

**English National Ballet
(A Company Limited by Guarantee)**

**Trustees' Report and
Consolidated Financial Statements
for the year ended 31 March 2022**

Registered in England and Wales
Registered Company number: 00735040
Charity Registration number: 214005

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COMPANY INFORMATION

Directors and Trustees

Sir Roger Carr	(Chair)
Sue Butcher	(Deputy Chair)
Marilyn Berk	
Lady Deborah Buffini	
Kamara Gray	
Zachary Lewy	(Resigned 7 October 2021)
Christopher Marks	
Paul Pacifico	
Christopher Saul	
Susan Sloan	
Caroline Thomson	
Dr Shirley Thompson	

Company Secretary

Grace Chan

Registered Office and Principal Office

Mulryan Centre for Dance
41 Hopewell Square
London
E14 0SY

Principal Bankers

Barclays
Level 27, 1 Churchill Place
London
E14 5HP

Auditors

Moore Kingston Smith LLP
6th Floor
9 Appold Street
London
EC12A 2AP

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the consolidated financial statements of the Group, including English National Ballet (ENB or the Charity) and English National Ballet Enterprises Limited (the trading subsidiary), for the year ended 31 March 2022. The Trustees confirm that the annual report and financial statements of the group comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

OBJECTIVES AND ACTIVITIES

English National Ballet's mission is to take world-class ballet to the widest possible audience, delighting them with the traditional and inspiring them with the new. We aspire to be the United Kingdom's most exciting and creative ballet company.

The primary objectives of English National Ballet are:

- to present productions of classical ballet of the highest quality within England and around the world;
- to offer access to the widest possible audience through affordable pricing and attractive repertoire in a variety of venues including theatres, schools, festivals and digital platforms;
- to inspire, enlighten and uplift the public through performances, events, interaction and experience;
- to develop the art form of ballet by commissioning new choreography, design, and musical composition as well as cherishing the classical repertoire; and
- to maintain the highest artistic standards.

Our objectives can be distilled into four strategic priorities, which underpin everything we do and how we do it. Focusing on these priorities will enable us to deliver our vision and mission:

1. to consistently deliver artistic excellence and creativity;
2. to nurture and develop talent, on and off stage;
3. to extend our reach and relevance;
4. to ensure sustainable growth.

We evaluate our progress against these objectives by:

- measuring our impact with audiences;
- measuring our reputation among artists, critics, industry colleagues and stakeholders;
- checking ourselves and our audiences against wider societal demographics;
- measuring our income against targets.

Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's general guidance on public benefit and fee charging, including its guidance 'Public Benefit: Running a Charity (PB2)'. English National Ballet's programme of activities focusses on encouraging as many people as possible to attend our performances. We ensure that our pricing policy reflects our commitment to enabling audiences, whatever their means, to have access to our work. We work closely

with educational providers, community groups and our creative industries colleagues across the country to ensure that there are as few barriers as possible to accessing a performance or activity. Our programmes are broad in their format and multi-disciplinary in their content, which ensures that participation does not require a prior knowledge of ballet. We use our network of partner organisations to help ensure that we maximise opportunities for participation or for affordable tickets, for those sections of the community that may not otherwise engage with ballet, or who may be marginalised in some way. We also offer different mediums in which to see our work, such as film or live-streaming of some of our performances and free digital content offering additional insight.

STRUCTURE, GOVERNANCE AND MANAGEMENT

English National Ballet is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

English National Ballet is governed by its Memorandum of Association and Articles of Association.

The Board of Trustees

The Board of Trustees are the non-executive and unpaid governing body of English National Ballet, led by the Chair, Sir Roger Carr.

Appointment of Trustees

As set out in the Articles of Association, the Chair of the Trustees is nominated by their fellow Trustees. The Trustees may serve for a period of up to two concurrent three-year terms, or under special circumstances, may be extended for an additional period. Trustees are, for the period of their appointment, also Members of the Company, guaranteeing a maximum of £1 each in the event of the Company's insolvent liquidation.

Trustee Induction and Training

New Trustees undergo an induction meeting with the Chair, and the Company Secretary briefs them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the Charity. Trustees are encouraged to keep fully up to date with the latest Charity Commission directives. In addition, regular presentations are made to the Board on key issues of current and ongoing importance, and periodic charity trustee updates are provided by English National Ballet's charity lawyers.

Governance Structure

The Board of Trustees, which can have up to 20 members, administers the Charity and meets a minimum of four times per year. An Executive Director and Artistic Director are appointed by the Trustees to manage the day-to-day business operations of the Charity. To facilitate effective operations, the Executive Director and Artistic Director have been delegated authority by the Trustees for day-to-day operational matters including finance, employment and artistic performance related activity.

During the year, the Board of Trustees met six times to ensure it was maintaining effective control over strategic, financial, organisational and compliance matters, and there were regular meetings between the Chair of the Board and the Executive Director, Artistic Director and Chief Operating Officer throughout the year. These three Executive Team members also attend each of the Board meetings, along with other members of the Executive Team when relevant. Board members serving during the year and up to the date of this report were as follows:

Sir Roger Carr	(Chair)
Sue Butcher	(Deputy Chair)
Marilyn Berk	
Lady Deborah Buffini	
Kamara Gray	
Zachary Lewy	(Resigned 7 October 2021)
Christopher Marks	
Paul Pacifico	
Christopher Saul	
Susan Sloan	
Caroline Thomson	
Dr Shirley Thompson	

In order to provide effective oversight and to enable particular focus on key areas of the day-to-day operations, at least four Board committee meetings per year are held to support the work of the Board and aim to meet prior to Board meetings. The committees are appointed by and generally made up of members of the Board. The Finance and General Purposes Committee and Governance, Nominations and Remuneration Committee have some delegated authority from the Board. Additional co-opted members (non-board members) are invited to join committees where their skills and experience are both relevant and highly valued.

The membership of the standing committees is detailed below with co-opted members marked with an asterisk*.

Finance and General Purposes Committee

The Committee met four times in the year and the main responsibilities are the management of finances, tax, audit and risk. During the year, the Committee continued to support the Executive Team in regular financial scenario planning and options analysis in relation to the Covid pandemic and Culture Recovery Fund applications, as well as work in relation to ENB's submissions relating to historical VAT matters. Membership of this Committee at the date of this report was:

Christopher Marks	(Chair)
Sue Butcher	
Zachary Lewy	(Resigned 7 October 2021)
Stephen Bird *	(Appointed 16 June 2022)

Governance, Nominations and Remuneration Committee

The Governance, Nominations and Remuneration Committee met four times in the year. The Committee is responsible for all governance matters relating to English National Ballet, including reviewing board membership and performance, managing potential conflicts of interest, ensuring legal and regulatory compliance and relevant policies are in place, hearing staff-related matters, and overseeing the contractual terms of employment, performance, and remuneration of both the Artistic Director and Executive Director. During the year the committee focussed on updating key staff policies, reviewing safeguarding procedures, and continuing the Company's work in relation to Equity, Diversity and Inclusion. Membership as at the date of this report was:

Christopher Saul	Chair
Sue Butcher	(Appointed 1 December 2021)
Kamara Gray	(Appointed 24 May 2021)
Paul Pacifico	

Caroline Thomson

Philip Willatt *

(Appointed 24 May 2021)

Development Board

The Development Board is a group of individuals who contribute to meeting English National Ballet's fundraising target by making introductions to potential donors and, as a group, deliver a specific fundraising target for the Charity's work. During the year the Board was refreshed with a new Terms of Reference and a change in focus in order to maximise the fundraising potential of ENB's new physical assets and the opportunities these provide at City Island. They met three times in the year and the members at the date of this report were:

Susan Sloan	Chair
Drew Ackroyd	
Marilyn Berk	
Sarah Blomfield*	
Lady Deborah Buffini	
Alejandro Caro *	
Nick Claydon*	
Eva-Maria Dimitriadis*	
Baroness Rosario de Mandat Grancey *	
Jacquie Gulbenkian *	
Lily Liebel *	

THE EXECUTIVE TEAM

The Trustees appoint the Artistic Director and Executive Director. The Board delegate the day-to-day management of English National Ballet to the Executive Team, led by the Executive Director. The Executive Team is made up of a director in each functional area of the business. The team met on a weekly basis throughout the year. General topics include planning, decision making and sharing of information, Covid security and emergency planning where required. Standing agenda items include artistic programming, finance, sales performance, health and safety, and risk management. During the year, the Executive Team comprised:

Patrick Harrison	Executive Director
Tamara Rojo	Artistic Director (resigned 25 November 2022)
Grace Chan	Chief Operating Officer
Heather Clark-Charrington	Director of Marketing and Communications (resigned 26 August 2021)
Samantha Dean	Human Resources Director (appointed 1 June 2021, resigned 22 July 2022)
Fleur Derbyshire-Fox	Engagement Director
Lisa Leigh	Director of Marketing and Communications (appointed 6 December 2021)
Lisa Ramsell	Development Director (appointed 1 June 2021, resigned 31 May 2022)
Louise Shand-Brown	Executive Producer
Gavin Sutherland	Music Director (resigned 3 November 2022)
George Thomson	Technical Director

Health and Safety

The health and safety of employees, contractors and visitors is a high priority. A Health and Safety Committee comprising of members from across the organisation meet on a quarterly basis. Health and safety is communicated throughout the organisation and all new employees are required to undertake health and safety training, and during 2021/22 all staff were given refresher training as they reacquainted

themselves with the workplace. In addition to a professional health and safety advisor who meets regularly with the building operations team and technical team, there are trained first aiders, and fire wardens, across the organisation. Prior to the facilities reopening in August 2021 a full health and safety audit was carried out of the facilities, and a refreshed policy document was issued to all staff returning to the building.

