

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

**Trustees' Report and
Consolidated Financial Statements
for the year ended 31 March 2023**

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)
Sanaz Amidi	(appointed 7 June 2023)
Marilyn Berk	
Lady Deborah Buffini	
Kamara Gray	
Sandra Honess	(appointed 7 June 2023)
Christopher Marks	
Paul Pacifico	(resigned 7 December 2022)
Christopher Saul	(resigned 23 February 2023)
Susan Sloan	
Dr Shirley Thompson	
Caroline Thomson	

Company Secretary

Grace Chan

Registered Office and Principal Office

Mulryan Centre for Dance
41 Hopewell Square
London
E14 0SY

Principal Banker

Barclays
Level 27, 1 Churchill Place
London
E14 5HP

Auditor

Moore Kingston Smith LLP
6th Floor
9 Appold Street
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EC2A 2AP

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

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 2023. 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 sustainability

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 financial performance 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 regular 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 Artistic Director and Executive Director are appointed by the Trustees and along with the Chief Operating Officer, manage the day-to-day business operations of the Charity. To facilitate effective operations, the Artistic Director, Executive Director and Chief Operating Officer have been delegated authority by the Trustees for day-to-day operational matters including finance, employment and artistic performance related activity.

During 22/23, the Board of Trustees met five 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 and Chief Operating Officer. These two Executive Team

members also attend each of the Board meetings, along with other members of the Executive Team when relevant.

The Artistic Advisory Panel (a group of ENB trustees and independent experts) led by Sue Butcher (Deputy Chair) continued to undertake a search for a new Artistic Director for English National Ballet, supported by an external search firm, following Tamara Rojo's departure after a 10-year tenure. An international search resulted in the appointment of Aaron S. Watkin in July 2022, who started at ENB as Artistic Director in August 2023.

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)
Sanaz Amidi	(appointed 7 June 2023)
Marilyn Berk	
Lady Deborah Buffini	
Kamara Gray	
Sandra Honess	(appointed 7 June 2023)
Christopher Marks	
Paul Pacifico	(resigned 7 December 2022)
Christopher Saul	(resigned 23 February 2023)
Susan Sloan	
Dr Shirley Thompson	
Caroline Thomson	

To provide effective oversight and to enable particular focus on key areas of the day-to-day operations, four Board committees exist 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 during the year. Its main responsibilities are the management of the group's finances, tax, audit and risk. The Committee also oversees matters relating to ENB's facilities at the Mulryan Centre for Dance, as well as health and safety and building operations. During the year, the Committee continued to support work in relation to ENB's submissions relating to historical VAT matters, as well as ensuring ENB's post-Covid financial recovery. Membership of this Committee at the date of this report was:

Christopher Marks	(Chair)
Sue Butcher	
Stephen Bird *	(Appointed 16 June 2022)

Governance, Nominations and Remuneration Committee

The Governance, Nominations and Remuneration Committee met five times during 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, Executive Director and Chief Operating Officer. During the year the committee focussed on updating key policies, hearing staff matters as ENB came out of Covid (including recruitment, team structures, pay), continuing the Company's work in relation to Equity, Diversity and Inclusion, as well carrying out an open trustee recruitment process. Membership as at the date of this report was:

Christopher Saul	Chair (resigned 23 February 2023)
Sue Butcher	Chair from 24 May 2023
Kamara Gray	
Sandra Honess	(appointed 5 September 2023)
Paul Pacifico	(resigned 7 December 2022)
Caroline Thomson	
Philip Willatt *	

Development Committee

The Development Committee is a group of individuals who contribute to meeting English National Ballet's fundraising target by making introductions to potential donors and advising on the most effective and appropriate strategies for delivering the charity's fundraising targets. During the year, the Committee was refreshed with new terms of reference and a renewed focus on maximising fundraising to support the opportunities which ENB's facilities at the Mulryan Centre for Dance offer for new work and engaging participants. The Committee replaces the previous Development Board. The Committee met in person twice during the year and the members at the date of this report were:

Susan Sloan	Co-Chair
Lady Deborah Buffini	Co-Chair
Drew Ackroyd	
Marilyn Berk	
Sarah Blomfield	
Alejandro Caro*	(resigned 1 March 2023)
Nick Claydon*	(resigned 1 March 2023)
Eva-Maria Dimitriadis	
Baroness Rosario de Mandat Grancey	
Jacquie Gulbenkian*	(resigned 1 March 2023)
Lily Liebel*	(resigned 1 March 2023)
Olivier Nicolay*	(appointed 1 March 2023)
Boris Olujic	

Artistic Advisory Committee

To support the work of the new Artistic Director, Aaron S. Watkin, an Artistic Advisory Committee was formed and met for the first time in November 2022. The Committee is tasked to support the Finance and General Purposes Committee and Board by considering the Artistic Director's proposed repertoire plans with a particular emphasis on new works and considers how the proposed works support ENB's brand and mission, artistic vision and output. The Committee also applies an evaluation process to, and monitors the implementation and impact of, the repertoire. The committee met once during the year and the members at the date of this report were:

Caroline Thomson	Chair (appointed 28 November 2022)
Sue Butcher	(appointed 28 November 2022)
Kamara Gray	(appointed 28 November 2022)

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. 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)
Aaron S. Watkin	Artistic Director (appointed 1 August 2023)
Grace Chan	Chief Operating Officer
Samantha Dean	Human Resources Director (resigned 22 July 2022)
Fleur Derbyshire-Fox	Engagement Director
Lisa Leigh	Director of Marketing and Communications
Lisa Ramsell	Development Director (resigned 31 May 2022)
Louise Shand-Brown	Executive Producer
Gavin Sutherland	Music Director (resigned 3 December 2022)
George Thomson	Technical Director
Crÿs Whitewoods	Development Director (appointed 29 August 2023)

Health and Safety

The health and safety of employees, contractors, hirers 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 a health and safety induction. The organisation engages a professional health and safety advisor who meets regularly with the building operations and technical teams to update on good and better practice and audits the organisation's procedures and progress each year. Risk assessments are reviewed regularly and updated as required. Training is undertaken throughout the year for new staff and refresher courses are regularly delivered by external providers as well as internal incident practice sessions between different staff teams. Work is also underway to prepare for the building, and its visitors and occupants to operate within upcoming legislation that aims to improve protection against potential acts of terrorism.

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. During the year the recruitment of vacant roles was advertised more widely than ever before with the assistance of a newly implemented applicant tracking system, and ENB was also able to work more with its local community job centres. A new Dignity at Work policy has been rolled out to all staff which will underpin the organisation's refreshed 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 committed to paying the London Living Wage as a minimum. The remuneration for the 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 pay is continually reviewed. 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 for 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 regularly and whenever there is important news to share, enabling those in the building and those working from home to participate. Internal communications over email are shared at least monthly covering key topics and to provide wider organisational updates.

