

CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

England & Wales · Charity number 285398

Details

Status Registered

Legal form Charitable company

Company number [01657717](#)

Registered 1982-09-15

Register [View on the Charity Commission register](#)

Contact

Address Central School Of Ballet
The Countess of Wessex Studios
21/22 Hatfields
Paris Garden
London
SE1 8DJ

Phone 02078376332

Email info@csbschool.co.uk

Website www.centralschoolofballet.co.uk

Activities

Objects: TO ADVANCE THE EDUCATION IN THE PUBLIC IN THE ARTS OF BALLET, MIME; TO PROMOTE ANY FURTHER EDUCATION IN THE KNOWLEDGE UNDERSTANDING AND APPRECIATION OF THE ARTS BALLET MIME DRAMA MUSIC OPERA AND SINGING AND SIMILAR ANCILLARY ARTS.

Activities: Higher Education - Artistic - Foundation Degree and BA Hons Degree in Professional Dance and Professional Performance.MA Choreography

Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£3,389,449	£4,021,007	£2,157,410	84
2024-07-31	£3,595,184	£3,997,847	£2,788,968	79
2023-07-31	£3,064,544	£3,862,976	£2,088,749	74
2022-07-31	£2,708,196	£3,289,965	£4,094,736	74
2021-07-31	£3,873,635	£3,039,497	£4,676,505	67
2020-07-31	£3,529,209	£2,725,455	£3,842,367	68

Trustees

Name	Role	Appointed
CHARLOTTE SCHONBERG	Chair	2024-10-23
Alexander Charles Heathcote Tatham		2025-06-26
Christopher Hampson		2018-10-17
Dawn Farrow		2022-06-29
EDWARD THOMAS KEMP		2022-09-12
Elizabeth Edwards		2022-06-29
James Harvey		2022-04-27
Karina Anne Mowbray		2023-01-25
Kate Philpot		2025-06-26
Mark Goodey		2022-06-29
STEPHEN KANE		
Safron Susan Rose		2025-01-01
Susannah Jane Marsden		2022-10-20

Accounts

Company Registration No. 1657717
Charity Registration No. 285398

The Central School of Ballet Charitable Trust Ltd
(A Charitable Company Limited by Guarantee)

Report and Financial Statements

Year ended 31 July 2025

Forvis Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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LEGAL AND ADMINISTRATIVE INFORMATION

Registered Name:	The Central School of Ballet Charitable Trust Limited	
Registered Charity Number:	285398	
Registered Company Number:	1657717	
Patron	HRH The Duchess of Edinburgh GCVO	
President	Lady Sieff	
Governors (trustees):	<i>Independent Members (all):</i> Charlotte Schonberg (Talbot) (Chair, appointed 24.10.24) Remuneration and Nominations Committee (Chair) Ralph Bernard CBE (Chair, resigned 24.10.24) Mark Goodey (Deputy Chair) Finance Committee (Chair) Simon Cole Finance Committee (Resigned 25.06.25) Elizabeth Edwards Audit Committee (Chair) Dawn Farrow Christopher Hampson CBE James Harvey Audit Committee Stephen Kane Edward Kemp Audit Committee Susannah Marsden Remuneration and Nominations Committee Karina Mowbray Finance Committee Tim Parsonson Finance Committee (Resigned 29.04.25) Kate Philpot (Joined 26.06.25) Safron Rose Remuneration and Nominations Committee (Joined 01.01.25) Alex Tatham (Joined 26.06.25)	
Secretary:	Carolyn Braby	
Principal:	Mark Osterfield	
Senior Management Team	Mark Osterfield (Executive Director) Kate Coyne (Artistic Director) Emelie Helsen (Director of Higher Education from 06.01.25) Dr Jamieson Dryburgh (Director of Higher Education to 20.12.24) Carolyn Braby (Director of Finance and Operations) Paul Doyle (Head of Studies from 03.04.25) Natasha King (Head of Studies to 21.02.25) Maxine Bunting-Thomas (Head of Widening Participation and Access) Anna Turgoose (was Brodrick) (Head of Medical Department) Jo Hurst (Associate School and Short Courses Manager)	
Registered Office and principal address	The Countess of Wessex Studios 21/22 Hatfields Paris Garden London SE1 8DJ	

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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LEGAL AND ADMINISTRATIVE INFORMATION (continued)

Bankers:

HSBC
31 Euston Road
London
NW1 2ST

Auditors:

Forvis Mazars LLP
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2025

The Governors, who are the trustees of the charity for the purposes of charity law, present below their annual report, together with the audited financial statements of the Trust for the year ended 31 July 2025.

Principal activity and charitable objectives

The Trust’s overall aim is to improve the education and training of dancers. As a means of achieving that aim, the Trust runs the Central School of Ballet and tours performances as Ballet Central.

Public Benefit

The core elements of Central School of Ballet’s public benefit are:

- producing exceptional artists who shape the future of dance;
- fostering talent and creativity through world-class vocational training;
- finding and nurturing the finest UK talent;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- international leadership in dance.

Central School of Ballet continues to keep public benefit at the heart of its activities, in line with public benefit guidance provided by the Charity Commission. Its approach to recruitment is to select students on the basis of talent irrespective of other factors and it ensures this by auditioning every student who meets the recruitment criteria (more than 290 applications annually). Where financial assistance is required the School supports students with bursaries, scholarships and hardship funds. It has been committed to sharing good practice in widening access and participation. The School is committed to not only the education of young artists but also their wellbeing and their continuing professional development after graduation. It offers support to artists throughout their careers by commissioning new works and teaching. The School has continued to enhance the educational and cultural life of the UK. Information on how the School has achieved these objectives is set out in the financial review and review of activities below.

Corporate governance

The Corporate Governance Statement provides information about the School’s governance and legal structure. This statement appears on page 10.

Review of activities

On 24 June 2025, our Royal Patron HRH The Duchess of Edinburgh paid a visit to Central School of Ballet, at The Countess of Wessex Studios, named in her honour at the opening of the building in 2020. The visit provided an opportunity for Central to share the success of the last 5 years, and to give the Duchess a tour of the thriving institution that we have become in our new home on the Southbank in the London Borough of Southwark.

In a year which marked the transition from our former Chair Ralph Bernard CBE to our new Chair, and former alumna, Charlotte Talbot, the organisation has continued to work to our 4 strategic priorities of Quality, Access and Inclusion, Healthy Organisational Culture, and Sustainability, reflected in the activity reported below.

Under the leadership of our new Chair, the Board and Executive, have focussed on the mid to long term sustainability of the organisation, alongside our day to day work to sustain and improve our current offer. Working with brand consultants Francis Tokyo, we have reconfirmed our core vision as creating careers in dance, and our mission to prepare dancers for a diverse and evolving industry, through personalised training in excellence and artistic expression and the experience of professional performance in Ballet Central. Our Research and Scholarship Day held on 4 Nov 2024 focussed on Training for today’s dance industry, and featured a keynote speech from Christopher Hampson CBE, Artistic Director and CEO of Scottish Ballet and member of the Central School of Ballet Board.

With this focus in mind 24/25 has seen Central refresh its recruitment processes, with a successful focus on international recruitment set alongside an ongoing commitment to removing barriers to access for UK students. The economic context we work in is proving challenging both for our students and the organisation, but we are working hard in both areas. For example, we have secured a major grant from the Leverhulme Trust to support Arts Scholarship Bursaries for the next 3 years. In terms of the organisation, we have now joined higher education networks GuildHE and London Higher to lobby for better government funding, and have also worked independently with Martin Prendergast Consulting and Northern School of Contemporary Dance to champion the importance of small specialist dance conservatoires for access to the creative industries, as well as highlighting the need for investment in dance opportunities for younger children. Through these new networks, and in line with Government guidance we are open to exploring new partnerships and collaborations which support our strategic goals, whilst offering efficiencies. We have also been working to build

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2025

philanthropic support as well as generate income across other non HE programmes and activities including studio hire and the provision of data services to other Higher Education small specialist providers.

Intake Academic Year 2024/2025: For 2024 entry, applicants were able to audition either in person or online. Home / UK applicants auditioning in person had the opportunity to audition either in Leeds, Truro and Glasgow. In-person applicants who got through to the final audition stage were invited to attend a final at the School where they were required to audition again and participate in a group interview. International in person auditions were held in Singapore, South Korea and Japan. 298 students applied (including 78 international). A total of 43 undergraduate students (42x Year 1; 1x Year 2) were offered and accepted places for new starters, including 13 International students. In January 2025, 3 new starters commenced the MA Choreography course.

Undergraduate student outcomes: The School’s Board of Examiners was held on 25th July 2025. Representatives from the School, the University of Kent and External Examiners attended online or in person. The Board members approved all recommendations and processes utilised by the School. The results of the undergraduate courses were very good with 39 students achieving Foundation Degree Pass (1x deferral; 1x withdrawal; 0x repeat), and 37 students achieving the BA (Hons) Top-up Professional Dance and Performance (12x 1st ; 24x 2:1; and 1x 2:2) (1x deferral, 0x withdrawal; 0x repeat).

MA Choreography: At the time of the Exam Board, the two choreography students had yet to complete all relevant module components of their degree. The three new (Jan 2025 intake) students made a great start to their studies and worked with first and second year undergraduate students to create dance works for the end of year show.

External Examiners: External Examiners, Carla Trim-Vamben (Contextual focus and MA Choreography Course) and Kit Holder (Practical focus), visited the School on numerous occasions, saw performances and sampled students’ academic and performance work. Their dialogue with the HE team is thorough and the feedback is very complimentary with usefully constructive recommendations. The HE team address the External Examiners’ reports and integrate any recommendations with strategic plans for the forthcoming year.

National Student Survey 2025: The National Student Survey (NSS) gathers students’ opinions on the quality of their courses. At the School, it is completed by our second year Foundation Degree students. The NSS data helps to inform prospective students’ choices, support institutions in improving the student experience, and facilitate public accountability. Overall, Central is now one of the leaders in the dance and performance sector in most areas. Central scored second highest in Teaching, Learning Opportunities, and Student Voice. Central has improved on last year’s scores in all but one area (Assessment and Feedback- a 0.7% dip). Teaching is at 97% (up from 93%, +4ppt), and Learning opportunities at 98% (up from 90%, +8ppt). There are significant increases in Student Voice (89%, up from 66%, +23ppt) and Student’s Union (100%, up from 82%, +18ppt). Organisation and Management remain an area for improvement, but significant gains from last year have been made (78%, up from 60%, +18ppt).

Ballet Central Tour 2025: Repertoire: *Foyer de danse*- Frederick Ashton (Classical Ballet); *Rise*- Dickson Mbi (Contemporary); *FEAST*- Kristen McNally (Neo Classical); *Keeping Up With The Apocalypse*- Thick and Tight (Contemporary).

Ballet Central successfully toured to 9 professional theatres with increased ticket sales year on year, opening at the Unicorn Theatre in London with a community performance on 15 May 2025 and closing with two nights of performances at the Britten Theatre London on 16 and 17 July 2025. Ballet Central continued to build relationships with longstanding partners including Newbury Spring Festival, Theatre Royal Bury St Edmunds and Yvonne Arnaud Theatre Guildford, as well as forging new relationships including The Linbury Theatre at Royal Ballet and Opera, Salisbury International Arts Festival at The Playhouse and The Dance Space, Brighton. This year 38 Dancers made up Ballet Central. The programme was created by Artistic Director and Professional Training Lead, Kate Coyne, to showcase the versatility of the dancers and give them the opportunity to engage with newly commissioned work as well as restaged work. The diverse programme invited audiences to reflect on the evolution of artistic expression and how new voices continue to push boundaries.

Ashton’s *Foyer de danse*, performed by arrangement with The Frederick Ashton Foundation was created in 1932 and animates Edgar Degas’ iconic paintings and pastels of Paris Opera Ballet dancers. At the time of the 1932 performances some amateur footage was captured in short bursts with no musical accompaniment. The discovery of these fuzzy black and white frames inspired Ursula Hageli to recreate this forgotten early work and these performances by Ballet Central were the first time the ballet has been seen in its entirety in over 90 years. *Rise* by Dickson Mbi draws on the choreographer’s background in popping and challenged the dancers to find a unique forms of movement through human expression. The innovative creation for Ballet Central depicts the energetic ambition and perseverance required to pave new pathways in dance theatre and performance and explores the practices of ritual and shared human

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2025

experience. Kristen McNally also worked with the dancers to the theme of community, and her vibrant piece *FEAST* explored human connectivity and the joys of togetherness, set to a new musical composition by Central’s Tabor Music Director, Philip Feeney. Award winning dance theatre company, Thick and Tight work within themes of dance, mime, theatre, satire and drag and take influence from a wide range of historical, political, literary and artistic subjects. For Ballet Central they created a meditation on greed, vanity and the absurdity of a species bringing about its own undoing in a humorous take on The Kardashians famous love of fame and money.

Often a work comes in to a kind of precise focus that’s missing from professional performances, especially with complex ensembles. A number of groups exist with performers in a special transition between student and professional status. And our conservatoires often show a keener sense of heritage than our professional troupes. Sometimes it takes kids to put big names to shame. Alistair Macaulay on Ballet Central - June 20, 2025 at The Linbury Theatre.

Through the focus on performance in the School’s distinctive training offer, students across the 3 year Higher Education cohort participated in shows throughout the year at the Gable Studio Theatre and delivered fine end of year performances at the Britten Theatre. The Winter Showcase was well received with increased audience numbers and the Summer Showcase which was notable for the range of pieces as well as the costuming, demonstrated the increase in skills across the three years, and was well reviewed in Dance Europe, and on other platforms. Dance Europe produced a film of the recreation of *Foyer de Danse* which garnered many views on their website. The Choreography Showcase in the spring also marked a greater level of professionalism with increased use of technical resources and costume supporting the creativity of the Year 2 cohort as the ballet intensive short courses, also performed at the Gable, creating a continuous strand of performance experience across pre-HE as well as Higher Education programmes.

It is my view that CSB produces dancers that are ready and appropriately skilled for professional careers in dance. In addition to the skills required for a performing career, the school endeavours to equip students with an understanding of the contribution of other skills in the profession. This results in young dancers who possess a high level of appreciation of other aspects of the profession, facilitating their ability to collaborate effectively. Kit Holder, Birmingham Royal Ballet, External Examiner for Central School of Ballet.

Launching careers: Our graduates are going on to a range of employment and further training programmes and we continue to hear from directors that Central trains dancers who are skilled, resilient and valuable company members. This year our students have secured work or training opportunities with Serbian National Ballet, Mzansi Ballet South Africa, Ballet Cymru, Ballo Montenegro, Ballet Sibiu, English National Ballet School GAP programme, German Ballet Berlin, Acosta Advance Training Hub, Disney, Royal Caribbean Cruises, Arles Junior Ballet, The Phantom of the Opera, K Ballet Tokyo, Svendborg Balletteater, Swan School New Adventures and Gyori Ballet Hungary. We are exceptionally proud of their achievements in an industry that has funding challenges that can preclude employing young dancers.

Engaging with the dance industry: Throughout the year Central Students participated in a range of industry performances and collaborative projects. Jemima Gosling and Hugh Lewis from our third year joined English National Ballet for their new production of *The Nutcracker* on tour and over Christmas at The Coliseum, Michael Hawkins performed in Brecon Festival Ballet’s *The Nutcracker* and Per Lundsgaard at Svendborg Ballet Theater created part of a new ballet with a graduate student Shannen McCormack. Two second year students participated in an exchange with Queensland Ballet Academy in an ongoing relationship. Principal dancer and alum Max Maslen from Birmingham Royal Ballet visited to talk to our male students about pathways into the industry and David Kierce gave all graduating students feedback following classes to prepare them for auditions. Several companies visited Central to privately audition students including New Adventures, Svendborg Ballet, Talmi Productions, English National Ballet and Mergaliyev Classical ballet.

There were several opportunities this year for students to watch professional rehearsals; English National Ballet at Sadlers Wells, Northern Ballet at Sadlers Wells, and the foundation students to see Ballet Central at Royal Ballet and Opera. The Y2 students were given a large studio at the Royal Opera House to rehearse ahead of their assessments, and had coaching from principal dancer Johan Kobborg. A variety of workshops took place at the studios from industry specialists including Mavin Khoo (Akram Khan’s *Giselle*), Ashley Page (‘Times Square Ballet’ from *On the Town*), Jess and Morgs as research for a new commission, New Adventures (*The Red Shoes*). Three of our male students were invited on scholarships to Masterclass Verona run by Daria Klimentova.

Our tutors and Artistic Director have continued to forge strong relationships with industry bodies including Prix de Lausanne, The Performance Platform, Grad Pro, aDVANCE, and other networking forums. In addition our staff sit on panels for competitions including International Ballet Grand Prix in multiple cities: Thailand, Malaysia and Singapore, South African International Ballet Competition and Global Dance Open.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2025

Access and Inclusion continue to underpin and drive the work across the Higher Education and pre-HE programmes. Applied Inspirations’ SEER network (Specialist Evidence Evaluation and Research) has supported us to monitor, evaluate and develop all widening participation activity over the last year aligned with our current Access and Participation Plan. As part of this work, we have continued to develop partnerships with a range of specialist organisations that support dancers of Global Majority Heritage. Creating pathways to Central through collaboration with our partners has increased access for young people with talent and passion giving access to our prevocational training. The work with Artistry Youth Dance, AkomaAsa Arts, Theatre Peckham, Southwark College and Ballet Futures has enabled the students from each organisation to access a range of activities including weekly classes, taster days, performances, work experience, and pre-HE programmes. The Ballet Central community performance at the Unicorn Theatre was a huge success. This sold-out event was a joyful celebration of dance attended by the vibrant community that currently engages with Central through our partnerships, Junior school and Pre-HE programmes.

The Assisted Application Scheme has continued to support students who are underrepresented in Higher Education to apply to the Higher Education courses. This support ensures students are supported throughout the whole application process and have access to bespoke help and guidance as they navigate the application and audition process.

Alongside the hub of outreach and partnership activity, a new Access and Participation Plan (APP) 2026/27–2029/30 was written and submitted to the Office of Students and awaits approval. The new plan is ambitious and exciting and continues to keep inclusion and access at the core of what we do.

Two other programmes have contributed towards making the School a more accessible and inclusive organisation. In the course of the year a new Equity, Diversity and Inclusion Committee was formed with Board, staff and student membership. This aims to embed the work of the existing student and staff Diversity and Inclusion Forum, driving and being accountable for an EDI Plan. The management team and prospective members of the EDI Committee participated in a series of workshops about antiracism, and the EDI Plan is now championing the dual themes of Building an Inclusive Culture and Increasing Race Representation in Central School of Ballet. Secondly, the School has continued to build its offer to Southwark residents in line with the commitments made to Southwark when we moved to the borough. These activities have included a consultation with, and the development of a tailored offer to schools in Southwark, as well as discounts and programmed classes for our neighbours at Wessex Studios.

Junior School: Participation in Junior School classes increased with 60 new students joining in the Autumn and Spring Terms, 45% of the new intake were local Southwark residents who benefit from discounted rates, 20% of new students were from partner organisations. Pupils welcomed parents and guardians to watch their classes at the end of the Autumn Term and further enjoyed performing to friends and family in the Summer Work Sharing, which took place in the Gable Studio Theatre. This included performances from the Year 1 and 2 HE students.

Associate Programmes: The Junior Associate Programme has continued to thrive and saw the number of applicants applying to audition increase again. Capacity has once again been increased to include a new boy's class for 2025/26. The Associate Programme is also at full capacity with a waiting list for most classes. As part of a new partnership with the Ballet Futures programme at English National Ballet, staff attended an insight day to audition students for the Junior Associate and Associate Programmes. This resulted in 5 places being offered across both programmes, 3 of which have been accepted. The Associate Programme annual Induction Day included a ballet class, a seminar on ‘The Importance of Supplementary Training’ and RAMP warm up, as well as pointe shoe fittings from Bloch. Self-reflection and Individual Target setting continue to be embedded into the curriculum, supporting young dancers to gain independence and take ownership of their learning and skill development. Higher education knowledge and guidance is provided for Year 11 students and their parents/guardians with an information talk offered in the Autumn Term. The annual Creative Choreography Day was led by Jasmin Vardimon Company and also included a ballet class with guest teacher Kanika Carr as well as a Kuchipudi class led by Arunima Kumar. A Junior Associate workshop with Jasmin Vardimon (offered as optional) was also included and attended by 60% of Junior Associate students. The end of year work sharing for Junior Associate and Associate students in the Gable Studio Theatre was a highlight for all and particularly well received by parents, guardians and teachers. The Junior Associate sharing included performances by Pre-Senior students’ and the Associate sharing’s included performances by final year HE students. A reframed open day for The Associate Programme was also held across two dates and was well received. The opportunity for students to take part in a ballet class was not offered due to studio availability, but guests were able to watch current students in class and take part in a Q&A with the Associate School and Short Courses Manager and current Associate students.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2025

Dance Days and Courses: A full programme of Dance Days and Courses were delivered in 2024-25 with visits to Glasgow, Manchester and Truro as part of the audition opportunities for the HE Courses. Participants in Truro once again expressed how much they appreciated the school coming to the area and participants in Manchester shared the desire for pre-vocational training in this area. Half-term courses continued to be popular, attracting a wide range of participants. Courses were attended by participants from our partnership organisations, Theatre Peckham, Artistry Youth Dance and AkomaAsa Arts. A new Audition Preparation Course was held in October and was well attended. Participants particularly rated the individual feedback provided and Strength and Conditioning class. The Spring and Summer Courses were well attended with a high number of international students attending. The two-week Summer Course included an Authentic Jazz masterclass led by Michael Grandison and a Hip Hop masterclass led by Cache Thake. Both courses culminated with work sharing and certificate presentations in the Gable Theatre.

Student Support: During the year the School provided students with £195,472 of financial support (2024: 230,824) in the form of cash bursaries and fee scholarships. This enables talented students to join the School and/or continue their studies. £132,872 of the support funding that the School distributed was generated through generous donations received from trusts, foundations and individuals by the Development department; £24,000 of cash bursaries plus £2,000 fee waivers was distributed from higher rate fee income (HFI) as part of our Access and Participation Plan (APP) commitment within the Higher Education framework. Further spends under the APP were to ensure access, progression and success. The identified targets of the APP are those groups underrepresented within the School’s student populations: those from low-income backgrounds, students of the global majority, those from Higher Education low participation neighbourhoods, and those with disabilities.

For Access and Participation Plan (APP) expenditure for 2024/25, please see Note 19.

Central Nights and Central Sundays: Adult classes in the evenings and on Sundays are reaching capacity with over 20,000 bookings in the year.

Southwark and community initiatives in 2024/2025: Local Southwark and Lambeth residents have continued to access Neighbourhood Classes in ballet and Contemporary African Dance at a 50% discounted rate and a 10 % discount across all adult classes with over 450 Southwark residents benefitting to date. Work with Southwark primary schools continued through our partnership with the Southwark school improvement team. This has enabled us to reach schools 16 and deliver a range of activities including assemblies, performances and on-site creative workshops. In addition to this a new online platform was designed and launched for Southwark schools to support teaching dance in schools. The platform provided teachers with a range of resources including lesson plans, scheme of work, music, videos, all based on the Contemporary piece “Blushing” choreographed by Emily Powell. 8 schools also attended CPD sessions delivered by Emmily Powell to support teachers using the online platform, we have received great feedback from teachers. The work with Southwark Schools has developed considerably during the last two years it has positively impacted our engagement with local residents now accessing Junior school classes. Our partnership with Southwark college enabled four students to complete work experience placements as part of their course requirement. The rest of the cohort also attended several activities on campus across the academic year. Bespoke outreach activities for the Brit school, Artistry Youth dance and Theatre Peckham provided exciting dance activities for participants including class, repertoire, performance and a Q&A. Year 3 students co-facilitated the sessions with Ben Warbis, Ballet Central Lead.

Health and wellbeing at the School included activity across a range of areas. In terms of student and participant wellbeing, the School actively manages and monitors Health and Safety in its building and programmes, and also have a strong framework in place for ensuring our children and young people are safe in terms of safeguarding and the risk of radicalisation under the Prevent scheme. The Health and Wellbeing team continued to support the physical wellbeing of our students, with increased Strength and Conditioning including a jump programme, alongside our regular physiotherapy, Pilates, and ballet rehabilitation activity. In addition, onsite counselling to support student mental wellbeing take place, as well as expert preventative seminars to support mental health.

Staff Survey: Following the Staff Survey in 2023, a second survey was conducted in Dec 24-Jan25 to review progress. Whilst there was positive movement in some areas, the quick succession of surveys failed to give enough time for the cultural change that we are seeking. We have therefore now decided to give ourselves the next 24 months to focus on three thematic areas: the first focussed on giving the team greater clarity on roles and responsibilities; the second on ensuring our meetings facilitate useful debate and decision making; and the third focussing on how we work and relate to each other in our working lives. We have a strong, highly skilled and committed team at Central – and want to focus on how we can be most effective when working together, as well as maintain a positive working experience for each member of staff.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2025

Board of Governors

Charlotte Talbot took up the Chair of Central School of Ballet on 24 October 2024 and used the opportunity to review Central School of Ballet’s Strategy and business plan, as well as the ways of working of the Board of Governors and its committees. The Board of Governors continued to offer expert guidance and advice to the Executive, under the leadership of the Chair Charlotte Talbot. The annual Strategy Day was held on 6 Nov 2025, and four Board meetings took place across the year, with a complementary calendar of committee meetings and working groups, formed to address and bring Board skills to certain key issues such as the Brand refresh or fundraising.

Alongside the departure of our former Chair Ralph Bernard, during the year Tim Parsonson and Simon Cole stood down from the Board, after a number of years of dedicated service. Safron Rose, Alex Tatham and Kate Philpot joined the Board, through a rigorous recruitment process.

President’s Circle: The School’s President’s Circle led by Lady Sieff continues to support the School’s regular activities and operations with new members joining within the year. Ralph Bernard CBE joined the Circle as he stepped down from the Board.

Director’s Circle: A Director’s Circle of 12 established in 22/23 continues to offer philanthropic support for the world class training of the School’s students.

Subsidiary undertaking

The Charity has a wholly owned trading subsidiary, Ballet Central Limited, which did not trade during the year as its activities were incorporated within the School.

Financial review

The financial year overall position was a loss of -£631,558 (2024: -£402,663). If the depreciation and interest related to the non-cash costs of the Wessex Studios lease and fit-out are excluded, the result for the year was a deficit of £-51,748, reflecting the legal and associated costs of settling the dilapidations charge at prior premises Herbal Hill (2024: surplus of £178,439).

The finance charge on the outstanding Wessex Studios lease liability and the amortisation of the right to use asset have been calculated in accordance with the requirements of FRS102 section 20. Further information is included in note 2.11 to the financial statements. The financial terms in the 70 year property lease and break clause are complex. If the School was not required to apply the lease accounting requirements included in FRS102, and was able to account for the premises lease as an operating lease, charging the income statement with only the rent paid in the year, the deficit for the year would have been £-304,147 (2024 surplus £118,315).

There was a further reduction in grant, reflecting the second year of a three year transition funding arrangement from the Office for Students (OfS). Otherwise recruitment and non-credit bearing courses expanded fee income, with a reduction in the number of overseas students from prior year but with students sourced from a broader range of countries. There was consistent or increased attendance across children, young people and adult classes; short courses reduced fractionally, as did studio hire but a 3 year summer hire agreement was agreed for 2025-2027. Bursary fundraising exceeded prior year levels. Revenue fundraising reached the same level as prior year but was not expanded to planned levels. Total course, generated and fundraised income was £2.73m (2024: £2.72m).

Staff costs had a small increase due to the new post of Artistic Coordinator to oversee the timetable and Ballet Central, plus one full-time staff member off sick, and a cost of living salary increase across all employed and freelance roles. Other operating expense increases were due to planned and preventative maintenance and repairs to the new Wessex Studios occupied since June 2021, a new 3 year fixed green energy contract, branding and lobbying projects, and the legal costs of settling dilapidations at the prior premises.

As the organisation prospers and increases the offering to its community in the new Southwark premises, repayments on loans for the building resulted in the initial loan fully repaid and payments due to start on the second of the two loans. With OfS monitoring of long-term financial sustainability (it is estimated 40% of higher education providers posted deficits in 23/24), the Board has continued to model a number of financial scenarios within the context of the School’s longer-term sustainability strategy. These models are regularly scrutinised as part of the Board’s financial planning and risk management processes so that the School is adequately prepared to respond effectively to change, including reductions in government grant funding and changes to student fees, developing new programmes and initiatives, and other business and community engagement opportunities.

Value for Money Review

The Audit Committee continues to undertake an annual Value for Money Review in order to provide further assurance to the Board that the School is delivering value to its students and other participants, including OfS (value for money is one of the four priorities in

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
(A company limited by guarantee)

REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2025

the regulatory framework and a statutory duty under new Higher Education and Research Act 2017), other funders and the students and programme participants across all areas of the School’s work. The Audit Committee was satisfied that the School is delivering on the three priorities of benefit to students, benefit to country, and benefit to economy. Feedback from students on the quality of teaching, teaching resources, and employment prospects via the Student Voice Forum, student questionnaires and the National Student Survey is monitored and responded to and continues to show high levels of satisfaction against teaching, learning opportunities and academic support.

Future prospects of the School

The School operates within an agreed planning framework, incorporating a 5 year forecast, annual budgets and business plans, to meet the aims and objectives of the School’s strategic plan and long-term financial sustainability. Strategies are in place to develop existing and new income streams as both part of sustainability planning, and in response to reductions in HE grant income. The School is working to fully utilise and maximise the benefits of The Countess of Wessex Studios at Paris Gardens, as well as ensuring in the longer term that its training model continues to be viable and sustainable in terms of the shape and quality of the offer, and the revenue it generates.

Going concern

The Governors’ and management’s going concern assessment has been for at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. Following 14 years of stable institution specific targeted funding from the Office for Students (OfS) and previously the Higher Education Funding Council of England (HEFCE) via the Conservatoire for Dance and Drama (CDD), there was a reduction in government support for the performing arts. A new funding stream for specialist performing arts providers was secured for the 5 year period 22/23 to 26/27 with funding at a lower level, and transitional funds available to those providers leaving the existing grant stream to the new lower level one. Forecasts have been prepared on a prudent basis. In the context of funding reduced by government, work is being done to enhance the resilience of the business model through lobbying in partnership with Northern School of Contemporary Dance, London Higher and GuildHE, and brand work. Accruals and the level of future funding offered by OfS have been stress tested and the cashflow reviewed. The Board of Governors has a reasonable expectation that the School will continue in business for at least the next 12 months.

Investment policy

The Governors’ investment powers are governed by the Memorandum and Articles of Association which permit the Trust’s surplus funds to be invested as appropriate. The Board’s investment policy is to produce the best financial return within an acceptable level of risk, aiming to balance financial return against immediate and planned spending requirements, within a risk averse framework. Accordingly funds are held as cash (or near cash) balances and are not invested in stocks and shares or other financial instruments. The Governors will continue to manage investments in conformity with this policy.

Reserves policy

It is the policy of the School that unrestricted cash should, if possible, be maintained at a level equivalent to between three and six months expenditure. The Governors consider that reserves at this level will ensure that, in the event of a significant drop in income, they will be able to continue the School’s current activities while consideration is given to ways in which additional funds may be raised. Cash at the end of the period amount to £1,478,088 which covers more than three months operating expenditure. Key risks that the School has identified which may impact on future reserves levels and long-term financial sustainability are the challenging climate for fundraising and to student recruitment, and the repayment of long-term debt. Consequently the School has budgeted prudently for the forthcoming year and has strategies in place to diversify and grow fundraising, lobbying for increased grant funding, and growing non-government grant income streams alongside keeping costs under close review to help ensure that the minimum reserves targets is again met.

Remuneration of Key Management Personnel

The Remuneration and Nominations Committee reviews the Executive Director and the Senior Management Team salaries annually. In addition, non-contractual salary increases linked to inflation are considered annually by the Committee for all staff. Benchmarking forms part of the process, against other former CDD schools and peer small specialist HEIs.

Asset cover

The School has sufficient assets to cover the commitments of its funds.

Connected charities and related parties

Data services are supplied by the School through a service level agreement to former CDD schools Rambert School of Ballet and Contemporary Dance, and National Centre for Circus Arts. Donations received from Governors and related parties and the Executive Director within the year totalled £16,628 (2024: £22,400).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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CORPORATE GOVERNANCE STATEMENT

FOR THE YEAR ENDED 31 JULY 2025

The Governors of the Central School of Ballet Charitable Trust Limited are committed to exhibiting best practice in all aspects of Corporate Governance.

The School endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life (selflessness, integrity, objectivity, accountability, openness, honesty and leadership) and with the guidance to institutions of higher education from the Committee of University Chairmen in its Guide for Members of HE Governing Bodies in the UK.

Central School of Ballet complies with the requirements of the Fundraising Regulator, including taking steps to safeguard vulnerable individuals. No complaints have been received during the year.