Equal Opportunities

The Charity recognises its legal and ethical obligations under the Equality Act. Policies and procedures are in place to ensure that the Charity complies with the letter and spirit of the law and that diversity is celebrated strongly within the creative programme and the values of the organisation. ENB wants to be a diverse and inclusive place to work and an appropriate action plan is in place setting out what the organisation will do to promote equity, diversity and inclusion (EDI) and to increase representation from those with protected characteristics across the organisation. Following on from a significant staff and Trustee engagement exercise, we started evidence collection for Year 1 of the UK National Equality Standard as well establishing staff affinity groups and enhancing mandatory training. This ongoing work, as well as wider consultation with sector peers and external experts, is being used to update the Charity's EDI strategy and action plan.

Remuneration

The Charity continues to strive to be an employer of choice and is committed to paying a fair salary for jobs undertaken by our employees. To support this, we are working towards the Greater London Authority's Good Work Standards and have committed to paying the London Living Wage as a minimum. The Governance, Remuneration and Nominations Committee continues to provide oversight and monitor the performance of the Artistic Director and Executive Director, and sets their pay, considering sector-wide benchmarking (UK and internationally). The remuneration for other members of the Executive Team and staff of ENB is covered by the organisation's Remuneration Policy which demonstrates that the Charity is committed to ensuring that what it pays remains competitive in the labour market. As part of this the HR Department has established a robust benchmarking procedure that is followed at the beginning of the recruitment process both for new and replacement roles, to ensure we are continually reviewing pay. In addition, ENB conducts organisation-wide pay reviews, and regularly consults employee representatives and trade unions (where relevant) on pay levels. General pay awards reflect changes in the wider labour market and levels of inflation and are balanced against affordability to the organisation.

Employee Information

There is an established structure for information and consultation at ENB, and there is regular consultation with union and staff representatives on both a formal and informal basis, with topics including pay and benefits, general wellbeing, operational processes and health and safety. Meeting agendas are created in consultation with the relevant staff group and minutes are kept and shared. Hybrid all-staff meetings are held every other month enabling those in the building and those working from home to participate. Internal communications over email are shared regularly about key topics or to provide wider organisational updates.

As well as staff meetings and staff committees, staff surveys are undertaken periodically. Affinity groups were also established to gain specific insight into key areas of staff engagement, welfare and inclusive practice. Wider consultation with staff on engagement and equity, diversity and inclusion has fed into our ongoing work with the National Equality Standard.

Subsidiaries and Related Parties

The Charity is the sole fully paid-up shareholder of two subsidiary companies. The principal activity of English National Ballet Enterprises Limited is commercial trading such as corporate sponsorships, memberships, hires and events. The principal activity of ENB Productions Limited is as a theatrical production company (currently dormant).

STRATEGIC REPORT

Achievements and performance

Despite the continuation of Covid-19, ENB was able to take significant steps towards recovery, including the return to live performance, the premiering of two postponed world premieres and the first international tour for over two years

We were able to achieve the following:

- In May 2021, the *Reunion* bill at Sadlers Wells staged live versions of the five new dance films which were created during lockdown.
- In June 2021, socially distanced audiences at the Royal Festival Hall were also able to see performances of our *Solstice* bill, which showcased both classical and contemporary highlights from the Company.
- ENB dancers performed a new commission by Arielle Smith at Wembley Arena as part of the Olympic Homecoming event in August 2021.
- *Emerging Dancer – A Celebration* celebrated past winners and was live-streamed from the Holloway Production Studio in September 2021.
- In October 2021 we were able to premiere Akram Khan's *Creature* to audiences at Sadler's Wells following a long postponement caused by the pandemic. In the intervening period, we were also able to create a feature film version of this bold new work.
- Despite the onset of the omicron variant and a reintroduction of restrictions, we were able to deliver 22 of our planned *Nutcracker* performances to almost 90% capacity at the London Coliseum.
- Following this, we premiered Tamara Rojo's reclaiming of *Raymonda*, which was also subject to major disruption and postponement, but which received excellent reviews and played to almost sold-out houses. The facilities at the Mulryan Centre of Dance meant that the completion of this large-scale new ballet was able to continue despite the ongoing requirements of covid-security. We were also able to reactivate our network of over 60 small companies and freelance makers across the UK in the completion of the work.
- We successfully returned a number of our Engagement programmes to in-person delivery, whilst moving to a hybrid model of delivery to capitalise on the extended reach which digital provision had enabled during lockdown. For examples, *Dance for Parkinson's* hubs restarted in five UK cities, but we also retained our national online offer to broaden the geographical reach and range of opportunities for participants.
- In June 2021 we were awarded the Best Company Response to the Pandemic by the National Dance Awards.
- In June 2021 we were awarded the Best Company Response to the Pandemic by the National Dance Awards for our work throughout 2020. We were also recognised with the 2021 Award for Outstanding Company. A number of our artists and associates have also been recognised by the sector during the year: in March 2022 Arielle Smith received the Olivier Award for Outstanding Achievement in Dance, for Jolly Folly in *Reunion*, and at the 2021 National Dance Awards, Jeffrey Cirio took home Outstanding Male Classical Performance Award for his performance in the title role of *Creature* and Emily Suzuki won the Emerging Artist Award.
- Total audience numbers for live performances reached over 100,000 for the year. We also saw over 1.7m website views, grew our social media communities to over 720,000, and reached in excess of 717,000 interactions with our digital products including over 57,000 views of our online BalletActive classes.

We continue to be thankful for the improved facilities which has been a key enabler to ENB continuing to create, rehearse and perform bold new work, collaborate with the wider sector through welcoming other organisations and art forms into our building, and welcome our local communities.

And last, but not least, we are grateful for Arts Council England and the Government's Culture Recovery Fund for their emergency financial support during the 2020/21 and 2021/22 years, which has been instrumental in enabling ENB to face the future with confidence.

How ENB met its strategic priorities during the year

1. Consistently delivering artistic excellence and creativity

Reunion saw us stage live versions of the five dance films which were conceived and delivered in response to the first two lockdowns. This performance run had to be delayed from the original planned date of November 2020, but we achieved 12 performances at Sadler's Wells in May 2021. Despite all the challenges of creating and performing in a pandemic, the programme allowed us to work with three choreographers who were new to ENB's repertoire; Sidi Larbi Cherkaoui, Yuri Possokhov and Arielle Smith, as well as to commission two new scores by female composers.

Creature had its long-awaited world premiere in September 2021 at Sadler's Wells (12 performances), having been pulled ten days before its original premiere date because of the first lockdown. The creative process was an inspiring challenge for the artists of the company, who were able to further develop the diversity of their choreographic repertoire by working alongside Akram Khan and Mavin Khoo.

The production of *Creature* also enabled our return to international touring after a two year gap, with the international stage premiere in Chicago in February 2022. The work was very well received by American audiences and helped cement an important international partnership for the Company with the Harris Theater, who were a co-production partner in our work for the second time.

Despite the very challenging conditions caused by social-distancing, we were able to complete and premiere Tamara Rojo's new *Raymonda* thanks to the generous modern facilities provided by the Mulryan Centre for Dance. Although the omicron variant caused a new wave of disruption and risk at the point at which the production was nearing completion, we were still able to deliver a slightly delayed premiere performance at London Coliseum in January 2022. This was well attended by international press and touring venues, which helped ENB secure its first international tour of the production, scheduled for 2023.

Raymonda was Tamara Rojo's first production as choreographer and director and her choreography was recognised by audiences and critics as a masterful showcasing of the artistry, technical brilliance and musicality of the Company's dancers. Tamara worked with dramaturg Lucinda Coxon to develop a radical, engaging new narrative which reclaimed the story from the problematic original and gave agency and power to the central character, inspired by Florence Nightingale and the legacy of modern nursing. This inspiration enabled the development of deep and innovative partnerships with the NHS, Royal British Legion and Florence Nightingale Foundation, and allowed ENB to contribute significantly to national celebrations of Florence Nightingale's bicentenary, and the World Health Organisation's International Year of the Nurse.

2. Nurturing and developing talent, on and off stage

After a year and a half without live performance opportunities, the Company's important Emerging Dancer competition could not proceed as normal, with no performances against which to select participants. Nevertheless, *Emerging Dancer - A Celebration* provided an opportunity to highlight the longevity and impact on talent development of this important initiative, with a curated evening of short works, accompanied by ENB Philharmonic, which were performed by 14 of the competition's past winners who have risen through the ranks of the Company. The evening was produced by ENB Soloist, James Streeter as a core part of his involvement in our *Dance Leaders of the Future* professional development programme, and was performed live to an invited audience in the Holloway Production Studio and also streamed live.

Dance Leaders of the Future was further developed in the year and the programmes scope was expanded and opportunities for participation were diversified. In 21/22 we began an extended 2-year programme to ensure deeper learning and research, with a focus in year 1 on a foundational induction into the workings of the company and core leadership training provided by Cranfield School of Management. Year 2 will see participants deliver bespoke programmes to develop their chosen specialisms and to deliver an independent project.