As well as staff meetings and staff committees, affinity groups have gained specific insight into key areas of staff engagement, welfare and inclusive practice. Wider consultation with staff as part of the National Equality Standard, has fed into our ongoing work with staff on engagement and equity, diversity and inclusion.

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

Following a challenging Christmas period in 2021, caused by the Omicron variant, English National Ballet (ENB) were able to capitalise on the relative stability of 2022/23, aided by the end to lockdowns, socially distanced audiences and the cancellation of live performances. Nevertheless, as with all performing arts organisations, the legacy of the pandemic remained. Changes to audience behaviour, late booking patterns and new ways of working provided challenges to the Company and its employees, coupled with the pressure of rising inflation.

Despite this difficult operating environment, our performance outputs showed a confident return to delivering against the Company's mission to take world class ballet to as many people as possible, wherever they are and whatever their means.

Alongside sold-out performances of celebrated classics, we were able to maintain our commitment to continuing to evolve the artform. This was achieved through new creations and the national touring of radically reimagined works, as well as through our diverse Engagement programmes which help promote ballet as a catalyst for wellbeing and widening opportunity. Our success in all these areas was recognised by Arts Council England, who renewed ENB's National Portfolio Organisation status, providing a new three year funding package which will enable us to deliver against their *Let's Create* strategy.

We would highlight the following achievements and performances:

- Our live audience numbers were 186,000 in the year (160,000 in the UK); an 85% increase on the previous year (limited due to the pandemic).
- We attracted over 730,000 followers across social media channels and our ENB at home platforms continued to extend our reach, with over 47,000 views of content on our BalletActive platform. We began the financial year with the premiere of two new works for the Company; William Forsythe's *Blake Works* and *Playlist EP* as part of our Forsythe Evening at Sadler's Wells in April, receiving standing ovations every night from nearly 14,000 audience members.
- In May, *Emerging Dancer* took place in our world-class Holloway Production Studio at the Mulryan Centre for Dance. The event was also streamed live, for free, to a global audience on YouTube.
- We made a very welcome return to national touring in the autumn of 2022 performing Derek Deane's *Swan Lake* to sell-out houses at the Liverpool Empire and Manchester Palace theatres, as well as taking Tamara Rojo's boldly reimagined *Raymonda* to Bristol Hippodrome and to our production partner, the Mayflower Theatre, Southampton.
- In addition to our return to live touring, we were also pleased to re-start delivery of our toured Engagement work, including *Dynamic Drawing for Dance* with local schools in Liverpool and Manchester, and specially designed *Ballet Explored* insight days in schools with low arts provision in Brent, Ealing and Harrow.
- In October, we premiered a new production of *Rite of Spring* by master choreographer, Mats Ek. Alongside this, Associate Choreographer, Stina Quagebeur extended her work, *Take Five Blues*, which had originally been choreographed for film during the pandemic. The triple bill, which also included a return of Forsythe's *Blake Works*, was our best-ever performing one-week run at Sadler's Wells.
- Performances of Wayne Eagling's *Nutcracker* and Derek Dean's *Swan Lake* at the London Coliseum saw us achieve our highest grossing winter season ever, performing to an average 97% audience capacity across the run. Our production of *Nutcracker* celebrated its 800,000th audience member; the production continues to welcome over 70% new audiences every year.

- Over 10,000 audience members attended the return of Akram Khan's *Creature*, including 1,000 16 to 30 year olds who enjoyed access to £10 tickets.
- Our film version of *Creature*, created in collaboration between the Company and Akram Khan, with Academy-award winning director Asif Kapadia, and producer Uzma Hassan, premiered at the BFI London Film Festival in October 2022, opened in 61 cinemas across the UK in February 2023, and received a BAFTA screening in March. We also toured Akram Khan's *Giselle* to four international venues across the year: the Gran Théâtre del Liceu, Barcelona; Brooklyn Academy of Music, New York City; the Theatre des Champs Elysées, Paris; and the Festspielhaus in St. Polten, Austria.
- ENB's Youth Company; a well-established springboard into vocational training, celebrated its tenth anniversary, and we highlighted the career trajectories of the Company's hundred alumni members with a public exhibition and performance.
- As part of our commitment to collaboration with Higher Education, we co-delivered an investigative study and associated symposia to further our work on kinesemiotics and digital research.
- In June 2022, Tamara Rojo received the Outstanding Achievement Award at the South Bank Sky Arts Awards.
- Our former Lead Principal, Jeffrey Cirio, received the Critics' Circle National Dance Award for Outstanding Male Dancer for his performances with ENB during 2022.
- Pointe Magazine listed Jeffrey Cirio's performance in Akram Khan's *Creature* as one of their Standout Performances of the year.

Our achievements and performances in the year were made possible thanks to the dedication of all our artists, employees and freelancers, who remain committed to our charitable mission in difficult circumstances. We are also grateful to our loyal and engaged donors and partners, to Arts Council England, and to all our valued audiences and participants.

How ENB met its strategic priorities during the year

1. Consistently delivering artistic excellence and creativity

The 22/23 year enabled ENB to return to pre-pandemic levels of live performance, notably national and international touring, while continuing to deliver excellence across a diverse range of repertoire, which included the acquisitions of sought-after works and ten new creations across our artistic and Engagement programmes.

The critical reception for our work was strong with consistent 4 and 5* reviews for both our classical work ("*The ENB corps de ballet... danced with soulful precision, each fresh flurry crystallising as smoothly and inevitably as a snowflake*" (The Financial Times on *Swan Lake*)) and work which was new to the Company ("*A bold night of new directions*" (The Times on Ek/Forsythe/Quagebeur)). Our ongoing audience insight activity also showed our work resonated strongly. We consistently scored highly with our audiences and peers across our priority quality metrics: concept, rigour and captivation, realising our ambition to showcase and share world-class ballet.

We were proud to achieve collaborations with some of ballet's most sought-after artists, including William Forsythe and Mats Ek, who created his first work for the Company. We were also delighted to be able to deliver such a substantial international touring programme so soon after the pandemic, securing visits to a diverse range of highly prestigious venues, from Brooklyn Academy of Music (our first performances in New York in over 30 years) and the Theatre des Champs Elysées.

We continued to promote creativity through cross-artform collaboration, and the results were as well-regarded critically as our more traditional ballet performances. Our *Creature* feature film project with Academy-Award winning director Asif Kapadia received critical acclaim from both film press, who described the work as “a new frontier for cinema”, and dance reviewers who described the film as “bringing new audiences to dance, as well as ballet fans to the cinema”. The creative team and the Company dancers embraced the opportunity to continue to evolve the work through different mediums, and an updated working of the stage version at Sadler’s Wells in March 2023 received positive audience feedback, and ENB’s highest ever quality metric score for ‘relevance’.

