

**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 2022**

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## REFERENCE AND ADMINISTRATIVE DETAILS

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

### Trustees

Karen Pimbley	
David Jackson	
Rhian Hutchings	
Matthew Milsom	- resigned 6 May 2021
Bryan Hughes	- resigned 20 October 2021
Anthony Matsena	
Richard Newton	
Nia Evans	
Peter Curran	- appointed 6 May 2021
Sian Ropaigealach	- appointed 2 September 2021

<b>Key Management Personnel</b>	Gillian Mitchell
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<b>Accountant</b>	Full Stop Accounts 67 Lakeside Drive Cardiff CF23 5DE
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<b>Independent Examiner</b>	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

David Jackson  
Chair, Board of Trustees

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

The year covered by this report of the Annual Accounts, 2021-2022, has been another extremely challenging year. Like everyone else, those of us working in the arts have yet again had to be resourceful, imaginative and above all resilient. Although there has been an easing of lockdown restrictions, and some public performances have started to resume, the world is far from back to normal, and indeed it seems now that we may never go back to the world as it was before the pandemic.

National Youth Arts Wales has yet again responded to these circumstances with innovation and resolve, and our CEO, Gillian Mitchell, and her team have worked tirelessly to deliver an imaginative range of courses, on- and off-line, to the young people of Wales.

We have delivered a national digital dance festival, involving such varied dance styles as Hip Hop, Theatre and Bharatanatyam, and contemporary dance. National Youth Theatre Wales delivered a brand -new bilingual piece of digital theatre – “Y Teimlad/The Feeling” by Hanna Jarman.

The National Youth Orchestra of Wales were able to come together in person in Cardiff to record 10 newly-commissioned pieces which underpinned the 75<sup>th</sup> anniversary of the orchestra – the longest established youth orchestra in the world. Clearly, we were unable to deliver a celebration of this achievement on the scale that we would all have wished, but nevertheless the team, under our Lead Producer for the orchestra, Matthew Jones, delivered this extraordinary feat which was live streamed in October 2021.

The National Youth Choir and National Youth Brass Band were also able to come together to deliver in-person events as well as online activity. More recent innovations such as Music Futures, a free contemporary music project and development opportunity for Wales’s music makers of the future; Côr Skills, a choral development project which aims to ensure that young singers in Wales are able to develop the confidence and skills needed to access a wide range of vocal and choral opportunities, and Maniffest – a series of short films, made in collaboration with Hijinx Neurodiverse Academy, about young people getting the vote, all went ahead despite all the challenges of the pandemic. We can be immensely proud of these achievements.

Finances remain a challenge, and this year was as complicated as ever. There was an almost complete absence of ticket and fee income, and most of the activity delivered, much of it new, was financed from reserves and fundraising. We are fortunate to have an extremely able fundraising and development manager, David Hopkins, who has increased giving from trusts and foundations to an extraordinary degree, and is developing individual giving strategies to help sustain our activities. Of course, we are also extremely grateful to the Welsh Government and the Arts Council of Wales for their continuing support, without which NYAW would have been unable to function as successfully as it has in this challenging landscape.

NYAW’s aims, objectives 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 remains unswerving, and we remain determined that financial hardship or challenging personal circumstances should never be a barrier to participation in our courses and activities. National Youth Arts Wales as an organisation remains actively committed to openness, diversity and quality.

In conclusion, I’d like yet again to express my grateful thanks and admiration to our CEO and the whole team for their remarkable work over this last year. I’d also like to take this opportunity to thank my fellow trustees for their steadfast commitment and their support for National Youth Arts Wales.

Diolch yn fawr iawn pawb.

A handwritten signature in blue ink, reading "David M Jackson". The signature is written in a cursive style with a large, stylized "D" and "J".

David M Jackson, Chair of Trustees, June 2022

## Report from Gillian Mitchell, CEO of National Youth Arts Wales

As the global pandemic continued throughout the last financial year, so did the enormous financial challenge to National Youth Arts Wales that it brought with it, as well as a continued lack of certainty about when, and if, in person activity could resume safely. Indeed, plans for in person activity only became possible at the very end of the financial year, with Covid restrictions in Wales, including around homeworking and event delivery, only being eased in March 2022.

The loss of pre pandemic earned income levels of circa £200,000 from fees and ticket sales, going into a second financial year has been extremely difficult to manage. While some delivery costs were reduced in some areas by full in person ensemble activity being suspended for a second year running, NYAW continued to deliver a wide range of projects and activities for young people across Wales throughout the period of this report, many of whom had received no training or development opportunities since early 2020, from any other sources. Much of this project activity was supported by our only source of revenue income, our ACW annual grant, as well as £107,683 we succeeded in getting from trusts and foundations.

NYAW continued to seek a resolution around the revenue funding gap – an historical issue caused by the local authority funding via the WLGA not having being forthcoming since 2017. This ongoing issue continues to seriously undermining the development and delivery of Wales's national youth ensembles but to have this further continue into a second year of a global pandemic which further impacted on the organisation's finances, was very worrying. Although emergency funding designed to offset the financial challenge caused by the lack of resolution over WLGA support has been awarded on two occasions by Welsh Government, this has not been the case in 2021/22.

Without CRF2 funding and the decision by the NYAW Board of Trustees to use available reserves to both maintain provision for young people across Wales over the last 12 months and to prioritise Equality, Diversity and Inclusion activity, it would have been very difficult, if not impossible for the organisation to weather the financial storm caused by the pandemic. It is testimony to the leadership shown by the NYAW Board and the great work of the organisation's small but dedicated workforce that NYAW survived and indeed further evolved throughout 2021/22. Innovation and ambition have been the touchstones for the delivery of all our artistic programmes and projects over the last 12 months. Going into 2022/23, our reserves remain higher than would otherwise be the case. This reflects the Board's decision to maintain a risk reserve that reflects uncertainty around earned income targets – at time of writing we do not know if members and audiences will return in the numbers projected and it is not unreasonable to assume the two year gap without in person delivery and performance tours will see smaller box office returns and membership income. In addition, NYAW enters the next financial year with higher than expected levels of designated reserves, most of which again relates to grant income as a result of deferred delivery plans. It is expected that a return to in person delivery in the 22/23 financial year will see risk and designated reserves levels at the out-turn of that financial year reduce as a result.