Ballet Futures, ENB's new pipeline project was piloted in 21/22 as an early-stage, ballet training programme for children and young people aged 8-12 from African diaspora, Caribbean, South Asian and South East Asian heritage. The five-year programme, which will be run in association with dance schools across England, aims to proactively contribute to and support a more diverse classical landscape, by encouraging and incentivising more dancers from traditionally underrepresented groups to participate in professional ballet training at the earliest possible point. In the year, ENB established a working partnership with ballet schools in Leicester, Bury and West London for the pilot phase. The programme was scoped and established by a leadership team which includes ENB First Artist, Sarah Kundi, as part of the expanded *Dance Leaders of the Future* programme.

ENB's youth performance company, ENBYouthCo was able to make a staged return to in-person activity following digital taster sessions and a blended virtual and in-person roadshow to recruit its new cohort. This worked with youth and community centres in Tower Hamlets, Newham and across east London to widen local recruitment into the Company.

3. Extending our reach and relevance

Our commitment to using digital channels to connect with audiences remains a core pillar of our audience development. In 2021/22, broadcast and digital interactions for our content totalled over 6.3m, we grew our online communities to over 720,000, and saw content from our Ballet Active and Ballet On Demand platforms enjoyed by audiences from 72 different countries around the world.

Our key achievement in the year in terms of audience and participant engagement was the return to live performance (albeit with social distancing), as well as returning key Engagement programmes such as the Leap of Faith older person performance Company and our Dancing East activity, in partnership with LinkAge Plus hubs in Tower Hamlets. The pivot to digital, and the investment made thanks to the Culture Recovery Fund in digital capability, also enabled new tools for boosting reach and relevance through online, digital or hybrid formats, and these were further developed in 21/22.

In addition to completing the live version of *Creature*, we were also able to convert the Holloway Production Studio into a film studio and capture an ambitious feature film version of this works with a high-quality creative team comprising Asif Kapadia (Director), Akram Khan (Choreographer), Uzma Hasan

(Producer) and Daniel Landin (Cinematographer). This project enabled us to move beyond capturing a performance to create a stand-alone cinematic film experience, with a unique artistic vision for the project.

On a smaller scale, but no less beneficial to our reach and relevance, ENB partnered with the Unicorn Theatre to create a short film – *Summer of Fun*, which included a new commission for Arielle Smith and performances by dancers of ENB.

Following the success of our *ENB at Home* programme, we continued to develop these offers. New titles were added to *Ballet on Demand* for rental, including the first of our My First titles for children and families. *BalletActive's* library of ballet classes and fitness content was also expanded and subscriptions continued to grow. In terms of reach, we achieved high take-up from users new to ENB: 80% of *BalletActive* subscribers have never attended a live ballet class by ENB; and 35% of *Ballet on Demand* purchasers have not attended an ENB live performance before.

In terms of our work with children and young people, we successfully grew our schools' network for the delivery of our *Ballet Explored* creative learning resources, focusing on Akram Khan's deep roots with the Company with *Khan Explored*. We also piloted a new in-person workshop with looked-after children and young adults, using *Ballet Explored* resources.

Dance for Parkinson's was eventually able to return to all 6 national hubs, and participant numbers were boosted by the parallel continuation of our national online offer. We convened a hybrid event to celebrate the 10th anniversary of *Dance for Parkinson's*, including a film commission (Momenta) and public exhibition to showcase participant-led programme development and strong collaboration between arts interventions and medical research. This included ENB's key role in the SHAPER research programme which was prepared throughout 2021/22 - the world's largest study into impact and scalability of arts interventions on physical and mental health for embedding in NHS social prescribing. We were also able to progress the piloting of Dance for Dementia creative programmes, including a broad partnership with Barchester Care Homes.

4. Ensuring sustainable growth

Ensuring the survival and sustainability of ENB and protecting all its tangible and intangible assets that have taken 70 years to build up was the key goal of 2021/22 as the impact of the Covid 19 pandemic rolled onward without a clear end in sight. ENB was able to end the financial year safely, with considerable recognition owed to the fortitude, spirit and resilience of everyone involved with ENB: staff, freelancers, stakeholders, donors, audience, participants, suppliers among many. These people, along with the financial support received in the previous year and during 2021/22 from the Government's Cultural Recovery Fund, and continued self-help through considered cost management, has resulted in a financial position at year-end which ensures that ENB can face post-Covid recovery with some resilience albeit in a difficult economic climate.

ENB also relaunched its New Works Fund in March 2022 after sacrificing its previous Fund to support the organisation through the pandemic. The New Works Fund positively supports ENB sustainability with new touring productions as we prepare to transition to new artistic leadership at the end of 2022 and ensures that the organisation continues with its mission to make bold, relevant new work.

The pandemic lockdown rules easing on 19 July 2021 has resulted in a slow return back to normal: we were able to go back to some live performances and we saw a return of some of our core revenue sources - box office income and touring fee revenues. The reopening of the building from July 2021 also enabled us to welcome back hirers and guests to the Mulryan Centre for Dance which has enabled us to reboot

our hires and events income stream, an essential part of our move to London City Island. This income stream helps to support the costs of running the building as well as enable ENB to host other arts organisations, outreach participants and the general public.

We were also able to return to our partner venues (Sadler's Wells, London Coliseum and Royal Festival Hall) with live performance, which supports those organisations as well as ourselves, and reconnected us with our audience, donors, and stakeholders.

Work has also started to increase ENB's contribution to environmental responsibility. ENB registered for Creative Green accreditation through Julie's Bicycle and a working group with representatives throughout the organisation have started to meet to bring and implement ideas to increase individual knowledge and corporate contribution to take action on the climate crisis.

Fundraising report

Raising voluntary funds from charitable trusts and foundations and individual donors, and the income received from corporate partnerships and events, are vital to ENB and used to fulfil our charitable objectives as effectively as possible. We are grateful for the support given by all our donors.

We aim to build and maintain collaborative, long-term partnerships with our supporters and donors, based on mutual understanding and shared values. As part of our commitment to good fundraising practice and to support the Regulator's Code of Fundraising Practice, we are registered with the Fundraising Regulator. Our published Supporter Charter can be viewed online at <https://www.ballet.org.uk/supporter-charter/>.

ENB operates with a small fundraising (Development) team. It does not engage in door-to-door or telephone fundraising activity. The Development team works closely with ENB's Executive Team and with the Board's fundraising sub-committee, the Development Board, to develop the fundraising strategy and to identify potential fundraising prospects.

Our Privacy Policy, published on our website, clearly states what personal data ENB will hold in relation to supporters and how this data will be used. The Privacy Statement is published on the Company's website: <https://www.ballet.org.uk/privacy-statement/>. ENB's complaints procedure, reviewed annually, is also updated and is published online <https://www.ballet.org.uk/fundraising-complaints-procedure/>. No fundraising complaints were received during the 2021/22 financial year.

ENB's Gift Acceptance Policy clearly sets out the expectations of anyone fundraising for the Company, be that a paid employee, consultant or volunteer, and details the policy and decision-making process we will use to assess if there is any risk, reputational or otherwise, to ENB by accepting a donation, sponsorship or membership. The Gift Acceptance Policy is reviewed annually.

FINANCIAL REVIEW

The basis on which the financial statements have been prepared is explained in Note 1, found on page 29.

The Group includes English National Ballet (ENB or the Charity) and English National Ballet Enterprises Limited (the trading subsidiary). One other subsidiary, ENB Productions Limited, is dormant.

The long-term financial stability of ENB relies on the National Portfolio Organisation (NPO) grant funding that the Charity receives from Arts Council England (ACE) in the form of a revenue grant. ENB's NPO funding has remained at a similar amount since 2006. The current funding round was extended from four to five years to respond to the disruption caused by Covid-19, thus ending in March 2023. In November 2022 ENB was notified that it had been successful in its application for NPO funding for the three year period 2023-26. ACE have offered 95% of the annual amount awarded in the previous funding round.

With stand-still grant funding from ACE, even pre-Covid 19, ENB faced the increasing challenge of year-on-year wage and cost inflation, balancing that against the organisation's objective to ensure continued access to its live performances by providing reasonable ticket prices, continuing to evolve the artform, and ensuring work that is performed in London is also performed in the regions wherever possible. In addition to the ACE NPO grant and theatre tax relief, ENB has always relied on its income via box office sales from growing attendance numbers and fundraising, and now as ENB has moved to larger premises at London City Island, trading income from venue hires and events which contribute to ENB being able to continue its mission to deliver excellent work to as many people as possible.

The financial year saw the gradual return of core income streams compared to the previous year. Box office income reflected many fewer performances with no UK regional touring and a loss of one third of our performances at the London Coliseum due to the Omicron spike, as well some depressed audience confidence to return to theatres. With particular thanks to a handful of generous donors, fundraising income helped to buoy the year, as with the return of trading activity, particularly the return of hires of space when lockdowns eased, production hires, and co-production income for *Creature* and *Raymonda*. Grant income was from ENB's annual NPO grant from ACE, with additional funding from the Culture Recovery Fund's 'continuity support' programme.

Expenditure also increased compared to the previous year, reflecting more performance and outreach activity, but still at lower levels compared to a full operating year. Expenditure also included the production costs related to developing and creating Akram Khan's *Creature*, and Tamara Rojo's *Raymonda*. In line with our accounting policy, these costs are expensed in the year of the first performance. Capital expenditure also continued, with the final payment of the lease premium on the building.