Status and administration

The School is established as a charitable company limited by guarantee and is registered as a charity with the Charity Commission. It has no issued share capital and the liability of its members in the event of the company being wound up is limited to a sum not exceeding £1. The School's affairs are governed by its Memorandum and Articles of Association which allow for any activities covered by the charity's objectives with no specific restrictions. Central School of Ballet is registered with the Office for Students (OfS) as a higher education provider Approved (fee cap) and is subject to ongoing conditions of registration.

Taxation status

The company is a close company as defined by the provisions of the Income and Corporation Taxes Act 1988. As a charity, it is exempt from tax on its charitable activities. There has been no change in this respect since the end of the financial year.

Governance

The School is administered through its governing body, the Board of Governors. The Board meets regularly to discuss and formulate policy which is then implemented by the Principal and executive team. Members of the Board of Governors are appointed in accordance with the company's Articles of Association, serving for one period of three years renewable for a further two terms of three years each. During the period of the capital project, the Board of Governors took the decision to extend beyond a term of 9 years the critical members of the Board, reviewed after completion of the project.

In addition, the Board of Governors meets the OfS Conditions of Registration related to governance (E2), and these governance requirements are also monitored by the Finance Committee (charged with responsibilities relating to finance including approval of the annual estimates of income and expenditure and securing compliance with the financial terms and conditions imposed on funding by OfS's requirements), Audit Committee (advising and assisting the Board of Governors in respect of the entire assurance and control environment of the School), and Remuneration and Nominations Committee (assisting the Board with Board composition and recruitment, staffing and remuneration matters). The Board of Governors and Committees have adopted the CUC Higher Education Code of Governance. An Academic Board reports into the Board of Governors and oversees a Learning and Teaching Committee, an Access and Participation Committee, an Equity, Diversity and Inclusion Committee, and a Research and Ethics Committee. From time to time the Board establishes other ad hoc committees or working groups to address specific strategic matters.

Principal

The Executive Director, as Principal of the School, is appointed by the Board of Governors and has a general responsibility for ensuring that all public funds are properly applied to the School's activities. He is the Accountable Officer for Central School of Ballet as required by the OfS as part of its regulatory framework.

Internal control and risk management

The Board has responsibility for maintaining a sound system of internal control that supports the achievement of the School's policies, aims and objectives, while safeguarding public and other funds and assets for which it is responsible. The system of internal control incorporates risk management and this encompasses a number of strands designed to identify and evaluate the risks faced by the School and to put in place an action plan to address and mitigate the impact of those risks.

The School has robust policies and procedures in place, as required by the Board of Governors, and these are developed by the senior management team and communicated to staff. A risk management policy, risk register and risk appetite statement are in place and kept under frequent review. Risks that have been identified by staff members are reported up through to the senior management team, which in turn reviews risks, develops mitigating strategies and timely action plans. The risk registers and associated monitoring plans

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CORPORATE GOVERNANCE STATEMENT (continued)

FOR THE YEAR ENDED 31 JULY 2025

are then regularly reviewed by the School's committees, which in turn report to the Board for further risk management reviews. Those risks deemed to be the most significant being kept under review by the Board of Governors directly.

Key risks facing the School include the reduced specialist funding for the performing arts and UK fees seeing their first increase since 2018 but at a low level while teaching a high cost vocational subject. The School has stabilised itself following the impacts of Brexit, Covid and high inflation but long-term financial sustainability remains a risk.

To address the risk of financial sustainability, the School had focused efforts on increasing fundraising, expanding HE international recruitment, growing numbers on existing courses, sustaining further non-credit bearing courses, and developing new non-Higher Education income streams. The move to new, larger and purpose-built premises supported the development of new income generating activities as well as the ability to accept a larger number of students and participants on the higher education programmes and other dance programmes, and give staff better working conditions.

The additional challenge and key risk in 2024/25, beyond funding and fees not covering the cost of the courses the School delivers, is ensuring a business model that ensures long-term financial sustainability and generates sufficient income to repay the loans made for the fit-out of the Wessex Studios. The support of Southwark Council and the Arts Impact Fund brought both financial support and wider partnership benefits, with Southwark Council naming the School in its Cultural Strategy for the borough. Both associations assisted with other fundraising, and the School is grateful to the individuals and trusts who supported the £10m capital campaign and enabled the move.

Another challenge is to attract and maintain trust and individual funding and support to deliver on the revenue income target which forms part of the core operating budget as funding and fees reduce in value. The School and Board of Governors will continue to invest resources to ensure that the School can take full advantage of opportunities while managing attendant risks.

Other risks include recruiting and retaining staff, ensuring all lower participation groups are reached with the School's work, and ensuring a resilient IT infrastructure and approach given increased cyber attacks within education.

The Board of Governors is responsible for reviewing the effectiveness of internal control of the School, based on information provided by the senior management team, and internal and external auditors.

As per the Companies Act, the Board Governors are required to include a strategic report in their annual accounts. However, these requirements have been covered by the report above and the table below:

<u>Number of persons at 31 July 2025</u>	<u>Female</u>	<u>Male</u>
Governors of the School	7	6
Key Management Team	6	2
Other employees	49	30

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2025

The Governors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the School and to enable them to ensure that the financial statements are prepared in accordance with the Statement of Recommended Practice on Accounting in Higher Education Institutions and other relevant accounting standards.

In addition, within the terms and conditions of the funding agreement with the Office for Students, the Governors are required to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the company and of the surplus or deficit for that period. In preparing those financial statements, the Governors are required to:

- select the most appropriate accounting policies and appoint an audit committee to monitor their implementation, apply them consistently and disclose them adequately;
- make judgements and estimates that are reasonable and prudent;
- state whether appropriate accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the company will continue in business.

The Governors have taken reasonable steps to:

- ensure that funds from the Office for Students and Research England are used only for the purposes for which they have been given and any other conditions which the Funding Councils may from time to time prescribe;
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources;
- safeguard the assets of the School and to prevent and detect fraud; and
- secure the economical, efficient and effective management of the School's resources and expenditure.

The Governors also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant audit information and that they confirm that the company's auditors have been made aware of such information.

Auditors

A resolution proposing the re-appointment of Forvis Mazars as auditors was made at the Annual General Meeting.

Signed for and on behalf of the Board of Governors on 12 November 2025.



.....
Charlotte Schonberg (Talbot)
Chair

Date: 12 November 2025

Opinion

We have audited the financial statements of the Central School of Ballet Charitable Trust Limited (the 'School') for the year ended 31 July 2025 which comprise the Income and Expenditure Account, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies.

The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 School's affairs as at 31 July 2025 and of the School's income and expenditure, gains and losses, changes in reserves and cash flows for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been properly prepared in accordance with the requirements of the Office for Students' Accounts Direction (OfS 2019.41); 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 School 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 Governors' 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 School'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 Governors 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 Governors are responsible for the other information contained within 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 this gives rise to 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.

Responsibilities of Governors

As explained more fully in the Statement of Responsibilities of the Governors set out on page 12, the Governors 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 they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2025

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

In preparing the financial statements, the Governors are responsible for assessing the School'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 Governors either intend to liquidate the School or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below. 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.

Based on our understanding of the School and its industry, we considered that non-compliance with the following laws and regulations might have a material effect on the financial statements: OfS requirements, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud and money laundering.

To help us identify instances of non-compliance with these laws and regulations, and in identifying and assessing the risks of material misstatement in respect to non-compliance, our procedures included, but were not limited to:

- Inquiring of management and, where appropriate, those charged with governance, as to whether the School is in compliance with laws and regulations, and discussing their policies and procedures regarding compliance with laws and regulations;
- Inspecting correspondence, if any, with relevant licensing or regulatory authorities;
- Communicating identified laws and regulations to the engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the School which were contrary to applicable laws and regulations, including fraud.

We also considered those laws and regulations that have a direct effect on the preparation of the financial statements, such as tax legislation, pensions legislation, the OfS Accounts Direction, the Charities Act 2011 and the Companies Act 2006.

In addition, we evaluated the Governors' and management's incentives and opportunities for fraudulent manipulation of the financial statements, including the risk of management override of controls, and determined that the principal risks related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to accruals and the valuation of the finance lease, income recognition (which we pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the Governors and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2025

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

Other Required Reporting

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 report of the Board of Governors for the financial period for which the financial statements are prepared is consistent with the financial statements; and
- the report of the Board of Governors has been prepared in accordance with applicable legal requirements.

Opinion on other matters prescribed in the OfS Audit Code of Practice issued under the Further and Higher Education Act 1992

In our opinion, in all material respects:

- Funds from whatever source administered by the provider for specific purposes have been properly applied to those purposes and managed in accordance with relevant legislation;
- Funds provided by OfS, UK Research and Innovation (including Research England), the Education and Skills Funding Agency/Department of Education have been applied in accordance with the relevant terms and conditions; and
- The requirements of the OfS's accounts direction have been met.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the School and its environment obtained in the course of the audit, we have not identified material misstatements in the report of the Board of Governors.

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

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

We have nothing to report in respect of the following matters in relation to which the OfS Audit Code of Practice requires us to report to you if, in our opinion:

- the provider's grant and fee income, as disclosed in the notes to the financial statements, is materially misstated; or
- the provider's expenditure on access and participation activities, as disclosed in the financial statements, has been materially misstated.

Use of the audit report

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


Nicola Wakefield (Nov 26, 2025 10:00:56 GMT)

Nicola Wakefield (Senior Statutory Auditor)
for and on behalf of Forvis Mazars LLP
Chartered Accountants and Statutory Auditor
6 Sutton Plaza, Sutton Court Road, Sutton SM1 4FS

Date: 26th November 2025

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 JULY 2025

		Unrestricted Funds	Designated Funds	Restricted Funds	Total	Total
					2025	2024
Income	Notes	£	£	£	£	£
Funding Council grants	4					
Teaching grant		599,612	-	-	599,612	801,750
Tuition fees & education contracts	5	1,995,997	-	-	1,995,997	1,967,674
Other income	6	436,619	-	292,335	728,954	752,700
Investment income	7	64,886	-	-	64,886	73,060
Total income		3,097,114	-	292,335	3,389,449	3,595,184
Expenditure						
Staff costs	8	1,986,639	-	95,519	2,082,158	1,964,997
Operating expenses	9	1,170,016	-	181,510	1,351,526	1,313,871
Depreciation	11	311,598	144,060	-	455,658	574,786
Interest costs	12	40,402	152,456	-	192,858	197,686
Total Expenditure		3,508,655	296,516	277,029	4,082,200	4,051,340
(Deficit)/Surplus on continuing operations before taxation		(411,541)	(296,516)	15,306	(692,751)	(456,156)
Taxation	10	61,193	-	-	61,193	53,494
(Deficit)/Surplus on continuing operations after taxation		(350,348)	(296,516)	15,306	(631,558)	(402,662)
Retained reserves brought forward		£974,443	£1,793,691	£20,834	£2,788,968	£3,191,630
Retained reserves carried forward		£624,095	£1,497,175	£36,140	£2,157,410	£2,788,968

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above.

In the previous year, the total income from unrestricted funds was £3,339,593 and from restricted funds was £255,591. Total expenditure in the previous year from unrestricted funds was £ 3,797,933 and from restricted funds £253,407.

The notes on pages 19 to 30 form part of these financial statements.

BALANCE SHEET

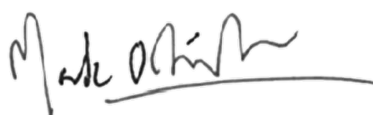
AS AT 31 JULY 2025

		2025	2024
	Notes	£	£
Fixed Assets			
Tangible assets	11	10,093,744	10,523,026
Investments	13	100	100
		<u>10,093,844</u>	<u>10,523,126</u>
Current Assets			
Stock	14	5,047	500
Debtors	15	133,349	119,499
Cash at bank and in hand		1,478,088	2,086,891
		<u>1,616,484</u>	<u>2,206,890</u>
Creditors: amounts falling due within one year	16	<u>(1,303,590)</u>	<u>(1,608,193)</u>
Net Current Assets		<u>312,894</u>	<u>598,696</u>
Total Assets less Current Liabilities		10,406,738	11,121,823
Creditors: amounts falling due greater than one year	17	<u>(8,249,328)</u>	<u>(8,332,855)</u>
Net Assets		<u><u>£2,157,410</u></u>	<u><u>£2,788,968</u></u>
Represented by:			
Unrestricted funds			
General funds	18	624,095	974,443
Designated fund	18	1,497,175	1,793,691
		<u>2,121,270</u>	<u>2,768,134</u>
Restricted funds	18	36,140	20,834
TOTAL	19	<u><u>£2,157,410</u></u>	<u><u>£2,788,968</u></u>

The financial statements were approved and authorised for issue by the Board of Governors on 12 November 2025 and were signed below on its behalf by:



Charlotte Schonberg (Talbot)
Chair of the Board of Governors



Mark Osterfield
Principal

The notes on pages 19 to 30 form part of these financial statements.

STATEMENT OF CASH FLOWS

AS AT 31 JULY 2025

	Note	2025 £	2024 £
Cash flows (used in)/from operating activities	23	(579,784)	292,763
Cash flows from investing activities			
Interest income		64,886	73,060
Purchase of tangible fixed assets		(26,374)	(95,609)
Cash received from/(used in) investing activities		38,512	(22,549)
Cash flows from financing activities			
Repayment of borrowings		(67,531)	(71,588)
Cash (used in) financing activities		(67,531)	(71,588)
(Decrease)/Increase in cash and cash equivalents in the year		(608,803)	198,626
Cash and cash equivalents at the beginning of the year		2,086,891	1,888,265
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		£1,478,088	£2,086,891

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR TO 31 JULY 2025

1. General Information

Central School of Ballet Charitable Trust Ltd is incorporated in England and Wales as a private company limited by guarantee (No. 1657717) and is a registered charity (No. 285398). The charitable company's registered office is: The Countess of Wessex Studios, 21/22 Hatfields, Paris Garden, London SE1 8DJ.

2. Accounting policies

2.1 Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Statement of Recommended Practice (SORP): Accounting for Further and Higher Education (2019 edition). They have also been prepared in accordance with the "carried forward" powers and duties of previous legislation (the Further and Higher Education Act 1992 and the Higher Education Act 2004) and the new powers of the Higher Education and Research Act 2017, the Accounts Direction issued by the OfS, the terms and conditions of funding for higher education institutions issued by OfS, and the terms and conditions of the Research England grant and the Companies Act 2006.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the Company's accounting policies. The financial statements have been prepared in compliance with FRS 102 with management taking into account all available information about the future to ensure the appropriate basis for accounting. The statements have been prepared on a going concern basis. The going concern assessment has been at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. The Board of Governors have reviewed prudent cashflows, considered ongoing funding streams and the value of accruals, and have a reasonable expectation that the School will continue in business for at least the next 12 months.

2.2 Income

Income from tuition fees is recognised on a receivable basis. Fees receivable are stated before deducting allowances, scholarships and other remissions granted by the School from its unrestricted funds but include contributions received from restricted funds and other grants. Income receivable from the Office for Students (OfS) and Research England is recognised in line with the latest estimate of grant receivable for an academic year. Other income is also recognised on a receivable basis. Donations are recognised when the amount receivable is committed during the accounting year and received before the accounts are signed.

2.3 Expenditure

Expenditure is included on an accruals basis, inclusive of any irrecoverable VAT.

2.4 Tangible fixed assets

Tangible fixed assets costing more than £500 are capitalised and included in the financial statements at cost. Depreciation is provided at rates calculated to write off excess of costs over estimated residual amounts evenly over the estimated economic lives of each class of asset. These rates are as follows:

Plant and machinery/Fixtures & fittings	25% straight line
Premises lease	Discounted value of lease payments over the lease term to the break clause, capitalised and amortised rent-free period over the occupation term with the discount factor of 3% (as determined by the Governors)
Premises fit-out - structure	Straight line over the lease term to the first break clause
Premises fit-out - other	Straight line over periods of 10 - 30 years for different components

2.5 Operating leases

Rentals payable are charged on a time basis over the lease term.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

2.6 Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the Governors in furtherance of the general objectives of the School and which have not been designated for other purposes.

Designated funds are those designated by the Governors for use on specific projects within the objectives of the School.

Restricted funds are subject to specific conditions by donors as to how they may be used.

2.7 Pensions

The charitable company operated a defined contribution pension plan for its employees in accordance with UK government workplace pension obligations. A defined contribution plan is a pension plan under which the charitable company pays fixed contributions to a separate entity. Once contributions have been paid the charitable company has no further payment obligations. The contributions are recognised as an expense in the Income & Expenditure account when they fall due. Amounts not paid are shown in accruals as a liability in the balance sheet. The amounts paid into the plan are held separately from the charitable company in independently administered funds.

2.8 Basic Financial Instruments

The Charity only holds basic financial instruments. These financial instruments are initially recognised at transaction value and subsequently measured at amortised cost with the exception of any investments which are held at fair value. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. A specific provision is made for debts for which recoverability is in doubt. Cash at bank and in hand is defined as all cash held in instant access bank accounts and used as working capital. Financial liabilities held at amortised cost comprise all creditors except social security and other taxes and provisions.

2.9 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

2.10 Debtors

Short term debtors are measured at transaction price, less any impairment.

2.11 Finance leases

On 17 December 2015 a 70 year premises lease was signed for the Paris Gardens site, effective 1 January 2016, with a 35 year break point. The outstanding lease liability and the right of use asset and its amortisation over 35 years is stated in accordance with the requirements of FRS102 section 20. In addition, a note has been included to separately disclose interest expenses. The right of use asset value at 31 July 2025 is £3,601,487 (2024: 3,745,547). The lease creditor at 31 July 2025 is £5,171,971 (2024: 5,219,883).

3. Judgements in applying accounting policies and key sources of estimation uncertainty:

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. Although these estimates are based on management's best knowledge of the amount, events or actions, actual results may ultimately differ from those estimates. The directors consider the following items to be areas subject to estimation and judgement.

Depreciation:

The useful economic lives of tangible fixed assets are based on management's judgement and experience. When management identifies that actual useful economic lives differ materially from the estimates used to calculate depreciation, that charge is adjusted retrospectively. As tangible fixed assets are not significant variances between actual and estimated useful economic lives will not have a material impact on the operating results. Historically no changes have been required.

Property accruals:

Provisions for dilapidations and service charges are based on professional review of management's judgment, reviewed annually. Actual results may ultimately differ from these estimates but will be adjusted.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

4a. GRANT AND FEE INCOME SUMMARY	2025	2024
	£	£
Grant income from the OfS	599,612	801,750
Fee income for taught awards	1,696,878	1,643,247
Fee income from non-qualifying courses	250,154	273,918
	<u> </u>	<u> </u>
Total grant and fee income	2,546,644	2,718,915
	<u> </u>	<u> </u>
4b. FUNDING BODY GRANTS	2025	2024
	£	£
Office for Students		
Teaching grants	599,612	801,750
	<u> </u>	<u> </u>
All amounts relate to unrestricted funds in 2024 and 2025.	599,612	801,750
	<u> </u>	<u> </u>
5. TUITION FEES AND EDUCATION CONTRACTS	2025	2024
	£	£
International student fees (net of scholarships awarded of £7,490)	960,916	879,851
UK student fees (net of scholarships awarded of £2,000)	735,962	763,396
Audition fees	23,382	25,119
Other Higher Education fees	25,583	25,389
WP programmes and events (including Spring and Summer courses)	74,907	75,958
Pre-Senior fees	103,681	118,573
Junior fees	71,566	79,388
	<u> </u>	<u> </u>
All amounts relate to unrestricted funds in 2024 and 2025.	1,995,997	1,967,674
	<u> </u>	<u> </u>
6. OTHER INCOME	2025	2024
	£	£
<i>Restricted donations</i>		
Ballet Central	47,432	26,453
Student support (restricted)	152,974	140,483
Student and course delivery	58,052	58,871
Outreach	30,877	29,783
Premises	3,000	-
	<u> </u>	<u> </u>
	292,335	255,590
<i>General</i>		
Donations	93,735	164,864
Evening Studio Hire	133,246	123,375
General Studio hire	78,569	95,998
Other (includes supply of services)	55,453	49,934
Merchandise and uniform sales	33,916	22,883
Ballet Central box office	41,700	40,056
	<u> </u>	<u> </u>
	436,619	497,110
	<u> </u>	<u> </u>
	728,954	752,700
	<u> </u>	<u> </u>

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FOR THE YEAR TO 31 JULY 2025

An increase in overseas student numbers was targeted and achieved. Other programmes and facilities hire continued to expand and build following the School's move to larger bespoke premises. Significant new projects have included service level agreements for the provision of data services and the hire of rehearsal space.

7. INVESTMENT INCOME	2025	2024
	£	£
<i>General</i>		
Interest receivable	64,886	73,060
	<u>64,886</u>	<u>73,060</u>
	<u><u>64,886</u></u>	<u><u>73,060</u></u>
8. EMPLOYEE & FREELANCE STAFF INFORMATION	2025	2024
	£	£
Salaries (including freelance staff)	1,892,020	1,786,305
Social security costs (employed staff)	149,352	138,480
Pension contributions (employed staff)	40,786	40,212
	<u>2,082,158</u>	<u>1,964,997</u>
	<u><u>2,082,158</u></u>	<u><u>1,964,997</u></u>

£95,519 of restricted funds (all others unrestricted) were used in 2025 (2024: £90,883).

The average monthly number of employees and self-employed staff during the year was made up as follows:

	Number	Number
Full time	25	24
Regular part time	59	55
	<u>84</u>	<u>79</u>
	<u><u>84</u></u>	<u><u>79</u></u>

The full-time staff increased due to an additional role supporting the Artistic Director (a previous ongoing role until 2020). The part-time staff increased due to support roles to the Data Manager and the Wardrobe Manager, and an increase in part-time pianists due to staff sickness absence.

The Key Management Salaries comprise the Senior Management Team that number 8 in total (full-time equivalent), and their total salary, benefits and employer national insurance contributions were £549,779 (2024: 586,777), due to reducing the Senior Management Team by one mid-year. Total emoluments payable to the principal in the year amounted to £113,652 (2024: £109,378) plus pension contributions of £3,310 (2024: £3,129). Two further employees received annual emoluments over £60,000 (2024: 2). Donations received from the principal totalled £3,000 (2024: £3,000). The principal's remuneration expressed as a pay multiple of all other employees' remuneration including academic and non-academic staff (principal's basic salary divided by the median pay) was 2.8 (2024: 2.8). Principal's total remuneration divided by the median total remuneration was 2.98 (2024: 2.95). This salary has been benchmarked against Head of Provider pay at similar small specialists with external advice sought. It is reviewed annually by the Remuneration and Nominations Committee and an independent governor; head of provider performance is reviewed by the Chair and Deputy Chair with formal annual review.

The total amount paid in settlements was £0 (2024: £31,949).

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FOR THE YEAR TO 31 JULY 2025

Basic salary per annum FTE	2025	2024
	Number of staff	Number of staff
£60,000-£70,000	3	1
£70,000-£80,000	1	1
£110,000-£115,000	1	1

None of the Governors received any remuneration in respect of their roles as Governors. Under the charity's memorandum and articles, remuneration for work undertaken in a capacity other than trustee is permitted. Expenses to Governors reimbursed during the year totalled £0 (2024: £0).

9. OTHER OPERATING EXPENSES	2025	2024
	£	£
Higher Education statutory and validation fees	94,254	91,806
Students and course delivery	75,292	75,708
Student support expenditure	185,982	188,386
Ballet Central expenditure	162,441	151,597
Outreach, learning and participation	2,839	3,699
Communications and marketing	64,351	47,180
Premises	462,499	461,119
Office equipment and insurance	55,600	60,219
Other office costs	79,686	111,180
Governance costs	3,702	7,858
Audit and accountancy (including internal audit)	32,923	35,955
Other legal & professional	106,083	51,587
Bank and merchant charges	25,874	27,578
	<u>1,351,526</u>	<u>1,313,872</u>

Other operating expenses includes £181,510 on student support, learning and teaching and equipment, the Ballet Central tour, music and sound in relation to restricted funds (2024: £162,524).

Additional resources were allocated to student support in the form of cash bursaries of £185,982 (2024: £188,386) to help students in need with living costs to enable their studying at the School. Taken together with £9,490 fee discounts and scholarships deducted from tuition fee income in note 5, total student support amounted to £195,472 (2024: £230,824).

Included within audit and accountancy costs of £32,923 (2024: £35,955), are external audit fees of £26,400 (2024: £24,000).

10. TAXATION

The charitable company is exempt from corporation tax on its charitable activities. During the year Theatre Tax Relief on prior year expenditure was claimed for the previous financial year ending 31 July 2024.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

11. TANGIBLE FIXED ASSETS	Premises	Plant & Machinery	Fixtures & Fittings	Total
	£	£	£	£
<i>Cost</i>				
At 1 August 2024	11,949,660	494,315	154,399	12,598,374
Additions		25,528	846	26,374
Disposals	-	(18,123)	-	(18,123)
At 31 July 2025	11,949,660	501,720	155,245	12,606,625
<i>Depreciation</i>				
At 1 August 2024	1,473,335	466,119	135,892	2,075,346
Charge for the year	427,354	19,028	9,276	455,658
Disposals	-	(18,123)	-	(18,123)
At 31 July 2025	1,900,689	467,024	145,168	2,512,881
Net book value at 31 July 2025	£10,048,971	£34,696	£10,077	£10,093,744
Net book value at 31 July 2024	£10,476,324	£28,196	£18,506	£10,523,026

On 17th December 2015 a premises lease was signed for the Paris Garden site, effective 1st January 2016. Owing to the fact that the first 7 years of the 70 year lease to 31 December 2022 were rent free, the value of the lease payments over the life of the lease up to the break clause have been discounted, capitalised and amortised over the life of the lease up to the break clause in accordance with note 2.11. Depreciation of the fit-out of Wessex Studios within Premises fixed assets commenced June 2021 when the building was brought into use.

12. INTEREST EXPENSES	2025	2024
	£	£
Interest on lease liability	152,456	153,748
Loan interest	40,402	43,938
	192,858	197,686

13. FIXED ASSET INVESTMENTS	£
Investment in subsidiary company	
Historical cost at 1 August 2024 and 31 July 2025	£100

The company holds 100% of the 100 issued £1 ordinary shares of Ballet Central Limited a company incorporated in England and Wales. The company did not trade during the year and has net assets of £Nil.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

14. STOCK	2025	2024
	£	£
Merchandise	5,047	500
	<u> </u>	<u> </u>
£5,429 of stock was recognised as an expense during the year in accordance with uniform sales over the period (2024: £5,381).		
15. DEBTORS	2025	2024
	£	£
Trade debtors	50,397	30,660
Prepayments and accrued income	82,952	88,839
	<u> </u>	<u> </u>
	133,349	119,499
	<u> </u>	<u> </u>
16. CREDITORS: amounts falling due within one year	2025	2024
	£	£
Trade creditors	163,100	98,759
Accruals	610,327	590,877
Taxes and social security costs	53,411	45,987
Loans payable – due in < 1 year	125,000	67,531
Other creditors	707	502,125
Deferred income	351,045	302,914
	<u> </u>	<u> </u>
	1,303,590	1,608,193
	<u> </u>	<u> </u>
17. CREDITORS: amounts falling due greater than one year	2025	2024
	£	£
Provisions for liabilities and charges	202,357	112,972
New Building Lease Creditor	5,171,971	5,219,883
Loans payable – due in 2-5 years	520,300	460,150
Loans payable – due in 5 years+	2,354,700	2,539,850
	<u> </u>	<u> </u>
	8,249,328	8,332,855
	<u> </u>	<u> </u>

The new building operating lease creditor relates to the initial discounted capitalised value of lease payments over the 35 year break clause of the 70 year lease, as included in Tangible Fixed Assets as described in note 2.11.

Two loan facilities have acted as bridging finance for the Wessex Studios project: £600,000 was loaned by the Arts Impact Fund (supported by Nesta, Arts Council England, Esmée Fairbairn Foundation, Bank of America Merrill Lynch and Calouste Gulbenkian Foundation) in 2018/19, and Southwark Council made available a secured loan of £3 million within 2019/20. As continuing security, Southwark has a first priority charge with a debenture with fixed and floating charges over all of the Company's assets including the fit-out of the building. £3 million is outstanding to Southwark as at 31 July 2025 and the Arts Impact Loan was fully repaid in June 2025.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

18. ANALYSIS OF FUNDS	At 1 August 2024	Income	Expenditure	Transfers	At 31 July 2025
	£	£	£	£	£
Restricted Funds					
Leverhulme Trust, Support	-	54,000	54,000	-	-
Musical Opera and Ballet Trust (2026)	-	21,178	-	-	21,178
Tabor Foundation	2,341	55,000	57,341	-	-
Anna Brodrick – Justgiving	2,455	-	2,455	-	-
Christopher Gable Estate	581	-	-	-	581
St Olaves	2,000	-	2,000	-	-
Southwark Community Energy Fund	-	3,000	1,000	-	2,000
Central Friends	-	2,874	2,874	-	-
Student Support Fund	13,457	77,796	78,872	-	12,381
Other Restricted Funds	-	78,487	78,487	-	-
	<u>20,834</u>	<u>292,335</u>	<u>277,029</u>	<u>-</u>	<u>36,140</u>
Unrestricted Funds					
General School fund	974,443	3,097,114	3,447,462	-	624,095
Designated Property fund	1,793,691	-	296,516	-	1,497,175
	<u>2,768,134</u>	<u>3,097,114</u>	<u>3,743,978</u>	<u>-</u>	<u>2,121,270</u>
TOTAL FUNDS	<u>£2,788,968</u>	<u>£3,389,449</u>	<u>£4,021,007</u>	<u>-</u>	<u>£2,157,410</u>

The Designated Property Fund, formerly the Building Development Fund, comprised donations and grants from Trusts, Foundations and individuals to support the Wessex Studios new building and the School's long-term sustainability strategy. The fund has now been designated as a property fund for capitalised fit-out costs and the lease at Wessex Studios. The Leverhulme Trust provided funding to support students in financial need at undergraduate, postgraduate and Associate level. Musical Opera and Ballet Trust have funded postgraduate course fees for 2026. The Tabor Foundation supports new Wessex Studios equipment and the Musical Director. The Christopher Gable Fund is a legacy fund of the late co-founder of the School and was created to fund aspects of work delivering artistic excellence. St Olaves Fund and Anna Brodrick supported work in outreach and fitness equipment respectively, and Southwark Community Energy Fund is supporting green energy feasibility plans for the Wessex Studios. The Central Friends fund comprises membership fees which are expended on Ballet Central and course delivery. The Student Support fund is made up of generous grants and donations from a wide pool of donors to provide financial assistance to students in need of support. Other restricted funds comprise donations and grants generated to support specific programmes of work across the School, including support for the Ballet Central tour and productions and course delivery.

The very kind legacy of the late Gillian Fleet was in support of talented students in financial need, awarded annually as a scholarship from 1 August 2021, with funds released to unrestricted funds in May 2023. The school continuing to fund an annual scholarship worth £27,000 in 2024/25 from unrestricted funds (2024: £27,000).

19. ACCESS AND PARTICIPATION PLAN (APP)

Spending from higher rate fee income within the year as follows:

Access and participation investment	Ye 31 July 2025	Ye 31 July 2024
Access investment	73,676	70,642
Financial support investment	39,787	39,545
Support for disabled students	19,326	18,146
Research and evaluation investment	15,314	14,641
Total access and participation investment	148,103	142,974

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Total £
Fixed assets	10,093,744	-	10,093,744
Investments	100	-	100
Stock	5,047	-	5,047
Debtors	133,349	-	133,349
Cash and bank	1,441,948	36,140	1,478,088
Liabilities	(9,552,918)	-	(9,552,918)
	<u>2,121,270</u>	<u>36,140</u>	<u>2,157,410</u>

21. CAPITAL COMMITMENTS

At 31 July 2025 the School had no outstanding commitments in relation to capital expenditure (2024: nil).

22. PENSION COMMITMENTS

The charitable company operates a defined contribution pension scheme. The amounts paid into the scheme are held in an independently administered fund (B&CE - The People's Pension). The pension cost charges to this workplace pension scheme represent contributions payable by the company to the fund and amounted to £37,564 (2024 £37,082). In addition, the company was liable to pay contractual pension contributions for the Director which amounted to £3,310 (2024: £3,129). There was £8,775 outstanding at the balance sheet date, included in creditors (2024: £9,546).