Although we enter the 2022/23 financial year with great uncertainty over whether young people with talent and potential in Wales will return to ensemble activity as before, and whether audiences and income levels will return to pre pandemic levels, there is in other ways, much for NYAW to continue to drive forward with. We are proud of how we rose to the unforeseen and enduring challenge of the pandemic and look forward to building on the new foundations we created as a result of the creative vision of NYAW staff, our freelance community of creatives and our partners and stakeholders across Wales.



**NYAW Board Resignations:**

Bryan Hughes            October 2021  
Matthew Milsom        May 2021

**NYAW Board Appointments:**

Peter Curran            May 2021  
Sian Ropaigealach     September 2021

**NYAW Reserves Note**

Going into 2022/23, our reserves remain higher than would otherwise be the case.

This reflects the Board's decision, in line with the NYAW Reserves Policy, to maintain a designated risk reserve of £232,990 that reflects uncertainty around earned income targets and the ability to cover operating costs for just over 7 months. At time of writing we do not know if members and audiences will return in the numbers projected and it is not unreasonable to assume the two year gap without in person delivery and performance tours will see smaller box office returns and membership income.

In addition, NYAW enters the next financial year with higher than expected levels of designated activity reserves, most of which again relates to grant income as a result of deferred delivery plans. It is expected that a return to in person delivery in the 22/23 financial year will see risk and designated reserves levels at the out-turn of that financial year reduce as a result.

The reserves can only be spent in accordance with the designation, unless otherwise agreed by the Trustees in exceptional circumstances.

**Music Ensembles and Music Project Activity**

Due to the continuing impact of the pandemic and the Covid restrictions in place for most of the last 12 months, digital activity continued to the delivery platform across the NYAW music ensembles from April through to July 2022. These included:

- Sectional rehearsals with the professional tutorial team,
- Mindful Mondays – monthly wellbeing sessions focussing on mindfulness and meditation
- Technique Tuesdays – a monthly vocal technique class led by Tim Rhys-Evans
- Q&A sessions – including an in conversation session with ParaOrchestra Assistant Musical Director, Lloyd Coleman
- Musicianship workshops with Philip Harper, NYBBW and Cory Brass Band Conductor and Carlo Rizzi, NYOW Conductor

**We ran 28 online sessions during this time, leading to 486 engagements with young people and employed a total of 83 freelancers to support the digital activity.**

With an element of online burnout happening amongst the members and as restrictions started to lift, NYAW, in consultation with our young people, looked to what live activity we might be able to offer our members. In late summer, the Choir and the Brass Band members each came together for a rehearsal day, a first opportunity for 18 months for a lot of our members to play or sing in a large ensemble. These relaxed days of music making were very well received and it was clear from both the members reactions as well as those of the tutorial and creative teams delivering the activity that these experiences had been missed.

**28 members attended the Brass rehearsal day, supported by 8 creative freelancers with 46 Choir members attending that day supported by 7 creative freelancers.**



For the Orchestra, we worked in a slightly different way. To celebrate the Orchestra's 75<sup>th</sup> Anniversary we commissioned 10 new pieces of chamber music, from 10 composers, with the intention being for members record these at home and to edit them together to present digitally as a concert and via our social media channels. With restrictions easing, we made the decision for these pieces to be rehearsed and recorded live by a professional production team.

**In total, 75 young musicians were involved in performing the pieces with 11 creative freelancers employed to support the process.**

The individual pieces were edited together and presented as a digital concert on 21 October 2021. The concert remained available to be seen on the streaming site as a concert for a month following this with the individual pieces then available online for a further 5 months. **To date, the viewing figures across all versions of the pieces have exceeded 40k.**

### **Music Futures 2021**

We worked with **20 young people** on the Music Futures project this year with activity predominantly delivered online. Six professional musicians were employed to deliver 6 mentoring sessions working with participants from their school or youth organisation on an individual and group basis. In addition to the mentoring sessions, a Digital Residency was held during the Easter holiday in April 2021 featuring industry conversations, interactive workshops led by Mentors and a wellbeing session. As restrictions started to lift, we looked to provide some live activity for the participants. We held two face to face 2-day song-writing bootcamps with a third unfortunately having to be shelved due to a school's internal COVID restrictions. Participants worked with two mentors to write and produce a new song for each group which was then professionally recorded and mixed.

To round the activity off for the year, another 2-day digital residency was held with more interactive workshops, industry sessions and a listening party of participants' own music as well as the two new songs created as part of the process.

**In total we employed 29 freelancers to deliver the various elements of the programme with a total of 60 online and face to face sessions being delivered.**

### **Music Auditions**

For the first time since the pandemic a full programme of music auditions for the Brass Band, Choir and Orchestra were held in November 2021. On the basis of improving access, we also accepted video submissions for the first time for anyone who wasn't able or would prefer not to attend an in person audition. Auditions were held across Wales in centres in Llandudno, Carmarthen and Cardiff. We had serious reservations about whether we would see young people return in pre pandemic numbers, knowing that many of them had had their lessons and training almost completely suspended for 12 – 18 months. Many of our returning ensemble members expressed high levels of anxiety about returning to audition and returning to perform and overall, we understand the inevitable impact of the pandemic on playing and performance standards. Much of the focus of the staff team therefore was to increase contact time with young people, making ourselves even more available to support them through this challenging time. We also offered well being support and proactively liaised with other organisations, schools and partners to work in the best interests of auditionees.

