

Company Registration number: 10449512

Charity Registration number: 1170643



National Youth Arts Wales
(A company limited by guarantee and not having share capital)

Report of the Trustees and Financial Statements
For the year ended 31st March 2021

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REFERENCE AND ADMINISTRATIVE DETAILS

Name of the charity	National Youth Arts Wales
Company registration number	10449512
Charity registration number	001170643
Address	Wales Millennium Centre Bute Place Cardiff CF10 5AL

Trustees

Karen Pimbley	
David Jackson	
Rhian Hutchings	
Matthew Milsom	- resigned 6 May 2021
Christine Lewis	- resigned 21 October 2020
Matthew Talfan Davies	- resigned 27 January 2021
Bryan Hughes	- resigned 20 October 2021
Anthony Matsena	- appointed 22 July 2020
Richard Newton	- appointed 21 October 2020
Nia Evans	- appointed 21 October 2020
Peter Curran	- appointed 6 May 2021
Sian Ropaigealach	- appointed 2 September 2021

Key Management Personnel	Gillian Mitchell
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Accountant	Full Stop Accounts 67 Lakeside Drive Cardiff CF23 5DE
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Independent Examiner	Tina Jenkins CGMA 19 Clos y Carw Llantwit Fadre CF38 2BP
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RESPONSIBILITIES OF THE TRUSTEES

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements, and
- prepare the 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 adequate 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 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 information of which the charitable company's independent examiner is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish that the independent examiner is aware of that information.

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

BY THE ORDER OF THE BOARD

Trustees Report from David Jackson, Chair of National Youth Arts Wales

In the year covered by this report of the Annual Account, the situation for the arts became one of virtually unprecedented challenge, not just here in Wales but throughout the world. Public performances effectively ceased, and the business of the performing arts were forced to move online and into the digital realm in a way that none of us could have imagined a mere eighteen months ago.

National Youth Arts Wales has had to respond to these circumstances like everyone else, and under the leadership of our CEO, Gillian Mitchell, the small but dynamic team have risen magnificently to the challenge. A summer of severe restrictions meant that the residences we had planned could not take place, our young members were informed, and all monies paid were returned. Alternative ways of supporting and developing the gifted and talented young performers of Wales had to be found.

At first it seemed as if a digital offering would not be practicable in the time frame, but with predictable energy and imagination, Gillian and the team swiftly adapted, and online courses, workshops and masterclasses were mounted, giving our members valuable input and experiences which, while not of course making up for the full experience of lost residencies and other performing opportunities, nevertheless gave some challenging and satisfying content to our young artists and performers. The organisation embarked on delivery of a full digital programme across all the ensembles through July and August 2020. All of the activity was free of charge to existing NYAW members. We can be very proud of this remarkable achievement, and the whole team are to be warmly congratulated.

Finances are always a challenge, and this year was if anything even more complicated than ever, despite the fact that lack of performing activity and residencies meant less outlay. However, there was also a complete absence of ticket and fee income, and all the activity delivered, much of it brand new, had to be financed from reserves and fundraising. We are extremely grateful to the Welsh Government and the Arts Council of Wales for their continuing support throughout the period, without which the story would have been very different.

NYAW's purposes and strategic principals remain as robust as ever and are outlined in this report. Our commitment to the young gifted and talented people of Wales is unswerving, and as ever, financial hardship or challenging personal circumstances are no barrier to participation in our courses and activities. The organisation remains committed to openness, diversity and quality.

In conclusion, I'd like to express my admiration and gratitude to our CEO and the whole team for their remarkable performance in this extraordinary period. I'd also like to thank my fellow trustees for their commitment, support and hard work in support of National Youth Arts Wales.

David M Jackson, Chair of Trustees, October 2021

The financial year ending March 2021 marked the organisation's third full financial year and the second consecutive year ending with NYAW managing the impact of the continuing global pandemic on income, operations and the delivery of its core business – the artistic programme. We furloughed almost all staff between April-July 2020, with funding from UK Government's Job Retention Scheme. Almost all staff returned in July 2020 to work on ongoing digital projects with members. We received funding from Welsh Government's Economic Resilience Fund.

We also continued implementing our fundraising strategy, securing future funding for projects to help with cultural contract objectives. In 2020-21 we were awarded funding from British Council Wales, Joseph Rowntree Reform Trust, Colwinston Charitable Trust, Moondance Foundation and Youth Music Incubator Fund, all relating to specific projects surrounding our artistic and strategic objectives.

