2021 £
Cash at bank and in hand	799,325	676,434
Total cash and cash equivalents	799,325	676,434

C Analysis of changes in net debt

	At 1 August 2021 £	Cash flows £	At 31 July 2022 £
Cash	676,434	122,891	799,325
Loans falling due within one year	—	(33,889)	(33,889)
Loans falling due after more than one year	—	(152,329)	(152,329)
Total	676,434	(63,327)	613,107

Charitable company status

The charity is a company limited by guarantee. The members of the company are the Trustees as set out on page on page 1. In the event of the charity being wound up the liability on repaying the guarantee is £10 per member.

Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charity is a public benefit entity for the purposes of FRS 102 and therefore the consolidated financial statements have been prepared in accordance with the 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 (The FRS 102 Charity SORP) issued on 1 January 2019, the Companies Act 2006 and the Charities Act 2011.

The financial statements are presented in sterling; amounts are rounded to the nearest pound.

The results of the subsidiary entities are consolidated on a line by line basis. A summary of the results of the subsidiary entities is shown in note 12.

Consolidation

The group accounts consolidate the accounts of National Centre for Circus Arts and its subsidiary undertakings, Circus Space Property Company Limited and Circus Space Events Limited, made up to 31 July 2022. The acquisition method of accounting has been adopted. National Centre for Circus Arts has taken advantage of the exemption in section 408 of the Companies Act 2006 from disclosing its individual statement of financial activities. The Charity only deficit (net movement in funds) was £322,016 (2021: surplus of £94,560)

Going concern

The Trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company and group to continue as a going concern. The Trustees have made this assessment for a period of one year from the date of approval of the financial statements. In particular the Trustees have considered the charitable group's forecasts and projections. The charitable company accepted an offer of a £200,000 loan facility which was drawn down during the year. After making enquiries the Trustees believe that there is no material uncertainty that the charitable group will not continue to be a going concern and have concluded that there is reasonable expectation that the charitable group has adequate resources to continue in operational existence for the foreseeable future.

Income

Total income as shown in the statement of financial activities is the total income of the group. All income is included in the statement of financial activities when the Charity is entitled to the income, the receipt is probable, and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

- ◆ Charitable activities are accounted for in the period to which they relate.
- ◆ Investment income is included on a receivable basis.
- ◆ Donations, grants and legacies are included in full in the statement of financial activities when receivable. Grants received in advance for specified future periods or where conditions are attached to their use which remain outside the control of the Charity are carried forward as deferred income and released when conditions for entitlement are fulfilled.
- ◆ Fees and other funding received towards the provision of training courses is recognised when the training is delivered. Income received in advance is deferred in the balance sheet and then released at the point of delivery of the related training/educational provision.

Expenditure

Expenditure is accounted for on an accruals basis. Direct charitable expenditure includes all costs related to the main purpose of National Centre for Circus Arts and include: costs of delivering the higher education course; youth and adult courses; and support to professional artists.

Fundraising and publicity includes all direct expenditure on publicising the work of National Centre for Circus Arts. Governance costs, which are included in the support costs, include those costs incurred in the governance of the charity and are primarily associated with regulatory requirements.

Staff costs and support costs

Staff costs and overhead expenses are allocated to activities on the basis of staff time spent on those activities.

Direct costs

Direct costs are allocated to the activities for which they have been incurred.

Pension costs

The Charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the statement of financial activities in the year they are payable.

Employee costs

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the associated employee's services are received. Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Tangible fixed assets and depreciation

All fixed assets are stated at cost.

Depreciation is provided at the following annual rates in order to write off each asset over.

Plant and equipment	10% on cost
Improvements to leasehold premises	2% on cost (see useful economic lives)

Assets with a value of less than £1,000 are not capitalised and written off in the financial statements in the period of purchase.

Stock

Stock is valued at the lower of cost and net realisable value.

Restricted funds

Restricted funds are to be used to specified purposes as laid down by the donor.

Unrestricted funds

Unrestricted funds are income received or generated for the charities general purposes.

Taxation

The company is a registered charity and is not liable to United Kingdom income or corporation tax on its charitable activities. Tax credits claimed under the theatre tax relief scheme are shown as a credit in the year to which it relates.

Grants

Government and local authority grants for the purchase of fixed assets are credited to restricted income when receivable. Provided there are no remaining restrictions on the use of the capital asset, the grant is released to unrestricted income when the asset is acquired as this fulfils the restriction placed by the donor on the use of the grant. Grants of a revenue nature are credited to income in the period in which they are receivable.

Operating lease commitment

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

Financial instruments

Cash and cash equivalents

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

Debtors and creditors

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

Fixed asset investments

Interests in subsidiaries are initially measured at cost and subsequently measured at cost less any accumulated impairment losses. The investments are assessed for impairment at each reporting date and any impairment losses or reversals of impairment losses are recognised immediately in the statement of financial activities.

The Charity has provided a long term loan to its subsidiary company Circus Space Property Company Limited. The loan meets the definition of a public benefit entity concessionary loan and is such accounted for at amortised cost and reviewed annually for impairment.

Critical accounting estimates and judgements

In the application of the company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

Useful economic lives

The annual depreciation charge for property, plant and equipment is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets. See note 11 for the carrying amount of the property, plant and equipment and the accounting policy for fixed assets for the useful economic lives for each class of asset.

Principal accounting policies 31 July 2022

Useful economic lives (continued)

Leasehold property has been capitalised and included in fixed assets at cost. On 19 March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a current market value of £8,350,000. This supports the view that the residual value of the leasehold building is not considered to be lower than its current carrying value in the accounts which is £3,256,667. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

Notes to the Financial Statements Year to 31 July 2022

1 Grants

	Unrestricted £	Restricted £	2022 Total £
Arts Council England	426,173	—	426,173
Coronavirus Job Retention Scheme	639	—	639
Conservatoire for Dance & Drama (note 3)	387,387	5,000	392,387
Jack Petchey Foundation	—	5,850	5,850
Jerwood Arts	—	19,915	19,915
Leverhulme Trust	—	48,013	48,013
Contemporary Dance School (London)	—	69,579	69,579
Sensory Circus	—	8,100	8,100
Sundry donations	19,423	52,055	71,478
	833,622	208,512	1,042,134

	Unrestricted £	Restricted £	2021 Total £
Arts Council England	1,181,157	—	1,181,157
Coronavirus Job Retention Scheme	270,326	—	270,326
Conservatoire for Dance and Drama	338,439	21,015	359,454
Jack Petchey Foundation	250	500	750
Jerwood Arts	—	15,855	15,855
Leverhulme Trust	—	50,987	50,987
Contemporary Dance School (London)	—	78,865	78,865
Sensory Circus	—	9,000	9,000
Sundry donations	21,346	—	21,346
	1,811,518	176,222	1,987,740

2 Income from charitable activities

	2022 £	2021 £
Fees from UK and international higher education students	623,750	640,671
Audition and other fees	7,059	3,541
Artists Development income	31,647	5,972
Short Course income	338,509	42,527
	1,000,965	692,711

3 Higher education funding

The higher education income figure excludes funding receivable in the form of teaching grants from OfS through the Conservatoire for Dance and Drama:

	2022 £	2021 £
Contributions from CDD (see note 1)	387,387	338,439

Notes to the Financial Statements Year to 31 July 2022

4 Other trading activities

	2022 £	2021 £
Workspace and room hire	442,250	100,039
Classes, courses, and workshops	33,884	4,530
Fundraising income	124,492	—
Other income	26,882	2,118
	627,508	106,687

5 Direct charitable expenditure

	Direct Costs £	Support Costs £	Total funds 2022 £
Artists Development	60,909	228,513	289,482
Higher Education	666,652	490,025	1,156,677
Commercial, learning and recreational	473,007	485,857	958,864
Training	38,371	45,673	84,044
	1,238,999	1,250,068	2,489,067

	Direct Costs £	Support Costs £	Total funds 2021 £
Artists Development	44,424	269,846	314,270
Higher Education	674,316	677,439	1,351,755
Commercial, learning and recreational	515,227	383,029	898,256
Training	59,802	156,318	216,120
	1,293,769	1,486,632	2,780,401

6 Support costs and administration

	Governance £	Administration £	IT £	Operations £	Total 2022 £
Artists Development	778	26,126	1,506	200,103	228,513
Higher Education	8,725	293,075	16,896	171,329	490,025
Access, outreach and educational	11,956	266,327	15,354	192,220	485,857
Training	1,195	40,151	2,315	2,012	45,673
	22,654	626,679	36,071	565,664	1,250,068

	Governance £	Administration £	IT £	Operations £	Total 2021 £
Artists Development	2,525	20,313	2,565	244,443	269,846
Higher Education	28,278	227,519	28,734	392,908	677,439
Access, outreach and educational	24,852	187,224	22,252	145,701	383,029
Corporate activity	6,749	54,299	6,857	16,477	83,382
Training	7,027	56,534	7,140	1,235	71,936
	69,431	545,889	70,548	800,764	1,486,632

Notes to the Financial Statements Year to 31 July 2022

7 Fundraising and publicity

	2022 £	2021 £
Fundraising and publicity	85,962	76,000

8 Governance costs

	2022 £	2021 £
Bank and other finance charges	1,923	4,873
Audit fees	20,731	20,025
Staff costs	—	44,533
	22,654	69,431

9 Net income

Net income is stated after charging:

	2022 £	2021 £
Depreciation of tangible fixed assets	17,322	17,322
Operating lease rentals	61,786	67,500
Auditor's remuneration	20,731	20,025

10 Staff costs

	2022 £	2021 £
Wages and salaries	1,649,180	1,563,888
Social security costs	139,967	120,041
Pension	29,038	29,038
	1,818,185	1,712,967

The average monthly number of employees during the period was as follows:

	2022 No.	2021 No.
Tutors	56	67
Administration	43	41
	99	108

The average monthly number of employees includes a high number of part time staff, particularly among the highly specialised teaching disciplines. The full-time equivalents are:

	2022 No.	2021 No.
Tutors	7	10
Administration	38	39
	45	49

Notes to the Financial Statements Year to 31 July 2022

10 Staff costs (continued)

The following number of employees received salaries in excess of £60,000:

	2022 No.	2021 No.
£60,000 - £70,000	1	—
£70,000 - £80,000	1	1

Pension contributions for the above employee was £2,641 (2021: £1,316).

The National Centre for Circus Arts considers the Board of Trustees, the CEO, the COO, the Commercial Director, the Director of Professional Development and the Director of Finance as comprising the key management personnel of the charity. The total employment benefits for the five (2021: four) key management personnel was £350,274 (2021: £280,444).

11 Tangible assets

Group	Leasehold premises £	Improve- ments to leasehold premises £	Plant & equipment £	Total £
Cost				
At 1 August 2021	3,999,186	155,601	142,103	4,296,890
Additions	—	—	11,497	11,497
31 July 2022	3,999,186	155,601	153,600	4,308,387
Depreciation				
At 1 August 2021	881,393	16,717	72,901	971,011
Charge for the period	—	3,112	14,210	17,322
At 31 July 2022	881,393	19,829	87,111	988,333
Net book value				
At 31 July 2022	3,117,793	135,772	66,489	3,320,054
At 1 August 2021	3,117,793	138,884	69,202	3,325,879

The Arts Council England and The London Borough of Hackney hold various charges over the property and assets of one of the Charity's subsidiaries, Circus Space Property Limited.

The Arts Council England holds a debenture for any monies due to them secured over the investments and securities of the Charity.

On 19 March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a current market value of £8,350,000. This supports the view that the residual value of the leasehold building is not considered to be lower than its current carrying value in the accounts which is £3,256,667. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

Notes to the Financial Statements Year to 31 July 2022

11 Tangible assets (continued)

Charity	Improvements to leasehold premises £	Plant & equipment £	Total £
Cost			
At 1 August 2021	155,601	142,103	297,704
Additions	—	11,497	11,497
At 1 August 2021 and 31 July 2022	<u>155,601</u>	<u>153,600</u>	<u>309,201</u>
Depreciation			
At 1 August 2021	16,717	72,901	89,618
Charge for the period	3,112	14,210	17,322
At 31 July 2022	<u>19,829</u>	<u>87,111</u>	<u>106,940</u>
Net book value			
At 31 July 2022	<u>135,772</u>	<u>66,489</u>	<u>202,261</u>
At 1 August 2021	<u>138,884</u>	<u>69,202</u>	<u>208,086</u>

12 Fixed asset investments

Charity	2022 £	2021 £
Investment in subsidiaries		
Cost		
At 1 August 2021 and 31 July 2022	<u>200</u>	<u>200</u>
Net book value		
At 31 July 2022	<u>200</u>	<u>200</u>
At 1 August 2021	<u>200</u>	<u>200</u>

The National Centre for Circus Arts has two wholly owned trading subsidiaries: Circus Space Events Company Limited, which runs commercial events, and Circus Space Property Limited which owns the leasehold of the Coronet Street site and rents the majority of the space to National Centre for Circus Arts with smaller areas to third parties. These companies donate their distributable profits to National Centre for Circus Arts. The registered offices of both subsidiaries is Coronet Street, London. A summary of their trading results is shown below. Audited financial statements for these subsidiaries are filed annually with the Registrar of Companies.

Circus Space Events Company Limited results	2022 £	2021 £
Profit and loss		
Turnover	362,093	354
Administrative expenses	(103,731)	(31,215)
Operating profit (loss)	<u>258,362</u>	<u>(2,861)</u>
Profit and loss reserve		
Brought forward at 1 August 2021	(2,861)	26,668
Operating profit (loss)	258,362	(2,861)
Distribution to National Centre for Circus Arts	—	(26,668)
Carried forward at 31 July 2022	<u>255,501</u>	<u>(2,861)</u>

Notes to the Financial Statements Year to 31 July 2022

12 Fixed asset investments (continued)

Balance sheet	2022 £	2021 £
Debtors	204,907	40,477
Cash at bank and in hand	125,510	48,715
	330,417	89,192
Creditors: amounts falling due within one year	(74,816)	(91,953)
Net current assets	255,601	(2,761)
Capital and reserves	255,501	(2,861)
Called up share capital	100	100
Total equity	255,601	(2,761)

Circus Space Property Limited results	2022 £	2021 £
Profit and loss		
Turnover	136,194	99,685
Administrative expenses	(107,036)	(89,740)
Operating profit	29,158	9,945
Tax credit	—	—
Profit for the financial year	29,158	9,945
Profit and loss reserve		
Brought forward at 1 August 2021	48,660	78,502
Operating profit	29,158	9,945
Distribution to National Centre for Circus Arts	(9,228)	(39,787)
Carried forward at 31 July 2022	68,590	48,660

Balance sheet	2022 £	2021 £
Tangible fixed assets	3,117,790	3,117,790
	3,117,790	3,117,790
Debtors	200,149	258,064
Cash at bank and in hand	42,049	16,664
	242,198	274,728
Creditors: amounts falling due within one year	(151,206)	(203,666)
Net current assets	90,992	71,062
Creditors: amounts falling due after more than one year	(3,140,092)	(3,140,092)
Net assets	68,690	48,760
Capital and reserves	68,590	48,660
Called up share capital	100	100
Total equity	68,690	48,760

13 Debtors

	2022		2021	
	Group £	Charity £	Group £	Charity £
Trade debtors	79,445	37,553	7,918	5,369
Amounts owed by subsidiaries	—	—	—	108,910
Other debtors	11,859	11,859	33,561	33,561
Prepayments and accrued income	132,500	115,786	170,317	176,600
	223,804	165,198	211,796	324,440

14 Debtors: Amounts due after more than one year

	2022		2021	
	Group £	Charity £	Group £	Charity £
Amounts owed by subsidiary undertakings	—	3,140,092	—	3,140,092

The long-term loan has been provided to the subsidiary company Circus Space Property Company Limited and meets the definition of a public benefit entity concessionary loan as it was made to further the charitable objects of the charity. The loan is interest free. At present a repayment schedule has not been decided.

15 Creditors: Amounts falling due within one year

	2022		2021	
	Group £	Charity £	Group £	Charity £
Trade creditors	198,478	113,006	101,691	48,696
Social security and taxes	57,306	47,351	60,661	31,819
Other creditors	28,518	6,390	22,028	471,229
Accruals and deferred income*	477,225	220,287	526,403	471,229
Amounts owed to subsidiaries	—	403,432	—	243,625
Business Interruption loan	33,889	33,889	—	—
	795,416	824,355	710,783	801,373

Deferred income reconciliation*

Deferred income in 2022 includes fees for courses and grant income relating to the next.

	Brought forward £	Added amount £	Amount released £	Carried forward £
Deferred income 2022	196,358	187,132	(196,358)	187,132
Deferred income 2021	422,307	196,358	(422,307)	196,358

16 Creditors: Amounts falling due after one year

	2022		2021	
	Group £	Charity £	Group £	Charity £
Business Interruption loan	152,329	152,329	—	—

The Business Interruption loan is provided by Co-Operative Bank. The loan is secured by charges over the assets of the group. Interest is charged at 3.625% above Bank of England base rate.

17 Restricted funds**Group**

The funds of the Charity include restricted funds comprising the following unexpended balances of donations and grants held on trust to be applied for specific purposes:

	Balance at 1 August 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 July 2022 £
Capital fund					
Building Development	2,850,427	—	—	—	2,850,427
Hackney sustainable grant	2,000	—	—	—	2,000
Generation fund					
Department for Education	—	7,100	(7,195)	95	—
BBC Children in Need	—	11,053	(12,580)	1,527	—
Conservatoire for Dance & Drama	—	57,055	(58,164)	1,109	—
Contemporary Dance School (London)	—	62,479	(63,315)	836	—
Jack Petchey Foundation	—	2,897	(3,180)	283	—
Jerwood	—	19,915	(19,915)	—	—
Leverhulme Trust	—	48,013	(49,036)	1,023	—
	2,852,427	208,512	(213,385)	4,873	2,852,427
	<i>Balance at 1 August 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers £</i>	<i>Balance at 31 July 2021 £</i>
Capital fund					
Building Development	2,850,427	21,015	—	(21,015)	2,850,427
Hackney sustainable grant	2,000	—	—	—	2,000
Generation fund					
Centre for Advanced Training	—	78,865	(78,865)	—	—
Sensory Circus	—	9,000	(9,000)	—	—
Conservatoire for Dance & Drama	—	79,024	(79,024)	—	—
Jack Petchey Foundation	—	500	(500)	—	—
Jerwood	—	15,855	(15,855)	—	—
Leverhulme Trust	—	50,987	(50,987)	—	—
	2,852,427	255,246	(234,231)	(21,015)	2,852,427

17 Restricted funds (continued)

Generation Fund

The Generation Fund represents monies received from various donors for discreet projects within Circus Development, Participation and Outreach and to support student learning.

Transfers

Transfers from the capital fund to general funds in 2021 represent the re-allocation of amounts received under restricted donations to cover small scale capital spending in 2020 and 2021. By utilising the funds for this purpose, the restrictions on the donations have been met and the funds have therefore been released. The depreciation relating to these assets will be charged to the general fund over the life of the asset in line with depreciation rates set out in the accounting policies.

18 Related party transactions

During the year the Charity's trading subsidiary distributed their profits to the National Centre for Circus Arts, see note 11 for further details.

National Centre for Circus Arts was reimbursed for salary and other expenses of £98,660 (2021: £nil) by its subsidiary, Circus Space Events Limited during the year. At the year end, £118,006 was owed by National Centre for Circus Arts to Circus Space Events (2021: £68,138 due from Circus Space Events to National Centre for Circus Arts).

National Centre for Circus Arts was reimbursed for salary and other expenses of £43,751 (2021: £100,522) by Circus Space Property Limited during the year. Circus Space Property Limited charged rent to National Centre for Circus Arts during the year of £48,684 (2021: £nil). At year end, £190,699 was owed by National Centre for Circus Arts to Circus Space Property Limited (2021: £243,625).

No trustees were reimbursed for travel expenses during the year (2021: four trustees were reimbursed £23).

During the year trustees made donations of £686 (2021: £1,925). Trustees also supported events by purchasing prizes and tickets, these totalled £42,807 (2021: £nil).

During the year £1,466 (2021: £nil) was paid to Turtle Key Arts, a charity in which Alison King is the CEO.