**In total we received 324 applications to the music ensembles with 99 of those choosing to submit a video audition and the rest opting for an in-person audition. We employed a total of 36 freelancers during this period.**

### **Music Activity January-March 2022**

New activity includes online welcome meetings for each of the ensembles. These were aimed at introducing members to each other and National Youth Arts Wales (particularly if they weren't members before), giving them more information about what their membership entails and giving them the opportunity to ask us any questions.

We also held in-person preliminary rehearsals at the end of March for the Brass Band and Orchestra, as a way of reintroducing the members to playing or singing in large groups and as early preparation for the main rehearsal and performance activity in summer 2022.

## **Theatre Ensemble and Theatre Project Activity**

From April 2021 onwards we saw the continued roll out of the digital and hybrid offer (dependant on the COVID guidance at the time) for NYTW 2020/21 members under the umbrella theme of *Maniffest*. This had been an artistic response to the NYAW decision to centre youth voice and become more young person led while at the same time 16 and 17 year olds were given the right to vote in Wales. The Maniffest agenda continued into 2021/22 with new initiatives created and delivered in Spring Summer 2021 with Autumn onwards focused on recruitment for the NYTW 2022 membership.

### **Maniffest Hijinx Devising Partnership with Hijinx Theatre Company**

Led by Hijinx's AD Ben Pettit Wade. A collaboration between South Wales NYTW members and Hijinx neurodiverse Academy members exploring the themes of Maniffest through the devising methodology Hijinx are known for. 6 x 2 hour online devising sessions took place between April and May following the initial ice-breaker session in early 2021. 4 members from NYTW and 4 members from Hijinx's Southwest Wales Academy became the core Ensemble members by April 2021. By early June it was feasible to bring people together in the room with strict Covid mitigation measures in S4C's Yr Egin in Carmarthen for 3 days of further devising and sharing with an invited audience in person and online. The culminating film was developed to a degree far beyond what was anticipated and the use of digital technology throughout was highly ambitious. This opportunity for NYTW members to work alongside Hijinx performers in an integrated ensemble and to be in the room for the first time in a year was a highlight of 2021. 15 guests attended the final sharing in Carmarthen with a further 38 online audience members.

Short Docu film here: <https://www.hijinx.org.uk/maniffest/>

**In total we employed 4 freelancers to deliver the various elements of the programme with a total of 60 online and face to face sessions being delivered.**

### **Maniffest/Films – Supported by the Joseph Rowntree Reform Trust and Senedd Cymru.**

Starting in April 2021 this programme achieved the following:

- Explored with specific NYTW members what getting the right to vote meant for them and in particular how that right fed into their specific lived experiences and communities of Wales
- Commissioned Welsh writers to respond to young voices and experiences of young people in Wales and producing new monologues in Eng/Welsh and bilingually for young performers that are relevant.
- Provided NYTW members the chance to develop their collaboration skills working with some of Wales's best writers, directors, and filmmakers.
- Developed screen acting skills
- Showcased the ambition and quality of NYTW digital/new writing collaborations and commissions and increasing the number of Global Majority freelance creatives NYTW work with.

The original plan was that the short 3- 4 min films would be shown in a takeover event at the Senedd chamber or projection on the outside of the building to mark the election and votes for 16/17. As restrictions increased by May and no site visits or events allowed at the Senedd the sharing of the films switched to online with the live streaming of the short films on election day – May the 6<sup>th</sup> on NYAW's Maniffest channel on the AM platform. The films are still available to watch. A total of 105 audience members watched the live premiers on election night with a further 950 views of the film within the first month of release.

A total of 16 online development/ directing and acting for screen sessions between members and writers and director took place with 4 days of filming on locations across Wales of the final monologues with film crews.

5 films planned – 4 delivered due to capacity restraints and conflict of timetabling for creatives.

### ***The Films***

#1 NYTW member Megan Gillard from Treorchy, RCT working Writer Catherine Dyson and Filmmaker Toby Cameron/On Parr Productions. Eng. Lang.

#2 NYTW member Lauren Connelly, RWCMD acting student working with writer Mari Izzard and Bafta award winning filmmaker Liana Stewart: Bilingual

#3 NYTW member Sam Jones from Neath/Port Talbot working with writer Matthew Bulgo and Director Francesca Goodridge and On Parr productions. Eng Lang

#4 NYTW member Dyddgu Glyn Jones from Bethesda North Wales working with writer Manon Steffan Ros, director Branwen Jones and filmmaker Dafydd Nant. Welsh Lang

Link to view the films: <https://amam.cymru/maniffest/thcic-yn-cyflwyno-nytw-presents-maniffest-1617>

**In total we employed 14 freelancers to deliver the various elements of the programme with a total of 70 online and face to face sessions being delivered.**

### ***Manifest voting awareness for Wales elections***

In a collaboration across the NYAW ensembles, in the run up to the May 2021 elections, the organisation worked in partnership with the Election Awareness Working Group led by the Electoral Reform Society including all major statutory bodies, orgs, researchers, trusts and charities and community groups supporting and working on democratic literacy around votes for 16/17 yr. olds in Wales. Mutual sharing of assets and information across digital between all parties was a key output of the work with the NYAW activity also feeding into Votes 16/17 Nottingham University research focus groups and final report: Link here: [https://www.ukvotingage.co.uk/wp-content/uploads/2021/11/Huebner-et-al\\_2021\\_Making-Votes-at-16-work-in-Wales.pdf](https://www.ukvotingage.co.uk/wp-content/uploads/2021/11/Huebner-et-al_2021_Making-Votes-at-16-work-in-Wales.pdf)

NYAW used regular surveys and polls to track the engagement and attitudes of our members towards the elections.

### **MAIN ENSEMBLE SUMMER PRODUCTION 22 - 28 August 2021**

14 Ensemble members opted to continue with their membership to be a part of this film commission delivered in partnership with Theatr Clwyd:

NYTW main ensemble summer production focused on the rehearsing, recording, and producing of a brand-new bilingual piece of digital theatre commissioned for the NYTW ensemble for streaming to the public. This was delivered in a digital residency format with some on site location filming in North and South Wales. Members participated in online training, rehearsals and filming working virtually and in person with a full creative team of writers, vocal coaches, choreographers, sound designers and screen directors.