The Group reported a surplus of £2,207,000 for the year (2021: £6,418,000). Of this surplus, a significant proportion was transferred to designated funds or restricted, leaving a small deficit in general funds of £225,000 (2021: surplus of £419,000). Total income for the year was £20,236,000 (2021: £18,183,000) of which £2,100,000 (2021: £8,858,000) was granted through various Government funds to financially support organisations through the pandemic in 2021/22. (Income included £399,000 (2021: £3,636,000) specifically received for the London City Island capital project). Total expenditure for the year was £19,050,000 compared to £13,383,000 in the previous year. Expenditure includes a depreciation charge of £1,454,000 (2021: £1,454,000) which relates predominantly to the London City Island asset.

Unrestricted General Funds at 31 March 2022 total £3,195,000 (2021: £3,420,000), Designated Funds at 31 March 2022 total £29,426,000 (2021: £27,333,000), and Restricted Funds at 31 March 2022 total £1,483,000 (2021: £1,144,000). These results are presented in the Consolidated Statement of Financial Activities (SOFA) on page 24.

At 31 March 2022, cash at bank and on hand totalled £8,004,000 (2021: £6,813,000) of which £360,000 is unrestricted general funds (2021: £3,426,000).

Debtors include £2.2m (2021: £2.2m) of recoverable VAT on costs incurred on the London City Island project based on applying the 'standard method' for VAT recoverability. In 2019 ENB submitted an application to HMRC to seek a fairer and more reasonable 'special method' to be applied to London City Island capital costs which remains under review by HMRC.

Financial Risk Management:

The following statements summarise the Board's policy in managing identified forms of financial risk.

Credit risk: risk on amounts owed to the Charity by its customers is relatively low as payment from venue settlements are with established commercial theatre owners and advances are regularly received ahead of our performances at the venue. Donations are mostly recorded at the point of receipt. Trading income, such as for hires and events using ENB's facilities, require full payment in advance and does not create a credit risk.

Price risk: In more normal years, payroll costs represent 50% of total expenditure for the Charity and higher levels of inflation represent a risk as over 30% of the total income for ENB comes from Arts Council England, which has been at a stand-still level for many years. The Charity has freedom over its ticket pricing at some (not all) venues, and box office income represents over 40% of revenue. The pricing strategy aims to always hold the lowest ticket price at an accessible level.

Cash flow risk: Surplus funds are placed with two major clearing banks. Short-term working capital requirements were able to be met with the £5m revolving credit facility available with Barclays Bank, which expired in June 2021 but is available for renewal.

Liquidity risk: Risk on interest payments is low due to the cash flow risk being relatively low at present.

Reserves Policy:

The Company operates on the basis that, over a typical Arts Council England National Portfolio Organisation (NPO) funding cycle of three or four years, revenue will exceed expenditure. This model allows for regular investment in new work or repertoire at varying levels of expenditure whose costs can then be recovered over the longer term.

The long-term sustainability of the Company is largely dependent upon continued funding from Arts Council England. The Trustees ensure that the relevant officers of Arts Council England are kept informed of the Company's achievements, plans and aspirations at all times through regular meetings, written reports, and completing Arts Council England data gathering exercises.

The Board has reviewed its Reserves Policy considering the challenges left by the pandemic. It considers it appropriate that the general reserves target (unrestricted reserves excluding designated funds) is set at a level to provide adequate resources to enable the continuity of ENB's operations in the event of an unexpected fall in income or some other unforeseen event, and in recognition of the volatility of box office attendance and other income streams such as fundraising and trading, as well as economic uncertainty. It also considers the need to cover at least 3 months of core operating expenditure in addition to some pre-committed programme costs. The Trustees have determined that a general reserve range of between £3m and £3.5m is appropriate to provide sufficient financial resilience for the organisation at this highly uncertain time.

PRINCIPAL RISKS AND UNCERTAINTIES

The Trustees are responsible for the management of the risks faced by the Charity. The Finance & General Purposes Committee reviews strategic and operational risks during the year, and the Governance, Remuneration and Nominations Committee reviews risks relevant to governance or remuneration matters as they arise. The full Board of Trustees also undertake an annual review to assure themselves of the adequacy of controls and mitigations in place.

The organisational Risk Register is reviewed periodically and updated by the Executive Director and the Chief Operating Officer with input from other members of the Executive Team. Procedures are then implemented which are designed to minimise the likelihood or potential impact on the charity should those risks materialise.

The principal risks to English National Ballet are:

- Continued uncertainty in a post-Covid environment and a challenging economic outlook which will continue to impact our core income streams as well as attraction and retention of talent and staff. This can only be mitigated through strong financial management and governance to rebuild income streams, while allowing a continued focus on the mission, as well as ensuring a positive people culture and working environment. The health and wellbeing of ENB's workforce is of paramount priority
- Continued high-levels of inflation beyond what is budgeted will significantly impact overhead and touring expenditure when ENB has already reduced its lean budget during the pandemic. These spending cuts will need to be sustained until inflation reduces over the coming year(s).
- As a touring company, ENB is reliant on performing venue availability and cost, which had a significant impact on ENB's potential sustainability during the pandemic. As much as is possible, contracts for future performances are being negotiated well in advance to provide security of tenure. We recognise that many of our partner venues are also facing the same level of extraordinary risk due to the pandemic, an uncertain economic environment, and reductions in statutory funding. A mitigator in practice is to work alongside each other to ensure venues remain open by supplying in-demand productions with a goal of preserving the performing arts ecosystem.
- ENB is currently in a time of transition as it appoints a new Artistic Director, which creates a period of income risk, culture change and staff churn. The Board have put in place resources to support risk management during this transition period, to support: staff, recruitment, ENB's culture; partners, donors, sponsors and key stakeholders. ENB has good repertoire assets to continue to programme excellent, relevant and innovative work.

Going concern:

Financial modelling, budgeting and cashflow forecasting work for the period to 31 March 2024 indicates that ENB expects to be able to meet its costs and liabilities and remain a going concern for 12 months forward from the date of signing these financial statements. Resolution of a key submission to HMRC in relation to VAT has also helped reduce financial uncertainty. Consequently, ENB's Trustees are content to continue to adopt the going concern basis of accounting. At the same time, all avenues to secure additional financial support will be pursued to ensure ENB's long-term financial sustainability.

Other principal risks:

Organisational capacity:

ENB is not a large organisation and as a result has limited workforce hours to deliver and support a bold and ambitious artistic and outreach programme in a cost-effective way. Post-Covid, there have been

sector-wide challenges with staff retention and recruitment, alongside wage cost pressures. This is likely to continue for some time in the current economic environment. ENB will continue its focus to strengthen the organisation by progressing work on culture, values and internal communications, deliver an organisational development and training plan, review the appraisal process, and to try to deliver plans within capacity limits.

There are no material risks facing English National Ballet Enterprises Limited, ENB's trading subsidiary. While trading income is significantly diminished because of the impact of Covid-19 and will need to be rebuilt in challenging market conditions, associated costs of delivering that income are mainly variable in nature and can be quickly downscaled.

The Trustees will continue to regularly review the programme of activity, cashflow forecasts and private income sources.

Internal financial controls are periodically reviewed to ensure they are fit for purpose.

FUTURE PLANS

The year 22/23 began with ecstatic audience responses to our *Forsythe Evening* at Sadler's Wells, where we built on the success of William Forsythe's commission for the Company, Playlist (Track 1.2) with an expanded Playlist (EP), alongside Blake Works 1 - its first performance by a UK company. Another new commission was central to the rehearsal schedule during the summer of 2022, with Mats Ek choreographing a new work for the Company in November – his first for ENB. This was programmed alongside an expanded version of Associate Choreographer Stina Quagebeur's *Take Five Blues*, which originated as a dance film in 2020, and was seen on stage at Sadler's Wells as part of *Reunion*.

The Company made a very welcome return to national touring, and performed *Swan Lake* in Manchester and Liverpool, and Tamara Rojo's *Raymonda* in Bristol and also at the Mayflower, Southampton – the UK production partner for this new work. We also returned to international touring, with performances of Akram Khan's *Giselle* in Barcelona, New York and Paris and Tamara Rojo's *Raymonda* in Madrid.

Ballet Futures had already begun to move successfully out of its pilot phase and deliver successful audition days in advance of year 1, beginning in September. We have added two more schools to the programme – one in Birmingham and one in our local borough of Tower Hamlets - and are in negotiation with others following a high level of interest from across the country. During the summer we convened the first ENB Open Day, where the participants, parents and school staff came together to visit the Mulryan Centre for Dance to watch company classes and rehearsals.

Having restarted our Dance for Parkinson's national hubs and continued the scoping of the SHAPER research programme and the recruitment and training of its teachers and artists, we were delighted to begin hosting the first of our three research groups in our studios. Over the coming year we look forward to working closely with the King's College team to learn more about the value and impact of arts interventions and the possibilities for social prescribing and the role that ENB can play.

We convened an Artistic Advisory Panel of ENB trustees and independent experts to lead a wide international search for ENB's new Artistic Director, who will build on Tamara Rojo's legacy over the last ten years and mobilise the unique talent which exists within the Company to deliver against the opportunities that our strong international reputation and industry-leading new facilities have made available. Key to our artistic vision and outputs over the coming years will be our support for the Arts Council's Let's Create ten-year strategy. To this end, we are currently scoping a number of new, nation-

wide programmes, including an expanded touring reach, diversification of our local community offer and a new approach to skills development and careers insights.

The work to maintain the stability of the Company financially, retain talent and funders, maximise opportunities for digital skills development and new audience development channels in the last several years mean that although ENB, like the wider arts sector, faces a challenging period ahead due to continuing uncertainties, we have opportunities and assets to capitalise on.