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

23. RECONCILIATION OF NET (EXPENDITURE) TO NET CASH (OUTFLOW)/INFLOW FROM OPERATING ACTIVITIES

	2025	2024
	£	£
Net Deficit after tax	(631,558)	(402,663)
Add back depreciation charge	455,658	574,786
Deduct interest income shown in investing activities	(64,886)	(73,060)
(Increase)/decrease in stock	(4,548)	11
(Increase)/decrease in debtors	(13,850)	61,379
(Decrease) in capitalised building lease creditors	(47,912)	(44,256)
(Decrease)/increase in other creditors	(272,688)	176,566
Cash (used in)/generated from operating activities	<u>(579,784)</u>	<u>292,763</u>

24. ANALYSIS OF NET DEBT

	At 1 August 2024	Cashflows	Other non-cash changes	At 31 July 2025
	£	£	£	£
Cash and cash equivalents				
Cash	2,086,891	(608,803)	-	1,478,088
	<u>2,086,891</u>	<u>(608,803)</u>	<u>-</u>	<u>1,478,088</u>
Borrowings				
Debt due within one year	(217,531)	67,531	25,000	(125,000)
Debt due after one year	(2,850,000)	-	(25,000)	(2,875,000)
	<u>(3,067,531)</u>	<u>67,531</u>	<u>-</u>	<u>(3,000,000)</u>
TOTAL	<u>(980,640)</u>	<u>(541,272)</u>	<u>-</u>	<u>(1,521,912)</u>

25. FINANCIAL INSTRUMENTS

	2025	2024
	£	£
Financial assets		
Financial assets measured at fair value through profit or loss	<u>£1,528,485</u>	<u>£2,117,551</u>

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FOR THE YEAR TO 31 JULY 2025

Financial liabilities

	2025	2024
	£	£
Financial liabilities measured at amortised cost	<u>£9,148,462</u>	<u>£9,592,148</u>

- Financial assets measured at fair value through profit or loss comprise cash at bank and trade debtors.
- Financial liabilities measured at amortised cost comprise of creditors, both within one year and greater than one year excluding other tax and social security and deferred income.

26. MOVEMENT IN FUNDS – 2024

		Unrestricted Funds	Designated Funds	Restricted Funds	Total
	Notes	£	£	£	2024 £
Income					
Funding Council grants	4				
Teaching grant		801,750	-	-	801,750
Tuition fees & education contracts	5	1,967,674	-	-	1,967,674
Other income	6	497,110	-	255,590	752,700
Investment income	7	73,060	-	-	73,060
Total income		<u>3,339,594</u>	<u>-</u>	<u>255,590</u>	<u>3,595,184</u>
Expenditure					
Staff costs	8	1,874,114	-	90,883	1,964,997
Operating expenses	9	1,151,348	-	162,524	1,313,871
Depreciation	11	430,726	144,059	-	574,786
Interest costs	12	43,938	153,748	-	197,686
Total Expenditure		<u>3,500,126</u>	<u>297,807</u>	<u>253,407</u>	<u>4,051,340</u>
(Deficit)/Surplus on continuing operations before taxation		(160,532)	(297,807)	2,184	(456,156)
Taxation		53,493	-	-	53,493
Transfer between funds			-	-	-
Surplus after taxation		(107,039)	(297,807)	2,184	(402,663)
Retained reserves brought forward		£1,081,482	£2,091,498	£18,650	£3,191,630
Retained reserves carried forward		<u>£974,443</u>	<u>£1,793,691</u>	<u>£ 20,834</u>	<u>£2,788,968</u>

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2025

27. ANALYSIS OF FUNDS 2024	At 1 August 2023 £	Income £	Expenditure £	Transfers £	At 31 July 2024 £
Restricted Funds					
St Olaves	-	2,000	-	-	2,000
Anna Brodrick Justgiving	-	2,455	-	-	2,455
Leverhulme Trust, Support	-	54,000	54,000	-	-
Tabor Foundation	9,079	50,000	56,738	-	2,341
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	5,791	5,791	-	-
Student Support Fund	8,990	86,483	82,017	-	13,457
Other Restricted Funds	-	54,861	54,861	-	-
	<u>18,650</u>	<u>255,590</u>	<u>253,407</u>	<u>-</u>	<u>20,834</u>
Unrestricted Funds					
General School fund	1,081,482	3,339,594	3,446,632	-	974,443
Designated Property fund	2,091,498	-	297,807	-	1,793,691
	<u>3,172,980</u>	<u>3,339,594</u>	<u>3,744,439</u>	<u>-</u>	<u>2,768,134</u>
TOTAL FUNDS	<u>£3,191,630</u>	<u>£3,595,184</u>	<u>£3,997,846</u>	<u>-</u>	<u>£2,788,968</u>

Accounts

Company Registration No. 1657717
Charity Registration No. 285398

The Central School of Ballet Charitable Trust Ltd
(A Charitable Company Limited by Guarantee)

Report and Financial Statements

Year ended 31 July 2024

Forvis Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

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THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION

Registered Name:	The Central School of Ballet Charitable Trust Limited	
Registered Charity Number:	285398	
Registered Company Number:	1657717	
Patron	HRH The Duchess of Edinburgh GCVO	
President	Lady Sieff	
Governors (trustees):	Ralph Bernard CBE	(Chairman)
		Remuneration and Nominations Committee (Chair)
	Pim Baxter OBE	(Resigned 30.04.24)
	Simon Cole	Finance Committee
	Elizabeth Edwards	Audit Committee (Chair)
	Dawn Farrow	
	Mark Goodey	Finance Committee (Chair)
	Christopher Hampson CBE	
	James Harvey	Audit Committee
	Stephen Kane	
	Edward Kemp	Audit Committee
	Susannah Marsden	
	Karina Mowbray	
	Tim Parsonson	Finance Committee
	Charlotte Schonberg (Talbot)	(Deputy Chair)
		Remuneration and Nominations Committee
	Simon Sporborg	(Resigned 20.01.24)
Secretary:	Carolyn Braby	
Principal:	Mark Osterfield	
Senior Management Team	Mark Osterfield	(Executive Director)
	Kate Coyne	(Artistic Director)
	Dr Jamieson Dryburgh	(Director of Higher Education)
	Carolyn Braby	(Director of Finance & Operations)
	Natasha King	(Head of Studies)
	Maxine Bunting-Thomas	(Head of Widening Participation & Access)
	Anna Brodrick	(Head of Medical Department)
	Jo Hurst	(Associate School and Short Courses Manager)
	Josh Yeardley	(Head of Admissions and Registry)
Registered Office and principal address	The Countess of Wessex Studios 21/22 Hatfields Paris Garden London SE1 8DJ	

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION (continued)

Bankers:

HSBC
31 Euston Road
London
NW1 2ST

Auditors:

Forvis Mazars LLP
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2024

The Governors, who are the trustees of the charity for the purposes of charity law, present below their annual report, together with the audited financial statements of the Trust for the year ended 31 July 2024.

Principal activity and charitable objectives

The Trust’s overall aim is to improve the education and training of dancers. As a means of achieving that aim, the Trust runs the Central School of Ballet and tours performances as Ballet Central.

Public Benefit

The core elements of Central School of Ballet’s public benefit are:

- producing exceptional artists who shape the future of dance;
- fostering talent and creativity through world-class vocational training;
- finding and nurturing the finest UK talent;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- international leadership in dance.

Central School of Ballet continues to keep public benefit at the heart of its activities, in line with public benefit guidance provided by the Charity Commission. Its approach to recruitment is to select students on the basis of talent irrespective of other factors and it ensures this by auditioning every student who meets the recruitment criteria (more than 290 applications annually). Where financial assistance is required the School supports students with bursaries, scholarships and hardship funds. It has been committed to sharing good practice in widening access and participation. The School is committed to not only the education of young artists but also their wellbeing and their continuing professional development after graduation. It offers support to artists throughout their careers by commissioning new works and teaching. The School has continued to enhance the educational and cultural life of the UK. Information on how the School has achieved these objectives is set out in the financial review and review of activities below.

Corporate governance

The Corporate Governance Statement provides information about the School’s governance and legal structure. This statement appears on page 10.

Review of activities

Central School of Ballet is now well established as an independent higher education provider registered with the Office for Students, delivering a distinctive vocational training in ballet and dance alongside wider community engagement activities, at The Countess of Wessex Studios in the London Borough of Southwark.

In 23/24 the school continued to work to the four strategic priorities agreed with the Board of Governors in 2023:

- **QUALITY:** of training courses and programmes; facilities and support; of the technique and artistry of our dancers, their performances; of student outcomes and employment opportunities; and of the experiences we offer to wider participants and audiences.
- **ACCESS AND INCLUSION:** diverse, open, and accessible
- **HEALTHY ORGANISATIONAL CULTURE:** safe, engaged and effective, supportive of learning, and wellbeing
- **SUSTAINABILITY:** financial and environmental

The **QUALITY** of our programmes was confirmed in the academic results achieved by our students validated by the University of Kent, in the Foundation and BA Hons Top Up in Professional Dance and Performance, as well as the MA Choreography cohort, the success of the graduating students’ Ballet Central tour, and the demonstrable skillset they have achieved to progress onto successful industry careers.

Intake Academic Year 2023/2024: For 2023 entry, applicants were able to audition either in person or online. Home / UK applicants auditioning in person had the opportunity to audition either in London, Leeds, and Glasgow. In-person applicants who got through to the final audition stage were invited to attend a final at the School where they were required to audition again and participate in a group interview. International in person auditions were held in Singapore and Japan. A total of 48 undergraduate students (46x Year 1; 2x Year 2) were offered and accepted places for new starters, including 20 International students. In January 2024, two new starters commenced the MA Choreography course.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2024

Undergraduate student outcomes: The School’s Board of Examiners was held on 29th July 2024. Representatives from the School, the University of Kent and External Examiners attended online or in person. The Board members approved all recommendations and processes utilised by the School. The results of the undergraduate courses were very good with 43 students achieving Foundation Degree Pass (1x deferral; 3x withdrawal), and 32 students achieving the BA (Hons) Top-up Professional Dance and Performance (11x 1st ;17x 2:1; and 4x 2:2).

MA Choreography: At Exam Board, the two MA choreography (Jan 2023 intake) students passed with a distinction. The two new (Jan 2024 intake) students made a great start to their studies and worked with first year undergraduate students to create dance works for the end of year show.

External Examiners: External Examiners, Carla Trim-Vamben (Contextual focus and MA Choreography Course) and Kit Holder (Practical focus), visited the School on numerous occasions, saw performances and sampled students’ academic and performance work. Their dialogue with the HE team is thorough and the feedback is very complimentary with usefully constructive recommendations. The HE team address the External Examiners’ reports and integrate any recommendations with strategic plans for the forthcoming year.

National Student Survey 2024: The National Student Survey (NSS) gathers students’ opinions on the quality of their courses. At the School, it is completed by our second year Foundation Degree students. The NSS data helps to inform prospective students’ choices, support institutions in improving the student experience, and facilitate public accountability. Overall, Central continues to beat the sector in most areas. Areas which are significantly higher than the sector include Teaching on my course (93% vs 85%), Learning opportunities (90% vs 81%), and Assessment and feedback (84% vs 78%). However, scores that fall below the sector are Organisation and management (60% vs 75%), Student voice (66% vs 74%), and Freedom of Expression (75% vs 86%). In terms of year-on-year change, we have seen a significant improvement in Mental wellbeing services (83% vs 53%).

Ballet Central Tour 2024: Repertoire: *Stay On It* – Jules Cunningham (Contemporary); *Night Flight V2.0* – Carolyn Bolton (Neo Classical); *I think we’re on different planets* – Daniel Davidson (Contemporary); *Coppelia Act III* – restaged by Adela Ramirez (Classical Ballet)

Ballet Central successfully toured to 10 professional theatres with increased ticket sales year on year, opening at the Lilian Baylis in London on 10 May 2024 and closing with two nights of performances at the Britten Theatre London on 17-18 July 2024. Engaging with longstanding partners such as the Newbury Festival as well as visiting new venues such as the Oxford Playhouse, the company was formed of 32 Year 3 students, performing in two main casts, with roles shared across the cohort. For a generation of students recruited on zoom during the pandemic, it was remarkable to see their evolution to talented professional performers. Kate Coyne, Artistic Director and Professional Training Lead, created a programme which engaged with a diverse range of contemporary choreographers and industry practitioners, as well as celebrating the classical ballet tradition. Cunningham’s *Stay On It*, choreographed for the company, against a rhythmic track by American Composer Jullius Eastman, offered a dynamic exploration of relationship, personal connection and the creative process in the studio. Carolyn Bolton’s *Night flight V2.0*, again made for Ballet Central, took inspiration from the cosmos creating a dance of gravity and weightlessness, capturing the essence of the universe’s silent poetry. Daniel Davidson’s *I think we are on different planets*, had originally been created as part of his participation in the School’s MA Choreography course in 2023, with some of the movement generated in collaboration with the dancers, which included working with text, speech, and the origins of more gestural movement. Complementing these new works, the School’s Ballet Tutor Adela Ramirez restaged *Coppelia Act III*, recreating the joyous celebration of the marriage of Franz and Swanilda, a fitting conclusion to the Ballet Central programme, and the conclusion of the studies of the graduands, as they move towards their professional careers.

This is the first time I’ve seen a Ballet Central Tour showcasing its graduating students and I was completely dazzled. The depth of talent in the cohort is extraordinary. Artistic director Kate Coyne has created an incredible programme that not only showcases the prodigious talent of the cohort but gives the audience an exceptional and progressive dance experience. Catherine Flutsch June 2, Oxford Playhouse performance

Through the focus on performance in the School’s distinctive training offer, students across the 3 year Higher Education cohort participated in shows throughout the year at the Gable Studio Theatre and delivered fine end of year performances at the Britten Theatre. The Winter Showcase was well received with increased audience numbers and the Summer Showcase which was notable the range of pieces as well as the costuming, demonstrated the increase in skills across the three years, and was well reviewed in Dance Europe, and on other platforms. The Choreography Showcase in the spring also marked a greater level of professionalism with increased use of technical resources and costume supporting the creativity of the Year 2 cohort. Participants in the Junior and Associate Schools, as well

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2024

as the ballet intensive short courses, also performed at the Gable, creating a continuous strand of performance experience across pre-HE as well as Higher Education programmes.

It is my view that CSB produces dancers that are ready and appropriately skilled for professional careers in dance. In addition to the skills required for a performing career, the school endeavors to equip students with understanding of the contribution of other skills in the profession. This results in young dancers who possess a high level of appreciation of other aspects of the profession, facilitating their ability to collaborate effectively. Kit Holder, Birmingham Royal Ballet, External Examiner for Central School of Ballet.

Launching careers: Graduates are progressing onto a range of jobs and further training programmes. As featured in Dance Europe, Shiori Akimoto, who danced with English National Ballet in *The Nutcracker* and *Giselle* during her final year, is joining the Sibiu Ballet Theatre in Croatia to perform in a programme of major classical ballet works as well as contemporary and neoclassical, in Croatia and on an international tour.

In today’s dance industry landscape, there are less company jobs for graduates to immediately progress into, and so the skills, training and resilience of the School’s graduates is now needed more than ever. Of the cohort graduating in 2024, a number of students have secured work or training opportunities with international companies including Ballet de Catalunya (Spain), Sibiu Ballet (Romania), Ballet de Douro II (Portugal), State Georgia Ballet Company (Georgia), Grand Kyiv Ballet Company, Ajkun Ballet Theatre (New York), Opera Ballet Europe, Bavarian Junior Ballet (Germany), Europaballet Stage Education Programme (Austria). Students have procured work with other UK based productions such as Arthur Pita’s *Equus*, Mergaliyev Classical Ballet and companies such as P&O for their Royal Caribbean Cruise. Some students have chosen further training opportunities including GradPro G2P programme, Acosta Foundation Post Graduate programme, Joss Arnott Dance’s Emergence programme, and Northern Ballet’s post graduate programme. After a change of home and much organisational change, the School is keen to reach out to its alumni to learn more of their developing careers. Recent news includes Anabelle Paton dancing in English National Ballet’s *Swan Lake* at the Royal Albert Hall and Anna McCoy joining Semperoper, Dresden

Engaging with the dance industry: Throughout the year, the School’s students participated in a range of industry performances and collaborative projects. Alongside, Shiori Akimoto’s placement with English National Ballet, four Year 3 students joined Scottish Ballet’s tour of *Cinders*; Ballet Central performed *I think we are from different planets* on the banks of the Thames for the World Economic Forum commissioned by Louise Bennett; Year 2 students collaborated with Central St Martins, performing in their MA Fashion show, and two students performed in their final BA show; two students engaged in an exchange with students from the Queensland Ballet Academy; and a student had a Fonteyn coaching masterclass with Lynn Wallis at the Royal Academy of Dance.

The School’s students got the chance to see professional companies rehearse at Sadlers Wells, watching English National Ballet perform *Giselle*, Northern Ballet rehearse *Romeo and Juliet*, as well as watch Alina Cojucaru rehearse followed by a Q&A. New English Ballet Theatre also made two visits to the Countess of Wessex Studios. A variety of workshops and auditions took place at Wessex Studios and offsite including a New Adventures Workshop; an Indian Dance Workshop with Protima Chatterjee; workshops with Katya Bourvis; an audition class and feedback with David Kierce; a workshop with Morgann Runacre-Temple and Jessica Wright for their work with Paris Opera Ballet; and a Turandot workshop with Kate Flatt and Lee Bamford, Chorus Manager at Royal Opera House. Year 3 students attended a variety of auditions with the School hosting an audition for the Talma Entertainment’s *Nutcracker* Tour for Central students and graduates; a Swan School II Audition and Workshop; and an audition visit for English National Ballet’s new *Nutcracker*.

The strong connections between staff and the conservatoire sector and dance industry play a key role in ensuring the training we offer is appropriate and relevant. Kate Coyne, Artistic Director and Professional Training Lead, has engaged in a range of industry events including the Prix de Lausanne and the Royal Ballet School’s aDvANCE Conference, which brought together an international cohort of conservatoire artistic directors to explore and discuss approaches to the issues and challenges faced by those delivering vocational ballet training today.

ACCESS and INCLUSION has been further embedded into our work across Higher Education and pre-HE programmes. Working to our Access and Participation Plan, with the support of Applied Inspirations’ SEER network (Specialist Evidence Evaluation and Research), the School has created a strong framework for widening participation activity, creating and monitoring pathways to ensure young people with talent and passion have access to our vocational training. This work has included the piloting of a contextual admissions framework and an assisted application scheme, as well as the creation of a database to track and evaluate the progression of students and our work with them.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2024

Two other programmes have contributed towards making the School a more accessible and inclusive organisation. In the course of the year a new Equity, Diversity and Inclusion Committee was formed with Board, staff and student membership. This aims to embed the work of the existing student and staff Diversity and Inclusion Forum, driving and being accountable for an EDI Plan. The management team and prospective members of the EDI Committee participated in a series of workshops about antiracism, and the EDI Plan is now championing the dual themes of *Building an Inclusive Culture* and *Increasing Race Representation* in Central School of Ballet. Secondly, the School has continued to build its offer to Southwark residents in line with the commitments made to Southwark when we moved to the borough. These activities have included a consultation with, and the development of a tailored offer to schools in Southwark, as well as discounts and programmed classes for our neighbours at Wessex Studios.

Junior and Associate School: Participation in Junior School classes increased with 79 new students joining over the course of the year 25% of the new intake were local Southwark residents who benefit from discounted rates. All Junior School pupils aged 3-18 participated in end of year Summer Term performances in the Gable Studio Theatre alongside HE students. This opportunity to celebrate the joy of dance, student achievement and inspire the next generation of young dancers and audiences is a highlight of the academic year.

The Junior Associate Programme has continued to thrive and saw the highest number of applicants ever applying to audition, capacity has been increased to accommodate the surge in interest. The Associate Programme is also at full capacity with a waiting list for most classes. The annual Induction Day included input from One Dance UK supporting dancer wellbeing focusing on confidence and anxiety, and RAMP warm up from HE tutors as well as pointe shoe fittings from Freed of London. Self-reflection continues to be embedded into the curriculum which supports dancers to gain independence and take ownership of their skill development. Higher education knowledge and guidance is provided for Year 11 students and their parents/guardians. The annual Creative Choreography Day was led by James Wilton Dance Company. The end of year work sharing in the Gable Studio Theatre was a highlight for students and particularly well received by parents, guardians and teachers. It included performances by final year HE students. An open day for The Associate Programme was also held and well attended.

Dance Days and Courses: A full programme of Dance Days and Courses were delivered in 2023-24 with visits to Leeds, Glasgow and Truro as part of the audition opportunities for the HE Courses. Participants at Truro expressed how much they appreciated the School coming to the area. Half-term courses continued to be popular, attracting a wide range of participants. Courses were attended by participants from our partnership organisations, Artistry Youth Dance and AkomaAsa Arts. The Spring and Summer Courses were well attended. The two-week Summer Course included a drumming and dance masterclass led by AkomaAsa Arts and Choreography masterclass with Charlotte Edmonds. Both courses culminated with work sharing and certificate presentations in the Gable Theatre.

Student Support: During the year the School provided students with £230,824 of financial support (2022: 202,949) in the form of cash bursaries and fee scholarships. This enables talented students to join the School and/or continue their studies. £136,017 of the support funding that the School distributed was generated through generous donations received from trusts, foundations and individuals by the Development department; £24,000 of cash bursaries plus £2,000 fee waivers was distributed from higher rate fee income (HFI) as part of our Access and Participation Plan (APP) commitment within the Higher Education framework. Further spends under the APP were to ensure access, progression and success. The identified targets of the APP are those groups underrepresented within the School’s student populations: those from low-income backgrounds, students of the global majority, those from Higher Education low participation neighbourhoods, and those with disabilities.

For Access and Participation Plan (APP) expenditure, please see Note 19.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2024

Central Nights and Central Sundays: Adult classes in the evenings and on Sundays have re-established a strong cohort of participants with almost 20,000 bookings in the year.

Southwark and community initiatives in 2023/2024: Neighbourhood Classes in ballet and Contemporary African Dance classes were launched in June 2023 for members of our new Southwark and Lambeth communities. Southwark residents have benefited from 50% discount since the launch of the initiative. A 10 % discount across all adult classes was launched in January 2023, with over 300 Southwark residents benefitting to date. Southwark schools have engaged with a range of activities during the academic year including assemblies, schools showcase performances and creative workshops. The School also delivered a work experience programme for Southwark schools launched through the Education Business Alliance and offered two placements in 2024. Outreach activities for the Brit school and Walsall academy were also delivered and provided an exciting day of dance for participants including class, repertoire, performance and a Q&A. Year 3 students co-facilitated the sessions with Ben Warbis, Ballet Central Lead. Partnerships with Artistry Youth Dance, Theatre Peckham and AkomaAsa Arts have been established, and a collaborative approach with each organisation has supported access to Ballet classes. We look forward to continuing to develop this work further.

Developing a **HEALTHY CULTURE** at the School included activity across a range of areas. In terms of student and participant wellbeing, the School actively manages and monitors Health and Safety in its building and programmes, and also have a strong framework in place for ensuring our children and young people are safe in terms of safeguarding and the risk of radicalisation under the Prevent scheme. The Health and Wellbeing team continued to support the physical wellbeing of our students, with increased Strength and Conditioning including a jump programme, alongside our regular physiotherapy, pilates, and ballet rehabilitation activity. In addition, onsite counselling was introduced to support student mental wellbeing, as well as expert preventative seminars to support mental health.

Staff Survey: In December 2023, a Staff Survey was carried out, and a plan of actions developed around four themes: Improved Communications; Clarity of vision and relevance to our work; Staff Health and Wellbeing; Organisational matters. Central has a talented staff team which in 23/24 averaged 79 people per month (permanent and freelance staff), who are key to the further development of the institution. The School is committed to generating organisational dialogues which will help realise the full potential of the team, which in turn will benefit students, participants and our wider stakeholders.

Board of Governors

The Governors who served during the year are shown on page 1. Governors are appointed according to the Memorandum and Articles of Association and may be nominated by existing Governors.

The Board of Governors continued to offer expert guidance and advice to the Executive, under the leadership of the Chair Ralph Bernard. A very successful strategy day in October 23 allowed the Board to review the School’s position at that time and reconfirm the strategic framework for our ongoing activity. The discussions acknowledged the School’s distinctive identity in offering a world class vocational training, within the framework of a Higher Education degree, made accessible through being a Fee Cap provider, and through a genuine commitment to access, equity and diversity, with a real knowledge and awareness of what the dance industry needs today.

During the year Pim Baxter and Simon Sporborg stood down from the Board, after a number of years of dedicated service and Ralph Bernard announced that he planned to stand down as Chair. After an external search for a replacement, and due internal process, the Board of Governors appointed Charlotte Talbot as Ralph’s successor. Charlotte who is an alum of the School, and former Principal of Northern Ballet has acted as Deputy Chair for the last 2 years and is well prepared to assume the role of Chair on 24 Oct 2024.

President’s Circle: The School’s President’s Circle led by Lady Sieff continues to support the School’s regular activities and operations with new members joining within the year.

Director’s Circle: A Director’s Circle of 12 established in 22/23 continues to offer philanthropic support for the world class training of the School’s students.

Patrons: Carole Gable was named Founding Patron and Preserver of Christopher Gable’s Legacy and Ethos in recognition of her key role in establishing Central School of Ballet. Central’s Patrons continue to support and offer expert advice on the School’s work.

Subsidiary undertaking

The Charity has a wholly owned trading subsidiary, Ballet Central Limited, which did not trade during the year as its activities were incorporated within the School.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2024

In terms of financial **SUSTAINABILITY**, the School has stabilised its position after the challenges of Covid, the capital project, changes in HE funding, and the wider cost of living rises. Whilst we are still addressing the final accounts related to the move from Herbal Hill to The Countess of Wessex Studios, student recruitment in the UK and internationally was strong, and non-HE programmes generating revenue, as well as fundraising activity, all exceeded targets, laying a good foundation for the work we are doing to ensure the mid to long term sustainability of the organisation.

Financial review

The financial year overall position was a loss of £-402,663 (2023 restated: -£698,241). If the depreciation and interest related to the non-cash costs of the Wessex Studios lease and fit-out are excluded, the result for the year was a surplus of £178,439 (2023 restated surplus of £97,585).

Comparative numbers have been restated following the inclusion of a prior year adjustment relating to the finance charge on the outstanding Wessex Studios lease liability and the amortisation of the right to use asset, reducing the 70 year lease to 35 years to reflect the lease break clause. After review, these have been recalculated in accordance with the requirements of FRS102 section 20. Further information is included in note 2.12 to the financial statements. The financial terms in the 70 year property lease and break clause are complex. If the School was not required to apply the lease accounting requirements included in FRS102, and was able to account for the premises lease as an operating lease, charging the income statement with only the rent paid in the year, the surplus for the year would have been £118,315 (2022 deficit £-17,415).

There was a reduction in grant funding overall from 2022/23, with a reduction in funding from Research England’s Higher Education Innovation Fund (HEIF favouring larger institutions; however this was offset by an increase in funding from the Office for Students (OfS, reflecting the first year of a three year transition funding arrangement. Otherwise recruitment and non-credit bearing courses expanded numbers, with a significant increase in overseas students to pre-Covid levels, and higher attendance across Associate School, junior school, adult classes, short courses and studio hire; bursaries fundraising matched prior year levels and the planned increase in revenue fundraising to offset grant losses was successful.

The School completed its second full year as an independent higher education provider (HEP registered with the Office for Students (OfS. Staff costs had a small increase due to a new post of part-time Development Manager to expand fundraising and a cost of living salary increase across all employed and freelance roles. Other operating expense increases were due to planned and preventative maintenance and repairs to the new Wessex Studios occupied since June 2021, and cleaning costs which reflected an increase to the London Living Wage (LLW).

As the organisation prospers and increases its offering to its community in the new Southwark premises, repayments on loans for the building reached their final year for the first loan, with terms of repayment finalised and interest accrued for the other. With OfS monitoring of long-term financial sustainability, the Board has continued to model a number of financial scenarios within the context of the School’s longer-term sustainability strategy. These models are regularly scrutinised as part of the Board’s financial planning and risk management processes so that the School is adequately prepared to respond effectively to change, including reductions in government grant funding and changes to student fees and EU recruitment, developing new programmes and initiatives, and other business and community engagement opportunities.

Value for Money Review

The Audit Committee continues to undertake an annual Value for Money Review in order to provide further assurance to the Board that the School is delivering value to its students and other participants, including OfS (value for money is one of the four priorities in the regulatory framework and a statutory duty under new Higher Education and Research Act 2017, other funders and the students and programme participants across all areas of the School’s work. The Audit Committee was satisfied that the School is delivering on the three priorities of benefit to students, benefit to country, and benefit to economy. Feedback from students on the quality of teaching, teaching resources, and employment prospects via the Student Voice Forum, student questionnaires and the National Student Survey is monitored and responded to and continues to show high levels of satisfaction against course provision, delivery and support.

Future prospects of the School

The School operates within an agreed planning framework, incorporating a 5 year forecast, annual budgets and business plans, to meet the aims and objectives of the School’s strategic plan and long-term financial sustainability. Strategies are in place to develop existing and new income streams as both part of sustainability planning, and in response to reductions in HE grant income. The School is working to fully utilise and maximise the benefits of The Countess of Wessex Studios at Paris Gardens, as well as ensuring in the longer term that its training model continues to be viable and sustainable in terms of the shape and quality of the offer, and the revenue it generates.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2024

Going concern

The Governors’ and management’s going concern assessment has been for at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. Following 14 years of stable institution specific targeted funding from the Office for Students (OfS) and previously the Higher Education Funding Council of England (HEFCE) via the Conservatoire for Dance and Drama (CDD), there was a reduction in government support for the performing arts. A new funding stream for specialist performing arts providers was secured for the 5 year period 22/23 to 26/27 with funding at a lower level, and transitional funds available to those providers leaving the existing grant stream to the new lower level one. The dilapidations negotiations were ongoing at the date of issue of the accounts and a provision at an appropriate level was made.

Forecasts have been prepared on a prudent basis, and in the context of funding reduced by government work is being done to enhance the resilience of the business model. Accruals and the level of transitional funding offered by OfS have been stress tested and the cashflow reviewed. The Board of Governors has a reasonable expectation that the School will continue in business for at least the next 12 months.

Investment policy

The Governors’ investment powers are governed by the Memorandum and Articles of Association which permit the Trust’s surplus funds to be invested as appropriate. The Board’s investment policy is to produce the best financial return within an acceptable level of risk, aiming to balance financial return against immediate and planned spending requirements, within a risk averse framework. Accordingly funds are held as cash (or near cash) balances and are not invested in stocks and shares or other financial instruments. The Governors will continue to manage investments in conformity with this policy.

Reserves policy

It is the policy of the School that unrestricted cash should, if possible, be maintained at a level equivalent to between three and six months expenditure. The Governors consider that reserves at this level will ensure that, in the event of a significant drop in income, they will be able to continue the School’s current activities while consideration is given to ways in which additional funds may be raised. Cash reserves at the end of the period amount to £1,251,996 which cover almost 3 months operating expenditure (operating reserves including designated reserves amount to £3,045,686). Key risks that the School has identified which may impact on future reserves levels and long-term financial sustainability are the challenges to long-term financial sustainability including the current challenging climate for fundraising and any future impacts on student recruitment, and the repayment of long-term debt. Consequently the School has budgeted prudently for the forthcoming year and has strategies in place to diversify and grow fundraising and non-government grant income streams alongside keeping costs under close review to help ensure that the minimum reserves targets continue to be met.

Remuneration of Key Management Personnel

The Remuneration and Nominations Committee reviews the Executive Director and the Senior Management Team salaries annually. In addition, non-contractual salary increases linked to inflation are considered annually by the Committee for all staff. Benchmarking forms part of the process, against other ex-CDD schools and peer small specialist HEIs.

Asset cover

The School has sufficient assets to cover the commitments of its funds.

Connected charities and related parties

Data services are supplied by the School through a service level agreement to former CDD schools Rambert School of Ballet and Contemporary Dance, and National Centre for Circus Arts.

Donations received from Governors and related parties and the Executive Director within the year totalled £22,400 (2023: £21,233).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
(A company limited by guarantee)

CORPORATE GOVERNANCE STATEMENT

FOR THE YEAR ENDED 31 JULY 2024

The Governors of the Central School of Ballet Charitable Trust Limited are committed to exhibiting best practice in all aspects of Corporate Governance.

The School endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life (selflessness, integrity, objectivity, accountability, openness, honesty and leadership) and with the guidance to institutions of higher education from the Committee of University Chairmen in its Guide for Members of HE Governing Bodies in the UK.

Central School of Ballet complies with the requirements of the Fundraising Regulator, including taking steps to safeguard vulnerable individuals. No complaints have been received during the year.

Status and administration

The School is established as a charitable company limited by guarantee and is registered as a charity with the Charity Commission. It has no issued share capital and the liability of its members in the event of the company being wound up is limited to a sum not exceeding £1. The School's affairs are governed by its Memorandum and Articles of Association which allow for any activities covered by the charity's objectives with no specific restrictions. Central School of Ballet is registered with the Office for Students (OfS) as a higher education provider Approved (fee cap) and is subject to ongoing conditions of registration.

Taxation status

The company is a close company as defined by the provisions of the Income and Corporation Taxes Act 1988. As a charity, it is exempt from tax on its charitable activities. There has been no change in this respect since the end of the financial year.