Written as a brand new commission by Hanna Jarman, a former NYTW member, *Y Teimlad/The Feeling* was presented in a ticketed streamed event between the 1<sup>st</sup> and 9<sup>th</sup> of October hosted through Theatr Clwyd's box office and streaming platform. The finished film was available to view with a choice of closed captioning options. Highlights included the high production values in terms of filming, costume and set design, the commissioning of a brand-new song from Welsh singer songwriter Kizzy Crawford and the opportunity for members to work with highly skilled creative teams. The film is not currently available to view publicly but a trailer can be seen here, and the online programme is attached.

Trailer: <https://amam.cymru/nyaw/y-teimlad-or-that-feeling>

**In total we employed 15 freelancers to deliver the various elements of the programme with a total of 70 online and face to face sessions being delivered. The final film attracted a digital audience of 400.**

### **MANIFEST/MINDSET - Funded through British Council Wales Go Digital Fund**

Running from October 2021 – April 2022, this project was delivered with a partner organisation in Malawi, Solomon Peacock's Theatre. It was supported by the Go Digital Fund which aims to "*address the challenge of fostering international connections in the face of increasing restrictions on global travel due to Covid-19, and rising concerns about the sustainability of face-to-face collaboration.*"

*The fund will support individuals and organisations to devise new virtual ways of working internationally, in turn creating a climate-friendly approach to international collaboration and artistic exchange. British Council Wales hope that the programme will develop new and existing networks, strengthen the economic and social development of Sub-Saharan Africa and Wales within the international cultural sector, and enable strategic digital showcasing skills to be shared between Sub Saharan Africa and Wales heightening the international reach and impact of both regions"*

The project was part of the British Council Go Digital pilot exploring exchange and digital theatre making between NYTW members and young members of SPT. Under the direction of emerging Welsh director Juliette Lewis and Malawian Drama facilitator Lydia Bandwa, participating members took part in fortnightly zoom sessions since October 2021 to form a Welsh/English/Chichewa language ensemble.

They experimented with mobile phones applications and different digital methods of communication - visual and vocal - to capture material for jointly created spoken word piece focusing on linguistic cultural exchange and share experiences of Youth Voice. A second application to British Council will allow this project to continue into 2022/23 leading towards a festival showcase.

**In total we employed 6 freelancers to deliver the various elements of the programme with a total of 20 online sessions being delivered.**

### **NYTW Equality and Diversity Taskforce**

A taskforce led by Anita Reynolds was set up to address barriers that exist for young people from the Global Majority wishing to participate in NYTW activity. Members of the task force had lived experience of the barriers we wished to address and were paid for their contribution to the work. The taskforce was asked to interrogate proposals from the NYTW producer for a strategy to increase the representation within the ensemble.

Chaired and co-designed by Anita Reynolds, taskforce activity Phase 1 comprised of 4 sessions hosted on Zoom with Phase 2 moving from the panel framework to a more on the ground research phase with

organisations and community groups working with Global Majority young people. In June 2021 the taskforce produced a report outlining short-, medium- and long-term recommendations to address these issues. All NYTW activity either delivered or planned will take these recommendations into consideration at the outset and plans to re-convene the taskforce and measure the outcomes are ongoing within NYAW.

All short-term recommendations were implemented in 2022 across the ensemble and recruitment activity.

**In total we employed 5 freelancers to deliver the various elements of the programme with a total of 10 online sessions being delivered.**

### **Recruitment for 2022 Members**

As the end to Covid restrictions came into sight, the main focus for theatre activity was on planning and getting ready for a return to face-to-face auditions for membership of both the NYTW 2022 Cast and Professional Pathways ensembles, both in partnership with Theatr Clwyd. As with music, we were very aware of the potential generational impact of the pandemic on young people in Wales wishing to pursue a career in the arts and/or access high level performance training. We knew that across Wales, in person drama activity had been suspended in schools and colleges, in community settings and in commercially run organisations. As a result, staff focus needed to be on building up confidence, working in partnership with schools and other providers to build extra support in for young people with talent and potential but who might have missed out on nearly two years of theatre based development. As part of this, we continued to focus on rolling out embedding youth voice across NYAW, putting young people in the centre of planning.

As with all art form activity, prioritising EDI activity within theatre as well as laying groundwork for longer term, sustained initiatives and partnerships was a key focus.

Activities included:

- a) Responding to the recommendations within the diversity and inclusion taskforce report to increasing the ethnic diversity of those auditioning and joining NYTW by:
  - piloting a pre-audition schools tour in October 2021 targeted at schools with the highest percentage of Black Asian and Global Majority students in Newport and Cardiff. The 'demystifying the NYTW audition' workshops were devised with our partners Theatr Clwyd and 4 GM facilitators over the course of 2 days in October 2021 who delivered the activity in 4 Secondary schools to those studying GCSE and A level performing arts or Drama. Pilot activity informed the second phase of the school's engagement strategy that will be rolled out in spring/Summer 2022.
  - Increasing the diversity of NYTW freelance creatives for auditions by widening the existing pool to include an additional 5 panel members from the Global Majority. These include Directors, drama facilitators and movement directors.
  - Relationship building with key performing arts organisations in Wales who work with young people from ethnically diverse backgrounds to encourage signposting and sharing of information on auditions and the ensemble. These include Jukebox Collective, Fio and G Expressions who we hope to involve in the Professional Pathways programme for 2022.