19 Theatre tax relief claim

	2022 £	2021 £
Tax credit in respect of theatre tax relief claim	22,000	3,508

Notes to the Financial Statements Year to 31 July 2022

20 Analysis of net assets by fund

Group	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Tangible assets	469,627	2,850,427	3,320,054
Net current assets	227,713	2,000	229,713
Long term creditors	(152,329)	—	(152,329)
	<u>545,011</u>	<u>2,852,427</u>	<u>3,397,489</u>

<i>Group</i>	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2021 £</i>
<i>Tangible assets</i>	<i>475,452</i>	<i>2,850,427</i>	<i>3,325,879</i>
<i>Net current assets</i>	<i>179,823</i>	<i>2,000</i>	<i>181,823</i>
	<u><i>655,275</i></u>	<u><i>2,852,427</i></u>	<u><i>3,507,702</i></u>

Charity	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Tangible assets	202,461	—	202,461
Debtors greater than one year	289,665	2,850,427	3,140,092
Net current assets (liabilities)	(27,389)	2,000	(25,389)
Long term creditors	(152,329)	—	(152,329)
	<u>312,408</u>	<u>2,852,427</u>	<u>3,507,702</u>

<i>Charity</i>	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2021 £</i>
<i>Tangible assets</i>	<i>208,286</i>	<i>—</i>	<i>208,286</i>
<i>Debtors greater than one year</i>	<i>289,665</i>	<i>2,850,427</i>	<i>3,140,092</i>
<i>Net current assets (liabilities)</i>	<i>136,473</i>	<i>2,000</i>	<i>138,473</i>
	<u><i>634,424</i></u>	<u><i>2,852,427</i></u>	<u><i>3,486,851</i></u>

21 Financial commitments

At 31st July 2022 the group held three 150-year leases on its Coronet Street site and was committed to making quarterly payments under this non-cancellable operating lease. These payments totalled £61,786 in the year to 31st July 2022.

Accounts

**National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021**

National Centre for Circus Arts

**Trustees' report and financial statements
for the year ended 31st July 2021**

Company number: 2553293 (England & Wales)

Charity Number: 1001839

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

CONTENTS

Legal and administrative information	3
Trustees' annual report	
Chair's welcome	4
Objectives of the charity	7
Public benefit statement	9
Achievements and performance	10
Financial review	17
Subsidiary Companies: Review of Activities	19
Principal risks and uncertainties.....	20
Governance & internal control.....	23
Statement of the responsibilities of the trustees	25
Independent auditor's report.....	28
Statement of financial activities	31
Balance sheet	32
Statement of cash flows	34
Notes to the financial statements	35

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

LEGAL AND ADMINISTRATIVE INFORMATION

Company Number	2553293 (registered in England & Wales)
Charity number	1006927
Registered office & operational address:	Coronet Street London N1 6HD

Board Members

Craig Calvert, Deputy Chair (acting chair until end of term 09/02/2021)
Alison King, Chair (joined the board 20/10/2020, chair from 09/02/2021)
Tuikka Alaviitala (until 05/08/2021)
Cameron Brookhouse (from 20/10/2020)
Kate Cavelle
David Chinn
Jane Crowther (until 20/10/2020)
Sue James
Elizabeth (Betsy) Lynch
Bill Morris
Tarun Nagpal
Thomas Nowacki
Darshak Shah
Paul Steggall
Lesley Strachan
William Underhill
Robert West
Rachael Williams (from 20/10/2020)

Company Secretary

Froniga Lambert

Senior Management Team

Kate White – Chief Executive
Dan Cowdrill – Commercial Director (from 05/07/2021)
Froniga Lambert – Chief Operating Officer
Adrian Porter – Director of Higher Education (until 16/11/2020)
Glen Stewart – Director of Training (until 16/11/2020)
Director of Professional Development (from 16/11/2020)

Key Business Advisors and Contacts

The Conservatoire for Dance and Drama, WeWork, 14–16 Great Chapel Street, London, W1F 8FL
Slaughter and May, One Bunhill Row, London EC1Y 8YY

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Moore Kingston Smith LLP, Devonshire House, 60 Goswell Road, EC1M 7AD
Co-operative Bank, 80 Cornhill, London, EC1V 3NJ
LexLeyton, Harmsworth House, 13–15 Bouverie Street, London EC4Y 8DP

The Trustees, who are also the directors of the company for the purposes of the Companies Act, submit their annual report and audited financial statements for the year ended 31 July 2021 which have been prepared in compliance with current statutory requirements, The Charities SORP (FRS 102) and with the charity's governing document, its Articles of Association.

Welcome from the Chair

I joined the National Centre for Circus Arts as Chair Elect in October of 2020 and took over the role of Chair in January 2021. It has certainly been an interesting time to take on this role in this organisation.

The National Centre returned to activity in the autumn of 2020 having spent the previous weeks during the summer preparing the building to offer a COVID-safe training and working space. Staff and students alike came back to Coronet Street with varying levels of apprehension and delight as the organisation followed the rest of the country in a tentative return to normality. Sadly, this wasn't to last for long as we once again went into lockdown and were unable to reopen after our Christmas break, so 2021 started with students once again learning remotely until March. The organisation was of course better prepared this time although the challenges of delivering circus arts remain huge and need the creativity and adaptability of the amazing staff team to be at full stretch. As before, students proved themselves to be diligent and committed, enabling them all to succeed and to graduate: the graduation ceremony was able to happen in 'real life' and last years' cohort, who had their ceremony online, were invited to join the celebrations.

The London Youth Circus and Centre of Advanced Training students also had a year of remote and in person training planned and delivered by the incredible participation team to ensure those young people did not only continue to look after their physical health, but also felt the community and mental health benefits that we know come from their engagement with circus.

The huge professional membership of the National Centre was supported with free access to training as soon as the space could open, and remote opportunities to network were scheduled while artists were unable to work. Freelancers were able to benefit from our successful applications for Cultural Recovery Funding as the National Centre paid for some

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

artists to participate in the Circus Change Up working groups, as well as creating a hugely popular week-long international masterclass festival in July 2021.

The dedication of the staff team, allowing the building to operate safely and keeping processes and management on track throughout, cannot be overestimated. From the site being managed to reduce footfall and crossover of groups as well as efficient remote access for all staff has meant that our community has stayed impressively well, safe, COVID free and operational throughout. I personally want to thank all the staff for their resilience, hard work and dedication to the National Centre during these unprecedented challenging times.

Income from all regular sources has been decimated and the year would have been impossible to survive without the Cultural Recovery Funds made available from the government. Our thanks go especially to Arts Council England for their unwavering commitment to us and the performing arts sector generally. We continued to furlough staff at various times but now in early Autumn of 2021, all staff are back at work and we have clear plans to stabilise and rebuild over the coming months and years.

The board of trustees has been hugely supportive and responsive to organisational needs during this difficult time, helping the senior team to respond to stakeholder demands and to plan when often it feels as though we are constantly firefighting. I would like to thank them for their ongoing commitment and expertise as well as their warm welcome as a new Chair.

As we move forward we are planning for a Gala event in February 2022 where we hope to welcome back friends and supporters old and new to celebrate and create opportunities for young artists who have struggled so much during the pandemic. The senior team continues to work tirelessly towards a new independent future in Higher Education with an application currently in place with the Office for Students; and the whole team is working now towards the next five years, creating exciting plans to drive towards our vision of Great Circus Everywhere. With creativity, dedication and resilience I have no doubt we will be part of the recovery that the country needs, rebuilding health, wellbeing, confidence and creativity in circus, the arts and culture.



Alison King

Chair of the Board

16 November 2021

Objectives of the charity

The charity is a company limited by guarantee governed by articles of association and was established on 30 October 1990. In October 2013 revised Articles of Association were approved by the Charity Commission and the Board of Trustees.

The National Centre for Circus Arts' objective, as set out in the Articles of Association, is to advance the education of the public in the Arts and to advance the Arts in each case with particular but not exclusive reference to the Circus Arts.

This is summarised in the organisation's vision statement that allows the National Centre for Circus Arts to look into the future for the organisation and the sector:

"Great Circus Everywhere"

We support circus as it matures and is ever more widely recognised as a dynamic, relevant and important part of the arts and cultural life of the UK. We deliver excellent circus arts training to support the development of the next generation of world-class circus artists. We support and collaborate with circus artists and companies throughout their careers to embed professional standards in teaching, facilities and the creation and presentation of circus to reach new audiences and participants with relevant, challenging and engaging work. We continue to grow the National Centre's reach and relevance through the development of revenue-generating activities that can support our core education and artists' support activity.

This enables us to build on our role as sector leader and continue to push the boundaries of the Circus Arts, while maintaining core 'business as usual' activities at our home in Hoxton.

We are:

Ambitious and willing to take risks

We are ambitious for ourselves and our art form even in challenging times. With high professional standards and an expert community, we are adept at mitigating risk and safeguarding participants while allowing them to challenge themselves and explore the myriad physical and creative possibilities of circus. This, along with robust reflection and evaluation and a constant push to 'be better', allows us to provide a safe space for artists, students and participants of all ages and stages in their own circus journeys, to take bigger physical and creative risks. COVID-19 presented new kinds of risk for circus arts training. We have employed a range of measures to make the building and training processes COVID-secure to allow artists and students to continue their creative lives as fully as possible within the limitations required by government advice and guidance. Our priority is keeping our community safe and well.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Inclusive and accessible

We are not fearful of the unknown and have a solid track record of innovation. The anarchic nature of circus means it appeals to a broad range of people and we are committed to ensuring we meet the needs of our sector by being inclusive, open and accessible to everyone. We work hard to make sure all our staff, students, partners and stakeholders feel comfortable and able to work and create in the very best way possible. We make sure there are spaces available for discussion and debate around issues of current concern, not least how we can support the management of mental health within our community. Where we lack specialist expertise we engage with others to help us to ask the right questions. We continually seek to take action to disrupt and change so we can achieve our objective of being a truly diverse and open organisation.

Environmentally aware and sustainable

From our impact on individual participants and our own community of artists to our wider responsibility that comes from our leadership role in the sector, we are committed for the long term and strive to ensure our organisation is resilient and sustainable. We operate a mixed economy model and demonstrate a truly entrepreneurial spirit to ensure our business can survive and thrive in our ever-changing world. In our home building in Hoxton we have adopted an environmental plan to ensure we use our building efficiently, monitoring our energy usage, making use of schemes that are available to us to support our ambitions around the reduction of our carbon footprint year on year.

Public benefit statement

The National Centre for Circus Arts has been providing public benefit by enabling the creation of excellent and innovative circus for almost thirty years. Every year we involve thousands of people in the physical challenges and artistic pleasures of Circus Arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission guidance on public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Our diverse range of work includes our BA degree-level education in Circus Arts (the UK's first), which is supported by a structured training programme for under-18s and professional development opportunities for aspiring and established performers. Adults and young people can enjoy recreational classes and people of all ages can attend performances. We also run highly regarded workshops, away days and team building events for the corporate community. Over the last decade we have been developing our creation and production capabilities and have been working in partnership to make work that can tour regionally, nationally and internationally. Our emphasis is always on collaborative and partnership working.

We are engaged in activity that significantly contributes to the cultural life of the UK by:

- producing exceptional artists who shape the future of the Circus Arts;
- developing potential and creativity through world-class vocational training;
- finding and nurturing young artists;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- providing national and international leadership in Circus Arts.

The National Centre for Circus Arts takes its responsibility to provide public benefit very seriously and we welcome the scrutiny that statutory funding relationships expect. This has encouraged us to raise standards and to continue to challenge ourselves. It ensures we gather evidence to back up our claims to excellence. We continue to report against various criteria to our major statutory stakeholders, Arts Council England and the Office for Students via our membership of the Conservatoire for Dance and Drama, and consistently exceed our agreed targets.

Achievements and performance

Organisational development

Our financial and academic year 2020/21 followed our closure for the first lockdown of the pandemic in late March 2020. That period put many activities on hold and led us to pivot to online delivery of the Higher Education programme and some activity for young people. The implementation of our long-planned structural organisational change was put on ice as we concentrated on survival and managing our immediate challenges. Following the return to our building we have revisited our plans to challenge our previous assumptions and to look at our future through the lens of a next stage COVID world. We knew we still needed to change but wanted to ensure we were making the right changes to respond to a whole new and unforeseen set of challenges. Taking account of the resilience review undertaken by McKinsey and Company and further advice from a specialist arts and culture consultancy we have decided to adopt a new structure with three distinct directorates. By the end of the 20/21 year we had in place:

- The Professional Development Directorate looking after the holistic circus journey through our organisation. Whether a three-year-old on our family circus programme, a student taking their BA (Hons) in circus, a professional circus artist developing their own work or a teacher, the Professional Development Directorate supports and grows all areas relating to learning, teaching and training.
- The Commercial Directorate engaged in developing all our possible income and revenue generating activity. From recreational courses and classes, corporate workshops, using our incredible building as an events space to marketing and traditional fundraising, this team works tirelessly to earn vital income to support our educational and charitable objectives.
- The Operations Directorate, under the guidance of our Chief Operating Officer, ensuring the smooth running and safety of our building, our IT systems, human resources, technical and building services, security and finance.

The remaining roles in the new structure are just being finalised as we enter the 21/22 academic year with new enthusiasm and focus.

Key focus for 2021/22

Our focus remains on creating resilience throughout our business, embedding our new organisational structure, achieving our own registration as a Higher Education Provider and making sure we can demonstrate our value to continue to be part of the Arts Council of England's National Portfolio. We will continue to seek out new commercial

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

opportunities, including digital developments, which will allow us to continue to support our core activity and charitable delivery of circus arts training.

- We will embed our new structure to ensure efficient and cost-effective development, delivery and management for all activity.
- We will further develop our governance and management to ensure we are adopting best practice to enable recruitment, retention and engagement of trustees and staff to flourish by engaging in working practices that reflect our commitment to equity, diversity and inclusion.

Higher education achievements and challenges

Our Higher Education programme started the year working in the building and having to embrace new ways to do just about every activity. Teaching was delivered in a socially distanced way, with both students and teachers masked and access to equipment restricted by the need for enhanced cleaning protocols. Academic modules remained online to create as little footfall in the building as possible and students were taught in small 'bubbles' with no mixing to try and ensure we remained both safe and operational. Almost miraculously, we had no COVID cases in our student cohort until the school year had ended in July 2021. Our core Higher Education team worked tirelessly to support our students through such a challenging time. The pastoral care and support for student mental health has never been higher on the agenda, and additional resources have been made available to ensure we could care for all our students through a year of real highs and lows.

The early 2021 lockdown meant that once again we pivoted to online creation for three student productions. Foundation degree year one students presented *Still Life* which has currently been seen by 2,100 people online. Inspired by artist Edward Hopper and filmmaker Roy Anderson, our students were tasked with looking from outside in at alienation and solitude. *Upwards* has been viewed 1,100 times, where Foundation degree year two students explored the mundanity of lockdown life and finding the joy in small things. The BA group created a piece called *Breakout Room* where we saw the heritage and culture of our students' grandparents used as inspiration and woven together through music, song, language and movement. As always, our students surprised us with their creativity and amazing range of talents, with one providing the animation featured in *Breakout Room* which has been seen, so far, by around 1,600 people. In the summer term we were able to present one student production live, to a socially distanced audience, at our home building in Hoxton. BA (Hons) Devised Pieces, titled *Com-passū*, welcomed an extremely enthusiastic audience of over 280 over the three nights of performances.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

We completed the year with all of our students still registered, none had left during the year or had chosen to intermit their studies, in marked contrast to experience elsewhere in higher education during 2020/21 due to COVID disruption. 13 students graduated from the BA programme, 3 with first class honours and 10 upper second class degrees awarded and validated by the University of Kent. 20 students were awarded a Foundation degree after two years of study and 15 have progressed onto the BA course commencing in September 2021. With the world of performing arts still very much in the early stages of recovery our graduates once again this year take something of a leap into the unknown as they begin their professional lives. We provide access to information about opportunities for any work or funding and have for the second year extended the time that graduates will be able to access free training space at the National Centre to a full year, to support their transition into work.

The Head of Degree Delivery continues to be involved in the running of FEDEC as a board member and has taken on lead roles in two new committees formed in 2020/21, Human Resources and Unconscious Bias. The Cosmic project is now underway and NCCA has a lead role in how digital technologies are being implemented. We still await the outcome of funding for the project 'RIGGERS' that looks at pooling together all knowledge around rigging for circus, an area that has been under-supported till this time. The Auch circus festival, a key marker in the circus calendar, was unable to take place in 2020 due to COVID restrictions. FEDEC launched a digital performance segment which is again being added to the schedule of events for 2021 to enable schools from around the world to continue to share work despite ongoing travel restrictions.

The new regulatory framework for Higher Education has meant change within the Conservatoire for Dance and Drama and its member schools, who, after much thought, have each now embarked on either an application for independent registration or developing a relationship with a new HE partner. The aim is now for CDD to wind down in the autumn of 2022 if all the member schools are successful. CDD is supporting all of the member schools with training, advice, guidance and support as we prepare for independence while making sure the student experience is not in any way damaged.

Key focus for 2021/22

- Successfully complete our application process with the Office for Students for registration as an independent higher education provider, including going through a rigorous Quality Standards Review process.
- Finalising the detail of our Access and Participation Plan and it being approved by the Office for Students.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

- Planning for our Periodic Programme Review by our validating partner University of Kent (delayed from 2020/21) including making major module modifications as we re-write our course so it is relevant and reflects current best practice in learning and teaching.
- Embed our new structure into the organisation in readiness for our first National Centre registered cohort of students in September 2022.

Supporting circus professionals and companies to create great circus

In September 2020 we reopened our training space with extensive precautions to ensure it was as COVID secure as possible. For our professional members this meant a new system of booking a time and space slot, training in a socially distanced way and without us being able to offer space for groups to gather and network. Our successful applications for Cultural Recovery Funding meant we were able throughout to offer either highly subsidised or free training to our members. At a time when freelance artists were mainly unable to work, this support was invaluable. All members continue to receive weekly communications with sector updates, job and training opportunities along with any information we have about funding opportunities for artists. The National Centre continues to support the creation of great circus by using our resources in a variety of creative ways to enable great ideas not to fall at the first hurdle due to lack of funds and we reopened the Creation Studio as soon as was possible. Between August 2020 and July 2021 we supported 74 artists to use the space.

Our support programme for artists with funding from Jerwood Arts was juggled throughout the year to enable artists to make the most of development time and space between restrictions. The first year of the project has been completed after significant delays, but has provided vital opportunity for artists when work has been scarce. Jerwood Arts have been supportive, flexible and understanding, allowing us to support the circus artists involved in the best way possible.

Our Cultural Recovery Funding was critical in the development and delivery of a week-long masterclass festival for the professional membership. Designed and co-created with one of our professional members as curator, the programme had a mix of classroom based, online and practical sessions led by expert practitioners from all over the world. The opportunity to get together, in person or online, was welcomed by the community and the whole week of events was incredibly successful. Having tested the appetite for this kind of professional skills sharing we hope to create a similar event in 2021/22.

Our support for artists and companies will continue to be responsive, led by investment in our own website and IT systems, which will allow us to share policies, procedures and examples of best practice in teaching, rigging and technical circus, health and safety, safeguarding etc. more easily. Our new website, made possible with Cultural Recovery

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Funding, launched in early summer 2021 and is gradually being populated with new content including a regular podcast featuring industry expert guests.

Key focus for 2021/22

- Launch of round two of the Jerwood Arts Circus Residencies.
- Increase support for open training professional members to enable a recovery for careers impacted by COVID-19 including the development of a virtual 'green room' where artists can access and share resources.
- Deliver a second masterclass season with a range of topics driven by sector needs.
- Complete and embed our new website and continue our digital technology development.

Supporting young people, the wider sector, associates and teachers

The year began in August with an onsite programme timetabled for the London Youth Circus (LYC) which focused on floor-based activities only (handstands, manipulation, acrobatics, tightwire) to help reduce the need for shared equipment that increased the risk of contamination. From October 2020 aerial activity was once again made available in the programme due to the purchase of more aerial equipment made possible by Cultural Recovery Funding, and our Sunday timetable was returned to pre-COVID levels. Students were all able to train in their main skills once again.