Governance

The School is administered through its governing body, the Board of Governors. The Board meets regularly to discuss and formulate policy which is then implemented by the Principal and executive team. Members of the Board of Governors are appointed in accordance with the company's Articles of Association, serving for one period of three years renewable for a further two terms of three years each. During the period of the capital project, the Board of Governors took the decision to extend beyond a term of 9 years the critical members of the Board, reviewed after completion of the project.

In addition, the Board of Governors meets the OfS Conditions of Registration related to governance (E2), and these governance requirements are also monitored by the Finance Committee (charged with responsibilities relating to finance including approval of the annual estimates of income and expenditure and securing compliance with the financial terms and conditions imposed on funding by OfS's requirements), Audit Committee (advising and assisting the Board of Governors in respect of the entire assurance and control environment of the School), and Remuneration and Nominations Committee (assisting the Board with Board composition and recruitment, staffing and remuneration matters). The Board of Governors and Committees have adopted the CUC Higher Education Code of Governance. An Academic Board reports into the Board of Governors and oversees a Learning and Teaching Committee, an Access and Participation Committee, an Equity, Diversity and Inclusion Committee, and a Research and Ethics Committee. From time to time the Board establishes other ad hoc committees or working groups to address specific strategic matters.

Principal

The Executive Director, as Principal of the School, is appointed by the Board of Governors and has a general responsibility for ensuring that all public funds are properly applied to the School's activities. He is the Accountable Officer for Central School of Ballet as required by the OfS as part of its regulatory framework.

Internal control and risk management

The Board has responsibility for maintaining a sound system of internal control that supports the achievement of the School's policies, aims and objectives, while safeguarding public and other funds and assets for which it is responsible. The system of internal control incorporates risk management and this encompasses a number of strands designed to identify and evaluate the risks faced by the School and to put in place an action plan to address and mitigate the impact of those risks.

The School has robust policies and procedures in place, as required by the Board of Governors, and these are developed by the senior management team and communicated to staff. A risk management policy, risk register and risk appetite statement are in place and kept under frequent review. Risks that have been identified by staff members are reported up through to the senior management team, which in turn reviews risks, develops mitigating strategies and timely action plans. The risk registers and associated monitoring plans are then regularly reviewed by the School's committees, which in turn report to the Board for further risk management reviews. Those risks deemed to be the most significant being kept under review by the Board of Governors directly.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

CORPORATE GOVERNANCE STATEMENT (continued)

FOR THE YEAR ENDED 31 JULY 2024

Key risks facing the School include the reduced specialist funding for the performing arts and UK fees being frozen while teaching a high cost vocational subject. The School has stabilised itself following the impacts of Brexit, Covid and high inflation but long-term financial sustainability remains a risk.

To address the risk of financial sustainability, the School had focused efforts on increasing fundraising, expanding HE international recruitment, growing numbers on existing courses, developing further non-credit bearing courses, and developing new non-Higher Education income streams. The move to new, larger and purpose-built premises supports the development of new income generating activities as well as the ability to accept a larger number of students and participants on the higher education programmes and other dance programmes, and gives staff better working conditions.

The additional challenge and key risk in 2023/24, beyond funding and fees not covering the cost of the courses the School delivers, is developing a business model that ensures long-term financial sustainability and generates sufficient income to repay the loans made for the fit-out of the Wessex Studios. The support of Southwark Council and the Arts Impact Fund brought both financial support and wider partnership benefits, with Southwark Council naming the School in its Cultural Strategy for the borough. Both associations assisted with other fundraising, and the School is grateful to the individuals and trusts who supported the £10m capital campaign and enabled the move.

Another challenge is to attract and maintain trust and individual funding and support to deliver on the revenue income target which forms part of the core operating budget as funding and fees reduce in value. The School and Board of Governors will continue to invest resources to ensure that the School can take full advantage of opportunities while managing attendant risks.

Other risks include recruiting and retaining staff, ensuring all lower participation groups are reached with the School's work, and ensuring a resilient IT infrastructure and approach given increased cyber attacks within education.

The Board of Governors is responsible for reviewing the effectiveness of internal control of the School, based on information provided by the senior management team, and internal and external auditors.

As per the Companies Act, the Board Governors are required to include a strategic report in their annual accounts. However, these requirements have been covered by the report above and the table below:

<u>Number of persons at 31 July 2024</u>	<u>Female</u>	<u>Male</u>
Governors of the School	5	8
Key Management Team	6	3
Other employees	52	27

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2024

The Governors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the School and to enable them to ensure that the financial statements are prepared in accordance with the Statement of Recommended Practice on Accounting in Higher Education Institutions and other relevant accounting standards.

In addition, within the terms and conditions of the funding agreement with the Office for Students, the Governors are required to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the company and of the surplus or deficit for that period. In preparing those financial statements, the Governors are required to:

- select the most appropriate accounting policies and appoint an audit committee to monitor their implementation, apply them consistently and disclose them adequately;
- make judgements and estimates that are reasonable and prudent;
- state whether appropriate accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the company will continue in business.

The Governors have taken reasonable steps to:

- ensure that funds from the Office for Students and Research England are used only for the purposes for which they have been given and any other conditions which the Funding Councils may from time to time prescribe;
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources;
- safeguard the assets of the School and to prevent and detect fraud; and
- secure the economical, efficient and effective management of the School's resources and expenditure.

The Governors also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant audit information and that they confirm that the company's auditors have been made aware of such information.

Auditors

A resolution proposing the re-appointment of Forvis Mazars as auditors was made at the Annual General Meeting.

Signed for and on behalf of the Board of Governors on 23 October 2024.



.....
Ralph Bernard
Chairman

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2024

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

Opinion

We have audited the financial statements of the Central School of Ballet (the 'School') for the year ended 31 July 2024 which comprise the Income and Expenditure Account, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 School's affairs as at 31 July 2024 and of the School's income and expenditure, gains and losses, changes in reserves and cash flows 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 Statement of Recommended Practice – Accounting for Further and Higher Education.
- 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 School 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 Governors' 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 School'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 Governors 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 Governors are responsible for the other information contained within 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 this gives rise to 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.

Responsibilities of Governors

As explained more fully in the Statement of Responsibilities of the Governors set out on page 12, the Governors 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 they 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 Governors are responsible for assessing the School'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 Governors either intend to liquidate all or part of the School or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below. 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.

Based on our understanding of the School and its operations, we considered that noncompliance with the following laws and regulations might have a material effect on the financial statements: OfS requirements, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud and money laundering.

To help us identify instances of non-compliance with these laws and regulations, and in identifying and assessing the risks of material misstatement in respect to non-compliance, our procedures included, but were not limited to:

- Inquiring of management and, where appropriate, those charged with governance, as to whether the School is in compliance with laws and regulations, and discussing their policies and procedures regarding compliance with laws and regulations;
- Inspecting correspondence, if any, with relevant licensing or regulatory authorities;
- Communicating identified laws and regulations to the engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the School which were contrary to applicable laws and regulations, including fraud.

We also considered those laws and regulations that have a direct effect on the preparation of the financial statements, such as pensions legislation, the OfS Accounts Direction, Charities Act and the Companies Act 2006.

In addition, we evaluated the Governors' and management's incentives and opportunities for fraudulent manipulation of the financial statements, including the risk of management override of controls, and determined that the principal risks related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to defined benefit pension obligations, income recognition (which we pinpointed to the cut-off assertion), and significant one-off or unusual transactions.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the Governors and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Other Required Reporting

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 report of the Board of Governors for the financial period for which the financial statements are prepared is consistent with the financial statements; and
- the report of the Board of Governors has been prepared in accordance with applicable legal requirements.

Opinion on other matters prescribed in the OfS Audit Code of Practice issued under the Further and Higher Education Act 1992

In our opinion, in all material respects:

- funds from whatever source administered by the provider for specific purposes have been properly applied to those purposes and managed in accordance with relevant legislation;
- funds provided by OfS, UK Research and Innovation (including Research England), the Education and Skills Funding Agency and the Department for Education have been applied in accordance with the relevant terms and conditions; and
- the requirements of the OfS's Accounts Direction have been met.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the School and its environment obtained in the course of the audit, we have not identified material misstatements in the report of the Board of Governors.

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

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

We have nothing to report in respect of the following matters in relation to which the OfS Audit Code of Practice requires us to report to you if, in our opinion:

- the provider's grant and fee income, as disclosed in the notes to the financial statements, is materially misstated; or
- the provider's expenditure on access and participation activities, as disclosed in the financial statements, has been materially misstated.

Use of the audit report

This report is made solely to the School'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 Governors those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the School and the Governors as a body for our audit work, for this report, or for the opinions we have formed.


Nicola Wakefield (Nov 29, 2024 22:22 GMT)

29th November 2024

Nicola Wakefield for and on behalf of Forvis Mazars LLP

Chartered Accountants and Statutory Auditor

6 Sutton Plaza, Sutton Court Road, Sutton SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 JULY 2024

		Unrestricted Funds	Designated Funds	Restricted Funds	Total 2024	Total Restated (Note 2.12) 2023
	Notes	£	£	£	£	£
Income						
Funding Council grants	4					
Teaching grant		801,750	-	-	801,750	706,442
Other grants		-	-	-	-	193,548
Tuition fees & education contracts	5	2,063,672	-	-	2,063,672	1,702,207
Other income	6	401,112	-	255,590	656,702	441,411
Investment income	7	73,060	-	-	73,060	20,936
Total income		3,339,594	-	255,590	3,595,184	3,064,544
Expenditure						
Staff costs	8	1,874,114	-	90,883	1,964,997	1,850,479
Operating expenses	9	1,151,348	-	162,524	1,313,872	1,116,480
Depreciation	11	430,726	144,059	-	574,786	565,860
Interest costs	12	43,938	153,748	-	197,686	283,673
Total Expenditure		3,500,126	297,807	253,407	4,051,340	3,816,492
(Deficit)/Surplus on continuing operations before taxation		(160,532)	(297,807)	2,184	(456,156)	(751,947)
Taxation	10	53,493	-	-	53,493	53,706
(Deficit/Surplus) on continuing operations after taxation		(107,039)	(297,807)	2,184	(402,663)	(698,241)
Retained reserves brought forward as previously stated		£1,271,400	£798,699	£18,650	£2,088,749	£2,887,181
Prior year adjustment		(189,918)	1,292,799	-	1,102,881	1,002,691
Retained reserves brought forward as restated		£1,081,482	£2,091,498	£18,650	£3,191,630	£3,889,872
Retained reserves carried forward		£974,443	£1,793,691	£20,834	£2,788,968	£3,191,630

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above.

In the previous year, the total income from unrestricted funds was £2,862,839, from restricted funds was £191,381 and from endowment funds was £10,324. Total expenditure in the previous year from unrestricted funds was £3,133,268, from restricted funds restated was £683,224 and from endowment funds was £0.

The notes on pages 19 to 31 form part of these financial statements.

Details of the prior year restatement are included in note 2.12

BALANCE SHEET

AS AT 31 JULY 2024

		2024	2023
	Notes	£	Restated (Note 2.12) £
Fixed Assets			
Tangible assets	11	10,523,026	10,904,108
Investments	13	100	100
		<u>10,523,126</u>	<u>10,904,208</u>
Current Assets			
Stock	14	500	506
Debtors	15	119,499	180,878
Cash at bank and in hand		2,086,891	1,888,265
		<u>2,206,890</u>	<u>2,069,649</u>
Creditors: amounts falling due within one year	16	(1,608,194)	(1,378,326)
Net Current Assets		<u>598,696</u>	<u>691,323</u>
Total Assets less Current Liabilities		11,121,823	11,595,531
Creditors: amounts falling due greater than one year	17	(8,332,855)	(8,403,901)
Net Assets		<u>£2,788,968</u>	<u>£3,191,630</u>
Represented by:			
Unrestricted funds			
General funds	18	974,443	1,081,482
Designated fund	18	1,793,691	2,091,498
		<u>2,768,134</u>	<u>3,172,980</u>
Restricted funds	18	20,834	18,650
Endowment funds		-	-
TOTAL	19	<u>£2,788,968</u>	<u>£3,191,630</u>

The financial statements were approved and authorised for issue by the Board of Governors on 23 October 2024 and were signed below on its behalf by:



.....
Ralph Bernard
Chairman of the Board of Governors



.....
Mark Osterfield
Principal

The notes on pages 19 to 30 form part of these financial statements.

STATEMENT OF CASH FLOWS

AS AT 31 JULY 2024

	Note	2024 £	2023 £
Cash flows from/(used in) operating activities	24	292,764	(74,493)
Cash flows from investing activities			
Interest income		73,060	20,936
Purchase of tangible fixed assets		(95,609)	(13,551)
Cash (used in)/received from investing activities		(22,549)	7,385
Cash flows from financing activities			
Repayment of borrowings		(71,588)	(62,647)
Cash (used in) financing activities		(71,588)	(62,647)
Increase/(decrease) in cash and cash equivalents in the year		198,626	(129,755)
Cash and cash equivalents at the beginning of the year		1,888,265	2,018,020
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		£2,086,891	£1,888,265

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR TO 31 JULY 2024

1. General Information

Central School of Ballet Charitable Trust Ltd is incorporated in England and Wales as a private company limited by guarantee (No. 1657717) and is a registered charity (No. 285398). The charitable company's registered office is: The Countess of Wessex Studios, 21/22 Hatfields, Paris Garden, London SE1 8DJ.

2. Accounting policies

2.1 Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Statement of Recommended Practice (SORP): Accounting for Further and Higher Education (2019 edition). They have also been prepared in accordance with the "carried forward" powers and duties of previous legislation (the Further and Higher Education Act 1992 and the Higher Education Act 2004) and the new powers of the Higher Education and Research Act 2017, the Accounts Direction issued by the OfS, the terms and conditions of funding for higher education institutions issued by OfS, and the terms and conditions of the Research England grant and the Companies Act 2006.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the Company's accounting policies. The financial statements have been prepared in compliance with FRS 102 with management taking into account all available information about the future to ensure the appropriate basis for accounting. The statements have been prepared on a going concern basis. The going concern assessment has been at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. The Board of Governors have reviewed prudent cashflows, considered ongoing funding streams and the value of accruals, and have a reasonable expectation that the School will continue in business for at least the next 12 months.

2.2 Income

Income from tuition fees is recognised on a receivable basis. Fees receivable are stated before deducting allowances, scholarships and other remissions granted by the School from its unrestricted funds but include contributions received from restricted funds and other grants. Income receivable from the Office for Students (OfS) and Research England is recognised in line with the latest estimate of grant receivable for an academic year. Other income is also recognised on a receivable basis. Donations are recognised when the amount receivable is committed during the accounting year and received before the accounts are signed.

2.3 Expenditure

Expenditure is included on an accruals basis, inclusive of any irrecoverable VAT.

2.4 Tangible fixed assets

Tangible fixed assets costing more than £500 are capitalised and included in the financial statements at cost. Depreciation is provided at rates calculated to write off excess of costs over estimated residual amounts evenly over the estimated economic lives of each class of asset. These rates are as follows:

Plant and machinery/Fixtures & fittings	25% straight line
Premises lease	Discounted value of lease payments over the lease term to the break clause, capitalised and amortised rent-free period over the occupation term with the discount factor of 3% (as determined by the Governors)
Premises fit-out - structure	Straight line over the lease term to the first break clause
Premises fit-out - other	Straight line over periods of 10 - 30 years for different components

2.5 Operating leases

Rentals payable are charged on a time basis over the lease term.

2.6 School uniforms

The School's residual stock of uniform items is carried at the lower of cost and net realisable value.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

2.7 Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the Governors in furtherance of the general objectives of the School and which have not been designated for other purposes.

Designated funds are those designated by the Governors for use on specific projects within the objectives of the School.

Restricted funds are subject to specific conditions by donors as to how they may be used.

2.8 Pensions

The charitable company operated a defined contribution pension plan for its employees in accordance with UK government workplace pension obligations. A defined contribution plan is a pension plan under which the charitable company pays fixed contributions to a separate entity. Once contributions have been paid the charitable company has no further payment obligations. The contributions are recognised as an expense in the Income & Expenditure account when they fall due. Amounts not paid are shown in accruals as a liability in the balance sheet. The amounts paid into the plan are held separately from the charitable company in independently administered funds.

2.9 Basic Financial Instruments

The Charity only holds basic financial instruments. These financial instruments are initially recognised at transaction value and subsequently measured at amortised cost with the exception of any investments which are held at fair value. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. A specific provision is made for debts for which recoverability is in doubt. Cash at bank and in hand is defined as all cash held in instant access bank accounts and used as working capital. Financial liabilities held at amortised cost comprise all creditors except social security and other taxes and provisions.

2.10 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

2.11 Debtors

Short term debtors are measured at transaction price, less any impairment.

2.12 Finance leases

On 17 December 2015 a new 70 year premises lease was signed for the Paris Gardens site, effective 1 January 2016. At inception the 35 year break point in the lease was considered by the Governors who concluded that it was highly likely that it would not be exercised. As part of the annual assessment of the lease assumptions this assessment has been reviewed in the current year and the Governors have concluded that while CSB would be highly likely to remain in occupation for the full 70 year lease term, the existence of an annual break option with five years notice at the freeholder's option means a 35 year term should be assumed.

Accordingly, a prior year adjustment has been recognised to restate the interest charge relating to the outstanding lease liability and the right of use asset and its amortisation over 35 years as opposed to 70 years in accordance with the requirements of FRS102 section 20. The financial impact of the adjustments has been to decrease the prior year finance charges by £-191,463, increase the prior year depreciation by £521 and to increase the prior year opening reserves by £1,102,881. In addition, a note has been included to separately disclose interest expenses. The right of use asset value at 31 July 2024 reflecting the shorter lease term is £3,745,547 (2023: £3,889,606, restated from £8,749,868). The lease creditor at 31 July 2024 is £5,224,911 (2023: £5,266,914, restated from £11,566,719).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

3. Judgements in applying accounting policies and key sources of estimation uncertainty:

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. Although these estimates are based on management's best knowledge of the amount, events or actions, actual results may ultimately differ from those estimates. The directors consider the following items to be areas subject to estimation and judgement.

Depreciation:

The useful economic lives of tangible fixed assets are based on management's judgement and experience. When management identifies that actual useful economic lives differ materially from the estimates used to calculate depreciation, that charge is adjusted retrospectively. As tangible fixed assets are not significant variances between actual and estimated useful economic lives will not have a material impact on the operating results. Historically no changes have been required.

Property accruals:

Provisions for dilapidations and service charges are based on professional review of management's judgment, reviewed annually. Actual results may ultimately differ from these estimates but will be adjusted.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

4a. GRANT AND FEE INCOME SUMMARY	2023-24	2022-23
	£	£
Grant income from the OfS	801,750	706,442
Grant income from other bodies	-	193,548
Fee income for taught awards	1,643,247	1,348,771
Fee income for research awards	-	-
Fee income from non-qualifying courses	273,918	238,380
	<u>2,718,915</u>	<u>2,487,141</u>
Total grant and fee income	<u>2,718,915</u>	<u>2,487,141</u>
4b. FUNDING BODY GRANTS	2024	2023
	£	£
Office for Students		
Teaching grants	801,750	704,568
Other grants	-	1,874
Research England	-	193,548
	<u>801,750</u>	<u>899,990</u>
All amounts relate to unrestricted funds in 2023 and 2024.	<u>801,750</u>	<u>899,990</u>
5. TUITION FEES AND EDUCATION CONTRACTS	2024	2023
	£	£
International student fees (net of scholarships awarded of £20,985)	879,851	608,565
UK student fees (net of scholarships awarded of £2,000)	763,396	740,206
General Studio hire	95,998	69,918
Audition fees	25,119	20,660
Other Higher Education fees	25,389	24,478
WP programmes and events (including Spring and Summer courses)	75,958	76,964
Pre-Senior fees	118,573	100,663
Junior fees	79,388	60,753
	<u>2,063,672</u>	<u>1,702,207</u>
All amounts relate to unrestricted funds in 2023 and 2024.	<u>2,063,672</u>	<u>1,702,207</u>
6. OTHER INCOME	2024	2023
	£	£
<i>Restricted donations</i>		
Ballet Central	26,453	28,868
Student support (restricted)	140,483	131,145
Student and course delivery	58,871	31,328
Outreach	29,783	40
	<u>255,590</u>	<u>191,381</u>
<i>General</i>		
Donations	164,864	57,405
Evening Studio Hire	123,375	102,057
Other (includes supply of services)	49,934	44,125
Merchandise and uniform sales	22,883	6,074
Ballet Central box office	40,056	40,369
	<u>401,112</u>	<u>250,030</u>
	<u>656,702</u>	<u>441,411</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

An increase in overseas student numbers was targeted and achieved. Other programmes and facilities hire continued to expand and build following the School's move to larger bespoke premises. Significant new projects have included service level agreements for the provision of data services and the hire of rehearsal space.

7. INVESTMENT INCOME	2024	2023
	£	£
<i>Restricted</i>		
Interest receivable	-	10,324
<i>General</i>		
Interest receivable	73,060	10,612
	<u>73,060</u>	<u>20,936</u>
	<u><u>73,060</u></u>	<u><u>20,936</u></u>
8. EMPLOYEE & FREELANCE STAFF INFORMATION	2024	2023
	£	£
Salaries (including freelance staff)	1,786,305	1,683,695
Social security costs (employed staff)	138,480	129,654
Pension contributions (employed staff)	40,212	37,130
	<u>1,964,997</u>	<u>1,850,479</u>
	<u><u>1,964,997</u></u>	<u><u>1,850,479</u></u>

All amounts relate to unrestricted funds in 2023. £90,883 of restricted funds (all others unrestricted) were used in 2024.

The average monthly number of employees and self-employed staff during the year was made up as follows:

	Number	Number
Full time	24	24
Regular part time	55	50
	<u>79</u>	<u>74</u>
	<u><u>79</u></u>	<u><u>74</u></u>

The part-time staff increased due to recruiting a Development Manager and a support role for the Data Manager. There were also increases in headcount to the Physiotherapy and Reception teams by existing hours now being split across a larger team.

The Key Management Salaries comprise the Senior Management Team that number 7 in total (full-time equivalent), and their total salary, benefits and employer national insurance contributions were £586,777 (2023: 471,782), due to increasing the Senior Management Team by two full-time staff. Total emoluments payable to the principal in the year amounted to £109,378 (2023: £105,773) plus pension contributions of £3,129 (2023: £3,045). Two further employees received annual emoluments over £60,000 (2023: 2). Donations received from the principal totalled £3,000 (2023: £3,000). The principal's remuneration expressed as a pay multiple of all other employees' remuneration including academic and non-academic staff (principal's basic salary divided by the median pay) was 2.8 (2023: 2.8). Principal's total remuneration divided by the median total remuneration was 2.95 (2023: 2.88). This salary has been benchmarked against Head of Provider pay at similar small specialists with external advice sought. It is reviewed annually by the Remuneration and Nominations Committee and an independent governor; head of provider performance is reviewed by the Chair and Deputy Chair with formal annual review. The total amount paid in settlements to 2 employees was £31,949 (2023: £0).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

Basic salary per annum FTE	2024	2023
	Number of staff	Number of staff
£60,000-£70,000	1	1
£70,000-£80,000	1	1
£80,000-£90,000		
£90,000-£100,000		
£100,000-£105,000		
£105,000-£110,000		1
£110,000-£115,000	1	

None of the Governors received any remuneration in respect of their roles as Governors. Under the charity's memorandum and articles, remuneration for work undertaken in a capacity other than trustee is permitted. Expenses to Governors reimbursed during the year totalled £0 (2023: £0).

9. OTHER OPERATING EXPENSES

	2024	2023
		Restated
	£	(Note 2.12)
		£
Higher Education statutory and validation fees	91,806	82,117
Students and course delivery	75,708	101,592
Student support expenditure	188,386	161,859
Ballet Central expenditure	151,597	169,868
Outreach, learning and participation	3,699	5,096
Communications and marketing	47,180	42,919
Premises	461,119	315,932
Office equipment and insurance	60,219	91,877
Other office costs	111,180	30,561
Governance costs	7,858	1,393
Audit and accountancy (including internal audit from 2023)	35,955	36,560
Other legal & professional	51,587	50,574
Bank and merchant charges	27,578	26,132
	<u>1,313,872</u>	<u>1,116,480</u>

Other operating expenses includes £162,524 on student support, learning and teaching and equipment, the Ballet Central tour, music and sound in relation to restricted funds (2023: £162,655).

Additional resources were allocated to student support in the form of cash bursaries of £188,386 (2023: 179,964) to help students in need with living costs to enable their studying at the School. Taken together with £42,438 fee discounts and scholarships deducted from tuition fee income in note 5, total student support amounted to £230,824 (2023: £202,949).

Included within audit and accountancy costs of £35,955 (2023: £36,560), are external audit fees of £26,400 (2023: £22,200).

10. TAXATION

The charitable company is exempt from corporation tax on its charitable activities. During the year Theatre Tax Relief on prior year expenditure was claimed for the previous financial year ending 31 July 2023.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

11. TANGIBLE FIXED ASSETS	Premises	Plant & Machinery	Fixtures & Fittings	Total
	£	£	£	£
<i>Cost</i>				
At 1 August 2023	16,809,641	472,809	135,507	17,417,957
Prior year adjustment – see Note 2.12	(5,008,218)	-	-	(5,008,218)
Additions	148,237	26,576	18,892	193,705
Disposals	-	(5,070)	-	(5,070)
At 31 July 2024	11,949,660	494,315	154,399	12,598,374
<i>Depreciation</i>				
At 1 August 2023 as previously stated	854,499	356,030	103,619	1,314,148
Prior year adjustment – see Note 2.12	191,484	-	-	191,484
At 1 August 2023 as restated	1,045,983	356,030	103,619	1,505,632
Charge for the year	427,354	115,159	32,273	574,786
Disposals	-	(5,070)	-	(5,070)
At 31 July 2024	1,473,336	466,119	135,892	2,075,348
Net book value at 31 July 2024	£10,476,325	£28,196	£18,507	£10,523,026
Net book value at 31 July 2023 as restated	£10,755,440	£116,779	£31,889	£10,904,108

On 17th December 2015 a new premises lease was signed for the Paris Garden site, effective 1st January 2016. Owing to the fact that the first 7 years of the 70 year lease to 31 December 2022 were rent free, the value of the lease payments over the life of the lease up to the break clause have been discounted, capitalised and amortised over the life of the lease up to the break clause in accordance with note 2.12. Depreciation of the fit-out of Wessex Studios within Premises fixed assets commenced June 2021 when the building was brought into use.

12. INTEREST EXPENSES	2024	2023
	£	Restated £
Interest on lease liability	153,748	152,663
Loan interest (2023 including £81,486 relating to prior year)	43,938	131,010
	197,686	283,673

13. FIXED ASSET INVESTMENTS	£
Investment in subsidiary company	
Historical cost at 1 August 2023 and 31 July 2024	£100

The company holds 100% of the 100 issued £1 ordinary shares of Ballet Central Limited a company incorporated in England and Wales. The company did not trade during the year and has net assets of £Nil.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

14. STOCK	2024	2023
	£	£
School uniforms	500	506
	<u>500</u>	<u>506</u>
£5,381 of stock was recognised as an expense during the year in accordance with uniform sales over the same period (2023: £12,217).		
15. DEBTORS	2024	2023
	£	£
Trade debtors	30,660	83,363
Prepayments and accrued income	88,839	97,515
	<u>119,499</u>	<u>180,878</u>
	<u>119,499</u>	<u>180,878</u>
16. CREDITORS: amounts falling due within one year	2024	2023
	£	£
Trade creditors	98,759	70,186
Accruals	590,878	429,145
Taxes and social security costs	45,987	48,089
Loans payable – due in < 1 year	67,531	71,585
Other creditors	502,125	389,891
Deferred income	302,914	369,430
	<u>1,608,194</u>	<u>1,378,326</u>
	<u>1,608,194</u>	<u>1,378,326</u>
17. CREDITORS: amounts falling due greater than one year	2024	2023
	£	Restated (Note 2.12) £
Provisions for liabilities and charges	112,972	72,229
New Building Lease Creditor	5,219,883	5,264,138
Loans payable – due in 2-5 years	460,150	67,534
Loans payable – due in 5 years+	2,539,850	3,000,000
	<u>8,332,855</u>	<u>8,403,901</u>
	<u>8,332,855</u>	<u>8,403,901</u>

The new building operating lease creditor relates to the initial discounted capitalised value of lease payments over the 35 year clause of the 70 year lease, as included in Tangible Fixed Assets as described in note 2.12.

Two loan facilities are acting as bridging finance for the Wessex Studios project: £600,000 was loaned by the Arts Impact Fund (supported by Nesta, Arts Council England, Esmée Fairbairn Foundation, Bank of America Merrill Lynch and Calouste Gulbenkian Foundation) in 2018/19, and Southwark Council made available a secured loan of £3 million within 2019/20. As continuing security, Southwark has a first priority charge with a debenture with fixed and floating charges over all of the Company's assets including the fit-out of the building. £3 million is outstanding to Southwark and £67,531 to Arts Impact Fund as at 31 July 2024.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

18. ANALYSIS OF FUNDS	At 1 August 2023 Restated (see note 26) £	Income £	Expenditure £	Transfers £	At 31 July 2024 £
Restricted Funds					
St Olaves	-	2,000	-	-	2,000
Anna Brodrick Justgiving	-	2,455	-	-	2,455
Leverhulme Trust, Support	-	54,000	54,000	-	-
Tabor Foundation	9,079	50,000	56,738	-	2,341
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	5,791	5,791	-	-
Student Support Fund	8,990	86,483	82,017	-	13,457
Other Restricted Funds	-	54,861	54,861	-	-
	<u>18,650</u>	<u>255,590</u>	<u>253,407</u>	<u>-</u>	<u>20,834</u>
Unrestricted Funds					
General School fund	1,081,482	3,339,594	3,446,633	-	974,443
Designated Property fund	2,091,498	-	297,807	-	1,793,691
	<u>3,172,980</u>	<u>3,339,594</u>	<u>3,744,440</u>	<u>-</u>	<u>2,768,134</u>
TOTAL FUNDS	<u>£3,191,630</u>	<u>£3,595,184</u>	<u>£3,997,847</u>	<u>-</u>	<u>£2,788,968</u>

The Building Development Fund comprises donations and grants made from Trusts, Foundations and individuals to support the Wessex Studios new building project and the School's long-term sustainability strategy. The fund has now been designated as a property fund for capitalised fit-out costs and the lease at Wessex Studios. The Leverhulme Trust provided funding to support students in financial need at undergraduate and postgraduate level. The Tabor Foundation supports new Wessex Studios equipment and the Music Director. The Christopher Gable Fund is a legacy fund of the late co-founder of the School, Christopher Gable, and was created to fund aspects of work delivering artistic excellence. St Olaves Fund and Anna Brodrick are supporting future year work in outreach and fitness equipment respectively. The Central Friends fund comprises membership fees which are expended on Ballet Central and course delivery. The General Student Support fund is made up of generous grants and donations from a wide pool of donors to provide financial assistance to students in need of support. Other restricted funds comprise donations and grants generated to support specific programmes of work across the School, including support for the Ballet Central tour and productions and course delivery.

The very kind legacy of the late Gillian Fleet was in support of talented students in financial need, awarded annually as a scholarship from 1 August 2021, with funds released to unrestricted funds in May 2023. The school continuing to fund an annual scholarship worth £27,000 in 2023/24 from unrestricted funds.

19. ACCESS AND PARTICIPATION PLAN (APP)

Spending from higher rate fee income within the year as follows:

Access and participation investment	Ye 31 July 2024
Access investment	70,642
Financial support investment	39,545
Support for disabled students	18,146
Research and evaluation investment	14,641
Total access and participation investment	142,974

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total £
Fixed assets	10,523,026	-	-	10,523,026
Investments	100	-	-	100
Stock	495	-	-	495
Debtors	119,499	-	-	119,499
Cash and bank	2,066,058	20,834	-	2,086,892
Liabilities	(9,941,048)	-	-	(9,941,048)
	<u>2,768,134</u>	<u>20,834</u>	<u>-</u>	<u>2,788,968</u>

Unrestricted funds include designated funds which have been used to purchase fixed assets.

21. CAPITAL COMMITMENTS

At 31 July 2024 the School had no outstanding commitments in relation to capital expenditure (2023: nil).

22. OPERATING LEASE COMMITMENTS

At 31 July 2024, the School had total commitments in respect of operating leases not accounted for as finance leases which expire in the period shown:

	2024 £	2023 £
Within one year	7,786	3,860
Two to five years	3,521	6,455
	<u>11,307</u>	<u>10,315</u>

In 2024 £8,537 (2023 £7,897) was expended relating to rental costs in respect of assets held under operating leases.