Prior to the emergency funding made available to NYAW through the Cultural Recovery Fund (CRF1) in October 2020, there were serious concerns about the survival and sustainability of the organisation. We're really proud of the fact that more than just surviving, we've been able to weather the crisis and even in some areas, expand our staff team through new projects. This is thanks to the funding from the Cultural Recovery Fund, which prevented the organisation from having to consider redundancies or stopping operations. It remains the case however that earned income levels did not recover at all during 2020/21. Covid-19 resulted in all face-to-face activity with young people – including our flagship summer residencies – being cancelled. As well as the devastating effect this had on young people, their confidence and their training, it also meant a 100% reduction in earned income – particularly membership fees (budgeted for £158,075) and box office/fees (budgeted £48,970).

While some delivery costs were reduced, NYAW was forced to cover financial liabilities arising from artistic programme commitments from April 2020 onwards including freelance staff, unrecoverable touring costs and other related overheads. Whilst we were pleased with our progress on trusts and foundations income in the last financial year, this was significantly impacted by the pandemic and funding from trusts and foundations is significantly oversubscribed. We were also forced to suspend our usual individual giving and corporate sponsorship plans.

NYAW continued to seek a resolution around the revenue funding from Local Authorities, addressing the £200,000 funding gap left by the lack of agreement from stakeholders on how the national ensembles should have this critical income source replaced. This issue has presented enormous challenges in previous financial years but to have this continue into a year when the global pandemic made the organisation's finances so unstable, was very worrying. As such, the £100,000 in direct support from Welsh Government, awarded as a one off grant in 2020/21, was critical in the organisation having a sustainable financial basis from which to continue to support gifted and talented young people in Wales. This £100k emergency funding from Welsh Government for programme and core overhead expenditure for the 2020/21 financial however was not received until 2021/2022. At this time programme activity continued to be disrupted into 2021/2022 so the

Board agreed the funding should be carried forward to be used against the continued disruption in 2021/2022.

Using both sources of funding to do so, along with our revenue funding from ACW, in 2020/21 NYAW was able to expand our artistic work, using new innovative digital methods to engage with young people and to showcase their talents. We have always wanted to move towards a more year-round model for our members – due to the pandemic, we were forced to move activity to Zoom and found that it was a useful way to engage with members all-year-round, and not just providing a replacement for summer residencies. We found that our services and programmes were more in demand than ever as young people suffered from school and university closures and the impact of their training and development from other sources, being suspended indefinitely in that year.

As we grew in confidence with digital methods, we were able to programme and commission innovative digital projects – not just merely replacing live activity with digital but embracing the possibilities of digital media and creating innovative new work, which placed young people at the centre of the creative process.

When we applied for CRF1, we were very clear that we must not build back the status quo but must actively increase the opportunities for historically under-represented groups. This includes Black, Asian and ethnically diverse young people; D/deaf or disabled young people; and young people from lower-income backgrounds. Part of CRF1 funds was specifically invested in activity targeting these communities, including a series of diversity taskforces engaging with artists in the sector with lived experience.

For National Youth Theatre Wales (NYTW), we offered development programmes and support to the 46 young people who had been selected in 2019/20 to participate in the main ensemble and in the NYTW Professional Pathways programme. Our three week residency in Theatr Clwyd was cancelled as was the planned 2020 tour. The 2020 Professional Pathways residency and training programme at Easter was also cancelled due the pandemic. Instead, we offered a free 7 day digital residency to all existing members with masterclasses and workshops which saw 75 total attendances.

As part of our commitment to sustain the cultural sector in Wales throughout the pandemic, we employed 4 freelance artists for this project. Activities included techniques sessions, vocal warming and audition technique, workshops on approaching text, devising masterclasses and similar from artists like Hannah Noone, Rakie Ayola, Tamara Harvey and Gwennan Mair and the residency culminated in a bi-lingual online cabaret hosted by actor Richard Ellis.

The NYTW Producer continued to work with artists and writers on creating new work for the 2021 residency throughout 2020/21. This was built around a concept called Maniffest - a season of takeover commissions, creative responses and collaborations asking what empowers young people in the year suffrage is extended to 16 and 17 YR olds in Wales. This was a multi-faceted, layered project which included events like:

Maniffest Play Reading Club.

9 sessions. 4 English plays, 3 Welsh language plays. 22 members attended with a total of 83 attendances. 8 Freelancers employed.