We had 28 Centre of Advanced Training (CAT) students start on the scheme in September 2020 with 15 from circus schools outside of London. After a tough 6 months with limited training opportunities, in October 2020 we were able once again to welcome all of the CATs to London for an intensive training opportunity in half term, focused on rebuilding strength, fitness and confidence. We followed this with an increase to the number of classes being available to these students to ensure they could increase their focus on their training.

During this term we were using our space as effectively as we could to support our professional members, degree and youth students. The restrictions in place around numbers and managing training in a suitably socially distanced way meant we were not able to run any of our recreational for adults or young people. Likewise, we did not run any outreach activity at this time.

With the winter lockdown hitting in January 2021, we closed the space once again and reverted to providing online classes in conditioning, juggling and handstands to keep a connection with all our London Youth Circus and CAT students. This programme was enhanced with online wellbeing classes to help support mental health across the LYC & CATs. Our CAT students benefitted from working with some specialist teachers offering support to our

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

highest level students, as well as creative sessions to support those making applications to circus and performing arts schools around the UK and beyond. Being online only at this point did not stop us delivering an intensive CAT programme in February with a focus on creative choreography, mobility, handstands and manipulation.

In March we were able to open up and restart our LYC/CAT classes in our building once again, delivering a programme as in the previous autumn term.

Delivery of outreach work was a challenge but in February we began running online juggling classes for 3 – 7yrs and 8 – 11 yrs. Initially promoted to our youth recreational programme families, we then opened them up very successfully to the general public running through to mid- August.

We also trialled a return to our Sensory Circus programme for young people with specific learning differences by testing an online version of this for some participants. We were only too aware of the difficulties faced throughout the pandemic by this group and wanted to see if our activity could be useful to these participants and their families. We ran this for 6 sessions but the online version was not a method our Sensory youth liked. For 2021/22, with support from Children in Need and the Rayne Foundation, the Sensory Circus programme restarted, in person, in September.

In February 2021 we ran an online National Youth Circus Event, welcoming circus schools from across the UK to take part in a day of workshops for both youth and practitioners. This was a huge success with 85 young people registering to take part alongside 32 practitioners. We will take what we learned from this event and feed it into future plans for how we can enable more young people to engage each year, and how we can support professional development for more teachers.

In June 2021 we ran a CAT intensive with Simple Cypher, a National Centre graduate company, and had all of our 28 CAT students in the space for the final intensive of the year. We finished off the year with a cabaret performed by our CAT students with 11 of them graduating from the scheme at the end of July 2021. Seven of those graduates have moved on to Performing Arts Degrees including those here at the National Centre and at Codarts in Amsterdam amongst others.

In August and September 2020, the training team worked with the programme delivery teams to prepare for reopening and welcoming teachers back into our fully COVID prepared training spaces. There was a focus on clear communications around hygiene/cleaning, mask wearing, social distancing, and restricted numbers in spaces. All of this was addressed from a teaching perspective and what adaptations could be used to replace touch and spotting as support methods. Short videos were produced and were shared with all teachers. Follow up practical

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

sessions were held with Degree teachers to look specifically at teaching in certain high contact disciplines.

"Circus enhanced" PE sessions were delivered in autumn 2020 as a pilot project in 3 primary schools. Lockdown restricted further work but we are now back in touch with the schools and are starting on that project again.

During lockdown early in 2021 the team launched of the Virtual Staff Room. This weekly meeting hosted by our Teacher Education Managers is open to all teachers. During a time when connection and collaboration was challenging, this initiative is a huge success for teacher engagement and sharing of ideas and practice. This work led to the timely delivery of a session on developing online teaching practice, clearly an area with challenges in such a physical discipline.

Our role as the National Centre for Circus has been challenged by the huge impact of COVID-19 on the circus sector and we have tried to be responsive to the needs and desires of our community and partner organisations. The support we have offered has varied hugely but we have tried to ensure that information is easily available to professional artists via our newsletter and regular updates, and we created a suite of home training films for children and young people to enable them to continue their circus journey in lockdown. Classes were delivered live online for various groups and we engaged external professionals to bring their expertise to our students. Within the sector we have facilitated and supported debate and entered into discussion and forums around various topics including COVID safety for buildings and in teaching practice, space availability and suitability, technical and rigging issues, health and safety and cleaning and hygiene and business planning for those reviewing strategy, offering our staff team's expertise and knowledge via various means. We have supported the Circus Change Up network in various ways with staff members being present in a variety of working groups as well as supporting costs for some freelance circus artists to enable them to devote time and their own expertise to contributing to the debates and actions being developed. Never has it been more necessary for organisations to unite and support each other through the challenges of working through and beyond the pandemic.

Key focus for 2021/22

- Embed the new programme structure and roles to deliver consistent high quality circus education for all user groups.
- Achieve targets set within our Access and Participation Plan to engage with groups in areas of low participation in and underrepresented groups in all progressive training programmes.
- Develop our teacher training offer via online platforms to create a resource library that is accessible and widely shareable as well as face to face training particularly focussed on equity, diversity and inclusion.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Corporate and commercial work

The work we deliver to the corporate and commercial sectors is crucial to supporting the delivery of our charitable objectives and completely ceased between March 2020 and September 2021. The team have used the time, when not furloughed, to redesign some of our existing systems and have kept in touch with previous clients in the events sector to ensure we are able to understand the challenges of the re-emerging market. With support from the Cultural Recovery Fund we have been able to improve our offer for hirers by upgrading our broadband and WiFi capacity to make live streaming of events possible, as well as creating new meeting room and office space available as part of a hire package. We have upgraded the power supply internally and to our outside courtyard space which is incredibly useful to many events hirers who are still reluctant to move to planning events inside. Our ability to provide good ventilation through our air handling system as well as access to fresh air in most spaces means we are well placed to support event hires as they begin to plan for in-person events once again. The development of a new corporate workshop offer has been ongoing throughout the year with our team working in partnership with a consultant to devise a radically different offer for the corporate market. This included huge amounts of research including interviews with potential clients to ensure we can respond to client expectations and desires.

Key focus for 2021/22

- Reignite our venue hire work as the market recovers from COVID-19.
- Launch our corporate learning and workshop offer for a new target market.
- Complete the restructure of our programmes with the move of recreational circus activity into the Commercial Directorate.

Managing our national role and reputation

The support we can offer the wider sector is crucial at this time and how we engage with other circus artists and organisations, to ensure the challenges we are all facing are heard at the highest levels, is a key priority. We are active within various groups and forums, many of which have grown from the devastation and chaos that has been caused by COVID-19. However, we currently lack specific resources allocated to our national reach and therefore our approach is largely ad hoc and reactive rather than proactive. We want to develop more open information sharing and a willingness to collaborate in ways that have previously not been explored.

The National Centre operates effectively in the digital world with a vibrant social media following and we allocate significant resources to ensuring that our communications across all platforms are positive, current and relevant.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Our current undergraduate cohort faces huge challenges and we are working hard to make sure we support student and graduate expectations of the workplace. We are offering advice and support to other circus companies and artists across the UK by providing newsletters and discussion forums for topics raised by the sector. We aim to make sure there are regular, if remote, opportunities for regional debate and skills-sharing so artists are not left isolated. While we cannot offer financial support to others, we can enable the sharing of good practice, advocacy and lobbying for the benefit of all.

Key focus for 2021/22

- Consult with the sector on what support it needs from the National Centre post-COVID.
- Develop a suite of on-line guidance and advice for freelance circus artists.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Financial review

The National Centre's Income

Unsurprisingly, our income mix was again significantly reshaped by the COVID-19 pandemic. During the year we recognised further emergency grants of £833k from the Arts Council and of £270k from the Coronavirus Job Retention Scheme i.e. a total of just over £1.10m. Together with grants from the same sources in 2019-20, the National Centre has received total support over the two years of £1.53m. which have been essential to our financial viability. The Finance Team played a key role throughout in the application process for these grants.

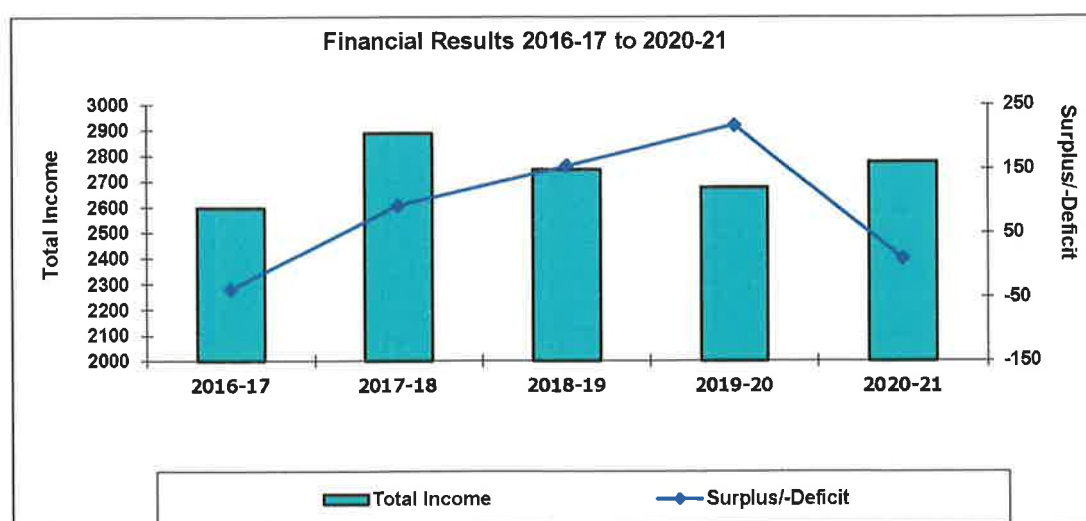
The following table clearly illustrates the collapse in our Recreational and Commercial Income and its replacement by the Grants detailed above, leaving the overall income at a very similar level:

	2020-21	2019-20
Higher Education	37%	34%
Non-HE Grants & Donations	57%	35%
Commercial & Recreational	6%	31%
	100%	100%
Total Income	£2.78m	£2.70m

Total Unrestricted income remained high at 88% (2020: 92%) although the number of sources of Donations and Grants reduced during the year.

Results for the year

Despite a very disrupted year, the National Centre achieved a small surplus of £10k; the following graph illustrates our financial history over the past five years:



National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

At the year-end, the charity together with its two trading subsidiaries had net current assets of £182k (2020: £174k) which included cash balances of £676k (2020: £832k); these predominantly represented the Unrestricted Reserve on 31st July 2021 (see below).

Unrestricted Reserve and Going Concern

As a matter of policy, each year the Trustees review the value of reserves held in investments, cash and cash equivalents that are not restricted to any particular purpose. We also consider our exposure to the risk of any significant loss of income or unforeseen cost. A drop in income is the major risk that these reserves mitigate against and we recognise that there is always an income risk in relation to the current economic climate, current market conditions, the changes within public sector funding and now, of course, general public health. We also account for expected expenditure on upcoming capital projects.

The Unrestricted Reserve of £645k at the beginning of the year ensured the charity could maintain its core operation for a period of at least three months in the worst of circumstances. The Board target for a General Reserve was revised upwards to £520k as of 31st July 2021 to reflect an increasing cost base consequent on a predicted return to pre-COVID levels of trading.

Unrestricted reserves stood at £655k on 31st July 2021 (2020: £645k) and, whilst this is above the Board's target, our Budget for 2021-22 and Projection for 2022-23 predict that this additional cover will be required as the National Centre rebuilds its Commercial and Recreational Income, without the shelter of COVID related grants, and when the Government reduces key teaching grants in 2022-23.

Loan facilities of £200k have also been agreed with our mainstream bankers, the Co-operative Bank, under the Government's Coronavirus Business Interruption Loan Scheme and secured on the group's long lease on Coronet Street. Whilst it is not projected that these funds will be required in any way, the facility represent further security against the impact of an unforeseen event, something COVID-19 of course represented.

In light of the above, the Trustees consider it appropriate to prepare the financial statements on a going-concern basis.

Subsidiary Companies: Review of Activities

The two companies are wholly owned subsidiaries of the charity; trading profits are distributed to the charity to support our charitable objectives.

Circus Space Property Company Limited

The Property Company holds the 150-year lease of the three phases of the Hoxton site.

It is through the Property Company that we manage the letting of space to Small to Medium Enterprises (SMEs) in our small office units and to companies using the Creation Studio to make and rehearse work. This revenue stream was reduced this year by a rent reduction for the SMEs during lockdown in early 2021, and the slow recovery of companies feeling confident to make and rehearse work.

In 2020/2021

- 2 artists/companies have spent time free of charge in the Creation Studio, equating to 2 days given as support in kind at a commercial value of approximately £1.1k.
- 74 people who are circus or other cultural professionals have collectively spent 60 days in the Creation Studio at a supported rate, equating to approximately £15k of subsidy.
- 89% occupancy across the year of the 11 units that make up the Energy Centre.

Circus Space Events Limited

It is through the Events Company that we manage corporate and private training workshops and hires of our large training spaces and courtyard for major events. Again this area of our work was almost non-existent with only two hires throughout the year. These were auditions for a circus show and were from within our sector and ran for just three days.

We have spent time and energy working hard to make sure we are ready for when the events market comes back and have made improvements to our infrastructure which we hope will make us an even more desirable venue in a competitive market.

Our corporate events offer did not deliver any workshops during the year and once more we have used the time to develop a new product for the corporate learning market and have it ready for trial in early 2022.

Principal Risks and Uncertainties

We have a rigorous approach to risk management and risk is identified and discussed throughout the organisation with the trustees, via the Audit subcommittee which receives quarterly information for scrutiny and reports to the board of trustees. 2020 has given us the unique new risk of all that has come with COVID-19 and this risk has been overlaid on all existing risk assessments.

We have identified the following as significant risks:

Conservatoire for Dance and Drama and Higher Education

The new regulatory framework for Higher Education has meant change within the Conservatoire for Dance and Drama and its member schools, who, after much thought, have each now embarked on either an application for independent registration or developing a relationship with a new HE partner. The aim is now for CDD to wind down in the autumn of 2022 if all the member schools are successful and students will be registered for the 2022 intake directly with the school. Aligning exit plans and ensuring CDD can continue to deliver its statutory role presents challenges and is being managed by the member schools and CDD's small central staff team working together closely. The overriding objective is to ensure the student experience remains excellent.

The National Centre has applied to the Office for Students to be registered as a HE provider and we hope for a decision in the Spring of 2022. Independence will bring a direct relationship with the regulator, without the intermediation of a third party; however it will also bring challenges as we prepare to assume the responsibilities that have been carried out by the central team at CDD for many years. We are planning carefully and still working alongside other CDD member schools to obtain efficiencies and mutual support where we can.

Funding and economic risks

During 2020/2021 our statutory funding from both Arts Council England as a National Portfolio Organisation and from the Higher Education Funding Council/ Office for Students remained static at the same level as in the previous year. However, we are planning for the uncertainty created by the prospect of changes in HE funding that look ever more likely as higher education is reviewed. Our closures during the 2020/21 academic year resulted in a loss of earned and fundraised income in excess of £700,000. We were fortunate in applying for and achieving Arts Council support via the two rounds of Cultural Recovery Funding and have an outstanding application with ACE now for CRF3. This coupled with our use of the government Job Retention Scheme has been critical to our survival and ability to respond to the fast-changing landscape.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

We remain ambitious both for ourselves and our art form. However, we recognise the significant risk associated with reliance on any single source of funding or income and endeavour to ensure a broad base of economic opportunities supported by robust financial controls and an ability to respond swiftly to external changes, both in terms of risks and opportunities.

We had made significant progress in driving income from the use of our main asset, the building, by hosting an increasing number of corporate events during the year. COVID-19 brought the events industry to a halt, but from September 2021 we have seen the first signs of this activity resuming, though pace of growth is uncertain. We will seek alternative funding and support to mitigate any lost income.

Fundraising

Fundraising targets are being reviewed and recruitment is underway for a new fundraiser to join the team which has now moved into the Commercial Directorate. The charitable sector is under huge pressure and funders are seeing increasing demand for resources as government schemes developed during the pandemic are being drawn to a close. The developmental work we are planning is largely scalable and only undertaken when funding is secured. We have reviewed our fundraising strategy, working with a consultant in early 2021 to test our forward planning. We have decided to run a Gala event in February 2022, with planning in place for an event with a slightly smaller capacity than previous events. We are taking a cautious approach and are limiting advance spending as far as possible while not compromising on quality or our desire to welcome back our supporters and advocates after such a long time. Raising support for core costs remains challenging.

Raising voluntary funds from trusts, foundations and individuals is a vital source of income for the National Centre, enabling us to fulfil our charitable objectives as effectively as possible. We are grateful for the support given by all our donors. We believe that fundraising should be an open, honest and respectful process and we aim to build and maintain solid partnerships with our supporters and donors, based on mutual understanding and shared values and goals. In developing our approach to fundraising we have considered the Code of Fundraising Practice issued by the Fundraising Regulator. The National Centre operates with a very small internal fundraising team and does not engage external professional fundraisers or commercial partners to carry out fundraising activity.

In May 2018 the National Centre for Circus Arts reviewed and updated its Privacy Policy to ensure compliance with the new General Data Protection Regulations. This policy, published on our website, clearly states what personal data the National Centre will hold in relation to supporters and how this data will be used. It sets out how individuals can raise concerns or

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

complaints. The National Centre for Circus Arts has received no complaints about its fundraising activities either during the financial year or subsequently.

Ensuring robust governance

Our Trustee Board does not currently represent all of the communities we seek to serve. 2021/22 offers an opportunity to diversify the make-up of our Trustee Board, as a number of positions will fall vacant. We will be encouraging applications from under-represented groups, particularly people from Black, Asian and Minority Ethnic communities, but also from a broad age-range and people living with disabilities.

Our Trustee Board is currently entirely London based, although not from our local community in Hackney. We hope also to recruit new members from across the UK to help us to understand and amplify the challenges faced by circus artists and companies wherever they are based, as well as trying to encourage applications that will help us to reflect our local community.

Governance and Internal Control

The Trustees have identified and incorporated best practice in accordance with the Charities SORP and Charity Commission guidance.

The charity endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life – selflessness, integrity, objectivity, accountability, openness, honesty and leadership.

The Charity is an affiliate of the Conservatoire for Dance and Drama (CDD), an education corporation under the terms of the Education Reform Act 1988 and HE Act 1992.

Our Governing Body and Academic Board, each have clearly defined functions and responsibilities to oversee and manage our activities.

- a) The Governing Body is the Trustee Board, responsible for matters including finance, property and staffing of the institution. It is specifically required to determine the educational character and mission of the institution and to set its general strategic direction.

The Trustee Board has several independent advisors. The Chair is elected from among the trustees; Trustee Board meetings are attended by all members of the Senior Management Team. No members of the Trustee Board may receive remuneration for the work that they do for that body. New trustees are recruited via an open recruitment process of advertisement and interview which is overseen by the Remunerations and Nominations Committee. All trustees are given an induction into the organisation by the Chief Executive, regular performance review by the Chair of Trustees and are offered relevant training when it arises. In addition to regular subcommittee and full board meetings, the trustees meet annually for an away day to review performance and set strategy for the coming years.

- b) Subject to the overall responsibility of the Trustee Board, the Academic Board has oversight of academic affairs and draws its membership entirely from the staff and students of the charity. It is particularly concerned with general issues relating to the learning, teaching and research work of the charity.

The Chief Executive is the head of the charity and has a general responsibility to the Trustee Board for the organisation, direction and management of the charity. Under the terms of the formal financial memorandum between the charity and CDD, the Chief Executive is the accounting officer and, in that capacity, can be summoned to appear before the Public Accounts Committee of the House of Commons.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021

Although the trustees meet at least four times each year, much of the board's detailed work is delegated to committees for Finance, Nominations, Remuneration and Audit. These committees operate under specific terms of reference with all minutes being reported to the Trustee Board, and all decisions being ratified by the Trustee Board.

In 2021 we established the Equality, Diversity and Inclusion Committee, made up of representatives from across a broad spectrum of the organisation, including staff, teachers, professional members and students. The Committee is chaired by the Chair of the Board, and reports to the Trustee Board.