23. PENSION COMMITMENTS

The charitable company operates a defined contribution pension scheme. The amounts paid into the scheme are held in an independently administered fund (B&CE - The People's Pension). The pension cost charges to this workplace pension scheme represent contributions payable by the company to the fund and amounted to £37,082 (2023 £34,085). In addition, the company was liable to pay contractual pension contributions for the Director which amounted to £3,129 (2023: £3,045). There was £9,546 outstanding at the balance sheet date, included in creditors (2023: £3,596).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

24. RECONCILIATION OF NET (EXPENDITURE) TO NET CASH INFLOW/(OUTFLOW) FROM OPERATING ACTIVITIES

	2024	2023
	£	Restated £
Net Deficit after tax	(402,663)	(698,241)
Add back depreciation charge	574,786	565,860
Deduct interest income shown in investing activities	(73,060)	(20,936)
Decrease in stock	12	3
Decrease/(increase) in debtors	61,379	(91,329)
(Decrease)/increase in capitalised building lease creditors	(44,256)	227,622
Increase in other creditors	176,566	130,606
Generated cash used in operating activities	<u>292,764</u>	<u>(74,493)</u>

25. ANALYSIS OF NET DEBT

	At 1 August 2023	Cashflows	Other non-cash changes	At 31 July 2024
	£	£	£	£
Cash and cash equivalents				
Cash	1,888,265	198,626	-	2,086,891
Overdrafts	-	-	-	-
Cash equivalents	-	-	-	-
	<u>1,888,265</u>	<u>198,626</u>	<u>-</u>	<u>2,086,891</u>
Borrowings				
Debt due within one year	(71,585)	(45,946)	-	(117,531)
Debt due after one year	(3,067,534)	117,534	-	(2,950,000)
	<u>(3,139,119)</u>	<u>71,588</u>	<u>-</u>	<u>(3,067,531)</u>
TOTAL	<u>(1,250,854)</u>	<u>270,214</u>	<u>-</u>	<u>(980,640)</u>

26. FINANCIAL INSTRUMENTS

	2024	2023
	£	£
Financial assets		
Financial assets measured at fair value through profit or loss	<u>£2,117,552</u>	<u>£2,069,144</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

Financial liabilities

	2024	2023
	£	Restated (Note 2.12) £
Financial liabilities measured at amortised cost	£9,592,147	£9,364,709

- Financial assets measured at fair value through profit or loss comprise cash at bank and trade debtors.
- Financial liabilities measured at amortised cost comprise of creditors, both within one year and greater than one year excluding other tax and social security and deferred income.

27. MOVEMENT IN FUNDS – 2023

		Unrestricted Funds	Designated Funds	Restricted Funds	Endowment Funds	Total Restated Note 2.12 2023 £
Income	Notes	£	£	£	£	£
Funding Council grants	4					
Teaching grant		706,442	-	-	-	706,442
Other grants		193,548	-	-	-	193,548
Tuition fees & education contracts	5	1,702,207	-	-	-	1,702,207
Other income	6	250,030	-	191,381	-	441,411
Investment income	7	10,612	-	-	10,324	20,936
Total income		2,862,839	-	191,381	10,324	3,064,544
Expenditure						
Staff costs	8	1,817,528	-	32,951	-	1,850,479
Operating expenses	9	953,825	-	162,655	-	1,116,480
Depreciation	11	230,905	-	334,955	-	565,860
Interest costs	12	131,010	-	152,663	-	283,673
Total Expenditure		3,133,268	-	683,224	-	3,816,491
Surplus/(Deficit) on continuing		(270,429)	-	(491,843)	10,324	(751,947)
Taxation		53,706	-	-	-	53,706
Transfer between funds		575,522	986,255	(986,255)	(575,522)	-
Surplus after taxation		358,799	986,255	(1,478,098)	(565,198)	(698,241)
Retained reserves brought forward as restated		722,683	1,105,243	1,496,748	565,198	3,889,872
Retained reserves carried forward		<u>£1,081,482</u>	<u>£2,091,498</u>	<u>£ 18,650</u>	<u>-</u>	<u>£3,191,630</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2024

28. ANALYSIS OF FUNDS 2023	At 1 August				At 31 July
	Restated (Note 2.12) 2022 £	Income £	Expenditure £	Transfers £	Restated (Note 2.12) 2023 £
Restricted Funds					
Building Development Fund	2,532,773	-	441,275	(2,091,498)	-
Garfield Weston	33,333	-	33,333	-	-
Leverhulme Trust, Support	-	54,000	54,000	-	-
Tabor Foundation	30,000	-	20,921	-	9,079
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	4,838	4,838	-	-
General Student Support Fund	4,529	77,145	72,684	-	8,990
Other Restricted Funds	775	55,398	56,173	-	-
	<u>2,601,991</u>	<u>191,381</u>	<u>683,224</u>	<u>(2,091,498)</u>	<u>18,650</u>
Endowment Funds					
Gillian Fleet Legacy	565,198	10,324	-	(575,522)	-
Unrestricted Funds					
General School fund	722,683	2,862,839	3,079,562	575,222	1,081,482
Designated Capital fund	-	-	-	2,091,498	2,091,498
	<u>722,683</u>	<u>2,862,839</u>	<u>3,079,562</u>	<u>2,667,020</u>	<u>3,172,980</u>
TOTAL FUNDS	<u><u>3,889,872</u></u>	<u><u>3,064,544</u></u>	<u><u>3,762,786</u></u>	<u><u>-</u></u>	<u><u>3,191,630</u></u>

CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

England & Wales - Charity number 285398

Accounts

Company Registration No. 1657717

Charity Registration No. 285398

The Central School of Ballet Charitable Trust Ltd

(A Charitable Company Limited by Guarantee)

Report and Financial Statements

Year ended 31 July 2023

Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

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THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION

Registered Name:	The Central School of Ballet Charitable Trust Limited	
Registered Charity Number:	285398	
Registered Company Number:	1657717	
Patron	HRH The Duchess of Edinburgh GCVO	
President	Lady Sieff	
Governors (trustees):	Ralph Bernard CBE	(Chairman)
	Pim Baxter OBE	Remuneration and Nominations Committee (Chair)
	Dr Virginia Brooke	Remuneration and Nominations Committee
	Simon Cole	(Resigned 01.12.22)
	Elizabeth Edwards	Finance Committee
	Dawn Farrow	Audit Committee (Chair)
	Mark Goodey	Finance Committee (Chair)
	David Gray CBE	Finance Committee (resigned 20.10.22)
	Heidi Hall	(Resigned 09.03.2023)
	Christopher Hampson CBE	
	James Harvey	Audit Committee
	Stephen Kane	
	Edward Kemp	Audit Committee (appointed 12.09.22)
	Susannah Marsden	(Appointed 20.10.22)
	Karina Mowbray	(Appointed 25.01.23)
	Wendy Pallot	Finance Committee (Chair) (resigned 20.04.23)
	Tim Parsonson	Finance Committee
	Charlotte Schonberg	(Deputy Chair)
	Simon Sporborg	Remuneration and Nominations Committee
	Tamas Wood	Remuneration and Nominations Committee
		Audit Committee (Chair) (resigned 25.06.2023)
Secretary:	Carolyn Braby	
Principal:	Mark Osterfield	
Senior Management Team	Mark Osterfield	(Executive Director)
	Kate Coyne	(Artistic Director)
	Dr Jamieson Dryburgh	(Director of Higher Education)
	Carolyn Braby	(Director of Finance & Operations)
	Iryna Pyzniuk	(Head of Studies, resigned 31.07.22)
	Natasha King	(Head of Studies, appointed 01.09.22)
	Debra Cougill	(Head of Widening Participation & Access, resigned 09.06.23)
	Maxine Bunting-Thomas	(Head of Widening Participation & Access, appointed 04.09.23)
	Anna Brodrick	(Head of Medical Department)
Registered Office and principal address	The Countess of Wessex Studios 21/22 Hatfields Paris Garden London SE1 8DJ	

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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LEGAL AND ADMINISTRATIVE INFORMATION (continued)

Bankers:

HSBC
31 Euston Road
London
NW1 2ST

Auditors:

Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
(A company limited by guarantee)

REPORT OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2023

The Governors, who are the trustees of the charity for the purposes of charity law, present below their annual report, together with the audited financial statements of the Trust for the year ended 31 July 2023.

Principal activity and charitable objectives

The Trust’s overall aim is to improve the education and training of dancers. As a means of achieving that aim, the Trust runs the Central School of Ballet and tours performances as Ballet Central.

Public Benefit

The core elements of Central School of Ballet’s public benefit are:

- producing exceptional artists who shape the future of dance;
- fostering talent and creativity through world-class vocational training;
- finding and nurturing the finest UK talent;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- international leadership in dance.

Central School of Ballet continues to keep public benefit at the heart of its activities, in line with public benefit guidance provided by the Charity Commission. Its approach to recruitment is to select students on the basis of talent irrespective of other factors and it ensures this by auditioning every student who meets the recruitment criteria (more than 290 applications annually). Where financial assistance is required Central supports students with bursaries, scholarships and hardship funds. It has been committed to sharing good practice in widening access and participation. Central is committed to not only the education of young artists but also their wellbeing and their continuing professional development after graduation. It offers support to artists throughout their careers by commissioning new works and teaching. Central has continued to enhance the educational and cultural life of the UK. Information on how Central has achieved these objectives is set out in the financial review and review of activities below.

Corporate governance

The Corporate Governance Statement provides information about the School’s governance and legal structure. This statement appears on page 10.

Review of activities

Central School of Ballet has completed its first academic year as an independent Higher Education Provider registered with the Office for Students. Whilst the economic funding environment continues to be challenging, Central has firmly established itself in the Countess of Wessex Studios with a programme of vocational training culminating in a BA Hons in Professional Dance and Performance or an MA in Choreography, complemented by a range of non HE classes and courses for children, young people and adults, with a special focus on our neighbours in the London Borough of Southwark as well as participants from across London, the UK and internationally.

Recruitment was strong for our undergraduate course with just over 40 students starting in Year 1, a quarter of whom were international. In Years 1 and 2, the female cohort was divided into 2 classes, to allow all students to work in smaller groups, and receive strong levels of support and training. The teaching faculty led by Kate Coyne, Artistic Director and Professional Training Lead, and Dr Jamieson Dryburgh, Director of Higher Education, proactively engaged with the HE curriculum, supported by a series of professional development activities and events including the annual Research and Scholarship Day entitled Hopeful Dance Pedagogies.

Performance continued to be key to student development and success, with a very well received Winter Showcase performed in the Gable Studio Theatre, various performance events through the year, culminating in the Summer Showcase at the Britten Theatre in July. Year 3 students excelled in the Ballet Central Tour supported by Artist in Residence Hannah Rudd. The strength of their performances, as well as their dedicated commitment to the training, was reflected in the exceptionally strong results at graduation.

Beyond the Higher Education programmes the Junior and Associate Schools thrived, and the up-take of classes, short courses by children, young people, and adults in the evenings, weekends, and holiday periods demonstrated a return to pre Covid levels of engagement. Central is now focussing on building its relationships with its neighbours through specially programmed classes such as Beginners Ballet, and Contemporary African Dance, as well engaging with cultural and creative partners in the borough. Central was the lead dance organisation in Southwark’s I Create programme, hosting, mentoring, and supporting Oluwaseun Olayiwola as he developed and staged his new dance piece Holehead. Central also hosted Black British Ballet as it developed a new work for the Windrush celebrations, in line with its commitment to diversity in dance, and Southwark’s anti racist programme Southwark Stands Together.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2023

Central School of Ballet is working to share its facilities and maximise income streams through various hires, with musical theatre and dance companies hiring space for rehearsals, dancers and teachers for courses and performances, and other sector organisations using the Gable Studio Theatre and other studios for special courses and events.

As the year drew to a close, the Executive Team reviewed its strategic priorities and agreed with the Board to prioritise:

- **QUALITY:** of training courses and programmes; facilities and support; of the technique and artistry of our dancers, their performances; of student outcomes and employment opportunities; and of the experiences we offer to wider participants and audiences.
- **ACCESS AND INCLUSION:** diverse, open, and accessible
- **HEALTHY ORGANISATIONAL CULTURE:** safe, engaged and effective, supportive of learning, and wellbeing
- **SUSTAINABILITY:** financial and environmental

Activity in 23/24 and beyond will deliver against these themes.

Board of Governors

Chair Ralph Bernard CBE and Deputy Chair Charlotte Talbot, led the Board of Governors in the first year of managing Central School of Ballet as an independent Higher Education Provider. As planned five members of the Board stepped down during the year: Virginia Brooke after extensive service as a Central Board member, but also formerly as a member of the Conservatoire of Dance and Drama; Tamas Wood, who also served on the CDD Board in its final years, and chaired Central’s Audit Committee; Wendy Pallot who chaired the Finance Committee for a number of years; David Gray who also worked on the Finance Committee; and Heidi Hall who served one term as a Governor to support the transition to the Executive Director when she stepped down as Director in 2020. A new trustee, Karina Mowbray, joined the Board at the beginning of 2023. Mark Goodey is now the Chair of the Finance Committee and Elizabeth Edwards Chair of Audit Committee.

The Board has offered exceptional support over the financial year, with a focus on short term financial sustainability, and consideration of the longer-term sustainability of the organisation in a shifting cultural, social, economic and political environment. Having successfully overseen the recovery of Central from the impacts of Covid, compounded by the usual challenges of a major capital project, the Board and Executive are now reviewing Central’s role within the training sector, ensuring that Central School of Ballet supports young dancers to develop in line with what the industry needs today.

New Premises

The lease of The Countess of Wessex Studios at the Paris Gardens site in Southwark gave a rent-free period (in cash terms) for the initial years of the lease to 1 January 2023 to enable the fundraising campaign and building fit-out.

Higher Education courses:

Intake Academic Year 2022/2023

For 2022 entry, applicants were able to audition either in person or online. Home / UK applicants auditioning in person had the opportunity to audition either in London, Leeds or Glasgow. In-person applicants who got through to the final audition stage were invited to attend a final at Central School of Ballet where they were required to audition again and participate in a group interview. International in person auditions (in Japan via The Wells) were unable to go ahead due to the Covid-19 pandemic so these auditions took place, online, live via Zoom. A total of 46 undergraduate students (43x yr1, 2x yr2, 1x yr3) were offered and accepted places for new starters, including 10 International students. In January 2023, two new starters commenced the MA Choreography course.

Undergraduate student outcomes

The School’s Board of Examiners was held on 21st July 2023. Representatives from Central, the University of Kent and External Examiners attended online or in person. The Board members approved all recommendations and processes utilised by the School. The results of the undergraduate courses were excellent with 30 students achieving Foundation Degree Pass (4 deferrals; 1 withdrawal), and 29 students achieving the BA (Hons) Top-up Professional Dance and Performance (17x 1st; 12x 2:1; and 3x deferrals). All deferrals have subsequently been achieved.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2023

MA Choreography

At Exam Board, of the three MA choreography (Jan 2022 intake) students, one passed with a distinction, one had a referral (subsequently achieved with distinction overall) and one has interrupted their studies. The two new (Jan 2023 intake) students made a great start to their studies and worked with first year undergraduate students to create dance works for the end of year show.

External Examiners

External Examiners, Carla Trim-Vamben (Contextual focus and MA Choreography Course) and Kit Holder (Practical focus), visited the School on numerous occasions, saw performances and sampled students’ academic work. Their dialogue with the HE team is thorough and the feedback is very complimentary with usefully constructive recommendations. The HE team address the External Examiners’ reports and integrate any recommendations with strategic plans for the forthcoming year.

Graduate Employment

This year has proved challenging for students to find paid work in the industry as so many companies are reducing their numbers in response to cuts in art funding.

Many of this year’s graduating students have chosen to go on to Youth Training Programmes in the UK and abroad, including Stage Education Program at Europe Ballet Austria, Ballet de Barcelona Professional Training Programme, Orlando Junior Company, English National Ballet School Professional Trainee Programme, Arles Youth Ballet Company, Northern Ballet Post Grad Programme and New Adventures ‘Swan School’, an initiative set up by Matthew Bourne’s New Adventures to identify talent and develop the dancers into company employees.

Students who received offers of paid contracts include the following companies: Atlantic Ballet Canada, New Adventures (Emerging Artist Award), Ballet Ireland, New English Ballet Theatre, Phantom of the Opera Middle East and Fred Olsen’s Balmoral Cruise Ship. Others have gone on to pursue a different area of study. A small handful are continuing to take classes and attend auditions through the summer and beyond.

Central is keen to keep contact with former students, and is grateful for alumni participation in outreach talks, workshops and teaching. Examples of visits this year include Scottish Ballet Soloist Thomas Edwards who spent two full weeks setting a work for Ballet Central which was choreographed by Central MA alumnus Sophie Laplane. Morgan Runacre-Temple choreographed a new work for Ballet Central to great acclaim. Ashley Dixon, Northern Ballet Assistant Rehearsal Director, spent two days teaching across the foundation students, working both on technique and staging an excerpt from Northern Ballet Repertoire, The Great Gatsby. Richard Windsor worked with Y1 and Y2 students, focusing on dramatic skills in dance works and teaching The Car Man by Matthew Bourne.

Three of our third-year female students joined English National Ballet to perform in The Nutcracker at The Coliseum over five weeks in December and January. The students thoroughly enjoyed their experience and were able to get first-hand experience of dancing with a professional company. Five of our second-year students joined English National Ballet as extras in Raymonda on tour in December 2022. In late October 2022 all of the graduate students were invited to visit Birmingham Royal Ballet, meeting the Rehearsal Director and having a tour of facilities with the opportunity of meeting company dancers. Later in the afternoon the students observed a stage rehearsal and, in the evening watched the performance of Sir Peter Wright’s Coppelia.

Third year students took part in exchanges with Elmhurst Ballet School in Birmingham, where students collaborated in creative practice workshop and with Laban, where Laban students visited Wessex Studios and participated with third years sharing some of the BC repertoire.

International Development

International auditions for the undergraduate course took place in person in Japan (Tokyo and Osaka), and Singapore. To aid interest and recruitment four Summer School places were offered to Japanese students and two to Singaporean students. The Artistic Director also visited Malaysia and offered scholarship places on the summer school to two students taking part in a competition. Online international recruitment attracted interest from countries around the world including Australia, New Zealand, South Africa, USA, Germany, France, Scandinavia and The Netherlands.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2023

Ballet Central Tour 2023

Thirteen venues presented Ballet Central in 2023 between May and July. The graduate year students embarked upon preparing for the tour by learning an excerpt from *Dextera* by MA alumnus Sophie Laplane (made for Scottish Ballet in 2019 with music by W.A Mozart). The students thoroughly enjoyed working over two weeks with Thomas Edwards, an alumnus from CSB and now soloist at Scottish Ballet, who staged the work. Tom worked with four separate casts ensuring that all the students were able to engage with the experience. In late January the students learned two Frederick Ashton pieces: *Monotones 1* (1966 with music by Eric Satie) and the duet from *The Two Pigeons* (1961 with music by André Messager). These works were cast and staged by Lynn Wallis and Isabel McMeekan from the Frederick Ashton Foundation. Alongside this the students worked with Darshan Singh-Bhuller on a new commission for the tour, *Blind Optics*. Morgann Runacre-Temple choreographed *The Queue* for Ballet Central in March. Morgann is an alumnus of CSB and has made works for Ballet Central in the past. The last work in the repertoire was an excerpt from *Mirror Mirror* by Michael Pink, a founding Director of Ballet Central. Michael taught the work and re-choreographed for the students at the end of March and into April. Phillip Feeney played a large role in this tour; composing a new score for Morgann Runacre-Temple, playing live for *Monotones 1* and also playing live alongside a track of his composition *Mirror Mirror*.

Repertoire:

Monotones 1- by Frederick Ashton (genre classical)

The Two Pigeons Pas De Deux- by Frederick Ashton (genre classical)

Blind Optics- by Darshan Singh Bhuller (genre contemporary)

Mirror Mirror (excerpt)- by Michael Pink (genre classical)

Dextera (excerpt)- by Sophie Laplane (genre neo classical)

The Queue- by Morgann Runacre-Temple (genre contemporary)

In addition to the Ballet Central Tour the graduate year also performed in two School performances at The Britten Theatre, in performances at Wessex Studios including a Winter Showcase and fundraising performances for Associates, Junior School and Spring Course participants, a performance for local schools and at the School's Orientation Day. Students were also able to perform their graduate solos at the Britten Theatre as part of their graduation to a full audience of family, friends, staff and 1st and 2nd year students. A huge accomplishment to perform individually and showcasing the talents of each student.

National Student Survey 2023

The National Student Survey (NSS) gathers students' opinions on the quality of their courses. At Central, it is completed by our second year Foundation Degree students. The NSS data help to inform prospective students' choices, support institutions in improving the student experience, and facilitate public accountability. Overall, the results for NSS 2023 are very good, with higher scores than the sector in most areas. Areas which are significantly higher than the sector include Teaching on my course (94% vs 85%), Learning Opportunities (95% vs 81%), Organisation and management (86% versus 73%), and Learning Resources (90% vs 86%).

Student Support

During the year Central provided students with £202,949 of financial support (2022: 202,254) in the form of cash bursaries and fee scholarships. This enables talented students to join Central and/or continue their studies. £131,145 of the support funding that Central distributed was generated through generous donations received from trusts, foundations and individuals by the Development department; £24,000 of cash bursaries plus £2,000 fee waivers was distributed from higher rate fee income (HFI) as part of our Access and Participation Plan (APP) commitment within the CDD and Higher Education framework. Further spends under the APP to ensure access, progression, success and to prevent hardship met additional need. Central was able to deliver support to students in excess of the requirements of the APP. The identified targets of the APP are those groups underrepresented within Central's student populations: those from low income backgrounds, students of the global majority, those from Higher Education low participation neighbourhoods and those with disabilities.

Junior and Associate School

Junior School numbers continued to increase with 63 new students joining over the course of the year, 15% of these from Southwark or Lambeth. This year, Junior School pupils in Years 4-11 had the opportunity to participate in an interactive performance with final year contemporary dance students from Trinity Laban. This was a new experience for them and well received. There were two opportunities for parents/guardians to watch children, at the end of the Autumn Term in class and at the end of the Summer Term in the Gable Studio Theatre alongside HE students. Both were well attended and received by parents/guardians.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2023

Junior and Associate School (continued)

The Associate Programme continued to thrive and saw the highest number of applicants ever applying to audition, and the Open Day reached maximum numbers registering. The annual Induction Day included input on Nutrition and RAMP warm up from HE tutors as well as pointe shoe fittings from Freed of London. Year 11 students and their parents/guardians were offered a meeting to discuss Higher Education options and the annual Creative Choreography Day was led by Company Chameleon. This year, students were given access to Moodle to upload self-reflection work and personal targets. This has been a new addition to the programme and has received positive feedback from students and parents/guardians. The end of year work sharing in the Gable Studio Theatre was a highlight for students and particularly well received by parents, guardians and teachers. It included performances by four final year HE students.

Dance Days and Courses

A full programme of Dance Days and Courses were delivered in 2022-2023 with visits to Leeds and Glasgow as part of the audition opportunities for the HE Courses. The Dance Day in Glasgow was particularly well attended, and the half-term courses continued to be popular, with many reaching maximum capacity across the year. *Dance Around the World* continues to attract a diverse range of young people and succeeds in not only introducing new students to dance, but also offers the opportunity for students to try a wider range of dance genres. The Spring and Summer Courses were well attended. The two-week Summer Course included a musicality and artistry masterclass led by Kate Coyne and Grant Horley, noted as a highlight by students. The work sharing in the Gable Studio Theatre at the end of courses continues to be very popular and combined with a certificate presentation, is very successful.

Central Nights and Central Sundays

Adult classes in the evenings, on Sundays, and on occasional weekends have re-established a strong cohort of participants with almost 20,000 bookings in the year.

Southwark and community initiatives in 2022/2023

Neighbourhood Classes in ballet and Contemporary African Dance classes were launched in June 2023 for members of our new Southwark and Lambeth communities.

President’s Circle

Central’s President Circle led by Lady Sieff continue to support the school’s regular activities and operations with new members joining within the year.

Director’s Circle

A Director’s Circle of 13 established in 22/23 continues to offer philanthropic support for the world class training of Central’s students.

Patrons

Central’s Patrons continue to support and offer expert advice on Central’s work.

Governors

The Governors who served during the year are shown on page 1. Governors are appointed according to the Memorandum and Articles of Association and may be nominated by existing Governors.

Subsidiary undertaking

The Charity has a wholly owned trading subsidiary, Ballet Central Limited, which did not trade during the year as its activities were incorporated within Central.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2023

Financial review

The financial year overall position was a loss of £-798,432 (2022 restated: -£862,492). If the depreciation and interest related to the non-cash costs of the Wessex Studios lease and fit-out are excluded, the result for the year was a surplus of £27,201 (2022 restated deficit of £-119,996).

Comparative numbers have been restated following the inclusion of a prior year adjustment relating to the finance charge on the outstanding Wessex Studios lease liability and the amortisation of the right to use asset. After review, these have been recalculated in accordance with the requirements of FRS102 section 20. Further information is included in note 2.12 to the financial statements. The financial terms in the 70 year property lease are complex. If the charity was not required to apply the lease accounting requirements included in FRS102, and was able to account for the premises lease as an operating lease, charging the income statement with only the rent paid in the year, the deficit for the year would have been £429,653 (2022 deficit £388,154), and carried forward retained reserves at 31 July 2023 would have been £ 4,753,660 (2022 £5,183,313).

There were two exceptional grants within 2022/23, from Research England’s Higher Education Innovation Fund (HEIF), plus a one-off share of teaching funds as the Conservatoire for Dance and Drama (CDD) closed in November 2022. The Covid-19 impact on recruitment and outreach within prior years continue to have an impact on fee income, with the second and graduating years both recruited during Covid measures. Other income made a good recovery across Associate School, adult classes, short courses and studio hire; revenue and bursaries fundraising increased and capital fundraising reduced with Wessex Studios complete.

Central had its first full year as an independent higher education provider (HEP) registered with the Office for Students (OfS). Staff costs had a small increase due to a new post of Data Manager being needed in the new structure but cost-shared with two other schools; the academic, administrative and compliance costs of Central running its long-established higher education courses now as an independent provider increased. Other operating expense increases were due to the rent-free period at Wessex Studios of the prior 7 years ending in January 2023, and overheads increasing as the first full year cycle of maintenance was established.

Very residual project costs at the new premises of £10,437 were expensed (funded from specific restricted funds brought forward from prior years).

As the organisation establishes itself in the new Southwark premises, repayments on loans for the building are either being paid or the terms of repayment finalised and interest accrued. With OfS monitoring of long-term financial sustainability, the Board has continued to model a number of financial scenarios within the context of the School’s longer-term sustainability strategy. These models are regularly scrutinised as part of the Board’s financial planning and risk management processes so that Central is adequately prepared to respond effectively to change, including reductions in government grant funding and changes to student fees and EU recruitment, developing new programmes and initiatives, and other business and community engagement opportunities.

Value for Money Review

The Audit Committee continues to undertake an annual Value for Money Review in order to provide further assurance to the Board that Central is delivering value to its students and other participants, including OfS (value for money is one of the four priorities in the regulatory framework and a statutory duty under new Higher Education and Research Act 2017), other funders and the students and programme participants across all areas of Central’s work. The Audit Committee was satisfied that the School is delivering on the three priorities of benefit to students, benefit to country, and benefit to economy. Feedback from students on the quality of teaching, teaching resources, and employment prospects via the Student Voice Forum, student questionnaires and the National Student Survey is monitored and responded to and continues to show high levels of satisfaction against course provision, delivery and support.

Future prospects of Central

The School operates within an agreed planning framework, incorporating annual budgets and business plans, to meet the aims and objectives of Central's strategic plan and long-term financial sustainability. Strategies are in place to develop existing and new income streams as both part of sustainability planning, and in response to reductions in HE grant income. Central is working to fully utilise and maximise the benefits of The Countess of Wessex Studios at Paris Gardens, as well as ensuring in the longer term that its training model continues to be viable and sustainable in terms of the shape and quality of the offer, and the revenue it generates.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2023

Going concern

The Governors’ and management’s going concern assessment has been for at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. Following 14 years of stable institution specific targeted funding from the Office for Students (OfS) and previously the Higher Education Funding Council of England (HEFCE) via the Conservatoire for Dance and Drama (CDD), there was a reduction in government support for the performing arts. A new funding stream for specialist performing arts providers was secured for the 5 year period 22/23 to 26/27 with funding at a lower level, and transitional funds available to those providers leaving the existing grant stream to the new lower level one. The dilapidations negotiations were ongoing at the date of issue of the accounts and a provision at an appropriate level was made.

Forecasts have been prepared on a prudent basis, and in the context of funding reduced by government work is being done to enhance the resilience of the business model. Accruals and the level of transitional funding offered by OfS have been stress tested and the cashflow reviewed. The Board of Governors has a reasonable expectation that Central will continue in business for at least the next 12 months.

Investment policy

The Governors’ investment powers are governed by the Memorandum and Articles of Association which permit the Trust’s surplus funds to be invested as appropriate. The Board’s investment policy is to produce the best financial return within an acceptable level of risk, aiming to balance financial return against immediate and planned spending requirements, within a risk averse framework. Accordingly funds are held as cash (or near cash) balances and are not invested in stocks and shares or other financial instruments. The Governors will continue to manage investments in conformity with this policy.

Reserves policy

It is the policy of the School that unrestricted funds should, if possible, be maintained at a level equivalent to between three and six months expenditure. The Governors consider that reserves at this level will ensure that, in the event of a significant drop in income, they will be able to continue the School’s current activities while consideration is given to ways in which additional funds may be raised. Unrestricted reserves at the end of the period amounted to £1,271,400 which should provide for three months’ usual operating expenditure cover. Key risks that the School has identified which may impact on future reserves levels and long-term financial sustainability are the challenges to long-term financial sustainability including the current challenging climate for fundraising and any future impacts on student recruitment, and the repayment of long-term debt. Consequently the School has budgeted prudently for the forthcoming year and has strategies in place to diversify and grow fundraising and non-government grant income streams alongside keeping costs under close review to help ensure that the minimum reserves targets continue to be met.

Remuneration of Key Management Personnel

The Remuneration and Nominations Committee reviews the Executive Director and the Senior Management Team salaries annually. In addition, non-contractual salary increases linked to inflation are considered annually by the Committee for all staff. Benchmarking forms part of the process, against other CDD schools and peer HEIs.

Asset cover

The School has sufficient assets to cover the commitments of its funds.

Connected charities and related parties

Up until 31 July 2022, the School was one of the schools of the Conservatoire for Dance and Drama (CDD), a Higher Education Provider of six schools dedicated to education in the fields of dance, drama and circus. Central successfully self-registered as an independent higher education provider with the Office for Students (OfS) from 9 June 2022 and the Conservatoire for Dance and Drama (CDD) closed in November 2022 through a Members’ Voluntary Liquidation (MVL). Data services are supplied by Central through a service level agreement to former CDD schools Rambert School of Ballet and Contemporary Dance, and National Centre for Circus Arts.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
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CORPORATE GOVERNANCE STATEMENT

FOR THE YEAR ENDED 31 JULY 2023

The Governors of the Central School of Ballet Charitable Trust Limited are committed to exhibiting best practice in all aspects of Corporate Governance.

The School endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life (selflessness, integrity, objectivity, accountability, openness, honesty and leadership) and with the guidance to institutions of higher education from the Committee of University Chairmen in its Guide for Members of HE Governing Bodies in the UK.

Central School of Ballet complies with the requirements of the Fundraising Regulator, including taking steps to safeguard vulnerable individuals. No complaints have been received during the year.

Status and administration

The School is established as a charitable company limited by guarantee and is registered as a charity with the Charity Commission. It has no issued share capital and the liability of its members in the event of the company being wound up is limited to a sum not exceeding £1. The School's affairs are governed by its Memorandum and Articles of Association which allow for any activities covered by the charity's objectives with no specific restrictions.

Taxation status

The company is a close company as defined by the provisions of the Income and Corporation Taxes Act 1988. As a charity, it is exempt from tax on its charitable activities. There has been no change in this respect since the end of the financial year.

Governance

The School is administered through its governing body, the Board of Governors. The Board meets regularly to discuss and formulate policy which is then implemented by the Principal and executive team. Members of the Board of Governors are appointed in accordance with the company's Articles of Association, serving for one period of three years renewable for a further two terms of three years each. During the period of the project, the Board of Governors took the decision to extend beyond a term of 9 years the critical members of the Board, reviewed after completion of the project.

The Board has three requisite sub-committees: a Finance Committee, an Audit Committee, and a Remuneration and Nominations Committee. An Academic Board reports into the Board of Governors and oversees a Learning and Teaching Committee, an Access and Participation Committee, and a Research and Ethics Committee. From time to time the Board establishes other ad hoc committees or working groups to address specific strategic matters.

Principal

The Executive Director, as Principal of the School, is appointed by the Board of Governors and has a general responsibility for ensuring that all public funds are properly applied to the School's activities. He is the Accountable Officer for Central School of Ballet.