Curated and facilitated by Directors Hannah Noone and Elgan Rhys, this fortnightly online play reading club held on a Thursday evening featured a curated cannon of plays from contemporary Welsh (and beyond) playwrights who write specifically with young voices and themes in mind. The concept came from the Digital Days session where a real hunger for advice and tips on writers from

the members. Guest playwrights and directors invited to the sessions to work or listen or workshop ideas including Alan Harris, Manon Steffan Ros, Sara Moore Williams and Amid Himali Howard. Launch night was part of the UK wide Signal Fires initiative run by Headlong Theatre <https://headlong.co.uk/productions/signal-fires/>

Maniffest Senedd

Phase 1 created an engagement project designed to raise awareness amongst all ensemble members about the 2021 Senedd elections. NYTW worked with the Senedd events and comms teams, Senedd learning department and part of the Electoral Working Group consisting of over 20 third sector, arts and youth charities supporting each other's work across the youth sector. Activity included:

- Five members of NYAW came together to form a political party for an online mock election on Senedd TV 26th Feb. The event was chaired by Teleri Glyn Jones, BBC Wales's Political Correspondent. Their party, Creative Cymru Creadigol's manifesto focused on the following areas: Arts funding, Environment, Economy and Equality for all. 4 sessions on political literacy delivered to the members over zoom in advance.
- 2 further online sessions offered to all NYAW members around political literacy and their right to vote, what powers are devolved and how the decisions affect the arts in particular. Welsh Lang session ran in partnership with Urdd Gobaith Cymru.
- Social media campaign rolled out across NYAW around political literacy in advance of the registration to vote for 176/217 yr olds.

Phase 2 saw the creation and development of Maniffest Films - 4 monologues commissioned by leading Welsh playwrights for individual members of the NYTW ensemble to explore the themes of youth voice and the impact on young people in their communities alongside the granting of the right to vote Wales in 2021. It also gave members the opportunity to develop screen acting skills and monologue work. Writers included Matthew Bulgo, Mari Izzard, Manon Steffan Ros and Catherine Dyson. Directors: Francesca Goodridge, Branwen Davies and 4 separate filmmakers.

Work on Maniffest was supported by the Joseph Rowntree Foundation.

As well as a number of other participation projects running in 2020/21, NYTW also set up a panel of young theatre makers with lived experience of financial barriers to cultural participation, looking at access to the NYTW ensemble for those from very low income areas in RCT. Chaired by Kyle Stead from Off Ya Trolley productions, a report was produced making recommendations on dismantling the barriers working class young people face to either auditioning or joining NYTW.

Similarly, between January – March 2021, the NYTW Producer set up a Diversity and inclusion Taskforce looking at short-, medium- and long-term actions to increase the ethnic diversity of the ensemble. The DTF was chaired by Anita Reynolds who also produced the report (published April 2021). This activity was supported by CRF1 funding.

For 2020, a full programme of activity had been planned for each of the music ensembles as well as the Côr Skills and Music Futures programmes. The Brass Band and Choir were due to be working again with Philip Harper and Tim Rhys Evans respectively and Holly Mathieson was booked to be working with the Orchestra for the first time. An exciting programme of music and concerts had been planned, building on very positive residency experiences in 2019. The Choir in particular had seen another big uplift in the members, with 104 singers successful at audition and due to be

working with us from the 73 in 2019; a sure sign that the profile and reputation of the Choir was on the increase.

However, the pandemic and the resultant cancelling of all live activity led us to think very differently across all activity in 2020. After a period of Furlough, planning commenced on offering a digital experience for our members via Zoom.

The members of the Band, Choir and Orchestra had the opportunity to attend a 5-day digital residency for each ensemble with a varied range of sessions. These included warm-up sessions and sectional rehearsals, Wellbeing sessions including introductions to Sophrology and Alexander Technique and live Yoga sessions. Members and tutors submitted videos of solo performances, contributing to a "Front Room Recital" and the Welfare teams ran a social programme of daily Clecs a Choffi (Coffee and Chat) sessions, Quizzes and Challenge nights.

Orchestra members were also given the opportunity to work with members of the BBC National Orchestra of Wales in a mentoring partnership that paired players from both Orchestras together

Despite the limitations of working digitally, the opportunity to connect with members in some way across the summer period was appreciated by all members who were able to attend as well as the staff who worked with us.

In total members participated in 89 sessions across the summer attracting 2010 attendances.

Due to the disruption experienced by our members and the continuing uncertainty on when activity might be able to resume, it was decided to offer all members the opportunity to defer their membership to 2021.

In total 218 of a possible 263 chose to defer their membership (Band 46/53, Choir 82/104, Orchestra 90/106). This meant that we still needed to recruit for the 2022 ensembles, albeit on a smaller scale than normal. Because of the restrictions still in place, it was decided that all audition would be made through video submission. We received 64 instrumental applications and 22 Choir applications and through these we were able to fill the gaps within the ensembles.