Creativity, excellence and cross-disciplinary collaboration also continue to be the foundations of our Engagement programmes. Our partnership with King’s College London and University College London, *Scaling-up Health-Arts Programmes: Implementation and Effectiveness Research* (SHAPER) is the world’s largest study into the impact and scalability of arts interventions on physical and mental health. In 22/23 ENB was able to use its ten years of participant-led learning from Dance for Parkinson’s as a central pillar of the research programme, while playing a creative leadership role in shaping the next steps for this important project.

Our ongoing commitment to creating new work and putting cross-disciplinary collaboration at the heart of our Engagement programmes strengthened and expanded our network of freelance artists, teachers, makers and musicians.

2. Nurturing and developing talent, on and off stage

22/23 saw our annual internal talent competition, Emerging Dancer, return to the Holloway Production Studio where six of our most promising dancers receiving individual coaching and mentoring from their peers, performed in front of an expert panel of judges. As well as showcasing the six young dancers, our 2022 competition was also an opportunity to highlight emerging choreographic and musical composition talent within the Company, with ENB Artists Hamish Longley and Rentaro Nakaaki joining Ceyda Tanc to create new contemporary dance pieces especially for the competition, and First Soloist Fabian Reimair creating an original score. During the event, which was in part hosted by ENB dancers Sarah Kundi and Giorgio Garrett, awards were also given for the People’s Choice, selected by members of the public, and the Corps de Ballet Award, acknowledging the work on and off-stage of an Artist of the Company. These awards went to Precious Adams and Emilia Cadorin.

We delivered the second year of our expanded Dance Leaders of the Future programme, where leadership training courses delivered by Cranfield School of Management alongside involvement with ENB’s Executive leadership, helped participants prepare for and debrief on their independent projects. The Company invested in a Head of Performance Coaching and Development role to support dancer engagement and self-evaluation, to provide coaching around professional development, career progression, and transition.

Ballet Futures, ENB’s pipeline project designed to incentivise more dancers from traditionally underrepresented groups to participate in professional ballet training, began its first full academic year following a successful pilot. The programme worked with twenty 8 to 12 year-old dancers from African diaspora, Caribbean, South Asian and South East Asian heritage across four partner schools in London, Leicester and Birmingham. We were also able to recruit a highly skilled, diverse team of freelance teachers and trainers, and start to onboard our fifth partner school in Essex.

ENB's youth dance company, ENBYouthCo, which offers mentoring, high profile performance opportunities and access to ENB's creatives, celebrated its ten-year anniversary in 22/23. This was an opportunity to celebrate the successes of ENBYouthCo's alumni, who help steer its development, and who have gone on to join a number of dance schools, including Central, Rambert and English National Ballet School. ENBYouthCo worked on a number of creative collaborations with other talented artists in this anniversary year. In December 2022, they shared a stage with the older artists of ENBEldersCo and Leap of Faith (in partnership with East London Dance), and in March 2023 they performed a piece created with ENB Associate Choreographer, Stina Quagebeur, alongside two other talented youth dance companies, Sujata Banerjee Dance Company and Artistry Youth Dance.

3. Extending our reach and relevance

Our diverse repertoire, multiple distribution channels and innovative Engagement programmes continued to provide opportunities to develop and diversify our audiences, with some notable successes.

In terms of our main-stage work, *The Forsythe Evening* and *Creature* saw us achieve a 70% growth in the proportion of audiences aged under 35 and our highest proportion of new bookers – 45% and 40% respectively, when compared to previous runs at Sadler's Wells. The performance of our classical works at the London Coliseum also provided an opportunity to attract new audiences, with over 100,000 people seeing *Nutcracker* and *Swan Lake*.

Our national tour of *Raymonda* enabled us to build on the successful partnerships forged with the NHS, which was designed to develop audiences who might be new to ballet but could be engaged in the production's celebration of Florence Nightingale and the legacy of modern nursing. Nearly 2,000 members of the audience across the tour were health care professionals and NHS staff.

Digital continued to play an important role in connecting with audiences, and we were able to sustain and grow those audiences generated during the pivot to digital which happened throughout the pandemic. Our social communities grew year-on-year to 730,000, along with a 11% growth of our email subscribers. Notable areas of engagement included over 3million views of our content on YouTube and nearly 30,000 views of our *Emerging Dancer* livestream, an increase of 30% year-on-year.

With over 200 classes available and counting, *BalletActive* continued to give people the chance to access a huge variety of online dance classes, from ballet to contemporary, flamenco to South Asian dance, and led by some of the leading names in dance including Alleyne Dance, Jose Agudo and Sujata Banerjee. 45% of subscribers to the platform are international, and of those in UK, 60% are based outside of London. Our *Ballet-on-Demand* service offered another way in which to consume our work, including both our made-for-camera productions and our archive. Alongside this, our film version of *Creature* from Academy Award winning director Asif Kapadia and Akram Khan, received its UK premiere at the London Film Festival followed by a UK-wide theatrical release, BAFTA screening and inclusion at prestigious film festivals around the world.

Our Engagement programmes and research collaborations provided opportunities to proactively welcome new audiences, including those harder to reach. Our sector-leading Dance for Parkinson's programme and our partnership with King's College and UCL on *SHAPER*, were used to promote the voices of people with lived experience in shaping and advocating for the research into arts interventions for health and wellbeing benefits. The development of a hybrid delivery for Dance for Parkinson's enabled nearly 3,000 interactions with this programme across six in-person national hubs and an additional 17 cities and boroughs thanks to our new online modules. We also consolidated our partnership with Barchester Care Homes on the post-pilot development of Dance for Dementia, and gained the credit standard for the Mayor of London's Dementia Friendly Charter which will help shape appropriate training

and programme outputs, as well as supporting us in hosting a dementia-friendly café at the Mulryan Centre for Dance.

4. Ensuring sustainability

One of ENB's strategic priorities has always been to 'ensure sustainable growth', however in the current environment we feel that 'sustainability' itself is a more realistic goal.

The 22/23 year was the first year, since Covid, of returning to our full performance schedule which included national and international touring and delivering our engagement programmes. It was also the first full year of operating, as we intend to, in our facilities at the Mulryan Centre for Dance which opened in September 2019 but closed in March 2020 for blocks of time until we were able to fully reopen in August 2021. It has been encouraging and motivating to see our facilities so well used by our company to rehearse and create work, and to host participants, donors, a wide range of our sector colleagues and hirers, as well as our local community.