Internal control and risk management

The Board has responsibility for maintaining a sound system of internal control that supports the achievement of the School's policies, aims and objectives, while safeguarding public and other funds and assets for which it is responsible. The system of internal control incorporates risk management and this encompasses a number of strands designed to identify and evaluate the risks faced by the School and to put in place an action plan to address and mitigate the impact of those risks.

The School has robust policies and procedures in place, as required by the Board of Governors, and these are developed by the senior management team and communicated to staff. A risk management policy, risk register and risk appetite statement are in place and kept under frequent review. Risks that have been identified by staff members are reported up through to the senior management team, which in turn reviews risks, develops mitigating strategies and timely action plans. The risk registers and associated monitoring plans are then regularly reviewed by the School's committees, which in turn report to the Board for further risk management reviews. Those risks deemed to be the most significant being kept under review by the Board of Governors directly.

CORPORATE GOVERNANCE STATEMENT (continued)

FOR THE YEAR ENDED 31 JULY 2023

Key risks facing the School include the impact of the reduction of Higher Education funding, the reduced specialist funding for the performing arts and other grant and research income after leaving the Conservatoire for Dance and Drama (CDD); developing a new business model and considering alternative models to offset the loss of grant funding; high inflation and the UK economic position with reduced levels of public funding; fundraising in a challenging economic climate; the reduction in EU students and the frozen value of UK student fees; maintaining staff who have had a challenging few years managing Covid and the organisation's move; and the development of new income-generating and community activities within and beyond the school following the move.

To address the risk of reduced funds in prior years, the School had focused efforts on the new premises, on growing existing programmes and exploring and piloting new ones, and developing new non-Higher Education income streams. Broadening international student recruitment following Brexit and Covid and ensuring the retention of students has become part of the sustainability strategy.

The move to new, larger and purpose-built premises supports the development of new income generating activities as well as the ability to accept a larger number of students and participants on the higher education programmes and other dance programmes, and gives staff better working conditions.

The additional challenge and key risk in 2022/23, beyond ensuring funding and fees cover the cost of the courses Central delivers, is developing a business model that ensures long-term financial sustainability and generates sufficient income to repay the loans made for the fit-out of the Wessex Studios. The support of Southwark Council and the Arts Impact Fund brought both financial support and wider partnership benefits, with Southwark Council having named Central in its Cultural Strategy for the borough. Both associations assisted with other fundraising, and Central is grateful to the individuals and trusts who supported the £10m capital campaign and enabled the move.

Another challenge is to attract and maintain trust and individual funding and support to deliver on the revenue income target which forms part of the core operating budget now that the capital campaign reaches completion. The School and Board of Governors will continue to invest resources to ensure that Central can take full advantage of opportunities while managing attendant risks.

The Board of Governors is responsible for reviewing the effectiveness of internal control of the School, based on information provided by the senior management team, and internal and external auditors.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2023

The Governors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the School and to enable them to ensure that the financial statements are prepared in accordance with the Statement of Recommended Practice on Accounting in Higher Education Institutions and other relevant accounting standards.

In addition, within the terms and conditions of the funding agreement with the Office for Students, the Governors are required to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the company and of the surplus or deficit for that period. In preparing those financial statements, the Governors are required to:

- select the most appropriate accounting policies and appoint an audit committee to monitor their implementation, apply them consistently and disclose them adequately;
- make judgements and estimates that are reasonable and prudent;
- state whether appropriate 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 company will continue in business.

The Governors have taken reasonable steps to:

- ensure that funds from the Office for Students and Research England are used only for the purposes for which they have been given and any other conditions which the Funding Councils may from time to time prescribe;
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources;
- safeguard the assets of the School and to prevent and detect fraud;
- secure the economical, efficient and effective management of the School's resources and expenditure.

The Governors also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant audit information and that they confirm that the company's auditors have been made aware of such information.

Auditors

A resolution proposing the re-appointment of Mazars as auditors was made at the Annual General Meeting.

Signed for and on behalf of the Board of Governors on 30 November 2023



.....
Ralph Bernard
Chairman

Opinion

We have audited the financial statements of The Central School of Ballet Charitable Trust Ltd (the 'charity') for the year ended 31 July 2023 which comprise the Income and Expenditure Account, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 July 2023 and of 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 charity 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 charity'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 report of the board of governors, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the report of the board of governors. 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 this gives rise to 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 report of the board of governors which includes the strategic and directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic and directors' report included within the report of the Board of Governors has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic and directors' report included within the report of the board of governors.

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

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

Responsibilities of the Trustees

As explained more fully in the statement of responsibilities of the board of governors on page 12, the trustees (who are also the directors of the charitable company for the purposes of company laws) 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

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.

Based on our understanding of the charity and its industry, we considered that non-compliance with the following laws and regulations might have a material effect on the financial statements: employment regulation, health and safety regulation, anti-money laundering regulation.

To help us identify instances of non-compliance with these laws and regulations, and in identifying and assessing the risks of material misstatement in respect to non-compliance, our procedures included, but were not limited to:

- Inquiring of management and, where appropriate, those charged with governance, as to whether the charity is in compliance with laws and regulations, and discussing their policies and procedures regarding compliance with laws and regulations;
- Inspecting correspondence, if any, with relevant licensing or regulatory authorities;
- Communicating identified laws and regulations to the engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

We also considered those laws and regulations that have a direct effect on the preparation of the financial statements, such as tax legislation, pension legislation, the Companies Act 2006 and the Statement of Recommended Practice: Accounting for Further and Higher Education.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2023

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

In addition, we evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements, including the risk of management override of controls, and determined that the principal risks related to income recognition and significant one-off or unusual transactions.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

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



Nicola Wakefield (Senior Statutory Auditor) for and on behalf of Mazars LLP

Chartered Accountants and Statutory Auditor

2nd Floor, 6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date: 1st December 2023

Signed:

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 JULY 2023

		Unrestricted Funds	Designated Funds	Restricted Funds	Endowment Funds	Total 2023 £	Total Restated (Note 2.12) 2022 £
Income	Notes	£	£	£	£		
Funding Council grants	4						
Teaching grant		706,442	-	-	-	706,442	425,574
Other grants		193,548	-	-	-	193,548	105,529
Tuition fees & education contracts	5	1,702,207	-	-	-	1,702,207	1,725,448
Other income	6	250,030	-	191,381	-	441,411	449,008
Investment income	7	10,612	-	-	10,324	20,936	2,637
Total income		2,862,839		191,381	10,324	3,064,544	2,708,196
Expenditure							
Staff costs	8	1,817,528	-	32,951	-	1,850,479	1,812,751
Operating expenses	9	953,825	-	162,655	-	1,116,480	955,112
Depreciation	11	143,539	-	334,434	-	477,973	481,165
Interest costs	12	131,010	-	340,740	-	471,750	355,344
Total Expenditure		3,045,902	-	870,780	-	3,916,682	3,604,372
Surplus/(Deficit) on continuing operations before taxation		(183,063)	-	(679,399)	10,324	(852,138)	(896,176)
Taxation		53,706	-	-	-	53,706	33,684
Transfer between funds		575,522	798,699	(798,699)	(575,522)	-	-
Surplus/(Deficit) on continuing operations after taxation		446,165	798,699	(1,478,098)	(565,198)	(798,432)	(862,492)
Retained reserves brought forward as previously stated		£825,235	-	2,704,303	£565,198	£4,094,736	£4,676,505
Prior year adjustment		-	-	(1,207,555)	-	(1,207,555)	(926,832)
Retained reserves brought forward as restated		£825,235	-	1,496,748	£565,198	£2,887,181	3,749,673
Retained reserves carried forward		£1,271,400	£798,699	£18,650	-	£2,088,749	£2,887,181

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above. In the previous year, the total income from unrestricted funds was £2,419,459, from restricted funds was £262,962 and from endowment funds was £25,775. Total expenditure in the previous year from unrestricted funds was £2,543,941, from restricted funds was £1,060,431 and from endowment funds was £0.

Exceptional costs in this year and the previous financial year are explained in the financial review notes on page 8.

The notes on pages 19 to 30 form part of these financial statements.

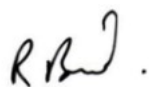
Details of the prior year restatement are included in note 2.12

BALANCE SHEET

AS AT 31 JULY 2023

		2023	2022
	Notes	£	Restated (Note 2.12) £
Fixed Assets			
Tangible assets	11	16,103,808	16,568,229
Investments	13	100	100
		<u>16,103,908</u>	<u>16,568,329</u>
Current Assets			
Stock	14	506	509
Debtors	15	180,878	89,549
Cash at bank and in hand		1,888,265	2,018,020
		<u>2,069,649</u>	<u>2,108,078</u>
Creditors: amounts falling due within one year	16	<u>(1,378,326)</u>	<u>(1,390,125)</u>
Net Current Assets		<u>691,323</u>	<u>717,953</u>
Total Assets less Current Liabilities		16,795,231	17,286,282
Creditors: amounts falling due greater Than one year	17	<u>(14,706,482)</u>	<u>(14,399,101)</u>
Net Assets		<u><u>£2,088,749</u></u>	<u><u>£2,887,181</u></u>
Represented by:			
Unrestricted funds			
General funds	18	1,271,400	825,235
Designated fund	18	798,699	-
		<u>2,070,099</u>	<u>825,235</u>
Restricted funds	18	18,650	1,496,748
Endowment funds		-	565,198
TOTAL	19	<u><u>£2,088,749</u></u>	<u><u>£2,887,181</u></u>

The financial statements were approved and authorised for issue by the Board of Governors on 30 November 2023 and were signed below on its behalf by:



.....
Ralph Bernard
Chairman of the Board of Trustees



.....
Mark Osterfield
Principal

The notes on pages 19 to 30 form part of these financial statements.

STATEMENT OF CASH FLOWS

AS AT 31 JULY 2023

	Note	2023 £	2022 £
Cash flows from operating activities	22	<u>(137,140)</u>	<u>(256,813)</u>
Cash flows from investing activities			
Interest income		20,936	2,637
Purchase of tangible fixed assets		<u>(13,551)</u>	<u>(172,713)</u>
Cash provided by/(used in) investing activities		<u>7,385</u>	<u>(170,076)</u>
(Decrease) in cash and cash equivalents in the year		(129,755)	(426,889)
Cash and cash equivalents at the beginning of the year		<u>2,018,020</u>	<u>2,444,909</u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u>£1,888,265</u>	<u>£2,018,020</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR TO 31 JULY 2023

1. General Information

Central School of Ballet Charitable Trust Ltd is incorporated in England and Wales as a private company limited by guarantee (No. 1657717) and is a registered charity (No. 285398). The charitable company's registered office is: The Countess of Wessex Studios, 21/22 Hatfields, Paris Garden, London SE1 8DJ.

2. Accounting policies

2.1 Basis of preparation

The financial statements have been prepared under the historical cost convention in accordance with the revised Statement of Recommended Practice: Accounting for Further and Higher Education, issued in 2019 and Financial Reporting Standard 102, the Financial Reporting Standard applicable in the United Kingdom and the Republic of Ireland and the Companies Act 2006.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the Company's accounting policies. The financial statements have been prepared in compliance with FRS 102 with management taking into account all available information about the future to ensure the appropriate basis for accounting. The statements have been prepared on a going concern basis. The going concern assessment has been at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. The Board of Governors have reviewed prudent cashflows, considered ongoing funding streams and the value of accruals, and have a reasonable expectation that Central will continue in business for at least the next 12 months.

2.2 Income

Income from tuition fees is recognised on a receivable basis. Fees receivable are stated before deducting allowances, scholarships and other remissions granted by the School from its unrestricted funds but include contributions received from restricted funds and other grants. Income receivable from the Office for Students (OfS) and Research England (via the Conservatoire for Dance and Drama (CDD) in 2022) is recognised in line with the latest estimate of grant receivable for an academic year. Other income is also recognised on a receivable basis. Donations are recognised when the amount receivable is committed during the accounting year and received before the accounts are signed.

2.3 Expenditure

Expenditure is included on an accruals basis, inclusive of any irrecoverable VAT.

2.4 Tangible fixed assets

Tangible fixed assets costing more than £500 are capitalised and included in the financial statements at cost. Depreciation is provided at rates calculated to write off excess of costs over estimated residual amounts evenly over the estimated economic lives of each class of asset. These rates are as follows:

Plant and machinery	25% straight line
Fixtures and fittings	25% straight line
Premises lease	Discounted value of lease payments over the full lease term, capitalised and amortised rent-free period over the occupation term with the discount factor of 3% (as determined by the Trustees)
Premises fit-out - structure	Straight line over the lease term
Premises fit-out - other	Straight line over periods of 10 - 30 years for different components

2.5 Operating leases

Rentals payable are charged on a time basis over the lease term.

2.6 School uniforms

The School's residual stock of uniform items is carried at the lower of cost and net realisable value.

2.7 Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the School and which have not been designated for other purposes.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

Designated funds are those funds which have been designated by the Governors for use on specific projects within the objectives of the School.

Restricted funds are subject to specific conditions by donors as to how they may be used.

Endowment funds are those funds where the donor has specified that the capital is retained in perpetuity.

2.8 Pensions

The charitable company operated a defined contribution pension plan for its employees in accordance with UK government workplace pension obligations. A defined contribution plan is a pension plan under which the charitable company pays fixed contributions to a separate entity. Once contributions have been paid the charitable company has no further payment obligations. The contributions are recognised as an expense in the Income & Expenditure account when they fall due. Amounts not paid are shown in accruals as a liability in the balance sheet. The amounts paid into the plan are held separately from the charitable company in independently administered funds.

2.9 Basic Financial Instruments

The Charity only holds basic financial instruments. These financial instruments are initially recognised at transaction value and subsequently measured at amortised cost with the exception of any investments which are held at fair value. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. A specific provision is made for debts for which recoverability is in doubt. Cash at bank and in hand is defined as all cash held in instant access bank accounts and used as working capital. Financial liabilities held at amortised cost comprise all creditors except social security and other taxes and provisions.

2.10 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

2.11 Debtors

Short term debtors are measured at transaction price, less any impairment.

2.12 Finance leases

On 17 December 2015 a new 70 year premises lease was signed for the Paris Gardens site, effective 1 January 2016. The value of the lease payments has been discounted over the life of the lease, using a discount rate of 3%. At inception the 35 year break point in the lease was considered by the trustees who concluded that it would not be exercised, consequently charges are calculated based on a right of use asset for the full 70 year lease. Lease payments commenced in 2023.

A prior year adjustment has been recognised as the interest charge relating to the outstanding lease liability and the amortisation of the right to use asset had previously not been calculated in accordance with the requirements of FRS102 section 20. The financial impact of the adjustments has been to increase the prior year finance charge by £270,470, increase the prior year depreciation by £10,253 and to decrease the prior year opening reserves by £926,832. In addition, a new note has been included to separately disclose interest expenses. Comparative numbers for the interest expenses have been reclassified.

3. Judgements in applying accounting policies and key sources of estimation uncertainty:

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. Although these estimates are based on management's best knowledge of the amount, events or actions, actual results may ultimately differ from those estimates. The directors consider the following items to be areas subject to estimation and judgement.

Depreciation:

The useful economic lives of tangible fixed assets are based on management's judgement and experience. When management identifies that actual useful economic lives differ materially from the estimates used to calculate depreciation, that charge is adjusted retrospectively. As tangible fixed assets are not significant variances between actual and estimated useful economic lives will not have a material impact on the operating results. Historically no changes have been required.

Property accruals:

Provisions for dilapidations and service charges are based on professional review of management's judgment, reviewed annually. Actual results may ultimately differ from these estimates but will be adjusted.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

4. FUNDING BODY GRANTS	2023	2022
	£	£
Office for Students (via the Conservatoire for Dance and Drama in 2022)		
Teaching grants	704,568	425,574
Other grants	1,874	5,000
Research England (via the Conservatoire for Dance and Drama in 2022)	193,548	100,529
Higher Education Innovation Fund		
	899,990	531,103
All amounts relate to unrestricted funds in 2022 and 2023.		
5. TUITION FEES AND EDUCATION CONTRACTS	2023	2022
	£	£
International student fees (net of scholarships awarded of £20,985)	608,565	667,132
UK and EU student fees (net of scholarships awarded of £2,000)	740,206	769,015
General Studio hire	69,918	43,435
Audition fees	20,660	15,904
Other Senior School fees	24,478	23,999
WP programmes and events (including Spring and Summer courses)	76,964	61,814
Pre-Senior fees	100,663	83,147
Junior fees	60,753	61,002
	1,702,207	1,725,448
All amounts relate to unrestricted funds in 2022 and 2023.		
6. OTHER INCOME	2023	2022
	£	£
<i>Restricted and endowment donations</i>		
Building Development Fund	-	75,000
Ballet Central	28,868	16,695
Student support (restricted)	131,145	117,553
Student support (endowment)	-	25,000
Student and course delivery	31,328	53,714
Outreach	40	-
	191,381	287,962
<i>General</i>		
Donations	57,405	42,751
Evening Studio Hire	102,057	67,577
Other (includes supply of services)	44,125	6,457
Uniform sales	6,074	7,982
Ballet Central box office	40,369	36,279
	250,030	161,046
	441,411	449,008

Overseas student numbers continued to reflect recruitment during Covid. Other programmes and facilities hire continued to expand and build following the period of Covid and the school's move. Significant new projects included service level agreements for provision of data services and rehearsal space hire. The capital campaign had concluded so there was no further fundraising.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

7. INVESTMENT INCOME	2023	2022
	£	£
<i>Restricted</i>		
Interest receivable	10,324	775
<i>General</i>		
Interest receivable	10,612	1,862
	<u>20,936</u>	<u>2,637</u>
	<u><u>20,936</u></u>	<u><u>2,637</u></u>
8. EMPLOYEE & FREELANCE STAFF INFORMATION	2023	2022
	£	£
Salaries (including freelance staff)	1,683,695	1,656,060
Social security costs (employed staff)	129,654	122,542
Pension contributions (employed staff)	37,130	34,149
	<u>1,850,479</u>	<u>1,812,751</u>
	<u><u>1,850,479</u></u>	<u><u>1,812,751</u></u>

All amounts relate to unrestricted funds in 2022. £32,951 of restricted funds (all others unrestricted) were used in 2023.

The average monthly number of employees and self-employed staff during the year was made up as follows:

	Number	Number
Full time	24	21
Regular part time	50	53
	<u>74</u>	<u>74</u>
	<u><u>74</u></u>	<u><u>74</u></u>

The full-time staff increased due to recruiting a Data Manager. Two prior year part-time roles of ballet tutor and Administrative Assistant for Widening Participation both reverted to being full-time roles. Other part-time decreases were in junior school teaching and Reception, with Pilates and Strength & Conditioning split into two roles.

The Key Management Salaries comprise the Senior Management Team that number 7 in total (full-time equivalent), and their total salary, benefits and employer national insurance contributions were £471,782 (2022: £451,568). Total emoluments payable to the principal in the year amounted to £105,773 (2022: £104,614) plus pension contributions of £3,045 (2022: £3,041). One further employee received annual emoluments totalling over £60,000 (2022: 0). Donations received from the principal totalled £3,000 (2022: £3,000). The total amounts paid in settlements was £0 (2022: £0).

None of the Governors received any remuneration in respect of their roles as trustees. Under the charity's memorandum and articles, remuneration for work undertaken in a capacity other than trustee is permitted. Expenses to Governors reimbursed during the year totalled £0 (2022: £0).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

9. OTHER OPERATING EXPENSES	2023	2022
	£	Restated (Note 2.12) £
Higher Education statutory and validation fees	82,117	42,185
Students and course delivery	101,592	71,999
Student support expenditure	161,859	145,657
Ballet Central expenditure	169,868	156,524
Outreach, learning and participation	5,096	6,306
Communications and marketing	42,919	57,367
Premises	315,932	291,462
Office equipment and insurance	91,877	84,212
Other office costs	30,561	26,246
Governance costs	1,393	1,007
Audit and accountancy (including internal audit from 2023)	36,560	12,902
Other legal & professional	50,574	34,700
Bank and merchant charges	26,132	24,545
	<u>1,116,480</u>	<u>955,112</u>

Other operating expenses includes £162,655 on engineering consultancy, student support, learning and teaching, the Ballet Central tour, music and sound, and Widening and Participation projects in relation to restricted funds (2022: £308,796).

Additional resources were allocated to student support in the form of cash bursaries of £179,964 (2022: £179,681) to help students in need with living costs to enable their studying at Central. Taken together with £22,985 fee discounts and scholarships deducted from tuition fee income in note 5, total student support amounted to £202,949 (2022: £202,254).

Included in Premises Costs is £13,605 of residual consultancy costs and irrecoverable VAT on the fit-out at Wessex Studios (2022: £2,208).

Included in audit and accountancy costs are £36,560 in respect of audit fees including £18,500 on external audit (2022: £12,902, external audit only).

10. TAXATION

The charitable company is exempt from corporation tax on its charitable activities. During the year Theatre Tax Relief on prior year expenditure was claimed for the previous financial year ending 31 July 2022.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

11. TANGIBLE FIXED ASSETS	Premises	Plant & Machinery	Fixtures & Fittings	Total
	£	£	£	£
<i>Cost</i>				
At 1 August 2022	16,809,641	462,837	135,507	17,407,985
Additions	-	13,549	-	13,549
Disposals	-	(3,577)	-	(3,577)
At 31 July 2023	16,809,641	472,809	135,507	17,417,957
<i>Depreciation</i>				
At 1 August 2022 as previously stated	1,105,423	248,653	76,066	1,430,142
Prior year adjustment – see Note 2.12	(590,388)	-	-	(590,388)
At 1 August 2022 as restated	515,035	248,653	76,066	839,754
Charge for the year	339,464	110,954	27,552	477,973
Disposals	-	(3,577)	-	(3,577)
At 31 July 2023	854,499	356,030	103,618	1,314,148
Net book value at 31 July 2023	£15,955,140	£116,779	£31,889	£16,103,808
Net book value at 31 July 2022 as restated	£16,294,604	£214,184	£59,441	£16,568,229

On 17th December 2015 a new premises lease was signed for the Paris Garden site, effective 1st January 2016. Owing to the fact that the first 7 years of the 70 year lease to 31 December 2022 were rent free, the value of the lease payments over the life of the lease have been discounted, capitalised and amortised over the life of the lease in accordance with note 2.12. Depreciation of the fit-out of Wessex Studios within Premises fixed assets commenced June 2021 when the building was brought into use.

12. INTEREST EXPENSES	2023	2022
	£	Restated £
Interest on lease liability	340,740	330,799
Loan interest (2023 including £81,486 relating to prior year)	131,010	24,545
	471,750	355,344

13. FIXED ASSET INVESTMENTS	£
Investment in subsidiary company	
Historical cost at 1 August 2022 and 31 July 2023	£100

The company holds 100% of the 100 issued £1 ordinary shares of Ballet Central Limited a company incorporated in England and Wales. The company did not trade during the year and has net assets of £Nil.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

14. STOCK	2023	2022
	£	£
School uniforms	506	509
	<u> </u>	<u> </u>
£5,381 of stock was recognised as an expense during the year in accordance with uniform sales over the same period. (2022: £12,217)		
15. DEBTORS	2023	2022
	£	£
Trade debtors	83,363	17,418
Prepayments and accrued income	97,515	72,131
	<u> </u>	<u> </u>
	180,878	89,549
	<u> </u>	<u> </u>
16. CREDITORS: amounts falling due within one year	2023	2022
	£	£
Trade creditors	70,186	115,363
Accruals	429,145	449,810
Taxes and social security costs	48,089	44,110
Loans payable – due in < 1 year	71,585	141,761
Other creditors	389,891	358,049
Deferred income	369,430	281,032
	<u> </u>	<u> </u>
	1,378,326	1,390,125
	<u> </u>	<u> </u>
17. CREDITORS: amounts falling due greater than one year	2023	2022
	£	Restated (Note 2.12) £
Provisions for liabilities and charges	72,229	-
New Building Lease Creditor	11,566,719	11,339,097
Loans payable – due in 2-5 years	67,534	60,004
Loans payable – due in 5 years+	3,000,000	3,000,000
	<u> </u>	<u> </u>
	14,706,482	14,399,101
	<u> </u>	<u> </u>

The new building operating lease creditor relates to the initial discounted capitalised value of lease payments over the 70 year lease, as included in Tangible Fixed Assets as described in note 2.12.

Two loan facilities are acting as bridging finance for the Wessex Studios project: £600,000 was loaned by the Arts Impact Fund (supported by Nesta, Arts Council England, Esmée Fairbairn Foundation, Bank of America Merrill Lynch and Calouste Gulbenkian Foundation) in 2018/19, and Southwark Council made available a secured loan of £3 million within 2019/20. As continuing security, Southwark has a first priority charge with a debenture with fixed and floating charges over all of the Company's assets including the fit-out of the building.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

18. ANALYSIS OF FUNDS	At 1 August 2022 Restated (see note 26) £	Income £	Expenditure £	Transfers £	At 31 July 2023 £
Restricted Funds					
Building Development Fund	1,427,530	-	628,831	(798,699)	-
Garfield Weston	33,333	-	33,333	-	-
Leverhulme Trust, Support	-	54,000	54,000	-	-
Tabor Foundation	30,000	-	20,921	-	9,079
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	4,838	4,838	-	-
General Student Support Fund	4,529	77,145	72,684	-	8,990
Other Restricted Funds	775	55,398	56,173	-	-
	<u>1,496,748</u>	<u>191,381</u>	<u>870,780</u>	<u>-</u>	<u>18,650</u>
Endowment Funds					
Gillian Fleet Legacy	565,198	10,324	-	(575,522)	-
Unrestricted Funds					
General School fund	825,235	2,862,839	2,992,196	575,522	1,271,400
Designated Property fund	-	-	-	798,699	798,699
	<u>825,235</u>	<u>2,862,839</u>	<u>2,992,196</u>	<u>1,374,221</u>	<u>2,070,099</u>
TOTAL FUNDS	<u>£2,887,181</u>	<u>£3,064,544</u>	<u>£3,862,976</u>	<u>-</u>	<u>£2,088,749</u>

The Building Development Fund comprises donations and grants made from Trusts, Foundations and individuals to support the Wessex Studios new building project and the school's long-term sustainability strategy. The fund has now been designated as a property fund for capitalised fit-out costs at Wessex Studios. The Garfield Weston Foundation supported Central with a 3 year grant towards a community programme in Southwark, with spending within 2019/20, 2021/22 and 2022/23. The Leverhulme Trust provided funding to support students in financial need at undergraduate and postgraduate level. The Tabor Foundation grant was received July 2022 and supports new Wessex Studios equipment. The Christopher Gable Fund is a legacy fund of the late co-founder of the School, Christopher Gable, and was created to fund aspects of work delivering artistic excellence. The Central Friends fund comprises membership fees which are expended on Ballet Central and course delivery. The General Student Support fund is made up of generous grants and donations from a wide pool of donors to provide financial assistance to students in need of support. Other restricted funds comprise donations and grants generated to support specific programmes of work across the School, including support for the Ballet Central tour and productions and course delivery. The very kind legacy of the late Gillian Fleet is in support of talented students in financial need, awarded annually as a scholarship from 1 August 2021, with 50% of the funds invested in the creation of the Gillian Fleet Studio and 50% released to unrestricted funds in May 2023, with the school continuing to fund an annual scholarship.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total £
Fixed assets	16,103,808	-	-	16,103,808
Investments	100	-	-	100
Stock	506	-	-	506
Debtors	180,878	-	-	180,878
Cash and bank	1,869,615	18,650	-	1,888,265
Liabilities	(16,084,808)	-	-	(16,084,808)
	<u>2,070,099</u>	<u>18,650</u>	<u>-</u>	<u>2,088,749</u>

Unrestricted funds include designated funds which have been used to purchase fixed assets.

19. CAPITAL COMMITMENTS

At 31 July 2023 the School had no outstanding commitments in relation to capital expenditure (2022: nil).

20. OPERATING LEASE COMMITMENTS

At 31 July 2023, the School had total commitments in respect of operating leases not accounted for as finance leases which expire in the period shown:

	2023 £	2022 £
Within one year	3,860	2,407
Two to five years	6,455	-
	<u>10,315</u>	<u>£2,407</u>

In 2023 £7,897 (2022 £12,198) was expended relating to rental costs in respect of assets held under operating leases.

21. PENSION COMMITMENTS

The charitable company operates a defined contribution pension scheme. The amounts paid into the scheme are held in an independently administered fund (B&CE - The People's Pension). The pension cost charges to this workplace pension scheme represent contributions payable by the company to the fund and amounted to £34,085 (2022 £31,104). There was £3,596 outstanding at the balance sheet date, included in creditors (2022: £3,126). In addition, the company was liable to pay contractual pension contributions for the Director which amounted to £3,045 (2022: £3,041).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

22. RECONCILIATION OF NET (EXPENDITURE) TO NET CASH (OUTFLOW)/INFLOW FROM OPERATING ACTIVITIES

	2023	2022
	£	Restated £
Net Deficit after tax	(798,432)	(862,492)
Add back depreciation charge	477,973	481,165
Deduct interest income shown in investing activities	(20,936)	(2,637)
Decrease in stock	3	2,772
(Increase)/decrease in debtors	(91,329)	38,114
Increase/(decrease) in capitalised building lease creditors	227,622	330,799
Increase/(Decrease) in other creditors	130,606	(92,756)
Repayment of borrowings	(62,647)	(151,778)
	<u> </u>	<u> </u>
Generated cash used in operating activities	<u>(137,140)</u>	<u>(256,813)</u>

23. ANALYSIS OF NET DEBT

	At 1 August 2022	Cashflows	Other non-cash changes	At 31 July 2023
	£	£	£	£
Cash and cash equivalents				
Cash	2,018,020	(129,755)	-	1,888,265
Overdrafts			-	
Cash equivalents				
	<u>2,018,020</u>	<u>(129,755)</u>	<u>-</u>	<u>1,888,265</u>
Borrowings				
Debt due within one year	(141,761)	62,647	7,529	(71,585)
Debt due after one year	(3,060,003)		(7,529)	(3,067,532)
	<u>(3,201,764)</u>	<u>62,647</u>	<u>-</u>	<u>(3,139,116)</u>
TOTAL	<u>(1,183,744)</u>	<u>(67,108)</u>	<u>-</u>	<u>(1,250,851)</u>

24. FINANCIAL INSTRUMENTS

	2023	2022
	£	£
Financial assets		
Financial assets measured at fair value through profit or loss	<u>£ 2,069,144</u>	<u>£2,107,569</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

Financial liabilities

	2023	2022
	£	Restated (Note 2.12) £
Financial liabilities measured at amortised cost	£15,227,297	£15,468,385

- Financial assets measured at fair value through profit or loss comprise cash at bank and trade debtors.
- Financial liabilities measured at amortised cost comprise of creditors, both within one year and greater than one year excluding other tax and social security and deferred income.