The trustees delegate responsibility for setting remuneration of senior staff to the Remuneration and Nominations Committee. The committee follow a process of external benchmarking within our sector, with particular reference to our peers within the Conservatoire for Dance and Drama, to set suitable levels of pay within our own pay structure.

A significant proportion of the membership of these committees consists of members of the Trustee Board. Co-opted staff and student members may also be eligible to serve on some of these committees, subject to the provisions of the articles. The Chair of each committee is selected from the Trustees.

The Chief Executive and senior management team exercises considerable influence over the development of the institutional strategy, the identification and planning of new developments, and shaping of the institutional ethos. The Senior Management Team all contribute in various ways to these aspects of this work but the ultimate responsibility for what is done rests with the Trustees.

The charity maintains a register of interests of the Trustees and Senior Management Team which may be consulted by arrangement with the Company Secretary.

Statement of Trustees Responsibilities

The Trustees (who are also directors of the National Centre for Circus Arts for the purposes of company law) are responsible for preparing the Trustees' Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The systems of internal control are designed to provide reasonable, but not absolute, assurance against material misstatement or loss. These include:

- A strategic plan and an annual budget approved by the Trustees.

**National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2021**

- Regular consideration by the Trustees of financial results including variance from the approved budget.
- Delegation of authority and segregation of duties.
- An annual formal internal audit conducted by an internal auditor appointed by CDD, with the resulting report and actions reviewed and approved by the Trustees. One such audit has taken place during the year.
- Identification and management of risks.

The Trustees have formalised the management of risk. The risk register is developed and monitored by the Chief Executive and Senior Management. It identifies risks to the charity in terms of their severity and probability and identifies actions to be taken to mitigate the risks, identifying timescale and responsibility. The Trustees review the register annually.

This report has been prepared in accordance with the special provisions of Section 381 of the Companies Act 2006 relating to small companies.

By order of the Board



**Alison King
Chair of the Board
16 November 2021**

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

Independent Auditors Report to the Trustees of the National Centre for Circus Arts

We have audited the financial statements of the National Centre for Circus Arts for the year ended 31 July 2021 which comprise the Consolidated Statement of Financial Activities, the Group and Parent Charitable Company Balance Sheets, the Consolidated Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 "The Financial Reporting Standard Applicable in the UK and Ireland".

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 July 2021 and of the group's income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

And in our opinion in all material aspects:

- funds administered by the National Centre for Circus Arts for specific purposes during the year ended 31 July 2021 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the OfS and Research England have been applied in accordance with the terms and conditions of the Accounts Direction and any other terms and conditions attached to them during the year ended 31 July 2021;
- the requirements of the OfS's accounts direction have been met.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) ("ISAs (UK)") and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

Independent Auditors Report to the Trustees of the National Centre for Circus Arts

Opinions on other matters prescribed by the Companies Act 2006

- the information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Act 2011 require us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

Independent Auditors Report to the Trustees of the National Centre for Circus Arts

Auditor's responsibilities for the audit of the financial statements (continued)

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company.

Our approach was as follows:

- We obtained an understanding of the legal and regulatory requirements applicable to the charitable company and considered that the most significant are the Companies Act 2006, the Charities Act 2011, the Charity SORP, and UK financial reporting standards as issued by the Financial Reporting Council
- We obtained an understanding of how the charitable company complies with these requirements by discussions with management and those charged with governance.
- We assessed the risk of material misstatement of the financial statements, including the risk of material misstatement due to fraud and how it might occur, by holding discussions with management and those charged with governance.
- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations.
- Based on this understanding, we designed specific appropriate audit procedures to identify instances of non-compliance with laws and regulations. This included making enquiries of management and those charged with governance and obtaining additional corroborative evidence as required.

There are inherent limitations in the audit procedures described above. We are less likely to become aware of instances of non-compliance with laws and regulations that are not closely related to events and transactions reflected in the financial statements. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and, in respect of the consolidated financial statements, to the charity's trustees, as a body, in accordance with Chapter 3 of Part 8 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.

Moore Kingston Smith LLP.

James Saunders FCCA DChA

for and on behalf of Moore Kingston Smith LLP, Statutory Auditor

Date: 25 November 2021

Devonshire House
60 Goswell Road
London
EC1M 7AD

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

**Consolidated Statement of Financial Activities for the year ended 31 July 2021
(including the income and expenditure account)**

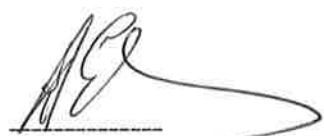
	Notes	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations and Grants	3	1,811,518	176,222	1,987,740	1,234,446
Investments		70	–	70	8
Charitable activities	4	613,687	79,024	692,711	909,486
Other trading activities					
Income from trading activities and other receipts	6	106,687	–	106,687	553,110
Total income		2,531,962	255,246	2,787,208	2,697,050
Expenditure on:					
Charitable activities	7	2,358,237	234,231	2,592,468	2,255,694
Raising funds					
Fundraising and Publicity	9	76,000	–	76,000	166,374
Commercial trading costs		111,933	–	111,933	60,791
Total		2,546,170	234,231	2,780,401	2,482,859
Net income/(expenditure)		(14,208)	21,015	6,807	214,191
Transfer between funds	18	21,015	(21,015)	–	–
Other recognised gains:					
Tax credit	20	3,508	–	3,508	4,000
Net movement in funds		10,315	–	10,315	218,191
Reconciliation of funds					
Total funds brought forward		644,960	2,852,427	3,497,387	3,279,166
Total funds carried forward		655,275	2,852,427	3,507,702	3,497,357

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

Charity Balance Sheet at 31 July 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Tangible assets	13		208,086		205,862
Investments	14		200		200
			<u>208,286</u>		<u>206,062</u>
Debtors					
Amounts falling due after more than one year	16		<u>3,140,092</u>		<u>3,140,092</u>
Current assets					
Stock		4,351		4,901	
Debtors	15	324,440		342,383	
Cash at bank and in hand		611,055		782,334	
		<u>939,846</u>		<u>1,129,618</u>	
Liabilities					
Creditors: Amounts due within one year	17	(801,373)		(1,083,481)	
Net current liabilities			<u>138,473</u>		<u>46,137</u>
Net assets			<u>3,486,851</u>		<u>3,392,291</u>
Funds					
Restricted funds	18		2,852,427		2,852,427
Unrestricted funds			634,424		539,864
			<u>3,486,851</u>		<u>3,392,291</u>

The financial statements were approved by the Board on 16 November 2021 and signed on its behalf by:



Alison King
Trustee



Kate White
Accounting Officer

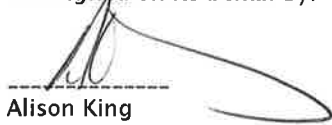
Company Number: 02553293

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

Consolidated Balance Sheet at 31 July 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Tangible assets	13		3,325,879		3,323,655
Current assets					
Stock		4,376		4,901	
Debtors	15	211,796		240,119	
Cash at bank and in hand		676,434		832,098	
		<u>892,606</u>		<u>1,077,118</u>	
Liabilities					
Creditors: Amounts due within one year	17	(710,783)		(903,416)	
		<u></u>		<u></u>	
Net current assets/(liabilities)			<u>181,823</u>		<u>173,702</u>
Net assets			<u>3,507,702</u>		<u>3,497,357</u>
Funds					
Restricted funds	18		2,852,427		2,852,427
Unrestricted funds			655,275		644,930
			<u>3,507,702</u>		<u>3,497,357</u>

The financial statements were approved by the Board on 16 November 2021 and signed on its behalf by:


Alison King
Trustee


Kate White
Accountable Officer

Company Number: 02553293

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2021**

**Consolidated Statement of Cash Flows for the year ended
for the year end 31 July 2021**

Reconciliation of net income to net cash flow from operating activities

	2021	2020
	£	£
Net income for the reporting period	10,315	218,191
Depreciation charges	17,322	17,908
Interest received	(70)	(8)
Decrease/(Increase) in stock	525	(4,901)
Decrease/(increase) in debtors	28,323	(4,676)
Increase /(decrease) in creditors	(192,603)	141,479
Net cash provided by operating activities	<u>(136,188)</u>	<u>367,993</u>
	£	£
Net cash provided by operating activities	(136,188)	367,993
Cash flows from investing activities		
Interest received	70	8
Purchase of tangible assets	(19,546)	-
Net Cash provided by/(used in) in investing activities	<u>(19,476)</u>	<u>8</u>
Change in cash and cash equivalents	<u>(155,664)</u>	<u>368,001</u>
Cash and cash equivalents at the start of the year	832,098	464,097
Cash and cash equivalents at the end of the year	<u>676,434</u>	<u>832,098</u>

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

1 ACCOUNTING POLICIES

Charitable company status

The charity is a company limited by guarantee. The members of the company are the Trustees as set out on page 3. In the event of the charity being wound up the liability on repaying the guarantee is £10 per member.

Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charity is a public benefit entity for the purposes of FRS 102 and therefore the consolidated financial statements have been prepared in accordance with the 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 (The FRS 102 Charity SORP) including Update Bulletin 2, the Companies Act 2006 and the Charities Act 2011.

The results of the subsidiary entities are consolidated on a line by line basis. A summary of the results of the subsidiary entities is shown in Note 14. The functional currency of the charity and its subsidiaries is sterling; amounts are rounded to the nearest pound.

National Centre for Circus Arts has taken advantage of the exemption in section 408 of the Companies Act 2006 from disclosing its individual statement of financial activities. The Charity only surplus (net movement in funds) was £24,510 (2020: surplus of £386,087).

Consolidation

The group accounts consolidate the accounts of National Centre for Circus Arts and its subsidiary undertakings, Circus Space Property Company Limited and Circus Space Events Limited, made up to 31 July 2021. The acquisition method of accounting has been adopted.

Going Concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular the Trustees have considered the charitable group's forecasts and projections and have taken account of pressures on recreational course income and commercial hire income in light of the impact of COVID-19. The charitable company accepted an offer of a £200,000 CBILS loan facility of which £1000 had been drawn down at the time of signing these accounts. After making enquiries the Trustees believe that there is no material uncertainty that the charitable group will not continue to be a going concern and have concluded that there is reasonable expectation that the charitable group has adequate resources to continue in operational existence for the foreseeable future.

Income

Total incoming resources as shown in the Statement of Financial Activities is the total income of the group. All incoming resources are included in the Statement of Financial Activities when the charity is entitled to the income, the receipt is probable, and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

Charitable activities are accounted for in the period to which they relate. Investment income is included on a receivable basis.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

1 ACCOUNTING POLICIES (continued)

Donations, grants and legacies are included in full in the Statement of Financial Activities when receivable. Grants received in advance for specified future periods or where conditions are attached to their use which remain outside the control of the charity are carried forward as deferred income and released when conditions for entitlement are fulfilled.

Fees and other funding received towards the provision of training courses is recognised when the training is delivered. Income received in advance is deferred in the Balance Sheet and then released at the point of delivery of the related training/educational provision.

Expenditure

Expenditure is accounted for on an accruals basis. Direct charitable expenditure includes all costs related to the main purpose of National Centre for Circus Arts and include: costs of delivering the higher education course; youth and adult courses; and support to professional artists.

Fundraising and publicity includes all direct expenditure on publicising the work of National Centre for Circus Arts. Governance costs, which are included in the support costs, include those costs incurred in the governance of the charity and are primarily associated with regulatory requirements.

Staff costs and support costs

Staff costs and overhead expenses are allocated to activities on the basis of staff time and studio space used on those activities.

Pension costs

The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

Employee costs

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the associated employee's services are received. Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Tangible fixed assets and depreciation

All fixed assets are stated at cost.

Depreciation is provided at the following annual rates in order to write off each asset over

Plant and Equipment	10%
---------------------	-----

Assets with a value of less than £1,000 are written off in the financial statements in the period of purchase. Leasehold property has been capitalised and included in fixed assets at cost. On 19th March 2021, a professional valuation was undertaken by Pinders Professional & Consultancy Services Limited, giving a current market value of £8,350,000. This supports the view that the residual value of the building is not considered to be lower than its current carrying value in the accounts which is £3,256,667. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

1 ACCOUNTING POLICIES (continued)

Stock

Stock is valued at the lower of cost and net realisable value.

Restricted funds

Restricted funds are to be used for specified purposes as laid down by the donor.

Unrestricted funds

Unrestricted funds are donations and other incoming resources received or generated for the charities general purposes.

Taxation

The company is a registered charity and is not liable to United Kingdom income or corporation tax on its charitable activities. Tax credits claimed under the theatre tax relief scheme are shown as a credit in the year to which it relates.

Grants

Government and local authority grants for the purchase of fixed assets are credited to restricted incoming resources when receivable. Provided there are no remaining restrictions on the use of the capital asset, the grant is released to unrestricted income when the asset is acquired as this fulfils the restriction placed by the donor on the use of the grant. Grants of a revenue nature are credited to incoming resources in the period in which they are receivable.

Operating lease commitment

Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

Financial instruments

Cash and cash equivalents

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

Debtors and creditors

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

Fixed asset investments

Interests in subsidiaries are initially measured at cost and subsequently measured at cost less any accumulated impairment losses. The investments are assessed for impairment at each reporting date and any impairment losses or reversals of impairment losses are recognised immediately in the SOFA.

The charity has provided a long term loan to its subsidiary company Circus Space Property Company Limited. The loan meets the definition of a public benefit entity concessionary loan and as such is accounted for at amortised cost and reviewed annually for impairment.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

2 CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS (continued)

In the application of the company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

Useful economic lives

The annual depreciation charge for property, plant and equipment is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets. See note 13 for the carrying amount of the property, plant and equipment and note 1 for the useful economic lives for each class of asset.

3 GRANTS

The group received financial assistance from various funders as follows:

	2021		
	£	£	£
	Unrestricted	Restricted	Total
Arts Council England	1,181,157	-	1,181,157
Coronavirus Job Retention Scheme	270,326	-	270,326
Conservatoire for Dance & Drama	338,439	21,015	359,454
Jack Petchy Foundation	250	500	750
Jerwood	-	15,855	15,855
Leverhulme Trust	-	50,987	50,987
Centre for Advanced Training (CAT)	-	78,865	78,865
Sensory Circus	-	9,000	9,000
Sundry donations	21,346	-	21,346
	1,811,518	176,222	1,987,740

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

3 GRANTS (continued)

	2020		
	£	£	£
	Unrestricted	Restricted	Total
Arsenal Foundation	-	2,500	2,500
Arts Council England	545,435	-	545,435
Allen & Overy	-	5,000	5,000
BBC Children in Need	-	2,000	2,000
Chapman Trust	2,000	-	2,000
Coronavirus Job Retention Scheme	221,440	-	221,440
Conservatoire for Dance & Drama	206,792	55,637	262,429
Contemporary Dance School (London)	-	87,404	87,404
Garfield Weston	12,160	7,840	20,000
Jack Petchy Foundation	250	500	750
Jerwood	-	11,445	11,445
Katherine Roberts & Friends Bursary Awards	-	400	400
Leverhulme Trust	-	34,570	34,570
Rayne Trust	-	2,000	2,000
Teale Charitable Trust	-	6,000	6,000
Thistle Trust	-	2,000	2,000
Sundry donations	28,064	1,009	29,073
	1,016,141	218,305	1,234,446

4 INCOME FROM CHARITABLE ACTIVITIES

	2021	2020
	£	£
Fees from UK and international higher education students	640,671	598,157
Audition and other fees	3,541	21,704
Artists Development income	5,972	20,433
Short Course income	42,527	269,192
	692,711	909,486

5 HIGHER EDUCATION FUNDING

The degree income figure excludes funding receivable in the form of teaching grants from OfS through the Conservatoire for Dance and Drama:-

	2021	2020
	£	£
Contributions from CDD (see note 3)	338,439	189,437

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

6 OTHER TRADING ACTIVITIES

Income from other trading activities and other receipts

	2021	2020
	£	£
Workspace and room hire	100,039	519,513
Classes, courses and workshops	4,530	25,996
Other income	2,118	7,601
	<u>106,687</u>	<u>553,110</u>

7 DIRECT CHARITABLE EXPENDITURE

	Year ended 31 July 2021		
	Direct costs	Support costs	Total Funds
	£	£	£
Artists Development	44,424	269,846	314,270
Higher Education	674,316	677,439	1,351,755
Participation and Outreach	515,227	383,029	898,256
Training	59,802	156,318	216,120
	<u>1,293,769</u>	<u>1,486,632</u>	<u>2,780,401</u>

The significant reduction in Charitable and Other Trading Activities in the year as a direct consequence of the Covid pandemic left the remaining activities, e.g. Higher Education, carrying a much greater proportion of the Support Costs. In addition, Support Costs themselves were inflated by a material element of Covid grants being expensed against recovery initiatives together with furloughed wages and salaries.

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021

7 DIRECT CHARITABLE EXPENDITURE (continued)

	Year ended 31 July 2020		
	Direct costs	Support costs	Total Funds
	£	£	£
Artists Development	45,515	177,007	222,522
Higher Education	690,759	335,083	1,025,842
Participation and Outreach	439,480	382,919	822,399
Training	100,353	84,578	184,931
	<u>1,276,107</u>	<u>979,587</u>	<u>2,255,694</u>

8 SUPPORT COSTS AND ADMINISTRATION

	Year ended 31 July 2021				
	Governance	Administration	IT	Operations	Total
	£	£	£	£	£
Artists Development	2,525	20,313	2,565	244,443	269,846
Higher Education	28,278	227,519	28,734	392,908	677,439
Access, Outreach & Educational	24,852	187,224	25,252	145,701	383,029
Corporate activity	6,749	54,299	6,857	16,477	84,382
Training	7,027	56,534	7,140	1,235	71,936
	<u>69,431</u>	<u>545,889</u>	<u>70,548</u>	<u>800,764</u>	<u>1,486,632</u>

	Year ended 31 July 2020				
	Governance	Administration	IT	Operations	Total
	£	£	£	£	£
Artists Development	676	3,629	506	172,196	177,007
Higher Education	32,454	174,176	24,282	104,171	335,083
Access, Outreach & Educational	39,216	210,463	29,341	103,899	382,919
Corporate activity	2,028	10,886	1,518	49,813	64,245
Training	2,705	14,515	2,024	1,089	20,333
	<u>77,079</u>	<u>413,669</u>	<u>57,671</u>	<u>431,168</u>	<u>979,587</u>

9 FUNDRAISING AND PUBLICITY

	2021	2020
	£	£
Fundraising and Publicity	<u>76,000</u>	<u>166,374</u>

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021

10 GOVERNANCE COSTS

	2021	2020
	£	£
Bank and other finance charges	4,873	8,255
Audit fees	20,025	18,100
Staff costs	44,533	50,724
	<u>69,431</u>	<u>77,079</u>

11 NET INCOME

Net income is stated after charging:

	2021	2020
	£	£
Depreciation of tangible fixed assets	17,322	17,908
Operating lease rentals	67,500	38,500
Auditor's remuneration	20,025	18,100

12 STAFF COSTS

	2021	2020
	£	£
Wages and salaries	1,563,888	1,685,820
Social security costs	120,041	124,110
Pension	29,038	29,110
Redundancy	-	4,500
	<u>1,712,967</u>	<u>1,843,540</u>

The average monthly number of employees during the period was as follows:

	2021	2020
	No.	No.
Tutors	67	67
Administration	41	46
	<u>108</u>	<u>113</u>

The average monthly number of employees includes a high number of part time staff, particularly among highly specialised teaching disciplines. The full time equivalents are:

	No.	No.
Tutors	10	9
Administration	39	39
	<u>49</u>	<u>48</u>

The following number of employees received salaries in excess of £60,000:

	2021	2020
	No.	No.
£70,000 – £80,000	1	1

Pension contributions for the above employee was £1,316 (2020: £1,314).

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

12 STAFF COSTS (continued)

The National Centre for Circus Arts considers the Board of Trustees, the CEO, the COO, the Commercial Director and the Director of Professional Development as comprising the key management personnel of the charity. The total employment benefits for the six (2020: six) key management personnel was £280,444 (2020: £289,823).