On staff, we recruited back to needed levels to deliver our business plan and much of the year was spent on training and upskilling our workforce, especially those who were new to the organisation. We also invested time to support work on our equity, diversity and inclusion culture, which we believe is a cornerstone of sustainability.

We were also able to develop our offer on the hiring out of our facilities to other groups and companies for performance rehearsals, filming and photography, and corporate events. This revenue stream not only allows our building to be used widely across our sector and community but is a vital revenue stream to support the cost of running a large building. We were pleased to see several returning customers who highly rate the quality of the facilities and the service experience.

A key task in the year was to make an application to Arts Council England to remain as one of their National Portfolio Organisations for the three-year period from 2023 to 2026. This requires a clear plan that balances ENB's objectives as well as Arts Council England's *Let's Create* policy objectives, in a challenging economic environment. We were very pleased to be awarded funding for the period 2023 – 2026.

As with many organisations, we are facing a period of economic challenges: higher costs due to high inflation; pay pressure; a cost-of-living crisis especially for the lower paid; significant increases in the cost of utilities, rates and production materials; as well as a challenging income environment with more pressure on box office and fundraising income. Financial sustainability and enacting an effective business plan, coupled with strong financial management and exercising of financial levers, will be a focus for some time to come.

Meeting our general reserves target, as well as recruiting back to a full staff complement, and delivering a full year of high-quality performances and engagement programmes, was a good overall outcome for the company.

On environmental sustainability, ENB set up a formal Green Team during the year, which has representatives from across the organisation including a board trustee and progress is reported to the Board. Carbon Literacy training was completed by Green Team members during the year; 22/23 will be the second year of ENB's registration in the Creative Green programme at Julie's Bicycle to measure progress on our goals; work has been done to agree an Environmental Policy and Action Plan with objectives that are set for the organisation over the next three years. A goal for the coming year is to fundraise to replace ENB's decades old tungsten lighting rig, which if replaced will lighten the load for

transportation purposes as well as draw significantly less energy resource to run and operate – for ENB and the venues it performs in.

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 committee, the Development Committee, 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 22/23 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 30.

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 heavily on ENB retaining its status as one of Arts Council England's National Portfolio Organisations (NPO), for which ENB receives an annual revenue grant. The level of this grant for 22/23 was the same as it has been since 2006. In the most recent funding application process, Arts Council England awarded ENB a three-year grant but cut the level of grant by 5% to support organisations based outside of London. While the financial challenges will remain and likely to become even more difficult, ENB is grateful for the funding and support it does receive from Arts Council England, with a confirmed grant for the years 23/24 to 25/26. This ACE funding cut along with wage and cost inflation will however mean that ENB has almost £1 million less purchasing power than in the 2022/23 financial year, which will practically result in less activity being able to be delivered in the years ahead.

In addition to the ACE NPO grant and HMT theatre tax relief, ENB relies on its income from box office, fundraising, and since its move to larger premises at the Mulryan Centre for Dance, income from venue hires and events, which is vital to enable ENB to continue its mission to deliver excellent work to as many people as possible.

The 22/23 financial year saw the first full year of a return to performances in the UK and abroad, as well as the return to on-site engagement activities. Income from box office sales, fundraising and trading remained difficult with the latter two not reaching target, although it was pleasing to see the return of audience numbers albeit that audience bookings for tickets were made much later than in previous years. Income generally exceeded the levels reached in the previous year, which was the result of increased performance numbers (one third of our London Coliseum performances in winter 2021/22 were cancelled due to the Omicron spike) and increased audience confidence to return to theatres.

Total income for the year was £19,427,000 (2022: £20,236,000). In 22/23 there was £nil funding received from Government funds to support organisations through the pandemic, compared to £2,100,000 in 21/22 from the Coronavirus Job Retention Scheme and the Department of Culture, Media and Sports' Culture Recovery Fund.

Expenditure was higher than the previous year which reflected a full year of performances and engagement activity. Total group expenditure for the year was £20,126,000 (2022: £19,050,000) which included a depreciation charge of £1,457,000 (2022: £1,454,000) relating predominantly to the Mulryan Centre for Dance asset. Expenditure in the year included the production costs related to developing and creating a new one-act production with Mats Ek of *Rite of Spring* and Stina Quagebeur extending her lockdown creation *Take Five Blues*. In line with our accounting policy to charge all creation and acquisition costs to the accounting period in which the first performance takes place, the costs of acquiring and setting William Forsythe's *Blake Works* and *Playlist EP* were charged to the 21/22 financial year as the performances opened on 31 March 2022 (along with the creation costs for Akram Khan's *Creature* and Tamara Rojo's *Raymonda*)

The Group reported a surplus of £1,354,000 for the year (2022: £2,207,000). Of this surplus, a proportion was transferred to designated funds leaving a surplus of general funds of £277,000 (2022: deficit of £225,000).

Unrestricted General Funds at 31 March 2023 total £3,472,000 (2022: £3,195,000), Designated Funds at 31 March 2023 total £29,952,000 (2022: £29,426,000), and Restricted Funds at 31 March 2023 total £2,034,000 (2022: £1,483,000). These results are presented in the Consolidated Statement of Financial Activities (SOFA) on page 25.

At 31 March 2023, cash at bank and on hand totalled £12,549,000 (2022: £8,004,000) of which £2,418,000 is unrestricted general funds (2022: £360,000).

Debtors include £2,196,000 (2022: £2,196,000) of recoverable VAT on costs incurred on the London City Island project. 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 was agreed in principle by HMRC in May 2022. Revised claims to formalise the special method and seek repayment of this VAT will be carried out and made in 23/24.

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: Pay-related costs represent over 50% of total expenditure for the Charity and higher levels of inflation represent a risk, particularly as the revenue grant received from Arts Council England, currently 30% of the total income, has been at a stand-still level for many years and then cut by 5% from 23/24 onwards. The Charity has freedom over its ticket pricing at some (not all) venues, and box office income represents over 40% of revenue. ENB's ticket pricing strategy aims to always hold the lowest ticket price at an accessible level.

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 surveys.

The Board 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 general 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. The general funds balance at 31 March 2023 of £3,472,000 (2022: £3,195,000) is within this range.

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:

- With a difficult economic and funding environment, it is challenging for ENB to maintain income levels to deliver its core activity while enabling sufficient financial capacity to innovate and create new work, as well as meet cost inflation. ENB's annual business planning and budgeting

determines the organisation's priorities and ensures a balance of activity across ENB's four strategic pillars as well as ACE's Let's Create Strategy.