TRUSTEES' REPORT

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of English National Ballet 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) including FRS102, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

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

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

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

In so far as the trustees are aware:

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

The 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 the financial statements may differ from legislation in other jurisdictions.

By order of the Board



Christopher Marks

Trustee

6th December 2022

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF ENGLISH NATIONAL BALLET

Opinion

We have audited the financial statements of English National Ballet (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the Consolidated Statement of Financial Activities, the Consolidated and Parent Charitable Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2022 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the strategic report and the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the trustees' annual report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 19, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

As part of an audit in accordance with ISAs (UK) we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purposes of expressing an opinion on the effectiveness of the group and parent charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the group and parent charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the group or parent charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit report.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

The objectives of our audit in respect of fraud, are; to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses to those assessed risks; and to respond appropriately to instances of fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both management and those charged with governance of the charitable company.

Our approach was as follows:

- We obtained an understanding of the legal and regulatory requirements applicable to the charitable company and considered that the most significant are the Companies Act 2006, the Charities Act 2011, the Charity SORP, and UK financial reporting standards as issued by the Financial Reporting Council.
- We obtained an understanding of how the charitable company complies with these requirements by discussions with management and those charged with governance.
- We assessed the risk of material misstatement of the financial statements, including the risk of material misstatement due to fraud and how it might occur, by holding discussions with management and those charged with governance.
- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations.
- Based on this understanding, we designed specific appropriate audit procedures to identify instances of non-compliance with laws and regulations. This included making enquiries of management and those charged with governance and obtaining additional corroborative evidence as required.

There are inherent limitations in the audit procedures described above. We are less likely to become aware of instances of non-compliance with laws and regulations that are not closely related to events and transactions reflected in the financial statements. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

Use of our report

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



James Cross (Senior Statutory Auditor)
for and on behalf of Moore Kingston Smith LLP, Statutory Auditor



6th Floor
9 Appold Street
London
EC2A 2AP

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an Income and Expenditure Account) for the year ending 31 March 2022

	Notes	General Funds 2022 £000	Designated Funds 2022 £000	Restricted Funds 2022 £000	Total Funds 2022 £000	Total Funds 2021 £000
Income from:						
Donations and Grants:						
Grants	2	8,592	-	531	9,123	16,281
Donations		3,374	-	1,305	4,679	1,276
Charitable activities:						
Ticket sales and tour fees		3,867	-	-	3,867	-
Outreach and engagement		29	-	-	29	(8)
Other trading activities:						
Trading activities		1,312	-	-	1,312	534
Production hire & Co- Production Income		1,074	-	-	1,074	17
Programmes & merchandising		69	-	-	69	-
Membership subscriptions		59	-	-	59	80
Other income		24	-	-	24	3
Total Income		18,400	-	1,836	20,236	18,183
Expenditure on:						
Raising funds	3	(633)	(51)	(1)	(685)	(346)
Commercial Trading Operations	3	(357)	(30)	-	(387)	(679)
Charitable activities						
Productions and performances	4	(14,207)	(2,287)	(861)	(17,355)	(11,901)
Outreach and engagement	4	(340)	(47)	(236)	(623)	(457)
Total Expenditure		(15,537)	(2,415)	(1,098)	(19,050)	(13,383)
Net (expenditure)/income		2,863	(2,415)	738	1,186	4,800
Other recognised gains - Theatre tax relief		1,021	-	-	1,021	1,618
Transfers between funds	17	(4,109)	4,508	(399)	-	-
Net movement in funds		(225)	2,093	339	2,207	6,418
Reconciliation of funds:						
Net funds brought forward		3,420	27,333	1,144	31,897	25,479
Net funds carried forward		3,195	29,426	1,483	34,104	31,897

The statement of financial activities includes all gains and losses recognised in the year. Income and resulting net movement in funds each year arise from continuing operations. There is no difference between the result for the year stated above and its historical cost equivalent.

The notes on pages 29 to 46 form part of these financial statements.

CONSOLIDATED BALANCE SHEET

As at 31 March 2022

	Notes	2022 £'000	2021 £'000
Fixed Assets:			
Tangible assets	9	23,265	24,716
Current assets:			
Work in progress		36	1,024
Debtors	11	7,052	5,336
Cash at bank and in hand		8,004	6,813
Total current assets		15,092	13,173
Liabilities:			
Creditors falling due within one year	12	(4,253)	(5,992)
Net Current assets		10,839	7,181
Total assets less current liabilities		34,104	31,897
Creditors falling due after one year	12	-	-
Total net assets		34,104	31,897
The funds of the charity:			
General funds	15	3,195	3,420
Designated funds	15	29,426	27,333
Total unrestricted funds		32,621	30,753
Restricted funds	16	1,483	1,144
Total charity funds		34,104	31,897

The notes on pages 29 to 46 form part of these financial statements.

These accounts were approved by the Board of Trustees on 6th December 2022 and signed on its behalf by:



Christopher Marks

Date: 6 December 2022

CHARITY BALANCE SHEET

As at 31 March 2022

	Notes	2022 £'000	2021 £'000
Fixed Assets:			
Tangible assets	9	23,265	24,716
Current assets:			
Work in progress		36	1,024
Debtors	11	6,954	6,413
Cash at bank and in hand		6,371	6,493
Total current assets		13,361	13,930
Liabilities:			
Creditors falling due within one year	12	(2,522)	(5,913)
Net Current assets		10,839	8,017
Total assets less current liabilities		34,104	32,733
Creditors falling due after one year	12	-	-
Total net assets		34,104	32,733
The funds of the charity:			
General funds	15	3,195	4,256
Designated funds	15	29,426	27,333
Total unrestricted funds		32,621	31,589
Restricted funds	16	1,483	1,144
Total charity funds		34,104	32,733

As permitted by S408 Companies Act 2006, the Charity has not presented its own Statement of Financial Statements and related notes. The total income and net income for the charitable company alone were £20,136,000 (2021 - £18,562,000) and £1,371,000 (2021 - £5,797,000) respectively.

The notes on pages 29 to 46 form part of these financial statements.

These accounts were approved by the Board of Trustees on 6th December 2022 and signed on its behalf by:



Christopher Marks

Date: 6 December 2022

CONSOLIDATED STATEMENT OF CASHFLOWS

As at 31 March 2022

	Notes	2022 £'000	2021 £'000
Cashflows from operating activities:			
Net cash flow provided by operating activities	18	1,194	4,260
Cash flows from investing activities:			
Purchase of property, plant and equipment		(3)	(61)
Disposal of property, plant and equipment		-	-
Net cash used in investing activities		(3)	(61)
Change in cash in the reporting period		1,191	4,199
Cash at the beginning of the reporting period		6,813	2,614
Cash at the end of the reporting period		8,004	6,813

The notes on pages 29 to 46 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

English National Ballet is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The entity is registered in England and Wales with a registered address of Mulryan Centre for Dance, 41 Hopewell Square, London, E14 0SY.

Basis of preparation of accounts

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements. The financial statements have been prepared in British Pounds Sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £'000.

Basis of preparation

The financial statements have been prepared in accordance with Charities SORP (FRS 102) applicable to charities preparing their accounts in accordance with The Financial Reporting Standards applicable in the UK and republic of Ireland and the Charities Act 2011 and UK Generally Accepted Accounting Practice including Update Bulletin 2.

English National Ballet meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are drawn up on the going concern basis which assumes that English National Ballet will continue in operational existence for the foreseeable future and for a period not less than twelve months from the date of approval of these financial statements. The Charity substantially relies on funding through grants from Arts Council England for its current and future commitments and operates on the basis that cumulatively, over the period of the funding cycle (currently April 2018 to March 2022 but extended to March 2023) revenue will at least match expenditure. During November 2022 ENB received notification from Arts Council England that it had been successful in its application for NPO funding for the three year period 2023-26. The level of the funding allocated to ENB was 95% of the annual amount awarded in the previous funding round.

Based on the proposed Business Plan for the coming 2023-26 funding period, the Trustees have undertaken budgeting for the three year period and cashflow forecasting for the first year to March 2024. Based on these projections and continuing with a flexible approach to reduce financial risk, activity levels, or both should it be required, ENB's Board of Trustees expects to meet its commitments for at least 12 months beyond the date of signing these accounts. Consequently, ENB's Trustees are content to continue to adopt the going concern basis of accounting for the Group. At the same time, all avenues to secure additional financial support will be pursued to ensure ENB's long-term financial sustainability.

Basis of consolidation

A separate Statement of Financial Activities for the Charity is not presented because the Charity has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006. The consolidated financial statements include the financial statements of the charitable company and its subsidiary undertakings on a line by line basis. The trading results of the subsidiary undertakings are disclosed in Note 10.

Income

Grant and donation income, whether for capital or revenue activity, is recognised on an accruals basis in the period in which the Charity is entitled to receipt, any performance conditions have been met, and the amount can be measured with reasonable certainty.

Income from theatre ticket sales and foreign touring fees is included in income in the period in which the relevant performance takes place as is income from Engagement workshops and classes. Income received before the year end relating to activity in subsequent periods is recorded in deferred income.

Sponsorship and corporate membership income is recognised on an accruals basis in the period in which the relevant benefits are consumed. Commercial hire and event income earned from the City Island facilities, and other sundry income is recognised on an accruals basis in the periods in which the Charity, or its trading subsidiary, is entitled to funds (whether for cash or goods and services in kind), when any performance conditions have been met and the amount of income can be measured with reasonable certainty. Donated goods and services are recognised as income at a reasonable estimate of their value to the Charity in the period to which they relate and are matched by equivalent expenditure. The estimate of value is assessed by reference to the donor organisation's standard charity rate card. No amounts are included in the financial statements for services donated by volunteers.