13 TANGIBLE ASSETS

Group	Improvements to Leasehold Premises	Plant & Equipment	Total
	£	£	£
Cost			
At 1 August 2020	4,135,241	142,103	4,277,344
Additions	19,546	–	19,546
Disposals	–	–	–
At 31 July 2021	4,154,787	142,103	4,296,890
Depreciation			
At 1 August 2020	894,998	58,691	953,689
Charge for the period	3,112	14,210	17,322
Disposals	–	–	–
At 31 July 2021	898,110	72,901	971,011
Net Book Value			
At 31 July 2021	3,256,677	69,202	3,325,879
At 1 August 2020	3,240,243	83,412	3,323,655

The Arts Council England and The London Borough of Hackney hold various charges over the property and assets of one of the Charity's subsidiaries, Circus Space Property Limited.

The Arts Council England holds a debenture for any monies due to them secured over the investments and securities of the charity.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

13 TANGIBLE ASSETS (continued)

Charity

	Improvements to Leasehold Premises £	Plant & Equipment £	2020 Total £
Cost			
At 1 August 2020	136,055	142,103	278,158
Additions	19,546	-	19,546
Disposals	-	-	-
At 31 July 2021	155,601	142,103	297,704
Depreciation			
At 1 August 2020	13,605	58,691	72,296
Charge for the period	3,112	14,210	17,322
Disposals	-	-	-
At 31 July 2021	16,717	72,901	89,618
Net Book Value			
At 31 July 2021	138,884	69,202	208,086
At 1 August 2020	122,450	83,412	205,862

14 FIXED ASSET INVESTMENTS

Charity

	2021 £
Investment in subsidiaries	
Cost	
At 1 August 2020	200
Additions	-
At 31 July 2021	200
Net Book Value	
At 31 July 2021	200
At 1 August 2020	200

The National Centre for Circus Arts has two wholly owned trading subsidiaries: Circus Space Events Company Limited, which runs commercial events, and Circus Space Property Limited which owns the leasehold of the Coronet Street site and rents the majority of the space to National Centre for Circus Arts with smaller areas to third parties. These companies donate their distributable profits to National Centre for Circus Arts. The registered offices of both subsidiaries is Coronet Street, London. A summary of their trading results is shown below. Audited financial statements for these subsidiaries are filed annually with the Registrar of Companies.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

14 FIXED ASSET INVESTMENTS (continued)

Circus Space Events Company Limited results

	2021	2020
	£	£
Profit and loss		
Turnover	354	430,632
Administrative Expenses	<u>(3,215)</u>	<u>(53,964)</u>
Operating profit	<u>(2,861)</u>	<u>376,668</u>
Profit and loss reserve		
Brought forward at 1 August 2020	26,668	205,401
Operating profit	(2,861)	376,668
Distribution to National Centre for Circus Arts	<u>(26,668)</u>	<u>(555,401)</u>
Carried forward at 31 July 2021	<u>(2,861)</u>	<u>26,668</u>

Balance Sheet

	2021		2020
	£	£	£
Debtors	40,477		19,862
Cash at bank and in hand	<u>48,715</u>		<u>22,424</u>
	89,192		42,286
Creditors: amounts falling due within one	<u>(91,953)</u>		<u>(15,518)</u>
Net current assets		<u>(2,761)</u>	<u>26,768</u>
Capital and reserves		(2,861)	26,668
Called up share capital		100	100
Total Equity		<u>(2,761)</u>	<u>26,768</u>

Circus Space Property Limited results

	2021	2020
	£	£
Profit and loss		
Turnover	99,685	147,082
Administrative Expenses	<u>(89,740)</u>	<u>(106,423)</u>
Operating profit	9,945	40,659
Tax credit	<u>0</u>	<u>(1,204)</u>
Profit for the financial year	<u>9,945</u>	<u>39,455</u>
Profit and loss reserve		
Brought forward at 1 August 2020	78,502	67,668
Operating profit	9,945	39,455
Distribution to the National Centre for Circus Arts	<u>(39,787)</u>	<u>(28,621)</u>
Carried forward at 31 July 2021	<u>48,660</u>	<u>78,502</u>

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021

14 FIXED ASSET INVESTMENTS (continued)
Circus Space Property Limited results (continued)

Balance Sheet:	2021		2020	
	£	£	£	£
Tangible fixed assets	3,117,790	<u>3,117,790</u>	3,117,790	<u>3,117,790</u>
Debtors	258,064		210,285	
Cash at bank and in hand	<u>16,664</u>		<u>27,340</u>	
	274,728		237,625	
Creditors: amounts falling due within one year	<u>(203,666)</u>		<u>(136,721)</u>	
Net current assets		<u>71,062</u>		<u>100,904</u>
Creditors: amounts falling due after more than one year		(3,140,092)		(3,140,092)
Net assets		<u><u>48,760</u></u>		<u><u>78,602</u></u>
Capital and reserves		48,660		78,502
Called up share capital		100		100
Total Equity		<u><u>48,760</u></u>		<u><u>78,602</u></u>

15 DEBTORS

	2021		2020	
	Group	Charity	Group	Charity
	£	£	£	£
Trade debtors	7,918	5,369	19,191	8,787
Amounts owed by subsidiaries	–	108,910	–	112,543
Other debtors	33,561	33,561	52,789	52,914
Prepayments and accrued income	170,317	176,600	168,139	168,139
	<u>211,796</u>	<u>324,440</u>	<u>240,119</u>	<u>342,383</u>

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

16 DEBTORS: Amounts Due after more than one year

	2021		2020	
	Group	Charity	Group	Charity
	£	£	£	£
Amounts owed by subsidiary undertakings	-	3,140,092	-	3,140,092

The long term loan has been provided to the subsidiary company Circus Space Property Company Limited and meets the definition of a public benefit entity concessionary loan as it was made to further the charitable objects of the charity. The loan is interest free. At present a repayment schedule has not been decided.

17 CREDITORS: Amounts falling due within one year

	2021		2020	
	Group	Charity	Group	Charity
	£	£	£	£
Trade creditors	101,691	48,696	82,478	48,469
Social security and taxes	60,661	31,819	132,717	129,322
Other creditors	22,028	6,004	78,828	54,241
Accruals and deferred income (i)	526,403	471,229	609,393	597,768
Amounts owed to subsidiaries	-	243,625	-	253,681
	<u>710,783</u>	<u>801,373</u>	<u>903,416</u>	<u>1,083,481</u>

Deferred income reconciliation (i)

Deferred income in 2021 includes fees for courses and grant income relating to the next

	Brought forward	Added amount	Amount released	Carried forward
	£	£	£	£
Deferred income 2021	<u>422,307</u>	<u>196,358</u>	<u>(422,307)</u>	<u>196,358</u>
Deferred income 2020	<u>369,632</u>	<u>422,307</u>	<u>(369,632)</u>	<u>422,307</u>

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021

18 RESTRICTED FUNDS

Group

The funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust to be applied for specific purposes:

	Balance 1 August 2020	Income	Expenditure	Transfers	Balance 31 July 2021
	£	£	£		£
Capital Fund					
Building Development	2,850,427	21,015	–	(21,015)	2,850,427
Hackney sustainable grant	2,000	–	–	–	2,000
Generation Fund					
Centre of Advanced Traini	–	78,865	(78,865)	–	–
Sensory Circus	–	9,000	(9,000)	–	–
Conservatoire for	–	79,024	(79,024)	–	–
Dance & Drama	–	–	–	–	–
Jack Petchy Foundation	–	500	(500)	–	–
Jerwood	–	15,855	(15,855)	–	–
Leverhulme Trust	–	50,987	(50,987)	–	–
	2,852,427	255,246	(234,231)	(21,015)	2,852,427

18 RESTRICTED FUNDS (continued)

	Balance 1 August 2019	Income	Expenditure	Transfers	Balance 31 July 2020
	£	£	£		£
Capital Fund					
Building Development	2,850,427	12,614	–	(12,614)	2,850,427
Hackney sustainable grant	2,000	–	–	–	2,000
Generation Fund					
Arsenal Foundation	–	2,500	(2,500)	–	–
Allen & Overy	–	5,000	(5,000)	–	–
BBC Children in Need	–	2,000	(2,000)	–	–
Conservatoire for	–	55,637	(55,637)	–	–
Contemporary	–	74,790	(74,790)	–	–
Garfield Weston	–	7,840	(7,840)	–	–
Jack Petchy Foundation	–	500	(500)	–	–
Jerwood	–	11,445	(11,445)	–	–
Katherine Roberts	–	400	(400)	–	–
Leverhulme Trust	–	34,570	(34,570)	–	–
Rayne Trust	–	2,000	(2,000)	–	–
Teale Charitable Trust	–	6,000	(6,000)	–	–
Thistle Trust	–	2,000	(2,000)	–	–
Small donations	–	1,009	(1,009)	–	–
	2,852,427	218,305	(205,691)	(12,614)	2,852,427

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021**

18 RESTRICTED FUNDS (continued)

Generation Fund

The Generation Fund represents monies received from various donors for discreet projects within Circus Development, Participation and Outreach and to support student learning,

Transfers

Transfers from the capital fund to general funds in 2021 represent the re-allocation of amounts received under restricted donations to cover small scale capital spending in 2020 and 2021. By utilising the funds for this purpose the restrictions on the donations have been met and the funds have therefore been released. The depreciation relating to these assets will be charged to the general fund over the life of the asset in line with depreciation rates set out in Note 1 to the accounts.

19 RELATED PARTY TRANSACTIONS

During the year the Charity's trading subsidiary distributed their profits to the National Centre for Circus Arts, see note 14 for further details.

National Centre for Circus Arts reimbursed salary and other expenses of £nil (2020: £47,000) to its subsidiary, Circus Space Events Limited during the year. At year end, £68,138 (2020: £58,743 owed to) was outstanding and is included within National Centre for Circus Arts debtors.

A management fee of £40,772 (2020: £38,500) was charged from National Centre for Circus Arts to Circus Space Property Limited during the year. Other expenses totalling £59,750 (2020: £53,800) were reimbursed during the year. At year end, £243,625 (2020: £199,881) was payable and included with National Centre for Circus Arts creditors.

Four trustees (2020: one) were reimbursed £23 (2020:£68) for travel expenses during the year.

	2021	2020
	£	£
Total donations from trustees without conditions	1,925	10,325

20 THEATRE TAX RELIEF CLAIM

	2021	2020
	£	£
Tax credit in respect of theatre tax relief claim	3,508	4,000

**21 ANALYSIS OF NET ASSETS BY FUND
Group**

	Unrestricted Funds	2021 Restricted Funds	Total Funds
	£	£	£
Tangible Assets	475,452	2,850,427	3,325,879
Net Current Assets/(Liabilities)	179,823	2,000	181,823
	655,275	2,852,427	3,507,702

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2021

21 ANALYSIS OF NET ASSETS BY FUND (continued)

	Unrestricted Funds	2020 Restricted Funds	Total Funds
	£	£	£
Tangible Assets	473,228	2,850,427	3,323,655
Net Current Assets/(Liabilities)	171,702	2,000	173,702
	644,930	2,852,427	3,497,357

Charity

	Unrestricted Funds	2021 Restricted Funds	Total Funds
	£	£	£
Tangible Assets	208,286	–	208,286
Debtors greater than one year	289,665	2,850,427	3,140,092
Net Current Assets/(Liabilities)	136,473	2,000	138,473
	634,424	2,852,427	3,486,851

	Unrestricted Funds	2020 Restricted Funds	Total Funds
	£	£	£
Tangible Assets	206,062	–	206,062
Debtors greater than one year	289,665	2,850,427	3,140,092
Net Current Assets/(Liabilities)	44,137	2,000	46,137
	539,864	2,852,427	3,392,291

22 FINANCIAL COMMITMENTS

At 31st July 2021 the group held a one hundred and twenty six year lease on its Coronet Street site and was committed to making quarterly payments under this non-cancellable operating lease. These payments did total £38,500 in the year to 31st July 2021. The rent review was due in July 2019, this rent review has now been finalised and as such the rent payable has increased to £48,684. The backdated increase has been appropriately accrued for in the accounts

Accounts

National Centre for Circus Arts

Trustees' report and financial statements
for the year ended 31st July 2020

Company number: 2553293 (England & Wales)

Charity Number: 1001839

CONTENTS

Legal and administrative information	3
Trustees' annual report	
Acting chair's welcome	4
Objectives of the charity	7
Public benefit statement	9
Achievements and performance	10
Financial review	17
Subsidiary companies: review of activities	19
Principal risks and uncertainties	20
Governance & internal control	23
Statement of the responsibilities of the trustees	25
Independent auditor's report	27
Statement of financial activities	30
Consolidated balance sheet	31
Charity balance sheet	32
Consolidated statement of cash flows	33
Notes to the financial statements	34

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

LEGAL AND ADMINISTRATIVE INFORMATION

Company Number	2553293 (registered in England & Wales)
Charity number	1006927
Registered office & operational address	Coronet Street, London N1 6HD

Board Members

Craig Calvert, Deputy Chair (acting chair from 26/07/19)

Tuikku Alaviitala (from 21/09/19)

Cameron Brookhouse (from 20/10/20)

Kate Cavelle

David Chinn

Jane Crowther

Sue James

Alison King (from 20/10/20)

Matthew Lloyd (stepped down 27/11/19)

Elizabeth (Betsy) Lynch

Bill Morris

Tarun Nagpal

Thomas Nowacki

Darshak Shah (from 21/09/19)

Paul Steggall

Lesley Strachan

William Underhill (from 21/09/19)

Robert West (from 21/09/19)

Rachael Williams (from 20/10/20)

Company Secretary

Vanessa Penzo (until 30/11/19)

Froniga Lambert (from 01/12/19)

Senior Management Team

Kate White – Chief Executive

Froniga Lambert – Chief Operating Officer

Adrian Porter – Director of Higher Education

Glen Stewart – Director of Training

Key Business Advisors and Contacts

The Conservatoire for Dance and Drama, The Energy Centre, London N1 6AL

Slaughter and May, One Bunhill Row, London EC1Y 8YY

Moore Kingston Smith LLP, Devonshire House, 60 Goswell Road, EC1M 7AD

Co-operative Bank, 80 Cornhill, London, EC1V 3NJ

LexLeyton, Harmsworth House, 13–15 Bouverie Street, London EC4Y 8DP

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

The Trustees, who are also the directors of the company for the purposes of the Companies Act, submit their annual report and audited financial statements for the year ended 31 July 2020 which have been prepared in compliance with current statutory requirements, The Charities SORP (FRS 102) and with the charity's governing document, its Articles of Association.

Acting chair's welcome

2020 started at the National Centre like many other years, with a sense of excitement and anticipation and our largest ever student cohort. The team was looking forward to unlocking the huge potential identified at audition and training started well with students making great progress. The staff team was energised and looking to the future through a strategic review delivered by an expert team from McKinsey and given as an extraordinarily generous pro bono donation. Implementation of recommendations for structural change had just been approved by the trustees and was about to start when COVID-19 loomed into view and changed the year beyond all recognition.

The year has certainly seen huge challenges for the cultural sector as a whole and these unique times have seen the National Centre for Circus Arts respond to a previously unimaginable situation with creativity and adaptability. The closure of our Coronet Street building in March led to the incredible team swinging immediately into action to enable circus arts training to be delivered online for our Higher Education students. Who would have thought that a cohort of students who are so physical and visceral in all they do could be guided and trained remotely to continue their development as artists when all the space, equipment and expertise that is their usual playground, is snatched away from them? Everyone is incredibly proud of the fact that every student graduated with either their BA (Hons) or Foundation degree and made it to their remote graduation ceremony via Zoom.

At the same time, the Participation and Outreach team and the Training team developed and delivered online content for our younger students throughout the summer, much appreciated by many families who struggled with lockdown.

As soon as the academic year ended the team began the huge task of preparing us to reopen in September in a new world. COVID safe and with a blended learning offer, we finally opened the doors once again for students on 7th September when our first London Youth Circus group came back to training, and have subsequently welcomed back our Degree students to Coronet Street as well as our Open Training professional members.

We are indebted to the hard work of the Operations teams who have followed guidance from so many sources to make the building safe for us to use, installing new hygiene regimes,

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

setting up social distancing measures and creating a secure environment for everyone. The dedication of the entire staff team is something we have always been grateful for but never more so than through the last six months. Many organisations were frozen for a period, unable to see a way to function; however the team at the National Centre have adapted to remote working, blended delivery models and supporting the community in new ways that have been creative and so impressive.

Our fourth biennial Gala planned for May was a sad casualty of the pandemic and was cancelled, losing not only the funds we would have raised, but also the opportunity to welcome many long-time supporters of the organisation into the building for a very special celebratory event. Cancellation of our regular programme of courses and classes, as well as work with corporate partners, further impacted our income by around £182k across the year. Many of our funders and stakeholders have been incredibly generous and flexible in how they have supported us, allowing us to make changes and to pivot activities or change timescales within funded projects to suit the situation we find ourselves in, but still enabling us to deliver support to students and artists. We are also incredibly grateful to those members of our community who donated generously to us when their courses or classes were cancelled. In addition, our thanks go especially to Arts Council England for their unswerving commitment to us, including through an Emergency Funding grant, and the performing arts sector generally.

The National Centre throughout 2020 has remained committed to supporting its diverse staff team and while a small core worked tirelessly, embracing remote working and finding creative solutions to facilitating circus arts training digitally throughout the pandemic, we had to furlough 110 staff, with others taking voluntary reductions in hours and salaries. We were able to utilise the government job retention scheme and are delighted to say that most staff are now back, with a few still being supported by the flexible furlough scheme until it ceases at the end of October.

The board of trustees has been hugely supportive and responsive to organisational needs during this difficult time and I would like to thank them for their ongoing commitment and expertise. We recruited four new trustees during the year. Since the year end we have also recruited two more trustees and, following a rigorous selection process, we now have a Chair elect who is going through a handover and induction process; the two new trustees and the Chair will all be formally joining the board in October 2020.

As ever, the entire team at the National Centre has been amazing, but I would like to particularly thank the Senior Management Team for their incredible efforts over the last few months. They have shown great creativity, dedication and resilience. As we move into a 'new

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

normal' we look ahead with ambition and a clear belief that circus, the arts and culture, will play an important role in helping to rebuild the health, wellbeing and confidence of the population. We have the right team and capabilities in place to ensure that the National Centre will play its part.

Craig Calvert
Acting Chair of the Board
Tuesday 20th October 2020

Objectives of the charity

The charity is a company limited by guarantee governed by articles of association and was established on 30 October 1990. In October 2013 revised Articles of Association were approved by the Charity Commission and the Board of Trustees.

The National Centre for Circus Arts' objective, as set out in the Articles of Association, is to advance the education of the public in the Arts and to advance the Arts in each case with particular but not exclusive reference to the Circus Arts.

This is summarised in the organisation's vision statement that allows the National Centre for Circus Arts to look into the future for the organisation and the sector:

"Great Circus Everywhere"

We will support circus as it matures and is ever more widely recognised as a dynamic, relevant and important part of the arts and cultural life of the UK. We will deliver excellent circus arts training to support the development of the next generation of world-class circus artists. We will support and collaborate with circus artists and companies throughout their careers to embed professional standards in teaching, facilities and the creation and presentation of circus to reach new audiences and participants with relevant, challenging and engaging work. We will grow the National Centre's reach and relevance through the development of revenue generating activities that can support our core education and artists support activity.

This will enable us to build on our role as sector leader and continue to push the boundaries of the Circus Arts, while maintaining core 'business as usual' activities at our home in Hoxton.

We are:

Ambitious and willing to take risks

We are ambitious for ourselves and our art form even in challenging times. With high professional standards and an expert community, we are adept at mitigating risk and safeguarding participants while allowing them to challenge themselves and explore the myriad physical and creative possibilities of circus. This, along with robust reflection and evaluation and a constant push to 'be better', allows us to provide a safe space for artists, students and participants of all ages and stages in their own circus journeys, to take bigger physical and creative risks as sector leaders. 2020 and COVID-19 has required us to look once again at how we manage risk in the context of circus arts training. We have employed a raft of measures to make the building and training processes COVID secure to support artists and students to continue their creative lives as fully as possible within the limitations required by government advice and guidance. Our priority is keeping our community safe and well.