Following the success of the summer digital residencies and the fact that the majority of the membership was in place much earlier than normal, we decided to continue offering digital activity to the ensembles throughout the winter and the new year.

We organised a range of sessions including masterclasses with international artists such as Roderick Williams (Baritone), Rebecca Evans (Soprano), Catrin Finch (Harp), Rachel Podger (Baroque Violinist) and Simone Rebello (Percussion). We ran Christmas quizzes with the Welfare Team and introduced our Mindful Monday series, monthly sessions focussing on wellbeing. In February we organised sectional meetings for each of the ensembles and we built on our already well-established partnership with BBC National Orchestra of Wales to offer our members the opportunity to attend Question and Answer sessions with BBC NOW players and guests. These included a conversation around Music by Black and ethnic minority composers by Ryan Bancroft, Principal Conductor of BBCNOW, a Q&A session with Kate Risdon and James Rose members of the BSO resound ensemble and a session with BBC NOW players on the "Power of Practice".

Between the end of September 2020 and the end of March 2021, we ran 29 online sessions with a total of 898 attendances.

Due to the very interactive nature of other development programmes, for example Côt Skills, it was felt that some of these wouldn't transfer to solely digital delivery and so it was decided to defer the next stage of this programme until face-to-face activity was once again possible. This meant designating funding support from trusts and foundations to our reserves to allow for programme delivery in 2021/22.

Using the learning from running other digital activity, it was decided that our flagship Music Futures could work on a digital platform and so it was decided that we would adapt the original programme that had been planned pre-pandemic. In September 2020, the freelance producer managing the project confirmed a total of 6 schools and organisations and contracted a diverse range of Mentors with delivery starting in January 2021.

Schools/organisations involved: Lewis School Pengam (Caerphilly), Ysgol Penglais (Aberystwyth), Ysgol Maes Garmon (Mold), Menter Môn (Anglesey), Ysgol Glan Clwyd (St Asaph), Menter Merthyr (Merthyr Tydfil).

Mentors: Heledd Watkins (HMS Morris), Osian Williams (Candelas), Dionne Bennett, Tumi Williams (Skunkadelic), Kizzy Crawford and Gwion James (Roughion)

The initial stage of the programme involved the mentors being partnered with schools/organisations and deliver a series of 6 online mentoring sessions. The aim of the sessions was to provide individual and group support to the participants, helping them with their own song-writing processes and offering advice on any and all elements of creating, performing and sharing their music.

Music Futures was supported by our CRF1 funding and other trusts and foundations. For the latter, some funding had to be ringfenced in designated reserves brought forward into 2021/2022 as the pandemic meant that some aspects of delivery had to be postponed or delayed until such times as in person delivery could safely resume.

As with our other ensembles, a full programme of work designed for National Youth Dance Wales (NYDW) for 2020/21 had to be suspended or abandoned as a result of Covid. During the height of the pandemic NYAW met regularly via group discussions with members of NYDW to support their dance training and discuss their needs, it was evident that members felt they needed support in keeping motivated to ensure their dance technique, skills and didn't deteriorate. Taking members' concerns and needs into consideration, NYAW developed a series of online pre-recorded activities that members could participate in at home at their leisure. These took place over several months. Working with a leading yoga tutor, Jessica Jones who specialises in a range of yoga practices, the NYDW Producer created a number of Yoga, guided relaxation and meditations videos. The resource was received well by all members, NYAW later released these resources to members of all ensembles and shared them with schools nationally.

After the success of the yoga videos and in consultation with members, NYAW working with a professional fitness instructor and nutritionist produced and released a series of pre-recorded workouts to support members overall fitness and wellbeing. It was noted in a number of sessions that members were feeling anxious around the thought of returning to dance training after being denied the opportunity for so long because of the pandemic. A key factor was the decline in fitness and stamina amongst members and as such, these online resources were received positively by all members and used as a valued resource throughout 2020/21.

In October 2020, NYDW developed a new partnership with Groundwork Pro, and working collaboratively in consultation with dance artists and recent graduates, NYAW funded a graduate masterclass delivered by Laila Diallo and facilitated an open discussion process around it. The masterclasses were designed to offer an opportunity for recent graduates to experience a professional class and an opportunity to meet with a number of leading figures within the dance sector in Wales. A number of dance organisations were invited to attend an open meet and greet. The sessions were both well attended (30 attendances) and viewed by members as a great opportunity for graduates to meet the sector, having graduated into a pandemic where no live delivery was taking place and opportunities for dance graduates non-existent as a result.