25. MOVEMENT IN FUNDS – 2022

		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Restated Note 2.12 2022 £
Income	Notes	£	£	£	£
Funding Council grants	4				
Teaching grant		425,574	-	-	425,574
Other grants		105,529	-	-	105,529
Government grants		-	-	-	-
Tuition fees & education contracts	5	1,725,448	-	-	1,725,448
Other income	6	161,046	262,962	25,000	449,008
Investment income	7	1,862	-	775	2,637
Total income		2,419,459	262,962	25,775	2,708,196
Expenditure					
Staff costs	8	1,812,751	-	-	1,812,751
Operating expenses	9	706,645	248,467	-	955,112
Depreciation	11	-	481,165	-	481,165
Interest costs	12	24,545	330,799	-	355,344
Total Expenditure		2,543,941	1,060,431	-	3,604,372
Surplus/(Deficit) on continuing		(124,482)	(797,469)	25,775	(896,176)
Taxation		33,684	-	-	33,684
Transfer between funds		-	-	-	-
Surplus after taxation		(90,798)	(797,469)	25,775	(862,492)
Retained reserves brought forward as restated		916,033	2,294,217	539,423	3,749,673
Retained reserves carried forward		£825,235	£1,496,748	£565,198	£2,887,181

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2023

26. ANALYSIS OF FUNDS 2022	At 1 August Restated (Note 2.12) 2021 £	Income £	Expenditure £	Transfers £	At 31 July Restated (Note 2.12) 2022 £
Restricted Funds					
Building Development Fund	2,221,702	75,000	869,172	-	1,427,530
Garfield Weston	66,667	-	33,334	-	33,333
Leverhulme Trust, Support	-	50,923	50,923	-	-
Tabor Foundation	-	30,000	-	-	30,000
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	4,532	4,532	-	-
General Student Support Fund	5,267	65,855	66,593	-	4,529
Other Restricted Funds	-	36,652	35,877	-	775
	<u>2,294,217</u>	<u>262,962</u>	<u>1,060,431</u>	<u>-</u>	<u>1,496,748</u>
Endowment Funds					
Gillian Fleet Legacy	<u>539,423</u>	<u>25,775</u>	<u>-</u>	<u>-</u>	<u>565,198</u>
Unrestricted Funds					
General School fund	916,033	2,419,459	2,510,257	-	825,235
Designated Capital fund	-	-	-	-	-
	<u>916,033</u>	<u>2,419,459</u>	<u>2,510,257</u>	<u>-</u>	<u>825,235</u>
TOTAL FUNDS	<u><u>3,749,673</u></u>	<u><u>2,708,196</u></u>	<u><u>3,570,688</u></u>	<u><u>-</u></u>	<u><u>2,887,181</u></u>

CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

England & Wales - Charity number 285398

Accounts

Company Registration No. 1657717
Charity Registration No. 285398

The Central School of Ballet Charitable Trust Ltd
(A Charitable Company Limited by Guarantee)

Report and Financial Statements

Year ended 31 July 2022

Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

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THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION

Registered Name:	The Central School of Ballet Charitable Trust Limited	
Registered Charity Number:	285398	
Registered Company Number:	1657717	
Patron	HRH The Countess of Wessex GCVO	
President	Lady Sieff	
Governors (trustees):	Ralph Bernard CBE	(Chairman)
		Remuneration and Nominations Committee (Chair)
	Pim Baxter OBE	
	Dr Virginia Brooke	(Resigned 01.12.22)
	Simon Cole	
	Elizabeth Edwards	Audit Committee (appointed 29.06.22)
	Dawn Farrow	(Appointed 29.06.22)
	Mark Goodey	Finance Committee (appointed 29.06.22)
	David Gray CBE	Finance Committee (resigned 20.10.22)
	Heidi Hall	
	Christopher Hampson	
	James Harvey	Audit Committee (appointed 27.04.22)
	Stephen Kane	
	Edward Kemp	(Appointed 12.09.22)
	Susannah Marsden	(Appointed 20.10.22)
	Wendy Pallot	Finance Committee (Chair)
	Tim Parsonson	
	Charlotte Schonberg	(Deputy Chair)
		Remuneration and Nominations Committee
	Susan Scott-Parker OBE	Audit Committee (resigned 27.04.22)
	Simon Sporborg	Remuneration and Nominations Committee
	Andrew Tuckey	(Vice-Chairman), Finance Committee, Remuneration and Nominations Committee (resigned 27.04.22)
	Jonathan Wood	Audit Committee (resigned 27.04.22)
	Tamas Wood	Audit Committee (Chair)
Secretary:	Carolyn Braby	
Principal:	Mark Osterfield	
Senior Management Team	Mark Osterfield	(Executive Director)
	Kate Coyne	(Artistic Director appointed 04.10.22)
	Dr Jamieson Dryburgh	(Director of Higher Education)
	Carolyn Braby	(Director of Finance & Operations)
	Iryna Pyzniuk	(Head of Studies, resigned 31.08.22)
	Natasha King	(Head of Studies, appointed 01.09.22)
	Debra Cougill	(Head of Widening Participation & Access)
	Anna Brodrick	(Head of Medical Department)
Registered Office and principal address	The Countess of Wessex Studios 21/22 Hatfields Paris Garden London SE1 8DJ	

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION (continued)

Bankers:	HSBC 31 Euston Road London NW1 2ST
Auditors:	Mazars Chartered Accountants 2 nd Floor 6 Sutton Plaza Sutton Court Road Sutton SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
(A company limited by guarantee)

REPORT OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2022

The Governors, who are the trustees of the charity for the purposes of charity law, present below their annual report, together with the audited financial statements of the Trust for the year ended 31 July 2022.

Principal activity and charitable objectives

The Trust’s overall aim is to improve the education and training of dancers. As a means of achieving that aim, the Trust runs the Central School of Ballet and tours performances as Ballet Central.

Public Benefit

The core elements of Central School of Ballet’s public benefit are:

- producing exceptional artists who shape the future of dance;
- fostering talent and creativity through world-class vocational training;
- finding and nurturing the finest UK talent;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- international leadership in dance.

Central School of Ballet continues to keep public benefit at the heart of its activities, in line with public benefit guidance provided by the Charity Commission. Its approach to recruitment is to select students on the basis of talent irrespective of other factors and it ensures this by auditioning every student who meets the recruitment criteria (more than 200 applications annually). Where financial assistance is required Central supports students with bursaries, scholarships and support. It has been committed to sharing good practice with the six schools within the Conservatoire for Dance and Drama (CDD) and the wider educational and cultural sectors. Central supports not only the education of young artists but also their wellbeing and their continuing professional development after graduation. It offers support to artists throughout their careers by commissioning new works and teaching. Central has continued to enhance the educational and cultural life of the UK. Information on how Central has achieved these objectives is set out in the financial review and review of activities below.

Corporate governance

The financial statements include a statement providing information about the School’s governance and legal structure. This statement appears on page 10.

Review of activities

Central School of Ballet completed its first full academic year of training in 21/22 at the Countess of Wessex Studios. Whilst the contractor worked through the snagging list at night, the school thrived in its new premises during the day. The year has entailed both enjoyment of the much-improved facilities, as well as a process of experimentation and learning in their best use. The Higher Education programme has naturally been at the forefront of the work, but there has also been a focus on rebuilding participation in our Junior School and Adult classes, and maximising use of the studios by our successful Associates programme. The Tabor Hub Health and Wellbeing facilities have improved our offer, as has the academic learning facilities supporting contextual studies. The studios have also been used for rehearsals and hires from the Dance, Musical, and Theatre industry. The learnings from this year have been fed into a revised programme and use of Wessex Studios for 22/23.

Whilst the impact of Covid was less severe than in 20/21, the rise of the omicron variant had a continued impact on our HE students and non-HE participants. We continued to encourage lateral flow device testing until the end of the spring term and maintained precautionary mitigations and advice for the rest of the year. Fortunately, levels of infection remained relatively low, and there was no need for closures. However, the ongoing risk, did impact on overseas recruitment, as well as local participation in non-HE classes.

In October 2021, Kate Coyne, Artistic Director, and Mikaela Polley, Artist in Residence joined the team. As Professional Training Lead, Kate spent time reviewing the dance training offered, and working with Dr Jamieson Dryburgh, Director of Higher Education, to ensure our students’ skills meet both the professional needs of the dance industry, as well as the academic needs of our HE validator, the University of Kent. Kate also worked closely with Mikaela Polley, delivering a successful Winter Showcase in the Gable Studio Theatre in December, and then a Ballet Central tour of 11 national venues in the summer of 2022. Mikaela Polley created a new work *Unbound* for the tour and brought her expert rehearsal skills and company experience to the Artist in Residence role, leading our third-year cohort to a successful series of Ballet Central performances of works by Mthutuzeli November, Cathy Marston, and Ashleigh Page.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the “Trust”)
(A company limited by guarantee)

REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2022

Staff support and development have been a priority this year with the Director of Higher Education leading on a number of programmes. The termly Teacher Wisdom event aims to bring the teaching team together to reflect and share approaches to practice, within the wider context of pedagogical approaches and models. 10 staff have engaged in working towards Higher Education Academy Fellowships, and Central held its second Research and Scholarship Day, with participation and attendance by Central staff, as well as peers from Middlesex University, Rambert School of Ballet and Contemporary Dance, Elmhurst Ballet School, and English National Ballet School. The key note was given by Dr Sandie Bourne, British Black Ballet Project, with the day also reflecting on approaches to teaching, collaborative practice, and medical science and dance training.

In parallel to these activities, Central School of Ballet completed its application for self-registration with the Office for Students, and was added to the register as an independent Higher Education Provider on 9 June 2022, with all of our students transferring to registration with Central from the Conservatoire of Dance and Drama on 1 August 2022. As part of the assessment the Office for Students commissioned the Quality Assurance Agency to carry out a Quality Standards Review in January 2022, which due to the rise of the Covid omicron variant included an online visit. The Review panel found with full confidence that Central School of Ballet met the quality and standards thresholds. Central School of Ballet has now revised its policies and procedures, to reflect our independent status, and has set up a revised Committee structure to ensure we properly monitor and continue to manage matters of quality as well as compliance. There is now a Learning and Teaching Committee, a Research and Ethics Committee, and an Access and Participation Committee, reporting to the Academic Board, which leads on academic compliance and quality assurance for the Board of Governors. A Schedule of Business has also been developed for the Board of Governors, and the Finance, Audit, and Remuneration and Nominations Committee.

Underpinning all of Central’s work is a commitment to our community of students, staff, participants and wider stakeholders. The Diversity and Inclusion Forum, a mixed group of staff and students, continues to focus on the way we work, the Student Voice Forum, offers a formal dialogue between staff and students, and a number of surveys and feedback loops, allow us to understand where we are working well and where we may need to improve. The overall satisfaction rate for Central School of Ballet in the National Student Survey of 2022 rose to 92%.

Board of Governors

Central School of Ballet’s Board of Governors, led by Chair Ralph Bernard CBE, have provided invaluable advice and support in this exceptional year, as well as maintained a strong line of continuity in a time of premises change, in the context of the social and economic impacts of Covid 19 and disaggregating from the Conservatoire for Dance and Drama (CDD). At the end of the accounting period the Board membership totalled 17 (2021: 16) and this remains in-line with the Office for Students (OfS) stipulations and with the three requisite sub-committees: Audit, Finance, and Remuneration and Nominations. Central’s Student Liaison Governor remains in place, attending most of the Student Voice Forums each academic term. The Board expressed its gratitude to Susan Scott-Parker, Andrew Tuckey and Jonathan Wood, who retired from the Board in April 2022.

Central School of Ballet’s Board of Governors has remained strongly populated in terms of both numbers and breadth of skill sets continuing to ensure appropriate representation to effectively meet the school’s immediate and longer term needs and objectives. Whilst the Board of Governors took the decision to extend beyond a term of 9 years the critical members of the Board for the duration of the capital project, the Executive Director and the Remunerations and Nominations Committee began a retirement and recruitment plan of Board Members in November 2021. We are grateful for the sustained contributions of Deputy Chair Andrew Tuckey, Susan Scott-Parker, and Jonathan Wood who stepped down, and welcome James Harvey, Dawn Farrow, Mark Goodey, Elizabeth Edwards and Ed Kemp who have now joined the Board.

New Premises

The lease of The Countess of Wessex Studios at the Paris Gardens site in Southwark gives a rent-free period (in cash terms) for the initial years of the lease to 1 January 2023 to enable the fundraising campaign and building fit-out.

Higher Education courses:

Intake Academic Year 2021/2022

In person preliminary auditions for 22/23 entry were held in London, Leeds, Glasgow and Italy, with online auditions held in Japan. The second round UK in person audition was in London. To enable access applications are now permitted via video for international and UK applicants. These applications are managed in a two-stage process that parallels that of the in-person audition. A total of 45 students were offered and accepted places for new starters for the academic year 2022/23, including 10 international students.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2022

Undergraduate student outcomes

The School’s Board of Examiners was held on 21st July 2022. Representatives from Central, the University of Kent and External Examiners attended online or in-person. The Board members approved all recommendations and processes utilised by the School. The results of the undergraduate courses were very good with 31 students achieving Foundation Degree Pass (4 deferrals; 1 withdrawal), and 39 students achieving the BA (Hons) Top-up Professional Dance and Performance (1st (7); 2:1 (25); 2:2 (7); and 1 deferral)

Please note that, this academic year (2021/22) the University of Kent did not operate a ‘No Detriment Policy’ to mitigate the negative impacts of Covid 19 on learning outcomes. Therefore all usual academic regulations were reinstated.

MA Choreography

The two ongoing (Jan 2020 intake) MA choreography students were able to continue their learning, develop their choreographic skills and complete projects throughout the year. They have each made good progress and have been granted extensions to complete in October 2022. The three New (Jan 2021) intake students have made a great start to their studies and worked with first year undergraduate students to create dance works for the end of year show.

External Examiners

In September 2021, two new External Examiners, Carla Trim-Vamben (Contextual focus) and Kit Holder (Practical focus), commenced their four-year tenure. Debbie Lee-Anthony, an ongoing external examiner, continued to oversee the MA Course for this academic year providing a hand-over and mentor role for the new External Examiners. At time of writing, we have not yet received the External Examiners’ reports. However, their feedback at the Board of Examiners meeting was extremely positive. They all commented on the high standard of student work and the school’s achievement in realising very good student outcomes.

Graduate Employment

Before graduating two students were selected for professional development opportunities with Birmingham Royal Ballet and Scottish Ballet with both performing on tour with the companies. Students who received offers of paid contracts include the following Companies: Scottish Ballet, Tulsa Ballet USA, Serbischer National Ensemble Germany, NOISM Company Japan, Ballet Theatre UK, Ballet de Barcelona, P&O Cruises, Disneyland Paris, State Opera House Bulgaria. Many students found placements in further training and these included Joffrey Ballet Studio Company, Ballet Cymru Pre-Professional Course, EBB Junior Company France and Northern Ballet Professional Graduate Programme. One student was chosen for ‘Swan School’, an initiative set up by Matthew Bourne’s New Adventures to identify talent and develop the dancers into company employees. Some students are also moving into other training (accountancy, teaching, sports science). A small handful are continuing to take classes and attend auditions through the summer and beyond.

Central maintains close links with its alumni and is grateful for alumni participation in outreach talks, workshops and teaching. Examples this year include Scottish Ballet Soloist Thomas Edwards spent a day whilst in London with the company, teaching the Central Boys across year groups; Lucy Casson, Casting Director (former alumni) facilitated an audition for male students to audition for a new musical, Newsies at Wessex Studios with some students attending further recalls; Amber Doyle delivered a workshop to third years to introduce the students to working freelance in the Musical Theatre and Film world.

3rd year students took part in exchanges with Elmhurst Ballet School in Birmingham, where students collaborated in creative practice workshop and with Laban, where Laban students visited Wessex Studios sharing the work of Joel Brown (MA choreographer) alongside 3rd years sharing some of the BC repertoire.

International Development

Annual auditions took place in person in Italy where four places were offered on the HE course, and one scholarship place to the Summer school. Auditions in Japan were conducted virtually, with applicants assembled in dance studios in Japan and Central staff within studios at Central. Offers were made to students to join Year 1 and the summer school.

National Student Survey 2022

The National Student Survey (NSS) gathers students’ opinions on the quality of their courses. At Central, it is completed by our second year Foundation Degree students. The NSS data help to inform prospective students’ choices, support institutions in improving the student experience, and facilitate public accountability. For 2022, the Central NSS results were extremely positive. The rates of satisfaction for all areas of the student learning experience are significantly higher than last year with the main learning and teaching scores exceeding 90% and overall satisfaction rising from the pandemic 20/21 low of 77%, back to 21/22 92%.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2022

Ballet Central Tour 2022

The 21/22 Ballet Central cohort (3rd years) were able to complete their first full year of training since the beginning of the pandemic in 2020. Following 2 years of disruption to training it was a priority to provide a tour that offered performance opportunities in as many settings as possible.

December (end of Autumn Term) was the Winter Showcase at Wessex Studios where students performed extracts of The Phantom of the Opera, Unbound by Mikaela Polley (Artist in Residence) and a short sketch by Mthuthuzeli November. MP piece showcased their versatility in both classical and contemporary with students able to perform in both elements across 4 performances. In addition there was a special school's performance for local students followed by a Q & A.

The BC tour comprised of 11 venues and 12 performances between April and July. The repertoire was challenging giving opportunities to the full company (41) to performance in several pieces and at most venues (9). Choreographers for this year comprised of Ashley Page, creating a classically challenge work to music by John Adams, Cathy Marston, who's beautiful contemporary piece created on Ballet Junior de Geneve (staged by Jenny Tattersall) showcased the students sensitivity in contemporary partnering skills, Mthuthuzeli November, who's Winter Showcase sketch was developed for the full company and Mikaela Polley, AiR, who also developed her Winter Showcase piece which again provided opportunity for the full company to perform.

Repertoire:

Twice Removed - by Ashley Page (genre classical)

Moving, Still - by Cathy Marston (genre contemporary)

Sunset in Cape Town - by Mthuthuzeli November (genre contemporary with South African influences)

Unbound - by Mikaela Polley (genre classical and contemporary)

In addition to the BC tour, 3rd Years also performed at 2 School performances at The Britten Theatre. An excerpt of Twice Removed was performed for The School's Ukrainian Gala at Sadlers Wells Theatre. Students also performed in sharings for Fundraising events, Associates, Junior School, Spring Course participants and the school's Orientation Day at Wessex Studios. One student also performed at the Tribute Event for Sherill Wexler at Wessex Studios.

Students were also able to perform their graduate solos at the Britten Theatre as part of their graduation to a full audience of family, friends, staff and 1st and 2nd year students. A huge accomplishment to perform individually and showcasing the talents of each student.

Student Support

During the year Central provided students with £202,254 of financial support (2021: £227,798) in the form of cash bursaries and fee scholarships. This enables talented students to join Central and/or continue their studies. £116,778 of the support funding that Central distributed was generated through generous donations received from trusts, foundations and individuals by the Development department; £34,315 of cash bursaries plus £2,000 fee waivers was distributed from higher rate fee income (HFI) as part of our Access and Participation Plan (APP) commitment within the CDD and Higher Education framework. Further spends under the APP to ensure access, progression, success and to prevent hardship met additional need. Central was able to deliver support to students in excess of the requirements of the APP. The identified targets of the APP are those groups underrepresented within Central's student populations: those from low income backgrounds, those from black, brown and minority ethnic families, those from low participation neighbourhoods and those with disabilities.

Junior and Associate School

The start of the academic year saw a return to in-person classes for both the Junior School and the Associate programme. Associate School numbers had remained consistent throughout the duration of Covid although Junior school numbers had decreased, this academic year saw a gradual increase in Junior School attendees. The Junior School has attracted just over 25% of new students to the school this year. Both programmes returned to delivering a full programme of activity including the annual Induction Day, the customary talk for year 11 pupils and their parents regarding Higher Education options and the Creative Choreography Day for the Associates. This year, Mark Bruce Company were the guest choreographers. The annual Associate Programme auditions saw a return to numbers pre-covid whilst the annual Prep and Pre-Senior Open Day reached maximum capacity numbers. The academic year ended with an opportunity for all younger pupils to perform in the Gable Studio Theatre alongside students from all three-year groups of the degree programme. This was very well received by students and parents alike.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2022

Dance Days and Courses

A full programme of Dance Days and courses were delivered in 2021-2022 with visits to both Leeds and Glasgow as part of the audition opportunities for the BA degree. The Dance Day in Glasgow reached its highest number of applicants in the last ten years. Half term courses flourished particularly the 4-7 years ballet and arts and craft courses which attracted maximum numbers. Due to the school's relocation, opportunities to perform in the studio theatre at the end of a course has proved to be a huge attraction. *Dance Around the World*, an affordable one-day course which is designed to introduce young people to other forms of dance and cultures and was introduced whilst online, continues to be popular and has attracted a diverse group of young people to dance, many of whom, were new to dance. The International Summer Course was hugely popular with a number of alumni returning to Central to teach on the course. The two-week programme ended with a celebratory performance in the studio theatre to a maximum capacity audience.

Widening Participation and Ballet Central Joint Projects

The autumn term ended with a showcase of work performed by the third-year undergraduates and attended by dance students from a local secondary school. The Widening Participation department worked with the third-year students in preparing them for working with school children as part of Central's outreach programme. A number of undergraduates later assisted in the delivery of dance workshops as part of a 5-week primary school programme in Southwark schools.

New initiatives in 2021/2022

In May half-term, the school piloted 'themed' ballet days as part of the one-day intensive ballet programmes with students learning rep from specific ballets including *La Sylphide* and *La Fille Mal Gardée*. These proved very successful

Central Nights and Central Sundays

Central Nights and Central Sundays relaunched at Wessex Studios in September 2021, with new and regular participants taking evening and Sunday classes in ballet (at beginner, intermediate and advanced level), Contemporary African Dance, Contemporary and Jazz.

President's Circle

Central's President Circle led by Lady Sieff continue to support the school's regular activities and operations.

Director's Circle

A number of donors have joined the newly formed Director's Circle offering philanthropic support for the world class training of Central's students.

Patrons

Central's Patrons continue to support and offer expert advice on Central's work.

Governors

The Governors who served during the year are shown on page 1. Governors are appointed according to the Memorandum and Articles of Association and may be nominated by existing Governors.

Subsidiary undertaking

The Charity has a wholly owned trading subsidiary, Ballet Central Limited, which did not trade during the year as its activities were incorporated within Central.

Financial review

The Covid 19 impact on recruitment and outreach within the previous financial year was seeing during Central's activity for year ended 31 July 2022, reducing both HE and non-HE income. The financial year ended with a loss on activities of £-90,798 on the usual operating activities of the school (2021: a surplus of £19,658).

The residual project costs of the new premises were paid out (funded from specific restricted funds brought forward from prior years plus the year's fundraised income), of which £143,267 was capitalised and £337,624 depreciation expensed. There was an additional accounting impact of £133,286 in notional rent related to the new building lease (due to the agreed rent-free period having to be spread over the life of the lease in accordance with FRS 102). This non-cash accounting rent charge during the rent free period will result in lower rent accounting charges in future accounting years, relative to the actual rent paid in those years.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2022

Financial review (continued)

The overall position was a loss of £-581,769 (2021: £834,138, due to capital fundraising). The deficit reflects the impact of Covid 19 on recruitment and generated income within 2019/20 and 2020/21 and continuing into 2021/22 with reduced applicants to the school’s courses, attendees onsite and in theatre audiences.

Central registered as an independent provider with the Office for Students (OfS) from 9 June 2022, having been a member since 2004 of the Conservatoire for Dance and Drama (CDD) which closed in November 2022 through a Members’ Voluntary Liquidation (MVL). As the organisation adapts to the new Southwark premises, repayments on loans for the building are required, and OfS scrutiny of long-term financial sustainability, the Board has continued to model a number of financial scenarios within the context of the School’s longer-term sustainability strategy, and within the OfS 5 year forecasts. These models are regularly scrutinised as part of the Board’s financial planning and risk management processes so that Central is adequately prepared to respond effectively to change, including reductions in government grant funding and changes to student fees and EU recruitment, developing new programmes and initiatives, and other business and community engagement opportunities.

Value for Money Review

The Audit Committee continues to undertake an annual Value for Money Review in order to provide further assurance to the Board that Central is delivering value to its students and other participants, including OfS (value for money is one of the four priorities in the regulatory framework and a statutory duty under new Higher Education and Research Act 2017), other funders and the students and programme participants across all areas of Central’s work. The Audit Committee was satisfied that the School is delivering on the three priorities of benefit to students, benefit to country, and benefit to economy. Feedback from students on the quality of teaching, teaching resources, and employment prospects via the Student Voice Forum, student questionnaires and the National Student Survey is monitored and responded to and continues to show high levels of satisfaction against course provision, delivery and support.

Future prospects of Central

The School operates within an agreed planning framework, incorporating annual budgets and business plans, to meet the aims and objectives of Central’s strategic plan and long-term financial sustainability. Strategies are in place to develop existing and new income streams as both part of sustainability planning, and in response to likely reductions in HE grant income and possible changes to student fees following the Augar Review of post-18 Education and Funding. The new Countess of Wessex Studios at Paris Gardens are a vital part of Central’s future planning, giving facilities and space to expand activity and secure the organisation’s long-term financial sustainability. Increased challenges in public funding are anticipated over the next 10 years.

Going concern

The Governors’ and management’s going concern assessment has been for at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. The dilapidations negotiations were ongoing at the date of issue of the accounts and a provision at an appropriate level was made. Following 14 years of stable institution specific targeted funding from the Office for Students (OfS) and previously the Higher Education Funding Council of England (HEFCE) via the Conservatoire for Dance and Drama (CDD), there was a reduction in government support for the performing arts. A new funding stream for specialist performing arts providers was secured for the 5 year period 22/23 to 26/27 with funding at a lower level, and transitional funds available to those providers leaving the existing grant stream to the new lower level one.

Forecasts have been prepared on a prudent basis, and in the context of funding reduced by government work is being done to enhance the resilience of the business model. Accruals and the level of transitional funding offered by OfS have been stress tested and the cashflow reviewed. The Board of Governors has a reasonable expectation that Central will continue in business for at least the next 12 months.

Investment policy

The Governors’ investment powers are governed by the Memorandum and Articles of Association which permit the Trust’s surplus funds to be invested as appropriate. The Board’s investment policy is to produce the best financial return within an acceptable level of risk, aiming to balance financial return against immediate and planned spending requirements, within a risk averse framework. Accordingly funds are held as cash (or near cash) balances and are not invested in stocks and shares or other financial instruments. The Governors will continue to manage investments in conformity with this policy.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2022

Reserves policy

It is the policy of the School that unrestricted funds should, if possible, be maintained at a level equivalent to between three and six months expenditure, and at least £810,000 in actual value within year ended 31 July 2023. The Governors consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the School’s current activities while consideration is given to ways in which additional funds may be raised. Unrestricted reserves at the end of the period amounted to £825,235 which should provide for approximately 3 months’ usual operating expenditure cover. Key risks that the School has identified which may impact on future reserves levels include reductions in future funding, any further impact of Covid 19 and/or not achieving income or fundraising targets. Consequently the School has budgeted prudently for the forthcoming year and has strategies in place to diversify and grow non-government grant income streams alongside keeping costs under close review to help ensure that the minimum reserves targets continue to be met.

Remuneration of Key Management Personnel

The Remuneration and Nominations Committee reviews the Executive Director and the Senior Management Team salaries annually. In addition, non-contractual salary increases linked to inflation are considered annually by the Committee for all staff. Benchmarking forms part of the process, against other CDD schools and peer HEIs.

Asset cover

The School has sufficient assets to cover the commitments of its funds.

Connected charities and related parties

Up until 31 July 2022, the School was one of the schools of the Conservatoire for Dance and Drama, a Higher Education Provider of six schools dedicated to education in the fields of dance, drama and circus. Central successfully self-registered as an independent higher education provider with the Office for Students (OfS) from 9 June 2022. Due to the fact that all the member schools have sought alternative governance paths, plans have now been agreed and confirmed through a Members Agreement and Revised Articles of Association, for the dissolution of CDD after the departure of the members in July 2022 and the smooth transition of all CDD enrolled students to their alternative school registration.

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CORPORATE GOVERNANCE STATEMENT

FOR THE YEAR ENDED 31 JULY 2022

The Governors of the Central School of Ballet Charitable Trust Limited are committed to exhibiting best practice in all aspects of Corporate Governance.

The School endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life (selflessness, integrity, objectivity, accountability, openness, honesty and leadership) and with the guidance to institutions of higher education from the Committee of University Chairmen in its Guide for Members of HE Governing Bodies in the UK.

Central School of Ballet complies with the requirements of the Fundraising Regulator, including taking steps to safeguard vulnerable individuals. No complaints have been received during the year.

Status and administration

The School is established as a charitable company limited by guarantee and is registered as a charity with the Charity Commission. It has no issued share capital and the liability of its members in the event of the company being wound up is limited to a sum not exceeding £1. The School's affairs are governed by its Memorandum and Articles of Association which allow for any activities covered by the charity's objectives with no specific restrictions.

Taxation status

The company is a close company as defined by the provisions of the Income and Corporation Taxes Act 1988. As a charity, it is exempt from tax on its charitable activities. There has been no change in this respect since the end of the financial year.

Governance

The School is administered through its governing body, the Board of Governors. The Board meets regularly to discuss and formulate policy which is then implemented by the Principal and executive team. Members of the Board of Governors are appointed in accordance with the company's Articles of Association, serving for one period of three years renewable for a further two terms of three years each. During the period of the project, the Board of Governors took the decision to extend beyond a term of 9 years the critical members of the Board, reviewed after completion of the project.

With the capital project concluded, the Executive Director and the Remunerations and Nominations Committee have begun a retirement and recruitment plan of Board Members, acknowledging the success and contributions of longer serving members of the Board as they step down, and bringing in new Trustees with appropriate knowledge and skills to support Central in its next steps.

The Board has three requisite sub-committees: a finance committee, an audit committee, and a remuneration and nominations committee. From time to time the Board establishes other ad hoc committees or working groups to address specific strategic matters. A project steering committee drawn entirely from the Board membership was in operation and concluded business within year ended 31 July 2022. The remit of the project steering committee was to provide additional expertise and guidance in supporting both the Executive and the full Board of Governors in progressing the Wessex Studios building project and sustainability strategy.

Principal

The Executive Director, as Principal of the School, is appointed by the Board of Governors and has a general responsibility for ensuring that all public funds are properly applied to the School's activities.

Internal control and risk management

The Board has responsibility for maintaining a sound system of internal control that supports the achievement of the School's policies, aims and objectives, while safeguarding public and other funds and assets for which it is responsible. The system of internal control incorporates risk management and this encompasses a number of strands designed to identify and evaluate the risks faced by the School and to put in place an action plan to address and mitigate the impact of those risks.

The School has robust policies and procedures in place, as required by the Board of Governors, and these are developed by the senior management team and communicated to staff. A risk management policy and risk register are in place and both the policy and register continue to be kept under frequent review. In addition, a separate and specific project risk register is also in place, developed to underpin the risks associated with the new building and relocation project. Risks that have been identified by staff members are reported up through to the senior management team, which in turn reviews risks, develops mitigating strategies and timely action plans. The risk registers and associated monitoring plans are then regularly reviewed by the School's committees, which in turn report to the Board for further risk management reviews. Those risks deemed to be the most significant being kept under review by the Board of Governors directly.

CORPORATE GOVERNANCE STATEMENT (continued)

FOR THE YEAR ENDED 31 JULY 2022

Key risks facing the School include the impact of the reduction of higher education funding, the reduced specialist funding for the performing arts and other grant and research income after leaving the Conservatoire for Dance and Drama (CDD); managing the transition to becoming a Higher Education Provider independently registered with the Office for Students (OfS); developing a new business plan considering alternative models to offset the loss of funding; the UK economic recession and levels of public funding; any further impact of Covid-19 on users and audiences; the reduction in EU students and in UK student fees; maintaining staff who have had a challenging few years managing Covid and the organisation's move; and managing the organisation's adaptation to the new premises; the development of new income-generating and community activities within the school following the move.

To address the risk of reduced funds in prior years, the School had focused efforts on the new premises, on growing existing programmes and exploring and piloting new ones, and developing new non-Higher Education income streams. Broadening international student recruitment following Brexit and Covid and ensuring the retention of students has become part of the sustainability strategy.

The move to new, larger and purpose-built premises supports the development of new income generating activities as well as the ability to accept a larger number of students and participants on the higher education programmes and other dance programmes, and gives staff better working conditions.

The additional challenge and key risk in 2021/22, beyond ensuring funding and fees cover the cost of the courses Central delivers, is developing a business model that generates sufficient income to repay the loans made for the fit-out of the Wessex Studios. The support of Southwark Council and the Arts Impact Fund brought both financial support and wider partnership benefits, with Southwark Council having named Central in its Cultural Strategy for the borough. Both associations have assisted with further fundraising, and Central is grateful to the individuals and trusts who have also supported the £10m capital campaign and enabled the move.

Another challenge is to attract and maintain trust and individual funding and support to deliver on the revenue income target which forms part of the core operating budget now that the capital campaign reaches completion. The School and Board of Governors will continue to invest resources to ensure that Central can take full advantage of opportunities while managing attendant risks.

The Board of Governors is responsible for reviewing the effectiveness of internal control of the School, based on information provided by the senior management team, and internal and external auditors.

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STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2022

The Governors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the School and to enable them to ensure that the financial statements are prepared in accordance with the Statement of Recommended Practice on Accounting in Higher Education Institutions and other relevant accounting standards.

In addition, within the terms and conditions of the funding agreement with the Office for Students, the Governors are required to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the company and of the surplus or deficit for that period. In preparing those financial statements, the Governors are required to:

- select the most appropriate accounting policies and appoint an audit committee to monitor their implementation, apply them consistently and disclose them adequately;
- make judgements and estimates that are reasonable and prudent;
- state whether appropriate 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 company will continue in business.

The Governors have taken reasonable steps to:

- ensure that funds from the Office for Students and Research England are used only for the purposes for which they have been given and any other conditions which the Funding Councils may from time to time prescribe;
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources;
- safeguard the assets of the School and to prevent and detect fraud;
- secure the economical, efficient and effective management of the School's resources and expenditure.

The Governors also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant audit information and that they confirm that the company's auditors have been made aware of such information.

Auditors

A resolution proposing the re-appointment of Mazars as auditors was made at the Annual General Meeting.

Signed for and on behalf of the Board of Governors on 15 December 2022



.....
Ralph Bernard
Chairman

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2022

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

Opinion

We have audited the financial statements of The Central School of Ballet Charitable Trust Ltd (the 'charity') for the year ended 31 July 2022 which comprise the Income and Expenditure Account, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 July 2022 and of 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 charity 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 charity'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 report of the board of governors, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the report of the board of governors. 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 this gives rise to 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 report of the board of governors which includes the strategic and directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic and directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic and directors' report included within the report of the board of governors.