Inclusive and accessible

We are not fearful of the unknown and have a solid track record of innovation. The anarchic nature of circus means it appeals to a broad range of people and we are committed to ensuring we meet the needs of our sector by being inclusive, open and accessible to everyone. We want to get better at tackling micro-aggressions to make sure all our staff, students, partners and stakeholders feel comfortable and able to work and create in the very best way possible. We will make sure there are spaces available for discussion and debate around issues of current concern, not least how we can support the management of mental health within our community, and while we may not be the expert in the field, we will engage with others to help us to ask the right questions and take action to disrupt and change to be a truly diverse and open organisation.

Environmentally aware and sustainable

From our impact on individual participants and our own community of artists to our wider responsibility that comes from our leadership role in the sector, we are committed for the long term and strive to ensure our organisation is resilient and sustainable. We operate a mixed economy model and demonstrate a truly entrepreneurial spirit to ensure our business can survive and thrive in our ever-changing world. In our home building in Hoxton we have employed an environmental plan to ensure we inhabit our building efficiently, monitoring our energy usage, making use of schemes that are available to us to support our ambitions around the reduction of our carbon footprint year on year.

Public benefit statement

The National Centre for Circus Arts has been providing public benefit by enabling the creation of excellent and innovative circus for almost thirty years. Every year we involve thousands of people in the physical challenges and artistic pleasures of the Circus Arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission guidance on public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Our diverse range of work includes the UK's first BA degree-level education in Circus Arts, which is supported at either side by a structured training programme for under-18s and professional development opportunities for aspiring and established performers. Adults and young people can enjoy recreational classes and people of all ages can attend performances. We also run highly regarded workshops, away days and team building events for the corporate community. Over the last decade we have been developing our creation and production capabilities and have been working in partnership to make work that can tour regionally, nationally and internationally. Our emphasis is always on collaborative and partnership working.

We are engaged in activity that significantly contributes to the cultural life of the UK by:

- producing exceptional artists who shape the future of the Circus Arts;
- developing potential and creativity through world-class vocational training;
- finding and nurturing the young artists with great potential;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- national and international leadership in Circus Arts.

The National Centre for Circus Arts takes its responsibility to provide public benefit very seriously and we welcome the scrutiny that statutory funding relationships expect, as we believe that it has helped us to raise standards and to continue to challenge ourselves. It ensures we gather evidence to back up our claims to excellence. We continue to report against various criteria to our major statutory stakeholders, Arts Council England and the Office for Students via our membership of the Conservatoire for Dance and Drama, and consistently exceed our agreed targets.

Achievements and performance

Organisational development

2019/20 started with a strategic review of our entire operations where we scrutinised our work to enable us to ensure a resilient and sustainable future for the organisation in response to external funding volatility and organisational challenges. This work was led and supported by a team from McKinsey and Company. The result of this intensive two-stage process led us to a re-articulation of our work into three distinct strands. These are

- **Developing the performers of tomorrow** – encompassing all of the work we do in the education sphere from early years, through the London Youth Circus and Centre of Advanced Training, Outreach and into the Higher Education programme.
- **Supporting circus professionals** – through our Open Training resource, funded residencies in collaboration with Jerwood Arts, support and advocacy for the wider UK circus sector.
- **Growth through revenue generation** – developing our recreational programme, how we use our building and our offer to corporate partners.

This exciting project has delivered a blueprint for changes to the structure of the organisation that will make us fit for the future and stage one of implementation had just begun when we were hit by COVID-19 and was then put on hold.

The overwhelming impact of the global pandemic has meant we have had to review every aspect of our operations and training to ensure everything we do is COVID secure and we will continue to consider carefully the short and medium term implications of this new world, as detailed below.

We have now reopened the building and are adjusting to many new ways of working with an ambition to move forward with change during 2020/21.

Key focus for 2020/21

Our focus remains on creating resilience throughout our business and building our brand and position to enable us to thrive through challenging political and economic times while still supporting the wider circus arts sector. We will examine our strategic review through the lens of our experiences of COVID-19 and the challenge that has added, before embarking on putting a new structure in place over the course of the year.

- We will challenge and test our commercial income streams, seeking out additional opportunities, including digital developments, which will allow us to continue to support our core activity and charitable delivery of circus arts training.

- We will review and implement a new structure to ensure efficient and cost-effective delivery and management for all activity.
- We will develop a best practice model of governance to enable our recruitment, retention and engagement of trustees to flourish.

Higher education achievements and challenges

Our Higher Education programme has had a remarkable year from an unremarkable but solid start with a great student cohort making impressive progress in their chosen disciplines, to then moving to an entirely online delivery model when we were forced to close the building in March 2020 due to COVID-19. Classes were delivered live online daily, and a series of creative tasks were set for all students who then worked independently, filming and feeding back in a variety of ways. Our core teaching team worked tirelessly to create new models of work and assessment to support our students through such a challenging time. Included in the summer term were, as usual, ensemble productions with both the FD2 and BA students. Both projects were moved online and both groups worked with an artistic director remotely, creating work that was then filmed and edited creating two extraordinary pieces of work premiered online in July. These works were seen by an extensive online audience. BA ensemble 'Nest' has been viewed 1,010 times and has been watched for 92.4 hours and FD2 ensemble 'Noise/Silence' has been viewed 1,154 times and has been watched for 151 hours.

We saw 10 graduates from the BA programme, four with first class honours and six upper second class degrees awarded and validated by the University of Kent. 24 students were awarded a Foundation degree after two years of study and 17 have progressed onto the BA course commencing in September 2020 as a blended learning programme. The graduating group has taken a step into the unknown as they begin their professional lives with performances in all settings across the world cancelled, with thousands of circus artists who are so often freelancers, unemployed. We have provided access to information about opportunities for any work or funding and have extended the time that graduates will be able to access free training space at the National Centre to a full year as gradually artists are returning to training and creation. Our international work as part of FEDEC, the European Federation of Professional Circus Schools, has once again been busy with our Director of Higher Education playing a leading role on the board of trustees to support the executive. Two new projects have been developed between the partner schools and one has successfully received funding. The project titled 'COSMIC' will introduce professional circus schools to the use of new digital technology applied to their pedagogy and will encourage a new collaboration between the international partners.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

The challenges presented by COVID-19 have fed into our learning and teaching strategy as we have responded to limitations while trying to embed more creative and student-led learning as we continue to move away from the master/pupil model of delivery.

The new regulatory framework for Higher Education has meant a shift of focus and change within the Conservatoire for Dance and Drama with a huge amount of work happening to standardise and create a suite of core policies and procedures to support each school.

Key focus for 2020/21

- We will need to prepare our students through their training for what a 'new normal' in the arts world may look like, and we will need to be flexible, open and collaborative to make changes that may have seemed previously impossible, or even undesirable.
- Undertaking a HE audit with an external consultant to review our position in light of new Office for Student registration requirements.
- Planning for a 2020/21 Periodic Programme Review by our validating partner University of Kent helping us to focus on the fundamentals that underpin our degree programme.
- Enabling creative student-led learning to enrich the student experience and keep us at the forefront of international developments in circus arts training particularly as we embark on the new FEDEC led COSMIC project to develop the use of new digital technology within our pedagogy.

Supporting circus professionals and companies to create great circus

Our professional members continued to make use of training space, mentoring and networking opportunities in our building until March. Last ACE year (Apr 19 – Mar 20), 309 professional members used a total of 4958 training sessions – we continue to subsidise membership as our primary support mechanism for professionals at a level of approximately £500 per annum for every member. All members receive weekly communications with sector updates, job and training opportunities. Last financial year, we delivered five commercial projects which have provided direct employment for 16 circus artists. The National Centre continues to support the creation of great circus by using our resources in a variety of creative ways to enable great ideas not to fall at the first hurdle due to lack of funds. In 2019/20 until we closed in March, we were able to give 21 artists and companies free days in the Creation Studio where they could play with early ideas, or polish acts that were closer to being performance ready.

We launched a new support programme for artists with funding from Jerwood Arts. A series of residencies were planned for the spring, and recipients had been chosen via a robust selection process. Again, COVID-19 cut the activity short and the programme has now been

amended and pushed back into late autumn of 2020. Artists were given an allocation of funds as we went into lockdown and have continued to plan their projects. The adjustments we have had to make to ensure everyone is COVID safe means there will no longer be a semi-produced sharing of work, but each recipient will have a little more studio time and space and each will be documented on film possibly allowing for an online sharing of a final edit. With circus artists often travelling extensively, and now in many cases being located longer than planned in countries across the world, we are now expecting at least one project to happen outside the UK. Jerwood Arts have been supportive, flexible and understanding, allowing us to support the circus artists involved in the best way possible.

Our support for artists and companies will continue to be responsive in its nature but will be led by investment in our own website and IT systems allowing us to share policies, procedures and examples of best practice in teaching, rigging and technical circus, health and safety, safeguarding etc. more easily. We have applied for funding to support this development.

Key focus for 2020/21

- Delivery of 2020 Jerwood Arts Circus Residencies and launch of round two.
- Increase time, space and support for open training professional members to enable a recovery for careers impacted by COVID-19.
- New website and digital technology development.

Supporting the wider sector, associates, teachers and young people

Our Participation and Outreach team had another successful and busy year through until March. 26 CAT (Centre of Advanced Training) students achieved great progress through a combination of their regular discipline and supporting classes and intensive masterclass sessions that allowed them to work with four professional companies and performers including alumni company BMT and world renowned Ockhams Razor, three of which were delivered remotely while in lockdown. Before March the group took two organised trips to professional circus productions, seeing Ockhams Razor performing *Tipping Point* at Shoreditch Town Hall and Upswing's *Circus Circus Circus* at Hoxton Hall. Again they visited the world renowned *Cirque De Demaine* festival in Paris and while they were in the city also visited Academie Fratellini. Five CAT members applied to and have been successful in gaining entry onto the Higher Education programme at the National Centre. For the first time this year, in early March the CAT students created their own pieces of work which were performed at Jacksons Lane. Throughout lockdown CAT and LYC students were able to access live classes online along with support from the core team to enable them to continue their circus training.

Each week we have welcomed around 800 adults, young people and families into our building to take part in recreational circus course and classes in a broad range of circus disciplines.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

Many participants have been engaged in circus activities over many years and view it as an integral part of maintaining their health and wellbeing and our closure in March has been a huge blow for many longstanding recreational users. The adult recreational programme included new (and very popular) short courses in Chinese Pole and straps, as well as a pilot programme called Act Creation. The latter ran for 10 weeks and taught participants how to create an act from scratch, finishing with a performance to family and friends at the end of the term.

The team delivered 20 outreach workshops and tours to various groups and organisations, for a total of 537 participants. Our Sensory Circus project, although cut short and currently on hold, ran 12 highly successful sessions for 27 participants.

The 2020 National Youth Circus Event in February hosted 92 young people from across the UK with 46 practitioners and group leaders. This was the largest cohort for the event ever and once again our geographic coverage was broad with participants from Aberdeen to Cornwall and Norwich to the Forest of Dean. We hosted 23 schools in total with nine from London and 14 from the rest of the UK, with five attending the event for the first time. The weekend was, as usual, filled with physical skills sessions as well as classroom-based and discussion groups for both young people and their leaders, with a shared performance as a highlight on the Saturday night. Once again, our young volunteers worked hard to support our teachers and administration team throughout the weekend taking on a wide range of tasks. The event provides a vital recruitment pathway for our CAT programme with all current external CAT students having attended the event. This year one student was recruited through the event and joins the CAT scheme in September.

Our pathways into Higher Education are robust and continue to strengthen with all applicants from feeder programmes at the National Centre being offered places on the Foundation Degree following auditions.

This year the Training Team had a number of projects that allowed us to work with groups from outside the direct circus community. The most significant of these was a pilot which developed relationships with three London schools and was funded by contributions from Allen & Overy, the Arsenal Foundation and the Teale Charitable Trust. The project allowed us to understand their needs from a physical education standpoint and to look at how circus could complement the PE curriculum. The desire to find a sustainable way to support the development of primary school teachers to continue to use circus arts methodologies was a catalyst for the creation of online video resources. From the same learning and teaching ethos as the primary school work, we also designed a programme for fitness professionals. This project highlighted how the creativity and adaptability that is inherent in circus can transform the effectiveness of conventional exercise prescription.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

We collaborated with an orthopaedic surgeon from Spain to collect data on the spinal shape of Circus Artists for a research project. This data is currently with a statistics team and we hope to see it published at some point in the future.

The Training Team hosted a secondment from the Civil Service Fast Stream programme. Maia spent six months working with the Training Team as well as other departments and helped us to develop ideas for revenue generation and how we may commercialise and use our intellectual property more effectively. This early research has led us to develop an enhancement of our corporate workshop offer. Roll-out of this work was curtailed on closure on March and we will now review it in light of COVID restrictions and adapt once again.

During lockdown the Training Team focused on supporting the delivery departments by teaching remotely and creating learning resources that were shared on a private YouTube playlist providing activities suitable for a wide range of our community to enjoy.

Our role as the National Centre for Circus has been challenged by the huge impact of COVID-19 on the circus sector and we have tried to be responsive to the needs and desires of our community and partner organisations. The support we have offered has varied hugely but we have tried to ensure that information is easily available to professional artists via our newsletter and regular updates, and we created a suite of home training films for children and young people to enable them to continue their circus journey in lockdown. Classes were delivered live online for various groups and we engaged external professionals to bring their expertise to our students. Within the sector we have facilitated and supported debate and entered into discussion and forums around various topics including COVID safety for buildings and in teaching practice, space availability and suitability, technical and rigging issues, health and safety and cleaning and hygiene and business planning for those reviewing strategy, offering our staff team's expertise and knowledge via various means. Never has it been more necessary for organisations to unite and present a single voice to government about the challenges being faced by the sector and a submission was made to the Parliamentary Enquiry for the cultural sector.

Key focus for 2020/21

- Reintroduction of recreational circus activity for children, young people and adults.
- Delivery of Gold Arts Awards for older London Youth Circus Students.
- Achieve targets set within our Access and Participation Plan to engage with groups in areas of low participation in Higher Education and underrepresented groups.
- Develop our teacher training offer via online platforms to create a resource library that is accessible and widely shareable.

Corporate and Commercial work

The work we deliver to the corporate and commercial sectors has been crucial to supporting the delivery of our charitable objectives and between the start of the year in August 2019 and our enforced closure in March 2020 we successfully hit our full year's financial target. This virtuous circle of delivering high quality corporate events from which we then feedback the financial benefit gained into our education programmes and student support, is enshrined in our values, however we recognise that the events market has been hard hit in 2020 and this strand of work may not resume for some considerable time. We facilitated seven events hires of varying sizes over a total of 23 days. The corporate clients we welcomed were diverse as usual and included a major product launch for Nike and a new range promotion for Zara that saw a 'house' built within our largest space.

Key focus for 2020/21

- Reignite our events work as the market recovers from COVID-19.
- Redevelop our corporate workshop offer for a new target market.

Financial review

The National Centre's model

We derived our income, £2.16m (2019: £2.41m) of which was unrestricted, from a number of sources during the year. Around 33% was generated by our Higher Education programme, a further 33% from Grants & Fundraising with the remaining 33% attributable broadly equally to Recreational Courses & Artist Support and our Commercial Activities. Inevitably this income mix was significantly impacted from mid-March 2020 by the COVID-19 pandemic which, for instance, resulted in special grants from the Arts Council and the COVID-19 Job Retention Scheme that were vital to the National Centre's continued viability.

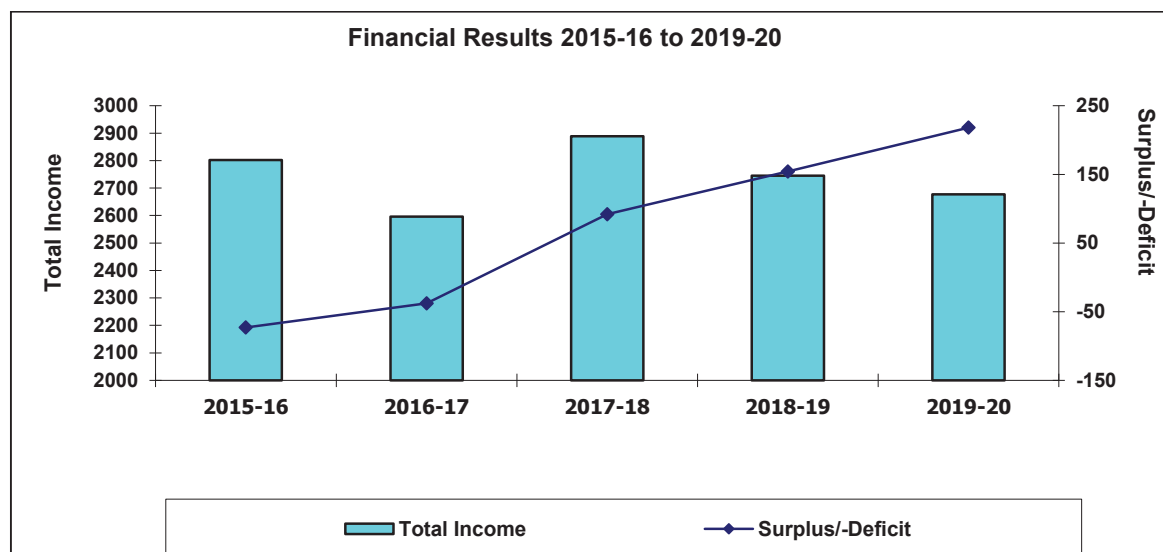
Results for the year

Even with the receipt of these grants, total income fell to £2.59m but without this financial support would have declined by circa £550k from the £2.75m recorded for 2018-19.

Despite the sudden impact of COVID-19, we were able to reduce our non-salary costs by circa £300k from pre pandemic expectations.

The surplus of £218k for the year ended 30 July 2020 (2019: Surplus £154k) reflected £201k of the Emergency Response Fund grant from the Arts Council that was recognised in the year; in practice this grant is going to be directed at supporting our activities from August 2020.

This graph illustrates our financial history over the past five years:



At 31 July 2020, the group had net current assets of £174k (2019: net current liabilities £62k). As a result of the very different prevailing circumstances at the end of July, the mix and content of Accrued and Deferred Income is very different at the year-end.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

Following the receipt of the grant from the Arts Council Emergency Response Fund shortly before the year-end, our cash balances were boosted to £832k (2019: £464k) at 31st July 2020.

General Reserves and Going Concern

During late 2019, and before COVID-19 appeared, the Board revised its target for a General Reserve from £330k to £450k to ensure the charity could cover both semi-fixed and fixed costs in full for a period of at least three months. In hindsight clearly this decision was well founded and provided some financial reassurance during a difficult economic period triggered by the COVID-19.

Unrestricted reserves stand at £645K at the 31st July 2020 (2019: £427k) and whilst this is well above the Board's target of £450k, as covered earlier in this report, that reflects the recognition of £201k in grant income that in practice will be applied to support the charity from August 2020 onwards.

As a matter of policy, each year the Trustees review the value of reserves required to be held in investments, cash and cash equivalents that are not restricted to any particular purpose. We also consider our exposure to the risk of any significant loss of income or unforeseen cost. A drop in income is the major risk that these reserves are held to mitigate against and we recognise that there is always an income risk in relation to the current economic climate, current market conditions and the changes within public sector funding. We also account for expected expenditure on upcoming capital projects.

However, at this time (October 2020), as there remains considerable uncertainty around the pace of economic recovery from COVID-19, the Trustees felt it prudent to arrange bank facilities in the addition to the £150k already available from Charity Bank. As a result it has reached agreement in principle with its mainstream bankers, the Co-operative Bank, which will increase its total available facilities to £300k and take advantage of the Government's COVID-19 Business Interruption Loan Scheme.

In light of the above, our reserves level along with our future plans and expectations, the Trustees consider it appropriate to prepare the financial statements on a going-concern basis.

Subsidiary Companies: Review of Activities

The two companies are wholly owned subsidiaries of the charity; trading profits are distributed to the charity to support our charitable objectives.

Circus Space Property Company Limited

The Property Company holds the 150-year lease of the three phases of the Hoxton site.

It is through the Property Company that we manage the letting of space to SMEs in our small office units and companies using the Creation Studio to make and rehearse work.