- The increasing cost of regional touring means that ENB is less able to tour to as many national venues as it used to. This reduces ENB's ability to engage audiences in the regions and reduces the availability of work for dancers, orchestra, technicians and freelancers. ENB tries to minimise this risk as much as it can by growing its reach through other channels, notably by creating digital content and offering a video-on-demand platform, expansion of ENB Engagement programmes and growing public access to its facilities in East London.
- ENB is currently in a time of transition as Aaron S. Watkin takes up the role of Artistic Director from autumn 2023. This naturally creates income risk, culture change and staff churn. The Board have put in place resources to support risk management during this period, to support staff, recruitment, culture, partners, donors, sponsors and key stakeholders.
- Continued uncertainty in a variety of key areas of the business (inflation, statutory funding, fundraising, international touring, consumer confidence and box office income, staff retention, reliance on the availability of performance venues, financial terms of contracts, the impact of Brexit on talent and touring) creates volatility and multiple risks for a charity that operates with very little financial capacity. The Executive team are focussed on stakeholder management and reducing risks in the business model as much as possible without losing the organisation's essence of creativity and innovation.

Going concern:

Financial modelling, budgeting and cashflow forecasting work for the period to 31 March 2025 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.

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. At present, there are 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 on strengthening the organisation by progressing work on culture, values and internal communications, delivering an organisational development and training plan, reviewing the appraisal process, and maximising the delivery of plans within capacity limits.

There are no material risks facing English National Ballet Enterprises Limited, ENB's trading subsidiary.

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 23/24 year began with the Company touring Tamara Rojo's *Raymonda* internationally for the first time, at the Teatro Real in Madrid. On return to the UK, the Company began rehearsals for Christopher

Wheeldon's *Cinderella* in-the-round at Royal Albert Hall, which was the last performance run of the 2022/23 season.

The new season will be Aaron S. Watkin's first as Artistic Director of English National Ballet. It will showcase his vision for the Company, as it builds on the legacy of the last ten years and continues to celebrate the great tradition of largescale classical ballet whilst introducing new voices and evolving the artform. The season will also highlight the excellence and versatility of the Company's dancers and English National Ballet Philharmonic, and provide exciting new creative collaborators to help inform and create the content for our Youth Company, Elders Company, Dance for Parkinson's hubs and *Ballet Explored* creative resource packs for schools.

The season will open in September 2023 with the triple bill, *Our Voices*, which will include two world premieres: a new interpretation of *Les Noces* by American choreographer Andrea Miller, with design by the late, world-renowned sculptor Dame Phyllida Barlow and a live chorus from Opera Holland Park; and *Four Last Songs* from leading neo-classical choreographer, David Dawson, to the final score by Richard Strauss. Completing the programme for *Our Voices* will be George Balanchine's *Theme and Variations*, which will be the first time ENB have performed this work and will feature new set and designs by Roberta Guidi di Bagno.

In the spring of 2024, ENB will also present the UK premiere of Johan Inger's *Carmen*, set to a score by Bizet and Shchedrin with new music from Spanish composer Marc Álvarez. This premiere at Sadler's Wells will offer audiences the chance to see a bold reimagining of the classic tragedy from a choreographer whose work is rarely seen in the UK.

Our autumn tour will see the welcome return of Akram Khan's *Giselle* to the city in which it premiered, Manchester, as well as to Bristol. Our classical version of *Giselle*, by Mary Skeaping, will also be presented in the same season to audiences at the London Coliseum in January 2024. Wayne Eagling's *Nutcracker* will also be performed to audiences at the London Coliseum, after premiering at the Mayflower in Southampton in November 2023.

Derek Deane's *Swan Lake* in-the-round, one of the biggest and most beautiful spectacles in ballet, will return to the Royal Albert Hall in June 2024 to close the 23/24 season. The story of *Swan Lake* will also be central to the welcome return of *My First Ballet*, produced in collaboration with English National Ballet School. This will present a reimagined, narrated version of the classic tale designed for children and families at the Peacock Theatre in April 2024. The run will also include a relaxed performance as part of the My First Inclusive Ballet outreach programme, as well as a series of on-stage family workshops.

Our future plans continue to have the nurturing of diverse talent at their core. Preparations will continue for the next *Emerging Dancer* competition in 2024, as well as recruitment for the next participant in *Dance Leaders of the Future*. We plan to roll-out our *Ballet Futures* talent pipeline project to additional partner schools across the country, and also to continue to support the experiences and training of the students who will be undertaking their second year of the programme. Our recruitment of a new Creative Director for ENBYouthCo will be key to nurturing talent and creativity for 14 to 19 year old non-professional dancers. Performance opportunities will remain central to this, and our annual Re-Play event at the Holloway Production Studio in March 2024 will offer the same opportunity to other local youth dance companies.

The 23/24 year began with critically acclaimed screenings of the feature film of *Creature* at the Beijing Film Festival, and our future plans will remain focused on distributing the film to new international markets. The current focus is on France, the United States, India and Australia, where the film will be screened at the Melbourne International Film Festival in August 2023.

Our work will continue to meet ENB's ambition and reputation as an innovator and creator of relevant and pioneering new work, in a challenging economic environment.

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 requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and 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

13th September 2023

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 2023 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 2023 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 20, 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 LCP

James Cross (Senior Statutory Auditor)

for and on behalf of Moore Kingston Smith LLP, Statutory Auditor

26 September 2023

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 2023

		General Funds 2023 £000	Designated Funds 2023 £000	Restricted Funds 2023 £000	Total Funds 2023 £000	Total Funds 2022 £000
	Notes					
Income from:						
Donations and Grants:						
Grants	2	6,415	-	503	6,918	9,123
Donations		722	-	1,665	2,387	4,679
Charitable activities:						
Ticket sales and tour fees		7,842	-	-	7,842	3,867
Outreach and engagement		228	-	-	228	29
Other trading activities:						
Trading activities		1,461	-	-	1,461	1,312
Production hire & Co-production Income		30	-	-	30	1,074
Programmes & merchandising		132	-	-	132	69
Membership subscriptions		58	-	-	58	59
Investment Income		225	-	-	225	-
Other income		146	-	-	146	24
Total Income		17,259	-	2,168	19,427	20,236
Expenditure on:						
Raising funds	3	(754)	(63)	(1)	(818)	(685)
Commercial Trading Operations	3	(326)	(27)	-	(353)	(387)
Charitable activities:						
Productions and performances	4	(15,996)	(1,387)	(666)	(18,049)	(17,355)
Outreach and engagement	4	(441)	(70)	(395)	(906)	(623)
Total Expenditure		(17,517)	(1,547)	(1,062)	(20,126)	(19,050)
Net (expenditure)/income		(258)	(1,547)	1,106	(699)	1,186
Other recognised gains - Theatre tax relief		2,053	-	-	2,053	1,021
Transfers between funds	17	(1,518)	2,073	(555)	-	-
Net movement in funds		277	526	551	1,354	2,207
Reconciliation of funds:						
Net funds brought forward		3,195	29,426	1,483	34,104	31,897
Net funds carried forward		3,472	29,952	2,034	35,458	34,104

ENGLISH NATIONAL BALLET (Limited by guarantee)

Registered Company Number: 735040

Charity Registration Number: 214005

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 30 to 47 form part of these financial statements.