A focus during the pandemic for NYDW was to identify and strengthen new partnerships that would benefit members, and this was created with the National Dance Company of Wales, Ballet Cymru and ZooNation. As part of this, The Katie Prince Company became a new partner in our dance development programme, Momentwm.

In January 2021 NYDW launched The Celtic Collective, a series of digital masterclasses giving members of NYDW the opportunity to access some of the best performers, choreographers, and practitioners in the world of dance. The Celtic Collective provided aspirational digital opportunities for the members of National Youth Dance Wales and National Youth Dance Company Scotland, with both organisations' members having the chance to participate in masterclasses delivered by leading figures and companies in the industry such as Gary Clarke, Sir Wayne McGregor, Ballet Cymru, Botis Seva, Ballet Boyz. The new partnership between NYDW and NYDCS gave an opportunity for young dancers from both countries to connect through the shared passion of dance. The monthly masterclasses were well attended by both members of NYDW & NYDCS. The project enabled a regular opportunity for the NYDW producer and the NYDCS Artist Director Anna Kenrick to meet to discuss issues faced and experience encountered within the youth dance sector from different perspectives. The project has developed into a skill sharing opportunity and exchange programme which is set to be delivered in 2022/23.

Ballroom culture is gaining momentum in Wales, creating a safe space for LGBTQIA+ people to be themselves and explore their personalities. In March 2021 NYAW supported the community by hosting two dance workshops for members of the Ballroom Dance Community and members of NYDW targeting younger dancers aged 16-22 from the L.G.B.T.Q.I.A.+ community. The sessions were received well, dancers worked with leading Ballroom artists Faye Stoesser and Kyle London Tisci.

Throughout 2020/21 NYDW worked as Welsh partner for the One Dance UK Festival and U Dance Cymru, undertaking responsibility for creating a digital festival for Welsh dance communities, artists and young participants due to take place in May 2021.

Although there was much to be proud of in our artistic programmes and our support for all our members as well as young people new to NYAW in 2020/21, there is no doubt that the global pandemic continued to wreak havoc on our business model and staff operated in a state of high emergency throughout 2020/21. While we are thankful for the financial support received from Welsh Government and others, our future position remains uncertain and the NYAW Board has therefore taken a decision to adapt the reserves policy going into 2021/22 to mitigate against future risk where possible. Much of the current reserves will remain designated as it relates to funding

received for specific activities which have had to be postponed or delayed until 2022/23 once in person delivery resumes. Any additional reserves will be designated to support Equality, Diversity and Inclusion work in 2022/23 to support young people back into participation following this extended period of global uncertainty and to help NYAW survive and hopefully thrive in a post Covid world.

National Youth Arts Wales Charity Number 1170643
Report of the Independent Examiner to the Trustees

I report on the accounts of the company for the year ended 31 March 2021, which are set out on the following pages.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 145 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Chartered Institute of Management Accountants

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention

Basis of independent examiner's statement

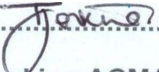
My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

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

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

Signed: 
Tina Jenkins ACMA

Date: 06/12/2021

Chartered Management Accountant

**19 Clos y Carw
Llantwit Fardre, CF38 2BP**

Statement of Financial Activities
(Summary income and expenditure account for the year ending 31 March 2021)

	Unrestricted funds £	Restricted income funds £	Total funds £	Prior year funds £
Income (Note 3)				
Income and endowments from:				
Donations and legacies	7,505	9,290	16,795	38,002
Charitable activities	248	-	248	201,645
Grants	387,856	151,188	539,044	589,441
Other	4,490	-	4,490	33,034
Total	400,099	160,478	560,577	862,122
Expenditure (Note 5)				
Expenditure on:				
Raising funds	-	-	-	6,300
Charitable activities	23,210	160,478	183,688	529,185
Other	218,750	-	218,750	149,119
Total	241,960	160,478	402,438	684,604
Net income/(expenditure)	158,139	-	158,139	177,518
Net movement in funds	158,139	-	158,139	177,518
Reconciliation of funds:				
Total funds brought forward	534,475	-	534,475	356,957
Total funds carried forward	692,614	-	692,614	534,475

Balance sheet as at 31 March 2021

	Unrestricted funds £	Restricted income funds £	Total this year £	Total last year £
Fixed assets				
Tangible assets (Note 9)	3,425	-	3,425	3,131
Total fixed assets	3,425	-	3,425	3,131
Current assets				
Debtors (Note 10)	10,038	-	10,038	61,118
Cash at bank and in hand (Note 11)	182,844	649,497	832,341	522,418
Total current assets	192,882	649,497	842,379	583,536
Creditors: amounts falling due within one year (Note 12)	153,191	-	153,191	52,193
Net current assets/(liabilities)	39,691	649,497	689,188	531,344
Total net assets or liabilities	43,116	649,497	692,613	534,475
Funds of the Charity				
Restricted income funds (Note 13)	-	649,497	649,497	352,402
Unrestricted funds	43,116		43,116	182,073
Total funds	43,116	649,497	692,613	534,475

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.