**We have seen an increase of those from the Global Majority auditioning for NYTW and 16% of those in the 2022 cast ensemble are from the Global Majority.**

- Developing an agreed package of support with Hijinx for neurodiverse applicants from their Academies to audition for NYTW. Following this work 2 members from Hijinx Academy (1 in Northwest Wales and 1 in Southwest Wales) successfully auditioned with NYTW for 2022 membership. One was offered a Professional Pathways membership and the other was offered Professional Pathways membership and reserve cast membership. Both accepted their places and we continued to work with Hijinx and their parents to enable them to attend the residential professional Pathways course over Easter with Theatr Clwyd.
- Putting in place a support package of local contacts/youth theatre provision and opportunities across Wales for all who audition as part of a long-term strategy to up-skill future members and provide support for those who are not successful. A wider aim is for NYTW to connect and bring together a network of organisations working regularly with young people. All of those who auditioned received this comprehensive pack with the new Theatre project Producer providing support in engaging with a wide range of community organisations who could be featured in it.
- Adopting the cross-ensemble changes to the audition application process and experience to ensure those from lower socio-economic backgrounds feel confident engaging with NYTW e.g., introduction of fee waiver. We put an additional package of support in place which included pre-audition access documents, tweaking language and briefing for panel members, offering Zoom audition sessions.

**The outcome of this initiative was that 44% of auditionees chose a fee waiver.**

- b) **Auditions running from January 23<sup>rd</sup> – February 11<sup>th</sup>.** There was a substantial increase in the number of venues and locations for NYTW auditions (9 different locations, 16 audition dates) and trialling evenings and Zoom audition options. The NYTW audition roadshow focussed too on more rural communities and areas high on the index of deprivation. **As a result of our efforts, we saw an increase on previous audition numbers of 26% overall and an increase of 130% from those in Pembrokeshire, Cardiganshire, and Carmarthenshire.**

The NYTW audition panel pool was increased this year as a result of the increase in the number of audition opportunities and to maintain covid safe working.

60% of the audition panels included a practitioner from the Global Majority, 100% included Welsh speaking and Female practitioners and we focused on using high profile NYAW alumni including Steffan Donnelly (Theatr Genedlaethol Cymru's new AD) Sita Thomas (Fio Theatre's AD) Choreographers Osian Meilyr and Kel Matsena.

## **Dance Ensemble and Dance Project Activity April 2021 - March 2022**

### **Celtic Collective - National Youth Dance Wales 2021      April - August 2021**

NYAW continued to develop relationships with National Youth Dance Company of Scotland through 'The Celtic Collective' a digital based masterclass programme designed to connect members of both NYDW and NYDCS through the shared passion and desire to enhance their dance technique and awareness of the sector nationally and internationally.

The masterclasses were delivered by Ballet Cymru, NDCWales, Botis Seva, Liam Riddick, Gary Clarke, Scottish Dance Theatre and Anna Kenrick. For the period of April 2021 to March 2022, NYAW offered a number of masterclasses to members of both National Youth Dance Wales and National Youth Dance Company Scotland **working with 5 dance artist, and 46 young dancers.**

### **U Dance Cymru      May 2021**

In May 2021, NYAW produced and hosted U Dance Cymru, a digital dance showcase celebrating Youth Dance across Wales. U Dance Cymru was delivered across three days and opened with a digital showcase featuring dance performances by 20 dance groups from across Wales including Afon Cymru, Rubicon Dance, NDCWales Associates, CYDC, Volcano, Ballet Cymru, Moorland Primary School, NEW Dance, WISP Dance, Dawns I Bawb, Ysgol TY Ffynnon and Ysgol Llanfyllin. **The digital showcase featured 154 young dancers aged 9-22 from across Wales and was viewed by 618 people.**

Following the digital showcase, NYAW offered two days of free digital masterclasses and workshops from high profile dance companies and artists from across the UK. Young people from across Wales were able to participate in digital classes in areas such as Dance Theatre with Company Chameleon, Ballet with Ballet Cymru, Contemporary Dance with NDCWales, Musical Theatre with leading West End performer Layton Williams and Bharatanatyam with Vasanthi Swetha. The overall aim was to give young Welsh dancers the opportunity to experience dance regardless of their current level and ability as well as their geographical location. All the sessions were well attended and gratefully received. The second day was designed to support recent graduates and dance professionals living in Wales. **The sessions included a masterclass with Anthony Matsena and Candoco Dance Company. In total 11 artists were employed to support the event.**

### **Further Education and Community based Taster Session    February 2022**

Throughout February 2021 NYDW delivered free taster sessions to school groups, college groups and youth dance companies across Wales **7 sessions in total** with the aim to promote the NYDW ensemble. The sessions were delivered by Ballet Cymru Dancer and NYDW Alumni Hanna Lyn Hughes with a NYDW presentation led by NYAW Dance Producer. **112** young people attended the sessions.

### **National Youth Dance Wales Audition Roadshow 2022      February - March 2022**

After a successful audition tour which saw National Youth Dance Wales audition team led by Olivier Award winning Choreographer Arielle Smith and Ballet Cymru's resident Choreographer Marcus Jarrell Willis auditioned **88** young dancers across **11** venues in Wales with **47** dancers received an audition fee wavier. The highest number of applications for NYDW since 2018.

NYAW have successfully offered **18** dancers places for 2022, all of which have expected their places. 75% of these dancers have requested and been given financial support via the NYAW Bursary Scheme.



## **Fundraising Statement for National Youth Arts Wales 2021-2022**

National Youth Arts Wales appointed its first full-time Fundraising and Development Manager in January 2020. Since then, despite the impacts of the Coronavirus pandemic, income from fundraising increased substantially, predominantly from trusts and foundations.

With this increase in fundraising activity, National Youth Arts Wales has reviewed and amended its policies and practices, to ensure that our fundraising meets high standards.

This statement on our fundraising approach is designed to meet the reporting requirements outlined in Section 13 of The Charities (Protection and Social Investment) Act 2016.

### **Approach to Fundraising**

Our main focus for fundraising is through charitable trusts and foundations, often forming part of our funding for restricted purposes.