CONSOLIDATED BALANCE SHEET

As at 31 March 2023

	Notes	2023 £'000	2022 £'000
Fixed Assets:			
Tangible assets	9	21,855	23,265
Current assets:			
Work in progress		139	36
Debtors	11	6,048	7,052
Cash at bank and in hand		12,549	8,004
Total current assets		18,736	15,092
Liabilities:			
Creditors falling due within one year	12	(5,133)	(4,253)
Net Current assets		13,603	10,839
Total assets less current liabilities		35,458	34,104
Creditors falling due after one year		-	-
Total net assets		35,458	34,104
The funds of the charity:			
General funds	15	3,472	3,195
Designated funds	15	29,952	29,426
Total unrestricted funds		33,424	32,621
Restricted funds	16	2,034	1,483
Total charity funds		35,458	34,104

The notes on pages 30 to 47 form part of these financial statements.

These accounts were approved by the Board of Trustees on 13th September 2023 and signed on its behalf by:



Christopher Marks

Date: 13/9/23

CHARITY BALANCE SHEET

As at 31 March 2023

	Notes	2023 £'000	2022 £'000
Fixed Assets:			
Tangible assets	9	21,855	23,265
Current assets:			
Work in progress		139	36
Debtors	11	4,910	6,954
Cash at bank and in hand		12,120	6,371
Total current assets		17,169	13,361
Liabilities:			
Creditors falling due within one year	12	(3,566)	(2,522)
Net Current assets		13,603	10,839
Total assets less current liabilities		35,458	34,104
Creditors falling due after one year		-	-
Total net assets		35,458	34,104
The funds of the charity:			
General funds	15	3,472	3,195
Designated funds	15	29,952	29,426
Total unrestricted funds		33,424	32,621
Restricted funds	16	2,034	1,483
Total charity funds		35,458	34,104

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 £21,221,000 (2022 - £20,136,000) and £1,354,000 (2022 - £1,371,000) respectively.

The notes on pages 30 to 47 form part of these financial statements.

These accounts were approved by the Board of Trustees on 13th September 2023 and signed on its behalf by:

Christopher Marks

Date: 13/9/23

CONSOLIDATED STATEMENT OF CASHFLOWS

As at 31 March 2023

	Notes	2023 £'000	2022 £'000
Cashflows from operating activities:			
Net cash flow provided by operating activities	18	4,437	1,194
Cash flows from investing activities:			
Bank interest		155	-
Purchase of property, plant and equipment		(47)	(3)
Net cash used in investing activities		108	(3)
Change in cash in the reporting period		4,545	1,191
Cash at the beginning of the reporting period		8,004	6,813
Cash at the end of the reporting period		12,549	8,004

The notes on pages 30 to 47 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 a multi-year funding cycle revenue will at least match expenditure. ENB was successful in its application for Arts Council England National Portfolio Organisation funding for the three-year period 23/24 - 25/26.

Based on the proposed Business Plan for the coming 23/24 - 25/26 funding period, the Trustees have undertaken budgeting and cashflow forecasting for the period to March 2025. Based on these projections and continuing with a flexible approach to reduce financial risk or 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.

Operating lease commitments are disclosed in Note 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 maturity period of three months or less from the balance sheet date.

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 is 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 2023 they comprised a Capital Maintenance Reserve, a Capital Equipment fund, Artistic Director Transition Period fund, a New Works fund, an Overhead Inflation fund, a CRF3 Conditional fund, a BBC Diana, Princess of Wales Fund a City Island 2020 Project Fixed Asset fund and a Fixed Asset fund. The latter two are represent 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 Funds £000s	Restricted Funds £000s	Total 2023 £000s	Total 2022 £000s
Arts Council England – revenue funding	6,328	-	6,328	6,328
Trusts and foundations	87	503	590	695
UK Government Coronavirus Job Retention Scheme	-	-	-	176
	6,415	503	6,918	7,199
<u>Exceptional funding due to pandemic:</u>				
Department of Digital, Culture, Media & Sports – Culture Recovery Fund 1	-	-	-	820
Department of Digital, Culture, Media & Sports – Culture Recovery Fund 3	-	-	-	1,104
	-	-	-	1,924
Total 2023	6,415	503	6,918	9,123
Total 2022	8,592	531	9,123	

3. EXPENDITURE ON:

RAISING FUNDS

	Notes	General Funds 2023 £'000	Designated Funds 2023 £'000	Restricted Funds 2023 £'000	Total Funds 2023 £'000	Total Funds 2022 £'000
Support costs	5	154	63	1	218	180
Events		77	-	-	77	176
Other fundraising costs		523	-	-	523	329
Total 2023		754	63	1	818	685
Total 2022		633	51	1	685	

COMMERCIAL TRADING OPERATIONS

	Notes	General Funds 2023 £'000	Designated Funds 2023 £'000	Restricted Funds 2023 £'000	Total Funds 2023 £'000	Total Funds 2022 £'000
Support costs	5	67	27	-	94	102
Other Commercial Trading Cost		259	-	-	259	285
Total 2023		326	27	-	353	387
Total 2022		357	30	-	387	

4. EXPENDITURE ON CHARITABLE ACTIVITIES

		General Funds	Designated Funds	Restricted Funds	Total Funds	Total Funds
	Notes	2023	2023	2023	2023	2022
		£'000	£'000	£'000	£'000	£'000
Productions and Performances						
Support costs	5	3,409	1,387	21	4,817	4,565
Production and rehearsal costs		574	-	327	901	2,850
Performance costs		4,260	-	-	4,260	2,380
Artists		3,867	-	318	4,185	3,998
Technical, stage, wardrobe		902	-	-	902	757
Producing		218	-	-	218	191
Music		283	-	-	283	338
Medical and welfare		467	-	-	467	424
Marketing and publicity		2,016	-	-	2,016	1,852
Total 2023		15,996	1,387	666	18,049	17,355
Total 2022		14,207	2,287	861	17,355	

		General Funds	Designated Funds	Restricted Funds	Total Funds	Total Funds
	Notes	2023	2023	2023	2023	2022
		£'000	£'000	£'000	£'000	£'000
Outreach and Engagement						
Support costs	5	171	70	1	242	164
Programme costs		-	-	381	381	228
Programme management & administration		270	-	13	283	231
Total 2023		441	70	395	906	623
Total 2022		340	47	236	623	