Investment income is interest receivable on funds held on deposit and is recognised when receivable and the amount can be measured reliably.

Expenditure and basis of allocation of costs

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to a particular heading they have been allocated to activities on a basis consistent with the use of the resources.

Costs of raising funds represent the cost of direct fundraising and the costs associated with generating corporate sponsorship and associated events income, which are mainly incurred through the trading subsidiary. These are recognised when incurred and are separately disclosed on the Statement of Financial Activities.

Costs of delivering commercial trading operations, which are incurred through the trading subsidiary, are recognised when incurred and are separately disclosed on the Statement of Financial Activities.

Costs of charitable activities include the salaries, related staff costs and direct expenditure of rehearsing, staging, performing and marketing ballet, and related irrecoverable VAT, and other costs associated with carrying out outreach and engagement activities undertaken to further the purposes of the charity, and their associated support costs.

Production costs are charged to the Statement of Financial Activities in the year of the first performance. Costs relating to productions which do not have their first performance by the end of the financial year are held on the balance sheet as part of work in progress.

Support costs are those incurred in connection with the administration of the Charity and are in support of expenditure on the objects of the Charity. They include executive management, finance, human resources and organisational development, premises and associated depreciation, facilities costs, IT and communications, archive costs, and related irrecoverable VAT. To the extent that VAT is not recovered, it is included in the cost category to which it relates. Governance costs which are included within support costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements. Support costs are analysed in Note 5.

Liabilities

Creditors and provisions are recognised upon receipt of goods and services supplied or have a present legal or constructive obligation as a result of past events where it is probable that an outflow of resources will be required to settle the obligation, and the amount can be reliably estimated. Where there are significant obligations which do not meet the requirements for recognition as a provision set out in Section 21 'Provisions and Contingencies' of FRS 102 these are disclosed as a note to the accounts.

Contracted commitments are recorded as liabilities on the balance sheet, when the criteria for recognition has been met. These, as well as operating lease commitments are disclosed in Notes 20.

Tangible Fixed Assets

Tangible fixed assets are stated at cost less accumulated depreciation. Individual tangible assets costing less than £3,000 are expensed in the year of purchase.

Depreciation is calculated on a straight-line basis over the expected useful life of the assets as follows:

- | | |
|--------------------------|----------------|
| • Long leasehold | 50 years |
| • Leasehold improvements | 10 to 50 years |
| • Plant & Equipment | 4 to 15 years |
| • Fixtures & Fittings | 4 to 10 years |

The value of fixed assets is regularly reviewed for any potential impairment.

Website development costs are expensed in the year incurred.

Work in progress

Costs incurred in respect of productions which open in a future accounting period are carried forward at the balance sheet date and included as work in progress at cost.

Debtors

Debtor receivables are recognised at amortised cost less any provision for bad debt. A provision for bad debt is established when there is objective evidence that the debtor will not be collected according to the original terms.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short-term, highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Financial instruments

The Group has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions

The Company operates four defined contribution schemes and contributes to a defined contribution scheme run by an independent body. Contributions are expensed in the Statement of Financial Activities in the year to which they relate. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

Employee benefits

The cost of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period when the employees' services are received. Termination payments are recognised as an expense when the charity is demonstrably committed to terminate the employee or to provide a termination benefit.

Fund accounting

Unrestricted General Funds are funds available which can be used in accordance with furthering the charitable objectives of the charity at the discretion of the Trustees.

Unrestricted Designated Funds are amounts that have been set aside at the discretion of the Trustees. At 31 March 2022 they comprised a Capital maintenance reserve, Artistic Transition Fund, CRF3 Conditional Fund and a City Island 2020 Project Fixed Asset Fund. The Fixed Asset Fund is set at a level at least equivalent to the value of the net book value of the Charity's fixed assets (excluding assets purchased using restricted funds).

Restricted funds are donations received which are subject to specific restricted conditions imposed by the donors. Restricted funds are distributed in accordance with the terms of the applicable restriction.

Further analysis of the funds can be found in Note 15 and 16.

Operating leases

Leases where the lessor retains a significant portion of the risks and rewards of ownership are classified as operating leases. Payments made under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the period of the lease.

Exchange gains and losses

The financial statements are presented in pounds sterling, the functional and presentational currency. Foreign currency transactions are translated using the exchange rates prevailing at the date of settlement. Realised and unrealised exchange gains and losses are recognised in the Statement of Financial Activities.

Taxation

English National Ballet is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2011 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

The subsidiary companies make qualifying distributions of all taxable profit to the parent charity. No corporation tax liability on the subsidiaries arises in the accounts.

Theatre tax relief

Theatre tax relief for each year is claimed in the following year and recognised in the period of submission to HMRC when the amounts are quantifiable.

Critical accounting estimates and areas of judgement

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The Trustees consider that there have been no critical estimates and judgements in the year.

2. GRANT INCOME

	General Fund £000s	Restricted Funds £000s	Total 2022 £000s	Total 2021 £000s
Arts Council England – revenue funding	6,328	-	6,328	6,328
Arts Council England – capital grant	-	-	-	208
Other statutory funding	-	-	-	-
Trusts and foundations	164	531	695	887
UK Government Coronavirus Job Retention Scheme	176	-	176	2,477
	6,668	531	7,199	9,900
<u>Exceptional funding due to pandemic:</u>				
Arts Council England – Emergency Response fund	-	-	-	1,305
Department of Digital, Culture, Media & Sports – Cultural Recovery Fund 1	820	-	820	2,076
Department of Digital, Culture, Media & Sports – Cultural Recovery Fund 3	1,104	-	1,104	-
Department of Digital, Culture, Media & Sports Cultural Kickstart Capital fund	-	-	-	3,000
	1,924	-	1,924	6,381
Total 2022	8,592	531	9,123	16,281
Total 2021	12,965	3,316	16,281	

3. EXPENDITURE ON:

RAISING FUNDS

		General Funds	Designated Fund	Restricted Funds	Total Funds	Total Funds
	Notes	2022	2022	2022	2022	2021
		£'000	£'000	£'000	£'000	£'000
Support costs	5	128	51	1	180	113
Events		176	-	-	176	14
Other fundraising costs		329	-	-	329	219
Total 2022		633	51	1	685	346
Total 2021		308	37	1	346	

COMMERCIAL TRADING OPERATIONS

		General Funds	Designated Fund	Restricted Funds	Total Funds	Total Funds
	Notes	2022	2022	2022	2022	2021
		£'000	£'000	£'000	£'000	£'000
Support costs	5	72	30	-	102	221
Other Commercial Trading Cost		285	-	-	285	458
Total 2022		357	30	-	387	679
Total 2021		606	72	1	679	

4. EXPENDITURE ON CHARITABLE ACTIVITIES

		General Funds	Designated Fund	Restricted Funds	Total Funds	Total Funds
	Notes	2022	2022	2022	2022	2021
		£'000	£'000	£'000	£'000	£'000
Productions and performances						
Support costs	5	3,241	1,303	21	4,565	3,888
Production and rehearsal costs		1,107	984	759	2,850	1,473
Performance costs		2,380	-	-	2,380	46
Artists		3,917	-	81	3,998	3,751
Technical, stage, wardrobe		757	-	-	757	950
Producing		191	-	-	191	158
Music		338	-	-	338	264
Medical and welfare		424	-	-	424	387
Marketing and publicity		1,852	-	-	1,852	984
Sundry		-	-	-	-	-
Total 2022		14,207	2,287	861	17,355	11,901
Total 2021		10,225	1,273	403	11,901	

ENGLISH NATIONAL BALLET (Limited by guarantee)

Registered Company Number: 735040

Charity Registration Number: 214005

		General	Designated	Restricted	Total	Total
		Funds	Fund	Funds	Funds	Funds
	Notes	2022	2022	2022	2022	2021
		£'000	£'000	£'000	£'000	£'000
Outreach and Engagement						
Support costs	5	116	47	1	164	150
Programme costs		37	-	191	228	71
Programme management & administration		187	-	44	231	236
Total 2022		340	47	236	623	457
Total 2021		351	49	57	457	

5. SUPPORT COSTS

	Productions & performance 2022 £'000	Outreach & Engagement 2022 £'000	Raising funds 2022 £'000	Commercial Trading Operations 2022 £'000	Total 2022 £'000	Total 2021 £'000
Management and administration	2,013	72	45	80	2,210	1,661
Premises and facilities	1,227	44	27	48	1,346	1,256
Depreciation charge	1,325	48	30	52	1,455	1,455
Total 2022	4,565	164	102	180	5,011	4,372
Total 2021	3,888	150	221	113	4,372	

6. EXPENDITURE

	Total 2022 £'000	Total 2021 £'000
The net income/(expenditure) is stated after charging:		
Operating leases land and buildings, office equipment	135	141
Depreciation charge on tangible fixed assets	1,454	1,454
Governance costs:		
Auditors' remuneration: group and charity audit	39	36
Non audit services	14	7
Legal costs	58	107

7. REMUNERATION OF TRUSTEES

The Board are all non-executive Trustees and no trustees received remuneration in the year (2021: £nil).
No Trustees received expenses for travel or subsistence (2021: £nil).