We are also developing new campaigns to encourage individual giving towards the NYAW bursary fund, and already have a number of regular donors giving by Direct Debit, as well as one-off donations by card. All fundraising activity is conducted by directly employed staff or by NYAW's unpaid trustees. We do not contract any third-party fundraisers to raise money on our behalf, and we do not undertake street collections of any kind.

NYAW does receive occasional consultancy (paid and pro-bono) to help develop its fundraising strategy – however, this relates to fundraising strategy rather than soliciting donations or making contact with donors.

Where NYAW does ask volunteers to fundraise on its behalf, we ensure that all volunteers are aware of the legal responsibilities and best practices relevant to the activity they are carrying out, and that they are given full training to fulfil their role in a safe, ethical and legal manner.

### **Regulation and Policy**

National Youth Arts Wales is a registered charity (no. 1170643) and is bound by Charity law.

NYAW voluntarily registers with the Fundraising Regulator and adheres to the Code of Fundraising Practice. We keep up-to-date with new developments that may affect our working practices, and are satisfied that we currently meet all aspects of the Code of Fundraising Practice.

Although NYAW does not meet the criteria for the compulsory Fundraising Regulator levy, we have chosen to register voluntarily to demonstrate our commitment to fair and transparent fundraising practices.

We have published a privacy policy and complaints policy on our website, with specific statements in place referring to our fundraising practices.

### **Fundraising Complaints**

During 2021-2022, NYAW has received no complaints about its fundraising activity.

### **Vulnerable Donors**

We will never discriminate against any donors, nor refuse a donation because of someone's age, disability or mental capacity. However, there may be occasions where we are aware that a donor is vulnerable, and we may need to take extra steps to ensure that the donation meets with the donors wishes.

If we are aware that a donor may be vulnerable, we will consider taking the following steps:

- Contacting the donor and/or their family or carer, in order to check their preferences and to discuss their wishes.
- Delaying acceptance of a gift, allowing for a "cooling off period" in case the donor changes their mind.
- Provide clear guidance for how all donors can opt out of marketing communications, including through the Fundraising Preference Service.
- Taking specific advice on the case from the Fundraising Regulator or from an external fundraising consultant

We do not currently use third party lists, or any other “cold” marketing tactics to acquire new donors. These can be a positive way of engaging with new donors who care about our cause but there are additional risks involved when contacting potentially vulnerable donors. We will take advice from external sources before deciding to use these approaches in the future.

#### Ethical fundraising

NYAW strives to be an ethical organisation, focusing on the rights and wishes of the young people we work with.

Fundraising from external sources is an incredibly important part of fulfilling that mission, but there may be occasions where a donor’s request, values or reputation would negatively affect NYAW. In this case, after consultation with the Chief Executive and with the Board if necessary, a donation may be refused.

Reasons for this might include:

- The donor’s stated aims and values are opposed to those of NYAW’s stated values and principles;
- Receipt of the funding may have a negative effect on our reputation and/or lead to a decline in support of the organisation by those whose views it values;
- The donor expects NYAW to deliver promotion and marketing that are unachievable and/or their requests reduce access for our audiences.

As our fundraising function continues to grow, this policy will be expanded to reflect the changing nature of NYAW’s fundraising strategy.

**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 2022, 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**

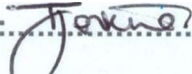
My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures 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: 04/11/2022

**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 2022)**

	Unrestricted funds £	Restricted income funds £	Total funds £	Prior year funds £
<b>Income (Note 3)</b>				
<b>Income and endowments from:</b>				
Donations and legacies	1,660	122,718	124,378	16,795
Charitable activities	44,777	-	44,777	248
Grants	455,964	119,160	575,124	539,044
Other	-	-	-	4,490
<b>Total</b>	<b>502,401</b>	<b>241,878</b>	<b>744,279</b>	<b>560,577</b>
<b>Expenditure (Note 5)</b>				
<b>Expenditure on:</b>				
Charitable activities	265,244	90,783	356,027	183,688
Other	156,841	77,765	234,606	218,750
<b>Total</b>	<b>422,085</b>	<b>168,548</b>	<b>590,633</b>	<b>402,438</b>
<b>Net income/(expenditure)</b>	<b>80,316</b>	<b>73,330</b>	<b>153,646</b>	<b>158,139</b>
<b>Net movement in funds</b>	<b>80,316</b>	<b>73,330</b>	<b>153,646</b>	<b>158,139</b>
<b>Reconciliation of funds:</b>				
Total funds brought forward	692,614		692,614	534,475
<b>Total funds carried forward</b>	<b>772,930</b>	<b>73,330</b>	<b>846,260</b>	<b>692,614</b>

## Balance sheet as at 31 March 2022

	Unrestricted funds £	Restricted income funds £	Total this year £	Total last year £
<b>Fixed assets</b>				
Tangible assets (Note 9)	4,107	-	4,107	3,425
<b>Total fixed assets</b>	<b>4,107</b>	<b>-</b>	<b>4,107</b>	<b>3,425</b>
<b>Current assets</b>				
Debtors (Note 10)	67,643	14,298	81,941	10,038
Cash at bank and in hand (Note 11)	774,966	59,032	833,998	832,341
<b>Total current assets</b>	<b>842,609</b>	<b>73,330</b>	<b>915,939</b>	<b>842,379</b>
 Creditors: amounts falling due within one year (Note 12)	 73,787	 -	 73,787	 153,190
<b>Net current assets/(liabilities)</b>	<b>768,822</b>	<b>73,330</b>	<b>842,152</b>	<b>689,189</b>
<b>Total net assets or liabilities</b>	<b>772,929</b>	<b>73,330</b>	<b>846,260</b>	<b>692,614</b>
 <b>Funds of the Charity</b>				
Restricted and Designated income funds (Note 13)	568,231	73,330	641,561	649,497
Unrestricted funds	204,699	-	204,699	43,117
<b>Total funds</b>	<b>772,930</b>	<b>73,330</b>	<b>846,260</b>	<b>692,614</b>