5. SUPPORT COSTS

	Productions & Performance 2023 £'000	Outreach & Engagement 2023 £'000	Raising Funds 2023 £'000	Commercial Trading Operations 2023 £'000	Total 2023 £'000	Total 2022 £'000
Management and administration	2,172	109	98	42	2,421	2,210
Premises and facilities	1,339	67	61	26	1,493	1,346
Depreciation charge	1,306	66	59	26	1,457	1,455
Total 2023	4,817	242	218	94	5,371	5,011
Total 2022	4,565	164	180	102	5,011	

6. EXPENDITURE

	Total 2023 £'000	Total 2022 £'000
The net income/(expenditure) is stated after charging:		
Operating leases land and buildings, office equipment	135	135
Depreciation charge on tangible fixed assets	1,457	1,454
Governance costs:		
Auditors' remuneration: group and charity audit	47	39
Non audit services	9	14
Legal costs	30	58

7. REMUNERATION OF TRUSTEES

The Board are all non-executive Trustees and no trustees received remuneration in the year (2022: £nil).
No Trustees received expenses for travel or subsistence (2022: £nil).

8. STAFF COSTS

The average monthly head count was 204 staff (2022: 205 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

	2023 FTE	2022 FTE
Engagement and outreach	4	5
Artistic management	11	9
Dancers	72	71
Producing, medical, company management	10	8
Orchestra and music management	11	11
Technical, stages, wardrobe	28	25
Marketing and communications	8	8
Fundraising	7	7
Management and administration	26	20
Total	177	164

	Total 2023 £000s	Total 2022 £000s
The aggregate payroll costs of these employees were:		
Wages and salaries	8,280	7,138
Social security costs	880	761
Pensions	324	315
Total employee costs	9,484	8,214
Freelance staff	260	380
Total	9,744	8,594

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

	2023	2022
£60,000 to £69,999	6	4
£70,000 to £79,999	7	8
£80,000 to £89,999	1	1
£90,000 to £99,999	2	1
£150,000 to £159,999	1	1
£160,000 to £169,999	1	1
£180,000 to £189,999	1	-
£220,000 to £229,999	-	1
	<u>19</u>	<u>17</u>

Of employees earning in excess of £60,000 during the year, 16 were members of a defined contribution scheme (2022: 14). The Company contributed £76,123 (2022: £81,671) to the defined contribution pension scheme in respect of these employees.

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 £1,099,967 (2022: £1,165,849).

Members of the Executive Team are entitled to join the Company's private medical scheme should they wish to. In the year, nine members (2022: 10) of the Executive Team took advantage of the scheme at a cost of £9,051 (2022: £8,958).

During the year, there was six (2022: 3) redundancy payments were made totalling £52,323 (2022: £73,547).

No post-employment benefits were provided to any staff during the year (2022: nil).

9. TANGIBLE FIXED ASSETS

Group & Charity	Long Leasehold £000s	Leasehold Improvements £000s	Plant & Equipment £000s	Furniture & Fittings £000s	Total £000s
Cost					
1 April 2022	5,253	14,810	6,436	2,044	28,543
Additions	-	29	18	-	47
31 March 2023	<u>5,253</u>	<u>14,839</u>	<u>6,454</u>	<u>2,044</u>	<u>28,590</u>
Depreciation					
1 April 2022	315	1,307	2,786	870	5,278
Charge for the year	105	313	749	290	1,457
31 March 2023	<u>420</u>	<u>1,620</u>	<u>3,535</u>	<u>1,160</u>	<u>6,735</u>
Net book value					
31 March 2023	<u>4,833</u>	<u>13,219</u>	<u>2,919</u>	<u>884</u>	<u>21,855</u>
31 March 2022	<u>4,938</u>	<u>13,503</u>	<u>3,650</u>	<u>1,174</u>	<u>23,265</u>

ENGLISH NATIONAL BALLET (Limited by guarantee)

Registered Company Number: 735040

Charity Registration Number: 214005

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.

a) Company: English National Ballet Enterprises Limited

	2023	2022
	£	£
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.

	2023	2022
	£000s	£000s
Turnover	1,200	1,280
Expenditure	(270)	(266)
Net profit	930	1,014
Reserves brought forward	-	(836)
Amount distributed to English National Ballet under deed of covenant	(930)	(178)
Reserves carried forward	-	-

	2023	2022
	£000s	£000s
The assets held in the subsidiary trading company were:		
Current assets	1,546	2,078
Current liabilities	(1,546)	(2,078)
Net assets	-	-
Aggregate share capital and reserves	-	-

b) Company: ENB Productions Limited

	2023	2022
	£	£
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

	2023	2023	2022	2022
	Group	Charity	Group	Charity
	£000s	£000s	£000s	£000s
Trade debtors	208	72	346	91
Amounts owed by subsidiary undertaking	-	-	-	347
VAT	2,126	2,126	2,476	2,476
Other debtors	2,056	2,056	3,235	3,231
Prepayments and accrued income	1,658	656	995	809
	<u>6,048</u>	<u>4,910</u>	<u>7,052</u>	<u>6,954</u>

12. CREDITORS

	2023	2023	2022	2022
	Group	Charity	Group	Charity
	£000s	£000s	£000s	£000s
Trade creditors	272	272	286	279
Amounts owed to subsidiary undertaking	-	721	-	-
Social security and PAYE	195	195	190	190
Other creditors	929	929	972	972
Accruals	1,227	1,226	1,028	1,024
Deferred income	2,510	223	1,777	57
	<u>5,133</u>	<u>3,566</u>	<u>4,253</u>	<u>2,522</u>

13. DEFERRED INCOME

Deferred income comprises income from future performances and membership.

	2023	2023	2022	2022
	Group	Charity	Group	Charity
	£000s	£000s	£000s	£000s
Balance brought forward at 1 April	1,777	57	1,116	1,087
Prior year deferred income released in year	(541)	(57)	(1,116)	(1,087)
Income deferred in year	1,274	223	1,777	57
Balance carried forward	<u>2,510</u>	<u>223</u>	<u>1,777</u>	<u>57</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 £324,320 (2022: £314,830). Included in Other Creditors are amounts payable for pensions of £55,730 (2022: £55,180).