Signed by trustee on behalf of all the trustees

Print Name

Date of
approval



David Jackson

7 December 2021

Cash Flow Statement

For the period ending 31 March 2021

	2021 £	2020 £
Cash flows from operating activities:		
Cash generated from operations	312,122	217,168
Interest paid	-	-
Net cash provided by (used in) operating activities	<u>312,122</u>	<u>217,168</u>
Cash flows from investing activities:		
Purchase of tangible fixed assets	2,199	2,748
Interest received	-	-
Net cash provided by (used in) investing activities	<u>2,199</u>	<u>2,748</u>
Change in cash and cash equivalents in the reporting period	309,923	214,420
Cash and cash equivalents at the beginning of the reporting period	<u>522,418</u>	<u>307,998</u>
Cash and cash equivalents at the end of the reporting period	<u><u>832,341</u></u>	<u><u>522,418</u></u>

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

Net income/(expenditure) for the reporting period (as per the SOFA)	158,139	177,518
Adjustments for:		
Depreciation charges	1,905	2,401
Interest received	-	0
Interest paid	-	0
Unrealised gain on investments	-	0
Increase in debtors	51,080	157,645
(Decrease)/increase in creditors	100,998	-120,396
Net cash provided by (used in) operating activities	<u><u>312,122</u></u>	<u><u>217,168</u></u>

Note 1 Basis of preparation

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

1.2 Going concern

The charity has sufficient free reserves and monitors this on an ongoing basis. The trustees are of the view that on this basis, the charity is a going concern and there are no material uncertainties about the charity's ability to continue as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and no changes have been made to the accounting policies adopted.

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS102 SORP).

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS102 SORP).

Note 2

Accounting policies

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS102 and the charities SORP FRS102 the restatement of comparative items was required.

No restatements were required.

Recognition of income

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- it is more likely than not that the trustees will receive the resources;
- the monetary value can be measured with sufficient reliability.

Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.

Grants and donations

Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).

In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).

Government grants

The charity has received government grants in the reporting period. Detail of this is included within the notes to the accounts.

Tax reclaims on donations and gifts

Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.

Donated services and facilities

Donated services and facilities are included in the SOFA, if applicable, when received, at the value of the gift to the charity provided the value of the gift can be measured reliably.

Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.

Volunteer help

The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report if applicable.

Income from interest, royalties and dividends

This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.

Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised as donations.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

Liability recognition

Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

Governance and support costs

Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Redundancy cost

The charity made no redundancy payments during the reporting period.

Deferred income

Deferred income relates to funding income received in advance for projects during the next financial year.

Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

Basic financial instruments

The charity accounts for basic financial instruments on initial recognition as per paragraph 10.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.

Tangible fixed assets for use by charity

These are capitalised if they can be used for more than one year, and cost at least £100.

They are valued at cost.

The depreciation rates and methods used are disclosed in note 9.

Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Notes to the Accounts

Note 3

Income

Analysis of income		Unrestricted funds	Restricted income funds	Total funds	Prior year
				£	£
Donations and legacies:	Trusts and Foundations	-	9,290	9,290	20,765
	Legacy	-	-	-	15,730
	Other donations and sponsorship	7,505	-	7,505	1,507
	Total	7,505	9,290	16,795	38,002
Charitable activities:	Audition Fees	-	-	-	16,841
	Residency Fees	-	-	-	154,525
	Ticket and other income	248	-	248	30,279
	Total	248	-	248	201,645
Grants:	General grants provided by government/other charities	387,856	151,188	539,044	589,441
	Total	387,856	151,188	539,044	589,441
Other	Orchestral Tax Relief	4,490	-	4,490	33,034
	Total	4,490	-	4,490	33,034
TOTAL INCOME		400,099	160,478	560,577	862,122

Note 4

Analysis of receipts of government grants

Description		Unrestricted funds	Restricted income funds	Total funds	Prior year
		£			£
Government grant	Arts Council Wales	353,850	151,188	505,038	366,725
	HMRC - Furlough	24,006	-	24,006	190,000
	Welsh Government	10,000	-	10,000	-
	Total	387,856	151,188	539,044	556,725
Other Awarding body	WJEC	-	-	-	32,716
	Total	387,856	151,188	539,044	556,725