In 2019/20 [until closure in March]:

- 21 artists/companies have spent time free of charge in the Creation Studio, equating to 37 days given as support in kind at a commercial value of approximately £20k.
- 21 artists/companies have collectively spent 65 days in the Creation Studio at a supported rate, equating to approximately £11k of subsidy.

Circus Space Events Limited

It is through the Events Company that we manage corporate and private training workshops and hires of our large training spaces and courtyard for major events.

In 2019/20 we ran 17 workshops for a total of 365 participants over the year. The mix of clients in this group was as varied as usual with groups from the finance, marketing, consultancy and fashion sectors as well as a handful of Christmas and children's birthday parties.

We facilitated seven events in our large training spaces and courtyard which were a diverse mix ranging from a Christmas party for Twitter, auditions for Marvel Universe through to huge brand activation events for the international press and media as well as the general public. Some events have provided employment for graduate circus artists as performers or activity facilitators.

Principal Risks and Uncertainties

We have a rigorous approach to risk management and risk is identified and discussed throughout the organisation with the trustees, via the audit subcommittee which receives quarterly information for scrutiny and reports to the board of trustees. 2020 has given us the unique new risk of all that has come with COVID-19 and this risk has been overlaid on all existing risk assessments.

We have identified the following as significant risks:

Conservatoire for Dance and Drama

Changes to the regulatory framework in Higher Education have led to a review of governance and assurance arrangements between the central function of the Conservatoire for Dance and Drama ("CDD") and the member schools. There are possible changes in the membership of CDD which may affect long-term sustainability of the current business model. Work has started on a review of the current situation and development of a new strategy.

Funding and economic risks

During 2019/20 our statutory funding from both Arts Council England as a national portfolio organisation and from the Higher Education Funding Council/ Office for Students remained static at current levels. However, we are planning for the uncertainty we face with Brexit looming and changes in HE funding that are looking ever more likely although consultation processes have been delayed. Our closure from March 2020 until September 2020 has resulted in a loss of earned and fundraised income of £314k. We were fortunate in applying for and achieving Emergency Funding from ACE supporting us until the end of September and we have applied to the Recovery Fund for further support through to the spring of 2021.

A government review of Institutional Specific Targeted Allocation (ISTA) funds is overdue. ISTA provides additional resource for intense specialist training and the outcome of this review could have a material effect on our future funding. We are also facing uncertainties from Brexit. We are taking these uncertainties into account in our planning.

We remain ambitious both for ourselves and our art form. However, we recognise the significant risk associated with reliance on any single source of funding or income and endeavour to ensure a broad base of economic opportunities supported by robust financial controls and an ability to respond swiftly to external changes, both in terms of risks and opportunities.

We had made significant progress in driving income from the use of our main asset, the building, by hosting an increasing number of corporate events during the year. COVID-19 has

decimated the events industry and the income we would expect from that activity is unlikely to resume until the middle of 2021 at the earliest. We will seek alternative funding and support to mitigate these losses.

Fundraising

Fundraising targets are being reviewed and recruitment will soon be underway for a new fundraiser to join the team. The charitable sector is under huge pressure and funders are seeing huge increases in the demand for resources. The developmental work we are planning, including a project to develop and support teachers and teaching practice; work with underrepresented groups; and developing our digital capacity, is largely scalable and only undertaken when funding is secured. We will review and rewrite our fundraising strategy and have a funding application in place to allow us to work with a consultant on this in early 2021. Our Gala event was cancelled in May due to COVID-19 losing us around £100k of expected income and £25 in sunk costs. We have yet to decide when we may return to running such an event in the future. Raising support for core costs remains challenging.

Raising voluntary funds from trusts, foundations and individuals is a vital source of income for the National Centre, enabling us to fulfil our charitable objectives as effectively as possible. We are grateful for the support given by all our donors. We believe that fundraising should be an open, honest and respectful process and we aim to build and maintain solid partnerships with our supporters and donors, based on mutual understanding and shared values and goals. In developing our approach to fundraising we have considered the Code of Fundraising Practice issued by the Fundraising Regulator. The National Centre operates with a very small internal fundraising team and does not engage external professional fundraisers or commercial partners to carry out fundraising activity.

In May 2018 the National Centre for Circus Arts reviewed and updated its Privacy Policy to ensure compliance with the new General Data Protection Regulations. This policy, published on our website, clearly states what personal data the National Centre will hold in relation to supporters and how this data will be used. It sets out how individuals can raise concerns or complaints. The National Centre for Circus Arts has received no complaints about its fundraising activities either during the financial year or subsequently.

Managing our national role and reputation

The support we can offer the wider sector is crucial at this time and how we engage with other circus artists and organisations to ensure the challenges we are all facing are heard at the highest levels is a key priority. We are active within various groups and forums, many of which have grown from the devastation and chaos that has been caused by COVID-19. The positive benefit we can take from this is a far more open approach to information sharing and a

willingness to collaborate in ways that have previously not been explored. Without a doubt some people have had more time to reflect with enforced downtime and the wider circus community has developed a set of missions and ambitions that are widely shared, and an action plan shared by many organisations and artists is underway. Our focus on how we build the reputation of circus in the wider cultural sector is at the heart of this work as it will allow us all to amplify the voice circus has. The National Centre operates effectively in the digital world with a vibrant social media following and we allocate significant resources to ensuring that our communications across all platforms are positive, current and relevant. Our current undergraduate cohort faces huge challenges as the student experience is so very different in a COVID world, and we are working hard to make sure we support student and graduate expectations and understanding of this unique changing landscape. We are also offering advice and support to other circus companies and artists across the UK by providing newsletters and discussion forums for topics raised by the sector. We aim to make sure there are regular, if remote, opportunities for regional debate and skills sharing so artists are not left isolated. Collaborative and partnership working remains ever more critical in building a real strength in the sector. While we cannot offer financial support to others, we can enable the sharing of good practice, advocacy and lobbying for the benefit of all.

Governance and Internal Control

The Trustees have identified and incorporated best practice in accordance with the Charities SORP and Charity Commission guidance.

The Charity endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life – selflessness, integrity, objectivity, accountability, openness, honesty and leadership.

The Charity is an affiliate of the Conservatoire for Dance and Drama (CDD), an education corporation under the terms of the Education Reform Act 1988 and HE Act 1992.

The CDD Working Agreement requires the charity to have a Governing Body and an Academic Board, each with clearly defined functions and responsibilities to oversee and manage its activities.

- a) The Governing Body is the Trustee Board, responsible for matters including finance, property and staffing of the institution. It is specifically required to determine the educational character and mission of the institution and to set its general strategic direction.

The Trustee Board has several independent advisors. The Chair is elected from among the trustees; Trustee Board meetings are attended by all members of the Senior Management Team. No members of the Trustee Board may receive remuneration for the work that they do for that body. New trustees are recruited via an open recruitment process of advertisement and interview which is overseen by the Remunerations and Nominations Committee. All trustees are given an induction into the organisation by the Chief Executive, regular performance review by the Chair of Trustees and are offered relevant training when it arises. In addition to regular subcommittee and full board meetings, the trustees meet annually for an away day to review performance and set strategy for the coming years.

- b) Subject to the overall responsibility of the Trustee Board, the Academic Board has oversight of the academic affairs of the charity and draws its membership entirely from the staff and students of the charity. It is particularly concerned with general issues relating to the learning, teaching and research work of the charity.

The Chief Executive is the head of the charity and has a general responsibility to the Trustee Board for the organisation, direction and management of the charity. Under the terms of the formal financial memorandum between the charity and CDD, the Chief Executive is the accounting officer and, in that capacity, can be summoned to appear before the Public Accounts Committee of the House of Commons.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

Although the trustees meet at least four times each year, much of the board's detailed work is delegated to subcommittees, including committees for Finance, Nominations, Remuneration and Audit. These committees operate under specific terms of reference with all minutes being reported to the Trustee Board, and all decisions being ratified by the Trustee Board.

The trustees delegate responsibility for setting remuneration of senior staff to the Remuneration and Nominations Committee. The committee follow a process of external benchmarking within our sector, with particular reference to our peers within the Conservatoire for Dance and Drama, to set suitable levels of pay within our own pay structure.

A significant proportion of the membership of these committees consists of members of the Trustee Board. Co-opted staff and student members may also be eligible to serve on some of these committees, subject to the provisions of the articles. The Chair of each committee is selected from the Trustees.

The Chief Executive exercises considerable influence over the development of the institutional strategy, the identification and planning of new developments, and shaping of the institutional ethos. The Senior Management Team all contribute in various ways to these aspects of this work but the ultimate responsibility for what is done rests with the Trustees.

The charity maintains a register of interests of the Trustees and Senior Management Team which may be consulted by arrangement with the Company Secretary.

Statement of Trustees Responsibilities

The Trustees (who are also directors of the National Centre for Circus Arts for the purposes of company law) are responsible for preparing the Trustees' Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The systems of internal control are designed to provide reasonable, but not absolute, assurance against material misstatement or loss. These include:

- A strategic plan and an annual budget approved by the Trustees.

National Centre for Circus Arts
Trustees Report & Financial Statements
For the year ended 31st July 2020

- Regular consideration by the Trustees of financial results including variance from the approved budget.
- Delegation of authority and segregation of duties.
- An annual formal internal audit conducted by a representative of CDD, with the resulting report and actions reviewed and approved by the Trustees. One such audit has taken place during the year.
- Identification and management of risks.

The Trustees have formalised the management of risk. The risk register is developed and monitored by the Chief Executive and Senior Management. It identifies risks to the charity in terms of their severity and probability and identifies actions to be taken to mitigate the risks, identifying timescale and responsibility. The Trustees review the register annually.

This report has been prepared in accordance with the special provisions of Section 381 of the Companies Act 2006 relating to small companies.

By order of the Board

A handwritten signature in black ink, appearing to read 'Craig Calvert', followed by a comma.

Craig Calvert
Acting Chair of the Board
Tuesday 20th October 2020

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020**

Independent Auditors Report to the Trustees of the National Centre for Circus Arts

We have audited the financial statements of the National Centre for Circus Arts for the year ended 31 July 2020 which comprise the Consolidated Statement of Financial Activities, the Group and Parent Charitable Company Balance Sheets, the Consolidated Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 "The Financial Reporting Standard Applicable in the UK and Ireland".

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 July 2020 and of the group's income and expenditure for the year then
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

And in our opinion in all material aspects:

- funds administered by the National Centre for Circus Arts for specific purposes during the year ended 31 July 2020 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the OfS and Research England have been applied in accordance with the terms and conditions of the Accounts Direction and any other terms and conditions attached to them during the year ended 31 July 2020;
- the requirements of the OfS's accounts direction have been met.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) ("ISAs (UK)") and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's and parent charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020**

Independent Auditors Report to the Trustees of the National Centre for Circus Arts

Opinions on other matters prescribed by the Companies Act 2006

- the information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Act 2011 require us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK) we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020**

Independent Auditors Report to the Trustees of the National Centre for Circus Arts

Auditor's responsibilities for the audit of the financial statements (continued)

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purposes of expressing an opinion on the effectiveness of the group and parent charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the group and parent charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the group or parent charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit report.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and, in respect of the consolidated financial statements, to the charity's trustees, as a body, in accordance with Chapter 3 of Part 8 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company, the charitable company's members, as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinion we have formed.

Moore Kingston Smith LLP.

James Saunders FCCA DChA

for and on behalf of Moore Kingston Smith LLP, Statutory Auditor

Date: 13th November 2020

Devonshire House
60 Goswell Road
London
EC1M 7AD

**NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020**

**Consolidated Statement of Financial Activities for the year ended 31 July 2020
(including the income and expenditure account)**

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2020 £	Total funds 2019 £
Income from:					
Donations and Grants	3	1,016,141	218,305	1,234,446	889,328
Investments		8	–	8	8
Charitable activities	4	909,486	–	909,486	1,222,142
Other trading activities					
Income from trading activities and other receipts	6	553,110	–	553,110	634,160
Total income		2,478,745	218,305	2,697,050	2,745,638
Expenditure on:					
Charitable activities	7	2,050,003	205,691	2,255,694	2,372,795
Raising funds					
Fundraising and Publicity	9	166,374	–	166,374	174,790
Commercial trading costs		60,791	–	60,791	65,321
Total		2,277,168	205,691	2,482,859	2,612,906
Net income/(expenditure)		201,577	12,614	214,191	132,732
Transfer between funds	18	12,614	(12,614)	–	–
Other recognised gains:					
Tax credit	20	4,000	–	4,000	21,640
Net movement in funds		218,191	–	218,191	154,372
Reconciliation of funds					
Total funds brought forward		426,739	2,852,427	3,279,166	3,124,794
Total funds carried forward		644,930	2,852,427	3,497,357	3,279,166

NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020
Consolidated Balance Sheet at 31 July 2020

	Notes	2020 £	2019 as restated £
Fixed assets			
Tangible assets	13	3,323,655	3,341,563
Current assets			
Stock		4,901	-
Debtors	15	240,119	235,443
Cash at bank and in hand		832,098	464,097
		<u>1,077,118</u>	<u>699,540</u>
Liabilities			
Creditors: Amounts due within one year	17	(903,416)	(761,937)
		<u></u>	<u></u>
Net current assets/(liabilities)		<u>173,702</u>	<u>(62,397)</u>
Net assets		<u>3,497,357</u>	<u>3,279,166</u>
Funds			
Restricted funds	18	2,852,427	2,852,427
Unrestricted funds		644,930	426,739
		<u>3,497,357</u>	<u>3,279,166</u>

The financial statements were approved by the Board on 20th October 2020 and signed on its behalf by:



Craig Calvert
Trustee



Thomas Nowacki
Trustee



Kate White
Accountable Officer

Company Number: 02553293

NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020
Charity Balance Sheet at 31 July 2020

	Notes	2020 £	2019 as restated £
Fixed assets			
Tangible assets	13	205,862	223,770
Investments	14	200	200
		<u>206,062</u>	<u>223,970</u>
Debtors			
Amounts falling due after more than on	16	3,140,092	3,140,092
Current assets			
Stock		4,901	-
Debtors	15	342,383	93,744
Cash at bank and in hand		782,334	273,704
		<u>1,129,618</u>	<u>367,448</u>
Liabilities			
Creditors: Amounts due within one year	17	(1,083,481)	(725,306)
Net current liabilities		<u>46,137</u>	<u>(357,858)</u>
Net assets		<u>3,392,291</u>	<u>3,006,204</u>
Funds			
Restricted funds	18	2,852,427	2,852,427
Unrestricted funds		539,864	153,777
		<u>3,392,291</u>	<u>3,006,204</u>

The financial statements were approved by the Board on 20th October 2020 and signed on its behalf by:



Craig Calvert
Trustee



Thomas Nowacki
Trustee



Kate White
Accounting Officer

Company Number: 02553293

NATIONAL CENTRE FOR CIRCUS ARTS
STATUTORY ACCOUNTS
FOR THE YEAR ENDED 31 JULY 2020

**Consolidated Statement of Cash Flows for the year ended
for the year end 31 July 2020**

Reconciliation of net income to net cash flow from operating activities

	2020	2019
	£	£
Net income for the reporting period	218,191	154,372
Depreciation charges	17,908	17,091
Interest received	(8)	(8)
Increase in stock	(4,901)	–
Decrease/(increase) in debtors	(4,676)	68,844
Increase /(decrease) in creditors	141,479	(4,230)
Net cash provided by operating activities	<u><u>367,993</u></u>	<u><u>236,069</u></u>
	£	£
Net cash provided by operating activities	367,993	236,069
Cash flows from investing activities		
Interest received	8	8
Purchase of tangible assets	–	(22,091)
Net Cash provided by/(used in) in investing activities	<u>8</u>	<u>(22,083)</u>
Change in cash and cash equivalents	<u>368,001</u>	<u>213,986</u>
Cash and cash equivalents at the start of the year	464,097	250,111
Cash and cash equivalents at the end of the year	<u><u>832,098</u></u>	<u><u>464,097</u></u>

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020**

1 ACCOUNTING POLICIES

Charitable company status

The charity is a company limited by guarantee. The members of the company are the Trustees as set out on page 3. In the event of the charity being wound up the liability on repaying the guarantee is £10 per member.

Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charity is a public benefit entity for the purposes of FRS 102 and therefore the consolidated financial statements have been prepared in accordance with the 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 (The FRS 102 Charity SORP) including Update Bulletin 2, the Companies Act 2006 and the Charities Act 2011.

The results of the subsidiary entities are consolidated on a line by line basis. A summary of the results of the subsidiary entities is shown in Note 14. The functional currency of the charity and its subsidiaries is sterling; amounts are rounded to the nearest pound.

National Centre for Circus Arts has taken advantage of the exemption in section 408 of the Companies Act 2006 from disclosing its individual statement of financial activities. The Charity only surplus (net movement in funds) was £386,087 (2019: surplus of £118,358).

Consolidation

The group accounts consolidate the accounts of National Centre for Circus Arts and its subsidiary undertakings, Circus Space Property Company Limited and Circus Space Events Limited, made up to 31 July 2020. The acquisition method of accounting has been

Going Concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular the Trustees have considered the charitable group's forecasts and projections and have taken account of pressures on recreational course income and commercial hire income in light of the impact of COVID-19. After making enquiries the Trustees believe that there is no material uncertainty that the charitable group will not continue to be a going concern and have concluded that there is reasonable expectation that the charitable group has adequate resources to continue in operational existence for the foreseeable future.

Income

Total incoming resources as shown in the Statement of Financial Activities is the total income of the group. All incoming resources are included in the Statement of Financial Activities when the charity is entitled to the income, the receipt is probable, and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

Charitable activities are accounted for in the period to which they relate. Investment income is included on a receivable basis.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020**

1 ACCOUNTING POLICIES (continued)

Donations, grants and legacies are included in full in the Statement of Financial Activities when receivable. Grants received in advance for specified future periods or where conditions are attached to their use which remain outside the control of the charity are carried forward as deferred income and released when conditions for entitlement are fulfilled.

Fees and other funding received towards the provision of training courses is recognised when the training is delivered. Income received in advance is deferred in the Balance Sheet and then released at the point of delivery of the related training/educational provision.

Expenditure

Expenditure is accounted for on an accruals basis. Direct charitable expenditure includes all costs related to the main purpose of National Centre for Circus Arts and include: costs of delivering the degree course; youth and adult courses; and support to professional artists.

Fundraising and publicity includes all direct expenditure on publicising the work of National Centre for Circus Arts. Governance costs, which are included in the support costs, include those costs incurred in the governance of the charity and are primarily associated with regulatory requirements.

Staff costs and support costs

Staff costs and overhead expenses are allocated to activities on the basis of staff time and studio space used on those activities.

Pension costs

The charity operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

Employee costs

The costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the associated employee's services are received. Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Tangible fixed assets and depreciation

All fixed assets are stated at cost.

Depreciation is provided at the following annual rates in order to write off each asset over

Plant and Equipment	10%
Stage and acrobatic equipment	25%
Computer and office equipment	33%

Assets with a value of less than £1,000 are written off in the financial statements in the period of purchase. Leasehold property has been capitalised and included in fixed assets at cost. On 24th July 2015, a professional valuation was undertaken by Jones Lang La Salle Limited, giving a current market value of £7,550,000. This supports the view that the residual value of the building is not considered to be lower than its current carrying value in the accounts. On that basis, no further depreciation has been provided since that date. The property is reviewed annually for any potential impairment.

**National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020**

1 ACCOUNTING POLICIES (continued)

Stock

Stock is valued at the lower of cost and net realisable value.

Restricted funds

Restricted funds are to be used for specified purposes as laid down by the donor.

Unrestricted funds

Unrestricted funds are donations and other incoming resources received or generated for the charities general purposes.

Taxation

The company is a registered charity and is not liable to United Kingdom income or corporation tax on its charitable activities. Tax credits claimed under the theatre tax relief scheme are shown as a credit in the year to which it relates.

Grants

Government and local authority grants for the purchase of fixed assets are credited to restricted incoming resources when receivable. Provided there are no remaining restrictions on the use of the capital asset, the grant is released to unrestricted income when the asset is acquired as this fulfils the restriction placed by the donor on the use of the grant. Grants of a revenue nature are credited to incoming resources in the period in which they are receivable.