15. UNRESTRICTED RESERVES

2023	Balance at 1 April 2022	Income & other gains	Expenditure	Transfers	Balance at 31 March 2023
Group:	£000s	£000s	£000s	£000s	£000s
General Funds	3,195	19,312	(17,517)	(1,518)	3,472

Designated funds:

City Island 2020 Project Fixed Asset fund	22,907	-	(1,398)	47	21,556
Fixed asset fund	124	-	(36)	-	88
Capital Maintenance Reserve	4,941	-	(113)	673	5,501
Capital Equipment fund	-	-	-	300	300
BBC Diana, Princess of Wales Fund	-	-	-	203	203
New Works fund	-	-	-	400	400
Overhead Inflation fund	-	-	-	450	450
CRF3 Conditional fund	1,104	-	-	-	1,104
Artistic Director Transition Period fund	350	-	-	-	350
Designated funds	29,426	-	(1,547)	2,073	29,952
Total Unrestricted Reserves	32,621	19,312	(19,064)	555	33,424

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

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 represents the total net book value of ENB's new facilities on London City Island.

Fixed Asset fund

This fund represents 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.

Capital Maintenance Reserve

This is a fund set aside by the Trustees for the repair and maintenance of, and any future capital maintenance programme, for the facilities at Mulryan Centre for Dance, London City Island. It is intended that the fund will cover the building's needs for the first 25 years of estimated life, as well as for any future capital improvement plans that may be required to enhance ENB's facilities without needing to impose on the annual operating budget.

Capital Equipment fund

This is a fund set aside to support the purchase or match-funding of key pieces of capital equipment which ENB urgently needs to upgrade in order to improve efficiencies and improve environmental responsibility. Match funding is being sought in fundraising applications, and this fund is expected to be applied by 31 March 2025.

BBC Diana, Princess of Wales fund

This donation from the BBC will be used to support projects which ENB believes its former patron, HRH Diana, Princess of Wales, would have wished to support and is planned to support with funding projects that will be expended by 31 March 2025.

New Works fund

This is a fund set aside by Trustees to further support the development of new productions. The fund will be applied by 31 March 2026.

Overhead Inflation fund

This fund is set aside to support ENB's operating budget in the next two years as it adjusts its activity levels following a 5% cut in Arts Council Funding as well as facing into a period of high wage and cost inflation which may drive operating expenditure above income.

CRF3 Conditional fund

This fund enables a repayment to the Culture Recovery Fund for 'continuity support' grant that 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 to support the new Artistic Director's vision, including increasing capacity in some areas of the organisation and facilitating new ways of working in other areas of the organisation. This Fund is expected to be spent down by March 2025.

16. MOVEMENTS IN RESTRICTED FUNDS

2023 Group and Charity:	Balance at 1 April 2022 £000s	Income £000s	Expenditure £000s	Transfers £000s	Balance at 31 March 2023 £000s
Outreach and engagement	260	330	(394)	-	196
Production development	134	199	(327)	-	6
New Works fund	124	935	-	-	1,059
Talent development	509	149	(318)	-	340
Good Growth fund	222	-	-	-	222
Capital project – London City Island	-	555	-	(555)	-
Arts Council Recovery Plan	234	-	(23)	-	211
	1,483	2,168	(1,062)	(555)	2,034

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

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 undertakes 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 specific productions. The current balance represents support for the September 2023 triple bill, *Our Voices*.

New Works fund

This fund includes donations received which are dedicated to support the development of new productions.

Talent Development fund

This fund comprises donations received to support new and developing talent at ENB, including funds for the *Ballet Futures* and *Dancers Leaders of the Future* programmes.

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 over the next three years.

Capital Project fund – London City Island

This fund was transferred to the Designated Capital Maintenance Reserve 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 unrestricted general funds. They are subsequently transferred to the appropriate unrestricted designated or restricted fund.

2023	Unrestricted General Funds £000s	Unrestricted Designated Funds £000s	Restricted Funds £000s	Total 2023 Funds £000s
Transfer of Restricted LCI (London City Island) Fixed Asset Fund to Capital Maintenance Reserve	-	555	(555)	-
Transfer to BBC Diana, Princess of Wales fund	(203)	203	-	-
Transfer to Capital Equipment fund	(300)	300	-	-
Transfer to New Works fund	(400)	400	-	-
Transfer to Overhead Inflation fund	(450)	450	-	-
Transfer to Capital Maintenance Reserve	(165)	165	-	-
	(1,518)	2,073	(555)	-

2022	Unrestricted General Funds £000s	Unrestricted Designated Funds £000s	Restricted Funds £000s	Total 2022 Funds £000s
Transfer of Restricted LCI (London City Island) 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)	-

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

	2023 £000s	2022 £000s
Net income for the reporting period (as per the Statement of Financial Activities)	1,354	2,207
Adjustments for:		
Depreciation charge	1,457	1,454
Interest receivable	(225)	
Decrease /(increase) in work in progress	(103)	988
Decrease/(increase) in debtors	1,074	(1,716)
Increase/(decrease) in creditors	880	(1,739)
Net cash inflow / (outflow) from operating activities	4,437	1,194

NET DEBT	1 April 2022 £000s	Cashflow £000s	31 March 2023 £000s
Cash at bank and in hand	8,004	4,545	12,549

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

ENGLISH NATIONAL BALLET (Limited by guarantee)

Registered Company Number: 735040

Charity Registration Number: 214005

2023 Group	Unrestricted General Funds £000s	Unrestricted Designated Funds £000s	Restricted Funds £000s	Total 2023 Funds £000s
Fixed assets	-	21,644	211	21,855
Work in progress	139	-	-	139
Debtors	6,048	-	-	6,048
Cash at bank	2,418	8,308	1,823	12,549
Creditors	(5,133)	-	-	(5,133)
	3,472	29,952	2,034	35,458

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

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 2023	Total 2022
	£000s	£000s	£000s	£000s	£000s
Office equipment	5	2	-	7	12
Land and buildings	138	550	550	1,238	1,376
	143	552	550	1,245	1,388

Operating Licenses Receivable

At 31 March 2023, 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 2023	Total 2022
	£000s	£000s	£000s	£000s	£000s
Minimum license payments	45	24	-	69	114
	45	24	-	69	114

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 all its various submissions to HMRC related to VAT matters. Aspects of these VAT matters remain under review by HMRC, 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 £398,624 of VAT has been 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. This claim remains under review by HMRC and is 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. During the year, ENB paid £nil to English National Ballet School (2022: nil). ENB received £619 during the year from the School for ballet shoes (2022: nil). The balance outstanding at 31 March 2023 was £nil (2022: 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 five trustees during the year totalling £77,940 (2022: seven trustees, £144,320 total).

ENGLISH NATIONAL BALLET (Limited by guarantee)

Registered Company Number: 735040

Charity Registration Number: 214005

Transactions with group undertakings:

During the year, English National Ballet Enterprises (ENBE) had transactions totalling £1,103,560 (2022: £532,600) with English National Ballet (ENB). At 31 March 2023, £721,091 was owed to ENBE (2022: £346,801 owed by ENBE).