Note 5**Expenditure**

	Analysis of expenditure	Unrestricted funds	Restricted Spent funds	Total funds £	Prior year £
Expenditure on raising funds:					
	Fundraising Consultancy	-	-	-	6,300
	Total expenditure on raising funds	-	-	-	6,300
Expenditure on charitable activities					
	Audition costs	1,288	-	1,288	46,598
	Ensemble Costs	-	38,616	38,616	316,313
	Project Costs	-	21,504	21,504	30,893
	Staff Costs	21,922	100,358	122,280	135,381
	Total expenditure on charitable activities	23,210	160,478	183,688	529,185
Other					
	Depreciation	1,905	-	1,905	2,401
	Advertising, marketing, direct mail, website and publicity	30,201	-	30,201	24,637
	Professional and Legal Fees	21,114	-	21,114	14,900
	General Administrative	30,067	-	30,067	12,997
	Travel and subsistence	15	-	15	5,080
	Consultancy and Freelancers	36,400	-	36,400	16,609
	Staff Costs	99,048	-	99,048	72,495
	Total other expenditure	218,750	-	218,750	149,119
	TOTAL EXPENDITURE	241,960	160,478	402,438	684,604

Note 6 Fees for examination of the accounts

	This year	Last year
	£	£
Independent examiner's fees	600	420

Note 7 Paid employees**7.1 Staff Costs**

	This year	Last year
	£	£
Salaries and wages	202,035	180,678
Social security costs	14,960	14,595
Pension costs (defined contribution pension plan)	4,342	3,470
Redundancy payments	-	9,134
Total staff costs	<u>221,337</u>	<u>207,877</u>

No employees received employee benefits for the reporting period of more than £60,000.

Key Management Personnel

The key management personnel of the charity are as detailed in the Trustees report. The total employee benefits (including salary, employers' national insurance, pension and benefits in kind) of the key management personnel of the charity were £62,691.

7.2 Average head count in the year	This year	Last year
	Number	Number
Charitable Activities	7	6
Total	<u>7</u>	<u>6</u>

Note 8 Defined contribution pension scheme

Amount of contributions recognised in the SOFA as an expense £4,342 (2020: £3,547). The charity operates a defined contribution pension scheme for staff. The assets of the scheme are held separately from those of the charity. The contributions are charged to the income and expenditure account and allocated between unrestricted and restricted funds where applicable.

Note 9 Tangible fixed assets

9.1 Cost

	Computer and IT Equipment £	Total £
At the beginning of the year	8,231	8,231
Additions	2,199	2,199
At end of the year	<u>10,430</u>	<u>10,430</u>

9.2 Depreciation and impairments

	Basis Rate	Straight Line 3 years	
At beginning of the year		5,100	5,100
Depreciation		1,905	1,905
At end of the year		<u>7,005</u>	<u>7,005</u>

9.3 Net book value

Net book value at the beginning of the year	3,131	3,131
Net book value at the end of the year	<u>3,425</u>	<u>3,425</u>

Note 10 Debtors and prepayments

10.1 Analysis of debtors

	This year £	Last year £
Trade debtors	504	16,430
Prepayments and accrued income	9,534	11,606
Tax Asset	-	33,034
Other debtors	-	48
Total	<u>10,038</u>	<u>61,118</u>

Note 11 Cash at bank and in hand

	This year	Last year
	£	£
Cash at bank and on hand	832,341	522,418
Total	832,341	522,418

Note 12 Creditors and accruals

12.1 Analysis of creditors

	Amounts falling due within one year	
	This year	Last year
	£	£
Bank loans and overdrafts		
Trade creditors	46,104	1,907
Accruals	23,513	-
Deferred Income	82,557	4,345
Taxation and social security	-	4,985
Other creditors	1,017	40,956
Total	153,191	52,193

12.2 Deferred income

<i>Movement in deferred income account</i>	This year	Last year
	£	£
Balance at the start of the reporting period	4,345	149,700
Amounts added in current period	82,557	4,345
Amounts released to income from previous periods	- 4,345 -	149,700
Balance at the end of the reporting period	82,557	4,345

Deferred income relates to funding and fee income received in advance for projects during the next financial year. This is as follows:

	This year	Last year
	£	£
Darkley Trust	-	3,370
Ty Cerdd	-	975
Moondance	7,740	-
Youth Music Incubator	26,100	-
British Council	8,000	-
Joseph Rowntree	6,810	-
Arts Council Wales CRF	18,979	-
Residency Fees in Advance	14,928	-
Balance at the end of the reporting period	82,557	4,345

Note 13**Charity funds****Details of material funds held and movements during the year to 31 March 2021**

Fund names	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Fund balances carried forward
		£	£	£	£
Restricted Funds					
Darkley Trust	Choir Development	3,370	-	3,370	-
Ty Cerdd	Choir Commission	975	325	1,300	-
Arts Council Wales CRF			170,167	151,188	18,979
Moondance	Cor Skills/Music Futures		12,060	4,320	7,740
Youth Music			26,100		26,100
Joseph Rowntree			6,810		6,810
Rubicon Dance			300	300	-
British Council			8,000		8,000
Designated Funds					
Operating Costs	Transfer from				
Fund Designation	General Fund to cover 9 months of Operating Costs per Board Agreement	158,057	74,933	-	232,990
Designated reserves for musical activities		190,000	158,878	-	348,878
Restricted/Designated Funds Total for Balance Sheet		352,402	457,573	- 160,478	649,497
Restricted funds brought forward recognised in current financial year			4,345	-	
Less restricted funds to be recognised in following financial year		-	67,629	-	
Unrestricted Funds - for general charitable activities			-	-	
Transfer to designated funds as detailed above			-	233,811	
Unrestricted income and expenditure			400,099	241,960	43,419
General fund		182,073	336,815	- 475,771	43,419
Total Funds as per balance sheet		534,475			692,916

Note 13 (cont.)
Charity funds

Details of material funds held and movements during the year to 31 March 2020

Fund names	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Fund balances carried forward £
Restricted Funds					
Neil & Mary Ellen Webber Legacy	Funding for Bursaries Summer 2019	-	15,730	15,730	-
Garfield Weston	Core Skills	12,345	-	12,345	-
Arts Council Wales	Music Futures	7,350	1,500	8,850	-
Arts Council Wales	Sorrows of the Somme	-	7,875	7,875	-
Friends of NYOW	Funding for Bursaries Summer 2019	4,000	4,200	8,200	-
Friends of NYOW	Marketing and Prizes	-	220	220	-
Darkley Trust	Choir Development	-	3,370	-	3,370
Ty Cerdd	Choir Commission	-	975	-	975
Operating Costs Fund Restriction	Transfer from General Fund to cover 9 months of Operating Costs per Board Agreement	-	158,057	-	158,057
LA Grant transferred to restricted reserves to restrict for musical activities		-	190,000	-	190,000
Restricted Funds Total for Balance Sheet		23,695	381,927	53,220	352,402
Restricted funds brought forward recognised in current financial year			23,695	-	
Less restricted funds to be recognised in following financial year		-	4,345	-	
Unrestricted Funds - for general charitable activities			-	-	
Transfer to restricted reserves as detailed above		-		348,057	
Unrestricted income and expenditure			808,902	631,384	
General fund		333,262	828,252	979,441	182,073
Total Funds as per balance sheet		356,957			534,475

Note 14**Transactions with trustees and related parties****Trustee remuneration and benefits**

During the year, none of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity.

Chartered Accountants' Report to the Board of Trustees

In order to assist you to fulfil your duties under the Companies Act 2006, we have prepared for your approval the financial statements of National Youth Arts Wales for the year ended 31 March 2021 which comprise the Statement of Financial Activities (Income and Expenditure Account), the Balance Sheet, and the related notes from the company's accounting records and from information and explanations you have given us.

As a practising member firm of the Chartered Institute of Management Accountants, we are subject to its ethical and other professional requirements which are detailed at <http://www.cimaglobal.com>.

This report is made to the Board of Trustees of National Youth Arts Wales in accordance with our terms of engagement. Our work has been undertaken solely to prepare for your approval the financial statements of National Youth Arts Wales and state those matters that we have agreed to state to the Trustees in this report in accordance with the requirements of the Chartered Institute of Management Accountants as detailed at <http://www.cimaglobal.com>. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the company and its director for our work or for this report.

It is your duty to ensure that National Youth Arts Wales has kept adequate accounting records and to prepare statutory financial statements that give a true and fair view of the assets, liabilities, financial position and profit of National Youth Arts Wales. You consider that National Youth Arts Wales is exempt from the statutory audit requirement for the year.

We have not been instructed to carry out an audit of the financial statements of National Youth Arts Wales. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory financial statements.

Date 3 December 2021



Full Stop Accounts
67 Lakeside Drive
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