Operating lease commitment

Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

Financial instruments

Cash and cash equivalents

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

Debtors and creditors

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

Fixed asset investments

Interests in subsidiaries are initially measured at cost and subsequently measured at cost less any accumulated impairment losses. The investments are assessed for impairment at each reporting date and any impairment losses or reversals of impairment losses are recognised immediately in the SOFA.

The charity has provided a long term loan to its subsidiary company Circus Space Property Company Limited. The loan meets the definition of a public benefit entity concessionary loan and as such is accounted for at amortised cost and reviewed annually for impairment.

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

2 CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS (continued)

In the application of the company's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below.

Useful

The annual depreciation charge for property, plant and equipment is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets. See note 13 for the carrying amount of the property, plant and equipment and note 1 for the useful economic lives for each class of asset.

3 GRANTS

The group received financial assistance from various funders as follows:

	2020		
	£	£	£
	Unrestricted	Restricted	Total
Arsenal Foundation	–	2,500	2,500
Arts Council England	545,435	–	545,435
Allen & Overy	–	5,000	5,000
BBC Children in Need	–	2,000	2,000
Chapman Trust	2,000	–	2,000
Coronavirus Job Retention Scheme	221,440	–	221,440
Conservatoire for Dance & Drama	206,792	55,637	262,429
Contemporary Dance School (London)	–	87,404	87,404
Garfield Weston	12,160	7,840	20,000
Jack Petchy Foundation	250	500	750
Jerwood	–	11,445	11,445
Katherine Roberts & Friends Bursary Awards	–	400	400
Leverhulme Trust	–	34,570	34,570
Rayne Trust	–	2,000	2,000
Teale Charitable Trust	–	6,000	6,000
Thistle Trust	–	2,000	2,000
Sundry donations	28,064	1,009	29,073
	1,016,141	218,305	1,234,446

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

3 GRANTS (continued)

	2019		
	£	£	£
	Unrestricted	Restricted	Total
Arts Council England – Capital/Revenue	341,867	–	341,867
Conservatoire for Dance and Drama (CDD)	193,421	205,934	399,355
Contemporary Dance Trust Ltd	–	66,787	66,787
Leverhulme Trust	–	43,000	43,000
Coop Local Community Fund	5,846	–	5,846
Golsoncott Foundation	–	2,000	2,000
Harold Hyam Wingate Foundation	–	2,500	2,500
Teale Charitable Trust	–	2,000	2,000
D'Oyly Carte Charitable Trust	–	3,500	3,500
Regatta Foundation	–	1,200	1,200
Sundry donations	20,803	970	21,773
Gift Aid – CSP/CSE	(5,000)	–	(5,000)
St James Place Foundation	–	2,500	2,500
Chapman Charitable Trust	–	2,000	2,000
	556,937	332,391	889,328

4 INCOME FROM CHARITABLE ACTIVITIES

	2020	2019
	£	£
Fees from home and EU higher education students	598,157	512,896
Audition and other fees	21,704	100,420
Artists Development income	20,433	48,835
Short Course income	269,192	559,991
	909,486	1,222,142

5 DEGREE FUNDING

The degree income figure excludes funding receivable from OfS through the Conservatoire for Dance and Drama:–

	2020	2019
	£	£
Contributions from CDD (see note 3)	189,437	193,421

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

6 OTHER TRADING ACTIVITIES

Income from other trading activities and other receipts

	2020	2019
	£	£
Workspace and room hire	519,513	548,422
Classes, courses and workshops	25,996	59,707
Merchandise income	7,601	13,458
Other income	–	4,733
Performance tickets	–	7,840
	553,110	634,160

7 DIRECT CHARITABLE EXPENDITURE

	Year ended 31 July 2020		
	Direct costs	Support costs	Total Funds
	£	£	£
Artists Development	45,515	177,007	222,522
Degree	690,759	335,083	1,025,842
Participation and Outreach	439,480	382,919	822,399
Training	100,353	84,578	184,931
	1,276,107	979,587	2,255,694

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

7 DIRECT CHARITABLE EXPENDITURE (continued)

	Year ended 31 July 2019		
	Direct costs	Support costs	Total Funds
	£	£	£
Artists Development	45,643	211,247	256,890
Degree	683,594	351,991	1,035,585
Participation and Outreach	509,353	455,129	964,482
Training	94,332	21,506	115,838
	<u>1,332,922</u>	<u>1,039,873</u>	<u>2,372,795</u>

8 SUPPORT COSTS AND ADMINISTRATION

	Year ended 31 July 2020				
	Governance	Administration	IT	Operations	Total
	£	£	£	£	£
Artists Development	676	3,629	506	172,196	177,007
Degree	32,454	174,176	24,282	104,171	335,083
Participation & Outreach	39,216	210,463	29,341	103,899	382,919
Corporate activity	2,028	10,886	1,518	49,813	64,245
Training	2,705	14,515	2,024	1,089	20,333
	<u>77,079</u>	<u>413,669</u>	<u>57,671</u>	<u>431,168</u>	<u>979,587</u>

	Year ended 31 July 2019				
	Governance	Administration	IT	Operations	Total
	£	£	£	£	£
Artists Development	675	3,217	434	206,921	211,247
Degree	33,733	160,846	21,713	135,699	351,991
Participation & Outreach	47,226	225,184	30,398	152,321	455,129
Corporate activity	2,024	9,651	1,303	52,343	65,321
Training	2,699	12,868	1,737	4,202	21,506
	<u>86,357</u>	<u>411,766</u>	<u>55,585</u>	<u>551,486</u>	<u>1,105,194</u>

9 FUNDRAISING AND PUBLICITY

	2020	2019
	£	£
Fundraising and Publicity	<u>166,374</u>	<u>174,790</u>

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

10 GOVERNANCE COSTS

	2020	2019
	£	£
Bank and other finance charges	8,255	14,176
Audit fees	18,100	19,275
Staff costs	60,002	52,905
	86,357	86,356

11 NET INCOME

Net income is stated after charging:

	2020	2019
	£	£
Depreciation of tangible fixed assets	17,908	17,091
Operating lease rentals	38,500	38,500
Auditor's remuneration	18,100	19,275

12 STAFF COSTS

	2020	2019
	£	£
Wages and salaries	1,685,820	1,617,214
Social security costs	124,110	128,823
Pension	29,110	24,165
Redundancy	4,500	–
	1,843,540	1,770,202

The average monthly number of employees during the period was as follows:

	2020	2019
	No.	No.
Tutors	67	52
Administration	46	51
	113	103

The average monthly number of employees includes a high number of part time staff, particularly among highly specialised teaching disciplines. The full time equivalents are:

	No.	No.
Tutors	9	12
Administration	39	36
	48	48

The following number of employees received salaries in excess of £60,000:

	2020	2019
	No.	No.
£70,000 – £80,000	1	1

Pension contributions for the above employee was £1,314 (2019: £976).

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

12 STAFF COSTS (continued)

The National Centre for Circus Arts considers the Board of Trustees, the CEO, the COO and the Directors of each area as comprising the key management personnel of the charity. The total employment benefits for the six (2019: six) key management personnel was £289,823 (2019: £289,823)

13 TANGIBLE ASSETS

Group

	Improvements to Leasehold Premises £	Stage & Acrobatic Equipment £	Computer & Office Equipment £	Plant & Equipment £	Total £
Cost					
At 1 August 2019	4,135,241	31,092	64,662	142,103	4,373,098
Additions	–	–	–	–	–
Disposals	–	(31,092)	(64,662)	–	(95,754)
At 31 July 2020	4,135,241	–	–	142,103	4,373,098
Depreciation					
At 1 August 2019	892,277	30,275	64,662	44,321	1,031,535
Charge for the period	2,721	817	–	14,370	17,908
Disposals	–	(31,092)	(64,662)	–	(95,754)
At 31 July 2020	894,998	–	–	58,691	1,049,443
Net Book Value					
At 31 July 2020	3,240,243	–	–	83,412	3,323,655
At 1 August 2019	3,242,964	817	–	97,782	3,341,563

The National Centre for Circus Arts, The Arts Council England, The Charity Bank Limited and The London Borough of Hackney hold various charges over the property and assets of one of the Charity's subsidiaries, Circus Space property Company Limited.

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

13 TANGIBLE ASSETS (continued)

Charity

	Improvements to Leasehold Premises	Stage & Acrobatic Equipment	Computer & Office Equipment	Plant & Equipment	2020 Total
	£	£	£	£	£
Cost					
At 1 August 2019	136,055	31,092	64,662	142,103	373,912
Additions	–	–	–	–	–
Disposals	–	(31,092)	(64,662)	–	(95,754)
At 31 July 2020	136,055	–	–	142,103	278,158
Depreciation					
At 1 August 2019	10,884	30,275	64,662	44,321	150,142
Charge for the period	2,721	817	–	14,370	17,908
Disposals	–	(31,092)	(64,662)	–	(95,754)
At 31 July 2020	13,605	–	–	58,691	72,296
Net Book Value					
At 31 July 2020	122,450	–	–	83,412	205,862
At 1 August 2019	125,171	817	–	97,782	223,770

14 FIXED ASSET INVESTMENTS

Charity

	2020 £
Investment in subsidiaries	
Cost	
At 1 August 2019	200
Additions	–
At 31 July 2020	200
Net Book Value	
At 31 July 2020	200
At 1 August 2019	200

The National Centre for Circus Arts has two wholly owned trading subsidiaries: Circus Space Events Limited, which runs commercial events, and Circus Space Property Company Limited which owns the leasehold of the Coronet Street site which rents the majority space to National Centre for Circus Arts with smaller areas rental to third parties. These companies donate their distributable profits to National Centre for Circus Arts. The registered offices of both subsidiaries is Coronet Street, London. A summary of their trading results is shown below. Audited financial statements for these subsidiaries are filed annually with the Registrar of Companies.

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

14 FIXED ASSET INVESTMENTS (continued)

Circus Space Events Limited results

	2020	2019
	£	£
Profit and loss		
Turnover	430,632	505,003
Administrative Expenses	(53,964)	(52,502)
Operating profit	<u>376,668</u>	<u>452,501</u>
Profit and loss reserve		
Brought forward at 1 August 2019	205,401	199,071
Operating profit	376,668	452,501
Distribution to National Centre for Circus Arts	(555,401)	(446,171)
Carried forward at 31 July 2020	<u>26,668</u>	<u>205,401</u>

Balance Sheet	2020	2019
	£	£
Debtors	19,862	260,647
Cash at bank and in hand	<u>22,424</u>	<u>157,524</u>
	42,286	418,171
Creditors: amounts falling due within one	<u>(15,518)</u>	<u>(212,670)</u>
Net current assets	<u>26,768</u>	<u>205,501</u>
Capital and reserves	26,668	205,401
Called up share capital	100	100
Total Equity	<u>26,768</u>	<u>205,501</u>

Circus Space Property Limited results	2020	2019
	£	£
Profit and loss		
Turnover	147,082	142,940
Administrative Expenses	(106,423)	(113,253)
Operating profit	40,659	29,687
Tax credit	(1,204)	–
Profit for the financial year	<u>39,455</u>	<u>29,687</u>
Profit and loss reserve		
Brought forward at 1 August 2019	67,668	37,981
Operating profit	39,455	29,687
Distribution to the National Centre for Circus Arts	(28,621)	–
Carried forward at 31 July 2020	<u>78,502</u>	<u>67,668</u>

**National Centre for Circus Arts
Notes to the Financial Statements**

14 FIXED ASSET INVESTMENTS (continued)
Circus Space Property Limited results (continued)

Balance Sheet:	2020		2019	
	£	£	£	£
Tangible fixed assets	3,117,790	<u>3,117,790</u>	3,117,790	<u>3,117,790</u>
Debtors	210,285		221,480	
Cash at bank and in hand	<u>27,340</u>		<u>32,869</u>	
	237,625		254,349	
Creditors: amounts falling due within one year	<u>(136,721)</u>		<u>(164,279)</u>	
Net current assets		<u>100,904</u>		<u>90,070</u>
Creditors: amounts falling due after more than one year		(3,140,092)		(3,140,092)
Net assets		<u>78,602</u>		<u>67,768</u>
Capital and reserves		78,502		67,668
Called up share capital		100		100
Total Equity		<u>78,602</u>		<u>67,768</u>

15 DEBTORS

	2020		2019	
	Group	Charity	Group	Charity
	£	£	£	£
Trade debtors	19,191	8,787	150,388	15,609
Amounts owed by subsidiaries	–	112,543	–	–
Other debtors	52,789	52,914	65,046	58,126
Prepayments and accrued incor	168,139	168,139	20,010	20,010
	<u>240,119</u>	<u>342,383</u>	<u>235,443</u>	<u>93,744</u>

16 DEBTORS: Amounts Due after more than one year

	2020		2019	
	Group	Charity	Group	Charity
	£	£	£	£
Amounts owed by subsidiary undertakings	<u>–</u>	<u>3,140,092</u>	<u>–</u>	<u>3,140,092</u>

The long term loan has been provided to the subsidiary company Circus Space Property Company Limited and meets the definition of a public benefit entity concessionary loan as it was made to further the charitable objects of the charity. The loan is secured on the property held by the subsidiary company and is interest free. At present a repayment schedule has not been decided.

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

17 CREDITORS: Amounts falling due within one year

	2020		2019 as restated	
	Group	Charity	Group	Charity
	£	£	£	£
Trade creditors	82,478	48,469	99,244	44,348
Social security and taxes	132,717	129,322	77,168	31,333
Other creditors	78,828	54,241	49,284	20,387
Accruals and deferred income (i)	609,393	597,768	536,241	355,672
Amounts owed to subsidiaries	–	253,681	–	273,566
	<u>903,416</u>	<u>1,083,481</u>	<u>707,280</u>	<u>670,649</u>

Deferred income reconciliation (i)

Deferred income in 2020 includes fees for courses and grant income relating to the next

	Brought forward	Added amount	Amount released	Carried forward
	£	£	£	£
Deferred income 2020	<u>369,632</u>	<u>434,882</u>	<u>(369,632)</u>	<u>434,882</u>
Deferred income 2019	<u>414,532</u>	<u>369,632</u>	<u>(414,532)</u>	<u>369,632</u>

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

18 RESTRICTED FUNDS

Group

The funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust to be applied for specific purposes:

	Balance 1 August 2019	Income	Expenditure	Transfers	Balance 31 July 2020
	£	£	£		£
Capital Fund					
Building Development	2,850,427	12,614	–	(12,614)	2,850,427
Hackney sustainable grant	2,000	–	–	–	2,000
Generation Fund					
Arsenal Foundation	–	2,500	(2,500)	–	–
Allen & Overy	–	5,000	(5,000)	–	–
BBC Children in Need	–	2,000	(2,000)	–	–
Conservatoire for Dance & Drama	–	55,637	(55,637)	–	–
Contemporary Dance School (London)	–	74,790	(74,790)	–	–
Garfield Weston	–	7,840	(7,840)	–	–
Jack Petchy Foundation	–	500	(500)	–	–
Jerwood	–	11,445	(11,445)	–	–
Katherine Roberts & Friends Bursary	–	400	(400)	–	–
Leverhulme Trust	–	34,570	(34,570)	–	–
Rayne Trust	–	2,000	(2,000)	–	–
Teale Charitable Trust	–	6,000	(6,000)	–	–
Thistle Trust	–	2,000	(2,000)	–	–
Small donations	–	1,009	(1,009)	–	–
	2,852,427	218,305	(205,691)	(12,614)	2,852,427

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

18 RESTRICTED FUNDS (continued)

	Balance 1 August 2018 £	Income £	Expenditure £	Transfers	Balance 31 July 2019 £
Capital Fund					
Building Development	2,850,427	15,623	–	(15,623)	2,850,427
Hackney sustainable grant	2,000	–	–	–	2,000
Generation Fund					
Conservatoire for Dance	–	190,311	190,311	–	–
Contemporary Dance Trust	–	66,787	66,787	–	–
Leverhulme Trust	–	43,000	43,000	–	–
Golsoncott Foundation	–	2,000	2,000	–	–
Harold Hyam Wingate	–	2,500	2,500	–	–
Teale Charitable Trust	–	2,000	2,000	–	–
D'Oyly Carte	–	3,500	3,500	–	–
Charitable Trust	–	–	–	–	–
Regatta Foundation	–	1,200	1,200	–	–
Sundry donations	–	970	970	–	–
St James Place Foundation	–	2,500	2,500	–	–
Chapman Charitable Trust	–	2,000	2,000	–	–
	2,852,427	332,391	316,768	(15,623)	2,852,427

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

18 RESTRICTED FUNDS (continued)

Generation Fund

The Generation Fund represents monies received from various donors for discreet projects within Circus Development, Participation and Outreach and to support student learning,

Transfers

Transfers from the capital fund to general funds in 2020 represent the re-allocation of amounts received under restricted donations to cover small scale capital spending in 2019 and 2020. By utilising the funds for this purpose the restrictions on the donations have been met and the funds have therefore been released. The depreciation relating to these assets will be charged to the general fund over the life of the asset in line with depreciation rates set out in Note 1 to the accounts.

19 RELATED PARTY TRANSACTIONS

During the year the Charity's trading subsidiary distributed their profits to the National Centre for Circus Arts, see note 14 for further details.

National Centre for Circus Arts reimbursed salary and other expenses of £47,000 (2019: £47,391) to its subsidiary, Circus Space Events Limited during the year. At year end, £58,743 (2019: £61,463 owed to Circus Space Events Limited) was outstanding and is included within National Centre for Circus Arts creditors.

A management fee of £38,500 (2019: £41,283) was charged from National Centre for Circus Arts to Circus Space Property Limited during the year. Other expenses totalling £53,800 (2019: £14,096) were reimbursed during the year. At year end, £199,881 (2019: £212,103) was payable and included with National Centre for Circus Arts creditors.

One trustee (2019: none) was reimbursed £68 for travel expenses during the year.

	2020	2019
	£	£
Total donations from trustees without conditions	10,325	9,926

20 THEATRE TAX RELIEF CLAIM

	2020	2019
	£	£
Tax credit in respect of theatre tax relief claim	4,000	21,640

21 ANALYSIS OF NET ASSETS BY FUND

Group

	Unrestricted Funds	2020 Restricted Funds	Total Funds
	£	£	£
Tangible Assets	473,228	2,850,427	3,323,655
Net Current Assets/(Liabilities)	171,702	2,000	173,702
	644,930	2,852,427	3,497,357

National Centre for Circus Arts
Notes to the Financial Statements
For the year ended 31 July 2020

21 ANALYSIS OF NET ASSETS BY FUND (continued)

	2019 as restated		
	Unrestricted	Restricted	Total
	Funds	Funds	Funds
	£	£	£
Tangible Assets	491,136	2,850,427	3,341,563
Net Current Assets/(Liabilities)	(64,397)	2,000	(62,397)
	426,739	2,852,427	3,279,166

Charity

	2020		
	Unrestricted	Restricted	Total
	Funds	Funds	Funds
	£	£	£
Tangible Assets	206,062	–	206,062
Debtors greater than one year	289,665	2,850,427	3,140,092
Net Current Assets/(Liabilities)	44,137	2,000	46,137
	539,864	2,852,427	3,392,291

	2019 as restated		
	Unrestricted	Restricted	Total
	Funds	Funds	Funds
	£	£	£
Tangible Assets	223,970	–	223,970
Debtors greater than one year	289,665	2,850,427	3,140,092
Net Current Assets/(Liabilities)	(359,858)	2,000	(357,858)
	153,777	2,852,427	3,006,204

22 FINANCIAL COMMITMENTS

At 31st July 2020 the group held a one hundred and twenty seven year lease on its Coronet Street site and was committed to making quarterly payments under this non-cancellable operating lease. These payments will total £38,500 in the year to 31st July 2020. The next rent review is due in August 2020, this rent review has not yet been finalised and as such the amounts payable over the remainder of the lease are not reasonably quantifiable due to the expected periodical rent reviews and over the timescale involved.

23 PRIOR YEAR RECLASSIFICATION

An adjustment was raised to reclassify £54,657 of accruals, previously recognised as creditors due after more than one year, to creditors due within one year and now correctly reflects the substance of the accruals.