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

29/11/22

**Cash Flow Statement**  
**For the year ending 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Cash flows from operating activities:</b>		
Cash generated from operations	148,319	312,121
Interest paid		-
<b>Net cash provided by (used in) operating activities</b>	<u>148,319</u>	<u>312,121</u>
<b>Cash flows from investing activities:</b>		
Purchase of tangible fixed assets	2,854	2,199
Interest received		-
<b>Net cash provided by (used in) investing activities</b>	<u>2,854</u>	<u>2,199</u>
<b>Change in cash and cash equivalents in the reporting period</b>	1,657	309,923
<b>Cash and cash equivalents at the beginning of the reporting period</b>	<u>832,341</u>	<u>522,418</u>
<b>Cash and cash equivalents at the end of the reporting period</b>	<u><u>833,998</u></u>	<u><u>832,341</u></u>
<b>Reconciliation of net income/(expenditure) to net cash flow from operating activities</b>		
<b>Net income/(expenditure) for the reporting period (as per the SOFA)</b>	153,646	158,139
Adjustments for:		
Depreciation charges	2,172	1,905
Interest received	-	-
Interest paid	-	-
Unrealised gain on investments	-	-
Increase in debtors	71,903	51,080
(Decrease)/increase in creditors	<u>(79,403)</u>	<u>100,997</u>
<b>Net cash provided by (used in) operating activities</b>	<u><u>148,319</u></u>	<u><u>312,121</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
				£	£
<b>Donations and legacies:</b>	Trusts and Foundations	-	107,682	107,682	9,290
	Legacy	-	14,298	14,298	-
	Other donations and sponsorship	1,660	738	2,398	7,505
	<b>Total</b>	<b>1,660</b>	<b>122,718</b>	<b>124,378</b>	<b>16,795</b>
<b>Charitable activities:</b>	Audition Fees	6,383	-	6,383	-
	Residency Fees	37,285	-	37,285	-
	Ticket and other income	1,109	-	1,109	248
	<b>Total</b>	<b>44,777</b>	<b>-</b>	<b>44,777</b>	<b>248</b>
<b>Grants:</b>	General grants provided by government/other charities	455,964	119,160	575,124	539,044
	<b>Total</b>	<b>455,964</b>	<b>119,160</b>	<b>575,124</b>	<b>539,044</b>
<b>Other</b>	Orchestral Tax Relief	-	-	-	4,490
	<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>4,490</b>
<b>TOTAL INCOME</b>		<b>502,401</b>	<b>241,878</b>	<b>744,279</b>	<b>560,577</b>

### Note 4

#### Analysis of receipts of government grants

Description		Unrestricted funds	Restricted income funds	Total funds	Prior year
		£			£
<b>Government grant</b>	Arts Council Wales	453,850	119,160	573,010	505,038
	HMRC - Furlough	2,114	-	2,114	24,006
	Welsh Government		-		10,000
	<b>Total</b>	<b>455,964</b>	<b>119,160</b>	<b>575,124</b>	<b>539,044</b>

**Note 5****Expenditure**

	<b>Analysis of expenditure</b>	<b>Unrestricted funds</b>	<b>Restricted Spent funds</b>	<b>Total funds £</b>	<b>Prior year £</b>
<b>Expenditure on charitable activities</b>	Audition costs	27,450	40	27,490	1,288
	Ensemble Costs	64,254	28,066	92,320	38,616
	Project Costs	20,264	39,416	59,680	21,504
	Staff Costs	153,223	8,244	161,467	122,280
	Bursaries	53	15,017	15,070	-
	<b>Total expenditure on charitable activities</b>	<b>265,244</b>	<b>90,783</b>	<b>356,027</b>	<b>183,688</b>
<b>Other</b>	Advertising, marketing, direct mail, website and publicity	22,217	1,892	24,109	30,201
	Professional and Legal Fees	18,073	10,716	28,789	21,114
	Staff Costs	93,680	40,660	134,340	99,048
	Travel and subsistence	3,025	-	3,025	15
	Consultancy and Freelancers	4,550	19,500	24,050	36,400
	General Administrative	10,844	4,997	15,841	30,067
	Depreciation	2,172	-	2,172	1,905
	Bad Debt Write Off	2,280	-	2,280	-
	<b>Total other expenditure</b>	<b>156,841</b>	<b>77,765</b>	<b>234,606</b>	<b>218,750</b>
	<b>TOTAL EXPENDITURE</b>	<b>422,085</b>	<b>168,548</b>	<b>590,633</b>	<b>402,438</b>

**Note 6 Fees for examination of the accounts**

	<b>This year</b>	<b>Last year</b>
	<b>£</b>	<b>£</b>
Independent examiner's fees	600	420

**Note 7 Paid employees****7.1 Staff Costs**

	<b>This year</b>	<b>Last year</b>
	<b>£</b>	<b>£</b>
Salaries and wages	265,531	202,035
Social security costs	20,010	14,960
Pension costs (defined contribution pension plan)	5,430	4,342
Redundancy payments	-	-
<b>Total staff costs</b>	<b>290,971</b>	<b>221,337</b>

**Key Management Personnel**

The key management personnel of the charity are as detailed in the Trustees report. One staff member received total employee benefits (including salary, employers' national insurance, pension and benefits in kind) over £60,000, the total of the employees benefit was £64,099.