8. STAFF NUMBERS

The average monthly head count was 205 staff (2021: 198 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2022	2021
	FTE	FTE
Engagement and outreach	5	6
Artistic management	9	9
Dancers	71	69
Producing, medical, company management	8	8
Orchestra and music management	11	18
Technical, stages, wardrobe	25	29
Marketing and communications	8	8
Fundraising	7	9
Management and administration	20	17
Total	162	173

	Total	Total
	2022	2021
	£000s	£000s
The aggregate payroll costs of these employees were:		
Wages and salaries	7,138	7,201
Social security costs	761	685
Pensions	315	320
Total employee costs	8,214	8,206
Freelance staff	380	132
Total	8,594	8,338

The number of employees whose emoluments, including benefits in kind, were in excess of £60,000 was:

	2022	2021
£60,000 to £69,999	4	8
£70,000 to £79,999	8	2
£80,000 to £89,999	1	1
£90,000 to £99,999	1	-
£110,000 to £119,999	-	2
£150,000 to £159,999	1	-
£160,000 to £169,999	1	-
£170,000 to £180,000	-	1
£220,000 to £229,000	1	-
	17	14

Three members of the Executive Team were awarded performance related bonuses by the Board of Trustees in respect of achievements in the 2019-20 financial year which were payable in April 2020. Due to the onset of the COVID-19 pandemic, these members requested that payment of the bonuses be deferred until the organisation was more confident of its financial position. Following a consultation with the Trustees, the bonuses were paid in the second half of the 2021-22 financial year and are included in the above table.

Of employees earning in excess of £60,000 during the year, 14 were members of a defined contribution scheme (2021: 13). The Company contributed £81,671 (2021: £61,229) to the defined contribution pension scheme in respect of these employees.

In 2020-21, due to the financial uncertainty caused by the COVID-19 pandemic staff accepted at least six months of pay reduction, which is reflected in the table above.

The Group considers its key management personnel to be the Executive Team listed on page 8 together with the charity trustees (who are not remunerated). The total remuneration (including pension contributions, employers' national insurance and private medical insurance) totalled £1,165,849 (2021: £986,998).

Members of the Executive Team are entitled to join the Company's private medical scheme should they wish to. In the year, ten members (2021: 8) of the Executive Team took advantage of the scheme at a cost of £8,958 (2021: £7,703).

During the year, there was three (2021: 34) redundancy payments were made totalling £73,547 (2021: £468,806).

No post-employment benefits were provided to any staff during the year.

9. TANGIBLE FIXED ASSETS

Group & Charity	Long Leasehold £000s	Leasehold Improvements £000s	Plant & Equipment £000s	Furniture & Fittings £000s	Total £000s
Cost					
1 April 2021	5,253	14,813	6,470	2,044	28,580
Additions	-	(3)	6	-	3
Disposals	-	-	(40)	-	(40)
31 March 2022	5,253	14,810	6,436	2,044	28,543
Depreciation					
1 April 2021	210	996	2,078	580	3,864
Charge for the year	105	311	748	290	1,454
Disposals	-	-	(40)	-	(40)
31 March 2022	315	1,307	2,786	870	5,278
Net book value					
31 March 2022	4,938	13,503	3,650	1,174	23,265
31 March 2021	5,043	13,817	4,392	1,464	24,716

In January 2019, Barclays Bank PLC was granted a charge over the lease of City Island as part of their security package for loan facilities made available to the entity, as part of a fixed and floating charge over all present and future group entities and property. Arts Council England have a 25 year second ranking charge over the Charity's lease for City Island.

10. INVESTMENTS

The Charity has two subsidiaries of which it is the sole shareholder and a further subsidiary in which it is a joint and equal shareholder.

a) Company: English National Ballet Enterprises Limited

	2022	2021
	£	£
Shares in subsidiary undertaking	2	2

The Charity owns the whole share capital comprising two fully paid-up ordinary shares of £1 each of English National Ballet Enterprises Limited, a company registered in England and Wales (registration number 2361077). The principal activity of the company is to raise funds through corporate sponsorship, events and the hiring out of space.

	2022	2021
	£000s	£000s
Turnover	1280	483
Expenditure	(266)	(1,319)
Net profit	1,014	(836)
Reserves brought forward	(836)	-
Amount distributed to English National Ballet under deed of covenant	(178)	-
Reserves carried forward	-	(836)

	2022	2021
	£000s	£000s
The assets held in the subsidiary trading company were:		
Current assets	2,078	378
Current liabilities	(2,078)	(1,214)
Net assets	-	(836)
Aggregate share capital and reserves	-	(836)

b) Company: ENB Productions Limited

	2022	2021
	£	£
Shares in subsidiary undertaking	2	2

The Charity owns the whole share capital comprising two fully paid up ordinary shares of £1 each of ENB Productions Limited, a company registered in England and Wales (registration number 9319133). The principal activity of the company is as a theatrical production company. This company is currently dormant and therefore is not consolidated within the English National Ballet group accounts.

11. DEBTORS

	2022	2022	2021	2021
	Group	Charity	Group	Charity
	£000s	£000s	£000s	£000s
Trade debtors	346	91	65	45
Amounts owed by subsidiary undertaking	-	347	-	1,135
VAT	2,476	2,476	3,161	3,128
Other debtors	3,235	3,231	1,585	1,585
Prepayments and accrued income	995	809	525	520
	<u>7,052</u>	<u>6,954</u>	<u>5,336</u>	<u>6,413</u>

12. CREDITORS

	2022	2022	2021	2021
	Group	Charity	Group	Charity
	£000s	£000s	£000s	£000s
Trade creditors	286	279	728	728
Social security and PAYE	190	190	158	158
Other creditors	972	972	890	890
Accruals	1,028	1,024	3,050	3,050
Deferred income	1,777	57	1,166	1,087
	<u>4,253</u>	<u>2,522</u>	<u>5,992</u>	<u>5,913</u>

13. DEFERRED INCOME

Deferred income comprises income from future performances and membership.

	2022	2022	2021	2021
	Group	Charity	Group	Charity
	£000s	£000s	£000s	£000s
Balance brought forward at 1 April	1,116	1,087	686	570
Prior year deferred income released in year	(1,116)	(1,087)	(686)	(570)
Income deferred in year	<u>1,777</u>	<u>57</u>	<u>1,166</u>	<u>1,087</u>
Balance carried forward	<u>1,777</u>	<u>57</u>	<u>1,116</u>	<u>1,087</u>

14. PENSIONS

The Company operates four defined contribution schemes and contributes to a defined contribution scheme run by an independent body. The assets of all the schemes are held separately from those of the Company in independently administered funds. The pension cost charge represents contributions payable by the Company to the funds and amounted to £314,830 (2021: £352,850).

15. UNRESTRICTED RESERVES

2022	Balance at 1 April 2021	Income & other gains	Expenditure	Transfers	Balance at 31 March 2022
Group:	£000s	£000s	£000s	£000s	£000s
General Funds	3,420	19,421	(15,537)	(4,109)	3,195
Designated funds:					
City Island 2020 Project Fixed Asset fund	23,684	-	(1,390)	613	22,907
Fixed asset fund	165	-	(41)	-	124
Pre-paid Production Expenditure for New Akram Khan	984	-	(984)	-	-
VAT Markova House Fund	2,500	-	-	(2,500)	-
Capital Maintenance Reserve	-	-	-	4,941	4,941
CRF3 Conditional Fund	-	-	-	1,104	1,104
Artistic Director Transition Period Fund	-	-	-	350	350
Designated funds	27,333	-	(2,415)	4,508	29,426
Total Unrestricted Reserves	30,753	19,421	(17,952)	399	32,621

2021	Balance at 1 April 2020	Income & other gains	Expenditure	Transfers	Balance at 31 March 2021
Group:	£000s	£000s	£000s	£000s	£000s
General Funds	3,001	15,393	(11,490)	(3,484)	3,906
Designated funds:					
City Island 2020 Project Fixed Asset fund	21,438	-	(1,390)	3,636	23,684
Fixed asset fund	206	-	(41)	-	165
Pre-paid Production Expenditure for New Akram Khan	-	-	-	984	984
VAT Repayment Fund	-	-	-	2,500	2,500
Designated funds	21,644	-	(1,431)	7,120	27,333
Total Unrestricted Reserves	24,645	15,393	(12,921)	3,636	30,753

Unrestricted General Fund

Unrestricted funds are available at the discretion of the Board to further the general objectives of the Charity.

City Island 2020 Project Fixed Asset Fund

This fund is set at the total net book value of ENB's new facilities on London City Island.

Fixed Asset Fund

This fund is set at a level equivalent to the net book value of the Charity's fixed assets, excluding assets purchased via the City Island 2020 Project Fixed Asset Fund, the Arts Council England Recovery Plan Fund and other restricted funds.

Pre-paid Production Expenditure for New Akram Khan

This fund was set at a level equivalent to the pre-paid Production Expenditure for the new Akram Khan production held in the Balance Sheet as Work in Progress at 31 March 2021. These funds were designated so that general reserves, which are freely available, were not overstated. When the production premiered in September 2021 the pre-paid Production Expenditure was released and these funds were applied.

VAT Repayment Fund

This fund was set aside by the Trustees in 2021 as an amount which may be payable to HMRC if ENB is deemed ineligible to be partially culturally exempt or if a particular capital transaction which was treated by ENB as exempt, becomes taxable for VAT. This Fund is no longer required following progress with our submissions to HMRC during the 2022 year. As these funds originally related to the London City Island Capital Project, the funds have been transferred to the London City Island Capital Maintenance Reserve.

Capital Maintenance Reserve

This is a fund set aside by the Trustees in order to enable monies to be made available for the renewal and maintenance of the facilities at Mulryan Centre for Dance, London City Island, and any future capital plans that may be required to enhance ENB's facilities without having to impact the annual operating budget.

CRF3 Conditional Fund

This fund enables a repayment to the Culture Recovery Fund for 'continuity support' which ENB received during the pandemic, which may be refundable if ENB receives positive outcomes from various VAT submissions it has made to HMRC.

Artistic Director Transition Period Fund

This is a fund set aside by the Trustees in order to enable monies to be made available to assist in the search for the organisation's new Artistic Director, allowing for search and legal fees and other costs that may necessarily be incurred in a transition period, including increasing capacity in some areas of the organisation to support the organisation through a period of significant change. This Fund is expected to be spent down by March 2024.

16. MOVEMENTS IN RESTRICTED FUNDS

2022 Group and Charity:	Balance at 1 April 2021 £000s	Income £000s	Expenditure £000s	Transfers £000s	Balance at 31 March 2022 £000s
Outreach and engagement	104	391	(235)	-	260
Production development	561	332	(759)	-	134
New Works Fund	-	124	-	-	124
Talent development	-	590	(81)	-	509
Good Growth Fund	222	-	-	-	222
Capital project – London City Island	-	399	-	(399)	-
Arts Council Recovery Plan	257	-	(23)	-	234
	1,144	1,836	(1,098)	(399)	1,483

2021 Group and Charity:	Balance at 1 April 2020 £000s	Income £000s	Expenditure £000s	Transfers £000s	Balance at 31 March 2021 £000s
Outreach and engagement	40	120	(56)	-	104
Production development	314	519	(272)	-	561
Talent development	-	111	(111)	-	-
Good Growth Fund	200	22	-	-	222
Capital project – London City Island	-	3,636	-	(3,636)	-
Arts Council Recovery Plan	280	-	(23)	-	257
	834	4,408	(462)	(3,636)	1,144

Outreach and Engagement Fund

The Charity supports its objectives through various engagement and outreach projects. This fund represents grants or donations received for specific projects the Charity undertook including Dance for Parkinson's, Dance for Health, ENBYouthCo, Dance Journeys, and a Ballet First appeal to subsidise the cost of young people attending ballet, especially for the first time. The balance of the grants received will be used in the coming two financial years. A fund for each activity is accounted for separately and income and expenditure is reported to donors.

Production Development Fund

Each year donations are received to support investment in new productions. The current balance represents support for the creation and development of Stina Quagebeur's *Take Five Blues* (2022/23), and William Forsythe's *The Forsythe Evening* (2022/23).

New Works Fund

This fund includes donations received specifically to support the development of new productions.

Talent Development Fund

This fund comprises donations received to support new and developing talent at ENB, including scholarship funds for the winners of the Prix de Lausanne. Income from this fund was fully expended during the year ended 31 March 2022.

Good Growth Fund

This fund comprises a proportion of statutory funding received from the Greater London Authority that will contribute towards costs of various engagement projects that will be undertaken from London City Island and our local neighbourhoods.

Capital Project Fund – London City Island

This fund was transferred to the Designated City Island 2021 Project Fixed Asset Fund as the restriction on these funds was released when the funds were spent on the new facilities at London City Island.

Arts Council England Recovery Plan Fund

In 2008 the Charity received a restricted grant from Arts Council England (ACE), part of which was used to purchase various fixed assets. This is a restricted fund which is equal to the remaining depreciation on fixed assets purchased via the ACE grant. Each year this fund is reduced by the equivalent of the depreciation charge on these assets.

17. GROSS TRANSFERS BETWEEN FUNDS

Depreciation and premises expenditure are part of the Charity's support costs and are initially charged to the unrestricted undesignated fund. They are subsequently transferred to the appropriate unrestricted designated or restricted fund.

2022	Unrestricted General Funds £000s	Unrestricted Designated Funds £000s	Restricted Funds £000s	Total 2022 £000s
Transfer of Restricted LCI Fixed Asset Fund	-	399	(399)	-
Transfer of Designated LCI Fund	(214)	214	-	-
Transfer of Capital Maintenance Reserve	(4,941)	4,941	-	-
Transfer of VAT Markova House Fund	2,500	(2,500)	-	-
Transfer of CRF3 Conditional Fund	(1,104)	1,104	-	-
Transfer of Artistic Director Transition Period Fund	(350)	350	-	-
	(4,109)	£4,508	(£399)	-

2021	Unrestricted General Funds £000s	Unrestricted Designated Funds £000s	Restricted Funds £000s	Total 2021 £000s
Transfer of Restricted LCI Fixed Asset Fund	-	3,636	(3,636)	-
Transfer of <i>Creature</i> WIP	(984)	984	-	-
Transfer of VAT Markova House Fund	(2,500)	2,500	-	-
	(3,484)	7,120	(3,636)	-

18. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES:

	2022 £000s	2021 £000s
Net income for the reporting period (as per the Statement of Financial Activities)	2,207	6,418
Adjustments for:		
Depreciation charge	1,454	1,455
Decrease /(increase) in work in progress	988	(341)
Decrease/(increase) in debtors	(1,716)	(1,126)
Increase/(decrease) in creditors	(1,739)	(2,146)
Net cash inflow / (outflow) from operating activities	1,194	4,260

	1 April 2021 £000s	Cashflow £000s	31 March 2022 £000s
NET DEBT			
Cash at bank and in hand	6,813	1,191	8,004

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

2022 Group	Unrestricted General Funds '£000s	Unrestricted Designated Funds '£000s	Restricted Funds '£000s	Total 2022 Funds '£000s
Fixed assets	-	23,031	234	23,265
Work in progress	36	-	-	36
Debtors	7,052	-	-	7,052
Cash at bank	360	6,395	1,249	8,004
Creditors	(4,253)	-	-	(4,238)
	3,195	29,426	1,483	34,104

2021 Group	Unrestricted General Funds '£000s	Unrestricted Designated Funds '£000s	Restricted Funds '£000s	Total 2021 Funds '£000s
Fixed assets	-	24,459	257	24,716
Work in progress	40	984	-	1,024
Debtors	5,336	-	-	5,336
Cash at bank	3,426	2,500	887	6,813
Creditors	(5,382)	(610)	-	(5,992)
	3,420	27,333	1,144	31,897

20. COMMITMENTS UNDER OPERATING LEASES AND OPERATING LICENSES RECEIVABLE**Commitments under Operating Leases**

At 31 March, the Group and Charity had outstanding commitments for maximum lease payments under non-cancellable operating leases which fall due as follows:

	Not later than one year	Later than one year but not later than five years	Later than five years	Total 2022	Total 2021
	£000s	£000s	£000s	£000s	£000s
Office equipment	5	7	-	12	10
Land and buildings	138	550	688	1,376	1,513
	143	557	688	1,388	1,523

Operating Licenses Receivable

At 31 March, the Group had license agreements for the following minimum license payments:

	Not later than one year	Later than one year but not later than five years	Later than five years	Total 2022	Total 2021
	£000s	£000s	£000s	£000s	£000s
Minimum license payments	45	69	-	114	159
	45	69	-	114	159

21. CONTINGENT ASSETS AND LIABILITIES

In December 2021, ENB was awarded £1,104,000 for 'continuity support' from the Government's Culture Recovery Fund. This grant may be repayable if ENB is successful with its various submissions to HMRC related to VAT matters. These VAT matters have been under review by HMRC for some years, and therefore this possible obligation to repay the Culture Recovery Fund is reported as a contingent liability.

In June 2018, ENB submitted a four-year retrospective claim for overpaid VAT on the basis that ENB was culturally exempt when it acted as principal in granting admissions to performances and VAT had been incorrectly over declared on ticket sales. Of the retrospective claim, £655,000 was refunded by HMRC in June 2020 on a 'without prejudice' basis. An additional £355,000 of VAT was claimed on the basis that a use-based 'standard method override' calculation provides a more accurate reflection of how overhead VAT was used by ENB in making its taxable supplies. These claims remain under review by HMRC and are therefore reported as a contingent asset.

22. RELATED PARTY TRANSACTIONS

All related party transactions are entered into in the ordinary course of business and on an arm's length basis, consistent with ENB's policy on potential conflicts of interest. During the year ENB entered into the following material transactions with related parties:

English National Ballet and English National Ballet School are separate entities, and no one entity controls or exerts influence over the other, however the two organisations have a close relationship and until October 2021, one governor of English National Ballet School was also a trustee of English National Ballet. During the year, ENB paid £nil to English National Ballet School (2021: nil). ENB received nil during the year from the School (2021: £1,383 during the year from the School for ballet shoes). The balance outstanding at 31 March 2022 was £nil (2021: nil).

English National Ballet's trustees and board sub-committee members are often drawn from key stakeholders, and staff may at times have links to supplier organisations, and therefore English National Ballet may have some transactions which are classified as related. All transactions are entered into the ordinary course of business and on an arm's length basis, consistent with the Charity's policy on potential conflicts of interest. All related party transactions were with organisations, not with the individuals who have the association.

Donations were also received from seven trustees during the year totalling £144,320 (2021: eight trustees, £171,010 total).

Transactions with group undertakings:

During the year, English National Ballet Enterprises (ENBE) had transactions totalling £532,600 (2021: £1,108,585) with English National Ballet (ENB). At 31 March 2022, £346,801 was owed by ENBE (2021: £1,123,891 owed by ENBE).