**7.2 Average head count in the year**

	<b>This year</b>	<b>Last year</b>
	<b>Number</b>	<b>Number</b>
Charitable Activities	12	7
<b>Total</b>	<b>12</b>	<b>7</b>

**Note 8 Defined contribution pension scheme**

Amount of contributions recognised in the SOFA as an expense £5,430 (2021: £4,342). 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	10,430	10,430
Additions	2,854	2,854
At end of the year	13,284	13,284

### 9.2 Depreciation and impairments

	Basis Rate	Straight Line 3 years
At beginning of the year		7,005
Depreciation		2,172
At end of the year		9,177

### 9.3 Net book value

Net book value at the beginning of the year	3,425	3,425
Net book value at the end of the year	4,107	4,107

## Note 10 Debtors and prepayments

### 10.1 Analysis of debtors

	This year £	Last year £
Trade debtors	14,897	504
Prepayments and accrued income	67,044	9,534
Total	81,941	10,038

**Note 11 Cash at bank and in hand**

	<b>This year</b>	<b>Last year</b>
	<b>£</b>	<b>£</b>
Cash at bank and on hand	833,998	832,341
<b>Total</b>	<b>833,998</b>	<b>832,341</b>

**Note 12 Creditors and accruals**

**12.1 Analysis of creditors**

	<b>Amounts falling due within one year</b>	
	<b>This year</b>	<b>Last year</b>
	<b>£</b>	<b>£</b>
Trade creditors	49,740	46,104
Accruals	4,837	23,512
Deferred Income	6,350	82,557
Taxation and social security	9,171	-
Other creditors	3,689	1,017
<b>Total</b>	<b>73,787</b>	<b>153,190</b>

**12.2 Deferred income**

***Movement in deferred income account***

	<b>This year</b>	<b>Last year</b>
	<b>£</b>	<b>£</b>
Balance at the start of the reporting period	82,557	4,345
Amounts added in current period	6,350	82,557
Amounts released to income from previous periods	- 82,557	- 4,345
<b>Balance at the end of the reporting period</b>	<b>6,350</b>	<b>82,557</b>

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

	<b>This year</b>	<b>Last year</b>
	<b>£</b>	<b>£</b>
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	6,350	14,928
<b>Balance at the end of the reporting period</b>	<b>6,350</b>	<b>82,557</b>

**Note 13.1****Charity funds****Details of material funds held and movements during the year to 31 March 2022**

<b>Fund names</b>	<b>Purpose and Restrictions</b>	<b>Fund balance brought forward</b>	<b>Income</b>	<b>Expenditure</b>	<b>Fund balance carried forward</b>
		<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Restricted Funds:</b>					
Arts Council Wales	CRF1	18,979	13,553	-32,532	0
Moondance	Cor Skills/Music Futures	7,740		-1,000	6,740
Youth Music Incubator	Youth Music	26,100		-13,674	12,426
Joseph Rowntree	Activity	6,810		-6,810	0
British Council Wales	Int'l Theatre	8,000		-5,885	2,115
Arts Council Wales	CRF 2		74,963	-74,963	0
Colwinston Trust	Cor Skills		7,000		7,000
Leverhulme Trust	Activity		27,145	-3,340	23,805
Ty Cerdd	Activity		2,313	-2,750	-437
Gareth Churchill	Activity		1,500	-3,750	-2,250
Postcode Community	Music Futures Fund		4,900	0	4,900
British Council Wales	Theatre part 2		10,000	-5,267	4,733
Friends of NYOW	Bursary support		738	-738	0
ACW	Youth Arts Forum		11,665	-11,665	0
Arts & Business Cymru	Salary Support		6,175	-6,175	0
Webber Legacy	Bursary support		14,298		14,298
<b>Total Restricted Funds</b>		<b>67,629</b>	<b>174,250</b>	<b>-168,549</b>	<b>73,330</b>
<b>Designated Funds:</b>					
Operating Costs Fund Designation		232,990	0	0	232,990
Designated reserves for musical activities		348,878		-13,637	335,241
<b>Restricted/Designated Funds Total for Balance Sheet</b>		<b>649,497</b>	<b>174,250</b>	<b>-182,186</b>	<b>641,561</b>
Restricted funds brought forward recognised in current financial year			67,629	0	
<b>Unrestricted Funds - for general charitable activities:</b>					
Transfer from/(to) designated funds as detailed above			13,637		
Unrestricted income and expenditure			502,401	-422,085	
<b>General fund</b>		<b>43,117</b>	<b>583,667</b>	<b>-422,085</b>	<b>204,699</b>
<b>Total Funds as per balance sheet</b>		<b>692,614</b>			<b>846,260</b>

**Note 13.2****Charity funds****Details of material funds held and movements during the year to 31 March 2021**

<b>Fund names</b>	<b>Purpose and Restrictions</b>	<b>Fund balances brought forward £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Fund balances carried forward £</b>
<b>Restricted Funds</b>					
Darkley Trust	Choir Development	3,370		-3,370	0
Ty Cerdd	Choir Commission	975	325	-1,300	0
Arts Council Wales	CRF1		170,167	-151,188	18,979
Moondance	Cor Skills/Music Futures		12,060	-4,320	7,740
Youth Music	Youth Music Activity		26,100		26,100
Joseph Rowntree			6,810		6,810
Rubicon	Activity		300	-300	0
Dance			8,000		8,000
British Council	Int'l Theatre				
<b>Designated Funds</b>					
Operating Costs Fund Designation	Transfer from General Fund to cover 9 months of Operating Costs	158,057	74,933	0	232,990
Designated reserves for musical activities		190,000	158,878	0	348,878
<b>Restricted/Designated Funds Total for Balance Sheet</b>		<b>352,402</b>	<b>457,573</b>	<b>-160,478</b>	<b>649,497</b>
Restricted funds brought forward recognised in current financial year			4,345	0	
Less restricted funds to be recognised in following financial year			-67,629	0	
<b>Unrestricted Funds - for general charitable activities</b>			0	0	
Transfer to designated funds as detailed above			0	-233,811	
Unrestricted income and expenditure			400,099	-241,960	
<b>General fund</b>		<b>182,073</b>	<b>336,815</b>	<b>-475,771</b>	<b>43,117</b>
<b>Total Funds as per balance sheet</b>		<b>534,475</b>			<b>692,614</b>



**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 2022 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 4 November 2022



Full Stop Accounts  
67 Lakeside Drive  
Cardiff  
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