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

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

Responsibilities of the Trustees

As explained more fully in the statement of responsibilities of the board of governors on page 12, the trustees (who are also the directors of the charitable company for the purposes of company laws) 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

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.

Based on our understanding of the charity and its industry, we considered that non-compliance with the following laws and regulations might have a material effect on the financial statements: employment regulation, health and safety regulation, anti-money laundering regulation.

To help us identify instances of non-compliance with these laws and regulations, and in identifying and assessing the risks of material misstatement in respect to non-compliance, our procedures included, but were not limited to:

- Inquiring of management and, where appropriate, those charged with governance, as to whether the charity is in compliance with laws and regulations, and discussing their policies and procedures regarding compliance with laws and regulations;
- Inspecting correspondence, if any, with relevant licensing or regulatory authorities;
- Communicating identified laws and regulations to the engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

We also considered those laws and regulations that have a direct effect on the preparation of the financial statements, such as tax legislation, pension legislation, the Companies Act 2006 and the Charities Statement of Recommended Practice.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2022

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

In addition, we evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements, including the risk of management override of controls, and determined that the principal risks related to income recognition and significant one-off or unusual transactions.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

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

Nicola Wakefield (Senior Statutory Auditor) for and on behalf of Mazars LLP

Chartered Accountants and Statutory Auditor

2nd Floor, 6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date Dec 20, 2022

Signed: 
Nicola Wakefield (Dec 20, 2022 14:03 GMT)

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 JULY 2022

		Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total 2022 £	Total 2021 £
Income	Notes					
Funding Council grants	4					
Teaching grant		425,574	-	-	425,574	400,304
Other grants		105,529	-	-	105,529	104,095
Government grants		-	-	-	-	33,837
Tuition fees & education contracts	5	1,725,448	-	-	1,725,448	1,690,086
Other income	6	161,046	262,962	25,000	449,008	1,643,427
Investment income	7	1,862	-	775	2,637	1,886
Total income		2,419,459	262,962	25,775	2,708,196	3,873,635
Expenditure						
Staff costs	8	1,812,751	-	-	1,812,751	1,687,898
Operating expenses	9	731,190	308,796	-	1,039,986	1,216,786
Depreciation	11	-	470,912	-	470,912	300,557
Total Expenditure		2,543,941	779,708	-	3,323,649	3,205,241
Surplus/(Deficit) on continuing operations before taxation		(124,482)	(516,746)	25,775	(615,453)	668,394
Taxation		33,684	-	-	33,684	165,744
Transfer between funds		-	-	-	-	-
Surplus on continuing operations after taxation		(90,798)	(516,746)	25,775	(581,769)	834,138
Retained reserves brought forward		916,033	3,221,049	539,423	4,676,505	3,842,367
Retained reserves carried forward		£825,235	£2,704,303	£565,198	£4,094,736	£4,676,505

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above.

In the previous year, the total income from unrestricted funds was £2,289,399, from restricted funds was £1,640,269 and from endowment funds was -£56,033. Total expenditure in the previous year from unrestricted funds was £2,435,485, from restricted funds was £769,756 and from endowment funds was 0.

Exceptional costs in this year and the previous financial year are explained in the financial review notes on pages 7 and 8.

The notes on pages 19 to 29 form part of these financial statements.

BALANCE SHEET

AS AT 31 JULY 2022

	Notes	2022 £	2021 £
Fixed Assets			
Tangible assets	11	15,977,841	16,276,042
Investments	12	100	100
		<u>15,977,941</u>	<u>16,276,142</u>
Current Assets			
Stock	13	509	3,281
Debtors	14	89,549	127,663
Cash at bank and in hand		2,018,020	2,444,909
		<u>2,108,078</u>	<u>2,575,853</u>
Creditors: amounts falling due within one year	15	<u>(1,390,125)</u>	<u>(1,482,884)</u>
Net Current Assets		<u>717,953</u>	<u>1,092,969</u>
Total Assets less Current Liabilities		16,695,894	17,369,111
Creditors: amounts falling due greater Than one year	16	<u>(12,601,158)</u>	<u>(12,692,606)</u>
Net Assets		<u>£4,094,736</u>	<u>£4,676,505</u>
Represented by:			
Unrestricted funds			
General funds	17	825,235	916,034
Designated fund	17	-	-
		<u>825,235</u>	<u>916,034</u>
Restricted funds	17	2,704,303	3,221,049
Endowment funds	18	565,198	539,422
TOTAL		<u>£4,094,736</u>	<u>£4,676,505</u>

The financial statements were approved and authorised for issue by the Board of Governors on 15 December 2022 and were signed below on its behalf by:



.....
Ralph Bernard
Chairman of the Board of Trustees



.....
Mark Osterfield
Principal

The notes on pages 19 to 29 form part of these financial statements.

STATEMENT OF CASH FLOWS

AS AT 31 JULY 2022

	Note	2022 £	2021 £
Cash flows from operating activities	22	(256,813)	833,741
Cash flows from investing activities			
Interest income		2,637	1,886
Purchase of tangible fixed assets		(172,713)	(2,750,449)
Cash (used in) investing activities		(170,076)	(2,748,563)
(Decrease) in cash and cash equivalents in the year		(426,889)	(1,914,822)
Cash and cash equivalents at the beginning of the year		2,444,909	4,359,731
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		£2,018,020	£2,444,909

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR TO 31 JULY 2022

1. General Information

Central School of Ballet Charitable Trust Ltd is incorporated in England and Wales as a private company limited by guarantee (No. 1657717) and is a registered charity (No. 285398). The charitable company's registered office is: The Countess of Wessex Studios, 21/22 Hatfields, Paris Garden, London SE1 8DJ.

2. Accounting policies

2.1 Basis of preparation

The financial statements have been prepared under the historical cost convention in accordance with the revised Statement of Recommended Practice: Accounting for Further and Higher Education, issued in March 2014 and Financial Reporting Standard 102, the Financial Reporting Standard applicable in the United Kingdom and the Republic of Ireland and the Companies Act 2006.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the Company's accounting policies. The financial statements have been prepared in compliance with FRS 102 with management taking into account all available information about the future to ensure the appropriate basis for accounting. The statements have been prepared on a going concern basis. The going concern assessment has been at least, but is not limited to, 12 months from the date on which the financial statements are due to be authorised for issue. The Board of Governors have reviewed prudent cashflows, considered ongoing funding streams and the value of accruals, and have a reasonable expectation that Central will continue in business for at least the next 12 months.

2.2 Income

Income from tuition fees is recognised on a receivable basis. Fees receivable are stated before deducting allowances, scholarships and other remissions granted by the School from its unrestricted funds but include contributions received from restricted funds and other grants.

Income receivable from the Office for Students (OfS) and Research England via the Conservatoire for Dance and Drama (CDD) is recognised in line with the latest estimate of grant receivable for an academic year.

Other income is also recognised on a receivable basis. Donations are recognised when the amount receivable is committed during the accounting year and received before the accounts are signed.

2.3 Expenditure

Expenditure is included on an accruals basis, inclusive of any irrecoverable VAT.

2.4 Tangible fixed assets

Tangible fixed assets costing more than £500 are capitalised and included in the financial statements at cost. Depreciation is provided at rates calculated to write off excess of costs over estimated residual amounts evenly over the estimated economic lives of each class of asset. These rates are as follows:

Plant and machinery	25% straight line
Fixtures and fittings	25% straight line
Premises lease with	Discounted value of lease payments over the lease term, capitalised and amortised
rent-free period over the lease term with the discount factor of 3% (as determined by the Trustees)	
Premises fit-out - structure	Straight line over the lease term
Premises fit-out - other	Straight line over periods of 10 - 30 years for different components

2.5 Operating and Finance leases

Rentals payable are charged on a time basis over the lease term. There are no assets held under finance leases.

2.6 School uniforms

The School's stock of uniform items is carried at the lower of cost and net realisable value.

2.7 Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the School and which have not been designated for other purposes.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

Designated funds are those funds which have been designated by the Governors for use on specific projects within the objectives of the School.

Restricted funds are subject to specific conditions by donors as to how they may be used.

Endowment funds are those funds where the donor has specified that the capital is retained in perpetuity.

2.8 Pensions

The charitable company operated a defined contribution pension plan for its employees in accordance with UK government workplace pension obligations. A defined contribution plan is a pension plan under which the charitable company pays fixed contributions to a separate entity. Once contributions have been paid the charitable company has no further payment obligations.

The contributions are recognised as an expense in the Income & Expenditure account when they fall due. Amounts not paid are shown in accruals as a liability in the balance sheet. The amounts paid into the plan are held separately from the charitable company in independently administered funds.

2.9 Basic Financial Instruments

The Charity only holds basic financial instruments. These financial instruments are initially recognised at transaction value and subsequently measured at amortised cost with the exception of any investments which are held at fair value. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. A specific provision is made for debts for which recoverability is in doubt. Cash at bank and in hand is defined as all cash held in instant access bank accounts and used as working capital. Financial liabilities held at amortised cost comprise all creditors except social security and other taxes and provisions.

2.10 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

2.11 Debtors

Short term debtors are measured at transaction price, less any impairment.

3. Judgements in applying accounting policies and key sources of estimation uncertainty:

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. Although these estimates are based on management's best knowledge of the amount, events or actions, actual results may ultimately differ from those estimates. The directors consider the following items to be areas subject to estimation and judgement.

Depreciation:

The useful economic lives of tangible fixed assets are based on management's judgement and experience. When management identifies that actual useful economic lives differ materially from the estimates used to calculate depreciation, that charge is adjusted retrospectively. As tangible fixed assets are not significant variances between actual and estimated useful economic lives will not have a material impact on the operating results. Historically no changes has been required.

4. FUNDING COUNCIL GRANTS

	2022	2021
	£	£
Office For Students (via the Conservatoire for Dance and Drama)		
Teaching grants	425,574	400,304
Other grants	5,000	21,013
Research England (via the Conservatoire for Dance and Drama)	100,529	83,082
Higher Education Innovation Fund		
	<u>531,103</u>	<u>504,399</u>

All amounts relate to unrestricted funds in 2021 and 2022.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

5. TUITION FEES AND EDUCATION CONTRACTS	2022	2021
	£	£
Overseas student fees (net of scholarships awarded of £20,573)	667,132	757,210
UK and EU student fees (net of scholarships awarded of £2,000)	769,015	769,596
General Studio hire	43,435	1,860
Audition fees	15,904	6,895
Other Senior School fees	23,999	24,548
WP programmes and events (including Spring and Summer courses)	61,814	42,418
Pre-Senior fees	83,147	51,765
Junior fees	61,002	26,319
Access to learning funds and WP funding	0	9,475
	<u>1,725,448</u>	<u>1,690,086</u>
All amounts relate to unrestricted funds in 2021 and 2022.		
6. OTHER INCOME	2022	2021
	£	£
<i>Restricted and endowment donations</i>		
Building Development Fund	75,000	1,485,867
Ballet Central	16,695	13,800
Student support (restricted) – expended within current year	117,553	104,190
Student support (endowment) – expended in future years	25,000	(56,033)
Student and course delivery	53,714	24,431
Outreach	-	-
	<u>287,962</u>	<u>1,572,255</u>
<i>General</i>		
Donations	42,751	1,954
Evening Studio Hire	67,577	1,362
Other	6,457	42,138
Uniform sales	7,982	4,226
Ballet Central box office	36,279	21,492
	<u>161,046</u>	<u>71,172</u>
	<u>449,008</u>	<u>1,643,427</u>

Overseas student numbers reduced in year ended 31 July 2022 following a lack of international in-person auditions the previous year due to Covid-19 restrictions. Covid-19 restrictions during year ended 31 July 2021 also resulted in prior year reduced income for Pre-Senior and Junior School income, Widening Participation courses and programmes, Ballet Central box office income and Studio Hire. A government grant towards Covid-19 testing costs for staff and students increased other income in July 2021. The capital fundraising campaign concluded Summer 2021.

7. INVESTMENT INCOME	2022	2021
	£	£
<i>Restricted</i>		
Interest receivable	775	177
<i>General</i>		
Interest receivable	1,862	1,709
	<u>2,637</u>	<u>1,886</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

8. EMPLOYEE & FREELANCE STAFF INFORMATION	2022	2021
	£	£
Salaries (including freelance staff)	1,656,060	1,537,301
Social security costs (employed staff)	122,542	116,732
Pension contributions (employed staff)	34,149	33,865
	<u>1,812,751</u>	<u>1,687,898</u>

All amounts relate to unrestricted funds in 2021 and 2022.

The average monthly number of employees and self-employed staff during the year was made up as follows:

	Number	Number
Full time	21	22
Regular part time	53	45
	<u>74</u>	<u>67</u>

The full-time staff decreased due to recruiting a PA to the Executive Director and two ballet tutor roles becoming shared part-time. Other part-time increases were in Ballet Central teaching staff and new evening and weekend receptionists.

The Key Management Salaries comprise the Senior Management Team that number 7 in total (full-time equivalent), and their total salary, benefits and employer national insurance contributions were £451,568 (2021: £526,997). Total emoluments payable to the principal in the year amounted to £104,614 (2021: £102,728) plus pension contributions of £3,041 (2021: £3,000). No further employees received annual emoluments totalling over £60,000 (2021: 2 totalling between £70,000-£80,000). Donations received from the principal totalled £3,000 (2021: 0). The total amounts paid in settlements was £0 (2020: £0).

None of the Governors received any remuneration in respect of their roles as trustees. Under the charity's memorandum and articles, remuneration for work undertaken in a capacity other than trustee is permitted. Expenses to Governors reimbursed during the year totalled £0 (2021: £0).

9. OTHER OPERATING EXPENSES	2022	2021
	£	£
University registration fees	42,185	24,149
Students and course delivery	71,999	27,350
Student support expenditure	145,657	163,070
Ballet Central expenditure	156,524	136,678
Outreach, learning and participation	6,306	2,018
Communications and marketing	57,367	47,851
Premises	359,986	521,551
Office equipment and insurance	84,212	70,235
Other office costs	26,246	15,609
Governance costs	1,007	-
Audit and accountancy	12,902	14,742
Other legal & professional	34,700	166,306
Bank and merchant charges	40,895	27,227
	<u>1,039,986</u>	<u>1,216,786</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

9. OTHER OPERATING EXPENSES (continued)

Other operating expenses includes £308,796 on fit-out costs/consultancy, student support, learning and teaching, the Ballet Central tour and Widening and Participation projects in relation to restricted funds (2021: £474,747).

Additional resources were allocated to student support in the form of cash bursaries of £179,681 (2021: £158,038) to help students in need with living costs to enable their studying at Central. Taken together with £22,573 fee discounts and scholarships deducted from tuition fee income in note 5, total student support amounted to £202,254 (2021: £227,798).

Included in Premises Costs are £2,208 of residual capital costs on fit-out at Wessex Studios (2021: £58,608). Included in Other Legal and Professional costs are £0 for fundraising, PR and other consultancy associated with the project (£88,141 in 2021). Included in audit and accountancy costs are £12,902 in respect of audit fees (2020: 14,742).

10. TAXATION

The charitable company is exempt from corporation tax on its charitable activities. During the year Theatre Tax Relief on prior year expenditure was claimed for the previous financial year ending 31 July 2021.

11. TANGIBLE FIXED ASSETS	Premises	Plant & Machinery	Fixtures & Fittings	Total
	£	£	£	£
<i>Cost</i>				
At 1 August 2021	16,666,374	450,757	118,142	17,235,273
Additions	143,267	12,080	17,365	172,712
Disposals	-	-	-	-
	<u>16,809,641</u>	<u>462,837</u>	<u>135,507</u>	<u>17,407,985</u>
<i>Depreciation</i>				
At 1 August 2021	776,209	134,506	48,516	959,231
Charge for the year	329,214	114,147	27,550	470,911
Disposals	-	-	-	-
	<u>1,105,423</u>	<u>248,653</u>	<u>76,066</u>	<u>1,430,142</u>
Net book value at 31 July 2022	<u>15,704,218</u>	<u>214,184</u>	<u>59,441</u>	<u>15,977,843</u>
Net book value at 31 July 2021	<u>15,890,165</u>	<u>316,251</u>	<u>69,626</u>	<u>£16,276,042</u>

On 17th December 2015 a new premises lease was signed for the Paris Garden site, effective 1st January 2016. Owing to the fact that the first 7 years of the 70 year lease to 31 December 2022 are rent free, the discounted value of the lease payments over the life of the lease have been discounted, capitalised and amortised over the life of the lease in accordance with note 2.4. This has resulted in a depreciation charge of £133,286 notional rent for the new building during the period. Depreciation of the fit-out of Wessex Studios within Premises fixed assets commenced June 2021 when the building was brought into use.

12. FIXED ASSET INVESTMENTS

£

Investment in subsidiary company

Historical cost at 1 August 2021 and 31 July 2022

£100

The company holds 100% of the 100 issued £1 ordinary shares of Ballet Central Limited a company incorporated in England and Wales. The company did not trade during the year and has net assets of £Nil.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

13. STOCK	2022 £	2021 £
School uniforms	£509	£3,281
£12,217 of stock was recognised as an expense during the year in accordance with uniform sales over the same period. (2020: £2,151)		
14. DEBTORS	2022 £	2021 £
Trade debtors	17,418	33,145
Prepayments and accrued income	72,131	94,518
	<u>89,549</u>	<u>127,663</u>
15. CREDITORS: amounts falling due within one year	2022 £	2021 £
Trade creditors	115,363	201,597
Accruals	449,810	474,430
Taxes and social security costs	44,110	41,814
Loans payable – due in < 1 year	141,761	141,761
Other creditors	358,049	311,746
Deferred income	281,032	311,536
	<u>1,390,125</u>	<u>1,482,884</u>
16. CREDITORS: amounts falling due greater than one year	2022 £	2021 £
Provisions for liabilities and charges	-	-
New Building Operating Lease Creditor	9,541,155	9,480,825
Loans payable – due in 2-5 years	60,003	182,923
Loans payable – due in 5 years+	3,000,000	3,028,858
	<u>12,601,158</u>	<u>12,692,606</u>

The new building operating lease creditor relates to the initial discounted capitalised value of lease payments over the 70 year lease, as included in Tangible Fixed Assets in note 11.

Two loan facilities are acting as bridging finance for the Wessex Studios project: £600,000 was loaned by the Arts Impact Fund (supported by Nesta, Arts Council England, Esmée Fairbairn Foundation, Bank of America Merrill Lynch and Calouste Gulbenkian Foundation) in 2018/19, and Southwark Council made available a secured loan of £3 million within 2019/20. As continuing security, Southwark has a first priority charge with a debenture with fixed and floating charges over all of the Company's assets including the fit-out of the building.

David and Jane Gosman generously converted their loan of £1.3 million to a gift within 2020/21.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

17. ANALYSIS OF FUNDS	At 1 August 2021 £	Income £	Expenditure £	Transfers £	At 31 July 2022 £
Restricted Funds					
Building Development Fund	3,148,534	75,000	588,449	-	2,635,085
Garfield Weston	66,667	-	33,333	-	33,334
Leverhulme Trust, Support	-	50,923	50,923	-	-
Tabor Foundation	-	30,000	-	-	30,000
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	4,532	4,532	-	-
General Student Support Fund	5,267	65,855	66,593	-	4,529
Other Restricted Funds	-	36,652	35,877	-	775
	<u>3,221,049</u>	<u>262,962</u>	<u>779,708</u>	<u>-</u>	<u>2,704,303</u>
Endowment Funds					
Gillian Fleet Legacy	539,423	25,775	-	-	565,198
Unrestricted Funds					
General School fund	916,033	2,419,459	2,510,257	-	825,235
Designated Capital fund	-	-	-	-	-
	<u>916,033</u>	<u>2,419,459</u>	<u>2,510,257</u>	<u>-</u>	<u>825,235</u>
TOTAL FUNDS	<u>4,676,505</u>	<u>2,708,196</u>	<u>3,323,649</u>	<u>-</u>	<u>4,094,736</u>

The Building Development Fund comprises donations and grants made from Trusts, Foundations and individuals to support the Wessex Studios new building project and the school's long-term sustainability strategy. The Garfield Weston Foundation have supported Central with a 3 year grant towards a community programme in Southwark, with spending within 2019/20, 2021/22 and 2022/23. The Leverhulme Trust provided funding to support students in financial need at undergraduate and postgraduate level. The Tabor Foundation grant was received July 2022 and supports new Wessex Studios equipment. The Christopher Gable Fund is a legacy fund of the late co-founder of the School, Christopher Gable, and was created to fund aspects of work delivering artistic excellence. The Central Friends fund comprises membership fees which are expended on Ballet Central and course delivery. The General Student Support fund is made up of generous grants and donations from a wide pool of donors to provide financial assistance to students in need of support. Other restricted funds comprise donations and grants generated to support specific programmes of work across the School, including support for the Ballet Central tour and productions and course delivery. The very kind legacy of the late Gillian Fleet is in support of talented students in financial need, awarded annually as a scholarship from 1 August 2021, with 50% of the funds invested in the creation of the Gillian Fleet Studio.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

18. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total £
Fixed assets	-	15,977,841	-	15,977,841
Investments	100	-	-	100
Stock	509	-	-	509
Debtors	89,549	-	-	89,549
Cash and bank	1,383,604	69,218	565,198	2,018,020
Liabilities	(648,527)	(13,342,756)	-	(13,991,283)
	<u>825,235</u>	<u>2,704,303</u>	<u>565,198</u>	<u>4,094,736</u>

19. CAPITAL COMMITMENTS

At 31 July 2022 the School had £0 of outstanding commitments in relation to capital expenditure (2021: £131k), for a design and build contract with Kier Services Ltd for the fit-out of the new Wessex Studios premises in London SE1.

20. OPERATING LEASE COMMITMENTS

At 31 July 2022, the School had total commitments in respect of operating leases which expire in the period shown:

	Land and buildings 2022 £	Land and buildings 2021 £	Other 2022 £	Other 2021 £
Within one year	115,500	-	2,407	3,447
Two to five years	839,025	726,825	-	2,407
Over five years	7,315,676	7,543,376	-	-
	<u>£8,270,201</u>	<u>£8,270,201</u>	<u>£2,407</u>	<u>£5,854</u>

During the year, a notional rent cost of £133,286 was additionally expended reflecting the 7 year rent-free period of the 70 year lease.

£12,198 (2021 £185,473) was expended relating to rental costs in respect of assets held under operating leases.

21. PENSION COMMITMENTS

The charitable company operates a defined contribution pension scheme. The amounts paid into the scheme are held in an independently administered fund (B&CE - The People's Pension). The pension cost charges to this workplace pension scheme represent contributions payable by the company to the fund and amounted to £31,104 (2021 £30,865). There was £3,126 outstanding at the balance sheet date, included in creditors. In addition, the company was liable to pay contractual pension contributions for the Director which amounted to £3,045 (2021 3,000).

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

22. RECONCILIATION OF NET INCOME TO NET CASH (OUTFLOW)/INFLOW FROM OPERATING ACTIVITIES

	2022	2021
	£	£
Net income for the year	(581,769)	834,138
Add back depreciation charge	470,912	300,557
Deduct interest income shown in investing activities	(2,637)	(1,886)
(Decrease)/increase in stock	2,772	1,205
(Decrease)/increase in debtors	38,114	1,108,117
(Decrease)/increase in capitalised building lease creditors	60,329	50,274
(Decrease)/increase in other creditors	(92,756)	(85,828)
Repayment of borrowings	(151,778)	(72,836)
Loan converted to gift	-	(1,300,000)
Generated cash used in operating activities	<u>(£256,813)</u>	<u>£833,741</u>

23. ANALYSIS OF NET DEBT

	At 1 August 2021	Cashflows	Other non-cash changes	At 31 July 2022
	£	£	£	£
Cash and cash equivalents				
Cash	2,444,909	(426,889)	-	2,018,020
Overdrafts	-	-	-	-
Cash equivalents	-	-	-	-
	<u>2,444,909</u>	<u>(426,889)</u>	<u>-</u>	<u>2,018,020</u>
Borrowings				
Debt due within one year	(141,761)	151,778	(151,778)	(141,761)
Debt due after one year	(3,211,781)	-	151,778	(3,060,003)
	<u>(3,353,542)</u>	<u>151,778</u>	<u>-</u>	<u>(3,201,764)</u>
TOTAL	<u>(908,533)</u>	<u>(275,111)</u>	<u>-</u>	<u>(1,183,744)</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

24. FINANCIAL INSTRUMENTS

	2022	2021
	£	£
Financial assets		
Financial assets measured at fair value through profit or loss	2,107,569	2,478,053
	<u>£2,107,569</u>	<u>£2,478,053</u>
Financial liabilities		
Financial liabilities measured at amortised cost	13,670,440	13,820,933
	<u>£13,670,440</u>	<u>£13,820,933</u>

- Financial assets measured at fair value through profit or loss comprise cash at bank and trade debtors.
- Financial liabilities measured at amortised cost comprise of creditors, both within one year and greater than one year excluding other tax and social security and deferred income.

25. MOVEMENT IN FUNDS - 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total 2021 £
Income					
Funding Council grants	4				
Teaching grant		388,500	11,804	-	400,304
Other grants		104,095	-	-	104,095
Government grants		33,837	-	-	33,837
Tuition fees & education contracts	5	1,690,086	-	-	1,690,086
Other income	6	71,172	1,628,288	(56,033)	1,643,427
Investment income	7	1,709	177	-	1,886
Total income		<u>2,289,399</u>	<u>1,640,269</u>	<u>(56,033)</u>	<u>3,873,635</u>
Expenditure					
Staff costs	8	1,663,998	23,900	-	1,687,898
Operating expenses	9	742,039	474,747	-	1,216,786
Depreciation	11	29,448	271,109	-	300,557
Total Expenditure		<u>2,435,485</u>	<u>769,756</u>	<u>-</u>	<u>3,205,241</u>
Surplus/(Deficit) on continuing		(146,086)	870,513	(56,033)	668,394
Taxation		165,744	-	-	165,744
Transfer between funds		-	539,423	(539,423)	-
Surplus after taxation		19,658	1,409,936	(595,456)	834,138
Retained reserves brought forward		896,375	1,811,113	1,134,879	3,842,367
Retained reserves carried forward		<u>£916,033</u>	<u>£3,221,049</u>	<u>£539,423</u>	<u>£4,676,505</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2022

26. ANALYSIS OF FUNDS 2021	At 1 August 2020 £	Income £	Expenditure £	Transfers £	At 31 July 2021 £
Restricted Funds					
Building Development Fund	1,734,431	1,486,044	611,364	539,423	3,148,534
Garfield Weston	66,667	-	-	-	66,667
Leverhulme Trust, Support	-	48,000	48,000	-	-
Valerie Heath Memorial Fund	3,276	-	3,276	-	-
Emily Hargreaves Scholarship Fund	404	-	404	-	-
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	4,603	4,603	-	-
General Student Support Fund	5,754	68,084	68,571	-	5,267
Other Restricted Funds	-	33,538	33,538	-	-
	<u>1,811,113</u>	<u>1,640,269</u>	<u>769,756</u>	<u>539,423</u>	<u>3,221,049</u>
Endowment Funds					
Gillian Fleet Legacy	1,134,879	(56,033)	-	(539,423)	539,423
Unrestricted Funds					
General School fund	896,375	2,455,143	2,435,485	-	916,033
Designated Capital fund	-	-	-	-	-
	<u>896,375</u>	<u>2,455,143</u>	<u>2,435,185</u>	<u>(539,423)</u>	<u>916,033</u>
TOTAL FUNDS	<u><u>3,842,367</u></u>	<u><u>4,039,379</u></u>	<u><u>3,205,241</u></u>	<u><u>-</u></u>	<u><u>4,676,505</u></u>

Accounts

Company Registration No. 1657717
Charity Registration No. 285398

The Central School of Ballet Charitable Trust Ltd
(A Charitable Company Limited by Guarantee)

Report and Financial Statements

Year ended 31 July 2021

Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

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THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION

Registered Name:	The Central School of Ballet Charitable Trust Limited	
Registered Charity Number:	285398	
Registered Company Number:	1657717	
Patron	HRH The Countess of Wessex GCVO	
President	Lady Sieff	
Governors (trustees):	Ralph Bernard CBE	(Chairman)
	Pim Baxter OBE	Remuneration and Nominations Committee (Chair)
	Dr Virginia Brooke	
	Simon Cole	
	Carole Gable	(resigned 19.07.2021)
	David Gray CBE	Finance Committee
	Heidi Hall	
	Christopher Hampson	
	Stephen Kane	
	Wendy Pallot	Finance Committee (Chair)
	Tim Parsonson	
	Charlotte Schonberg	Remuneration and Nominations Committee
	Susan Scott-Parker OBE	Audit Committee
	Simon Sporborg	Remuneration and Nominations Committee
	Andrew Tuckey	(Vice-Chairman), Finance Committee,
		Remuneration and Nominations Committee
	Jonathan Wood	Audit Committee
	Tamas Wood	Audit Committee (Chair)
Secretary:	Carolyn Braby	
Principal:	Mark Osterfield	
Senior Management Team	Mark Osterfield	(Executive Director)
	Christopher Marney	(Artistic Director. Resigned 25.07.21)
	Dr Jamieson Dryburgh	(Director of Higher Education from 01.01.2021)
	Louise Ainley	(Director of Higher Education Programmes, resigned 31.12.2020)
	Carolyn Braby	(Director of Finance & Operations)
	Iryna Pyzniuk	(Head of Studies)
	Elia Luyando Lopez	(Head of Senior School. Resigned 31.05.21)
	Debra Cougill	(Head of Widening Participation & Access)
	Anna Brodrick	(Head of Medical Department)
Registered Office and principal address	The Countess of Wessex Studios 21/22 Hatfields Paris Garden London SE1 8DJ	

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

LEGAL AND ADMINISTRATIVE INFORMATION (continued)

Bankers:

HSBC
31 Euston Road
London
NW1 2ST

Auditors:

Mazars
Chartered Accountants
2nd Floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the "Trust")
(A company limited by guarantee)

REPORT OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2021

The Governors, who are the trustees of the charity for the purposes of charity law, present below their annual report, together with the audited financial statements of the Trust for the year ended 31 July 2021.

Principal activity and charitable objectives

The Trust's overall aim is to improve the education and training of dancers. As a means of achieving that aim, the Trust runs the Central School of Ballet and tours performances as Ballet Central.

Public Benefit

The core elements of Central School of Ballet's public benefit are:

- producing exceptional artists who shape the future of dance;
- fostering talent and creativity through world-class vocational training;
- finding and nurturing the finest UK talent;
- supporting the cultural infrastructure;
- fuelling development in the creative industries; and
- international leadership in dance.

Central School of Ballet continues to keep public benefit at the heart of its activities, in line with public benefit guidance provided by the Charity Commission. Its approach to recruitment is to select students on the basis of talent irrespective of other factors and it ensures this by auditioning every student who meets the recruitment criteria (more than 250 applications annually). Where financial assistance is required Central supports students with bursaries, scholarships and support. It has been committed to sharing good practice with the six schools within the Conservatoire for Dance and Drama (CDD) and the wider educational and cultural sectors. Central supports not only the education of young artists but also their wellbeing and their continuing professional development after graduation. It offers support to artists throughout their careers by commissioning new works and teaching. Central, with the Conservatoire for Dance and Drama, has continued to enhance the educational and cultural life of the UK. Information on how Central has achieved these objectives is set out in the financial review and review of activities below.

Corporate governance

The financial statements include a statement providing information about the School's governance and legal structure. This statement appears on page 10.

Review of activities

The academic year 20/21 proved notable on two main counts: the success of our students in completing their studies in the face of the Covid 19 pandemic, and the successful delivery of The Countess of Wessex Studios capital project, which provided a new home for the school in the summer of 2021.

Working to a flexible plan of onsite/online learning HE students returned to Herbal Hill in September 2020 working to a revised timetable which mitigated against the risks of Covid infection through staggered timings, social distancing, mask wearing, and enhanced hygiene measures. In the course of the year, the timetable flexed to allow for a complete online programme in January/February during lockdown, and a phased return to more intensive onsite practice after the move to The Countess of Wessex Studios. Demonstrating an entrepreneurial flair, Ballet Central produced a film of The Nutcracker which was screened to a socially distanced audience at the ADC Theatre in Cambridge, as well as made available on a pay per view basis, on the school's new website which was launched in December 2021. The following summer the Ballet Central tour went ahead at 11 venues, through the creation of 2 casts in Covid 'bubbles', allowing our third-year students the performance training and experience they needed to complete their studies, and giving audiences the pleasure of a return to live dance. Whilst adult classes were suspended for the year, Junior and Associate classes and short courses continued online, with the Associates returning to onsite sessions at the end of the second term.

During the year the capital works on The Countess of Wessex Studios progressed with the school moving activity to the new premises on Saturday 5 June, and vacating the Herbal Hill site on Wednesday 23 June 2021. The move coupled with the staged relaxation of government Covid restrictions, allowed Central's HE students to return to a fuller onsite teaching programme, with the Year 3 students rehearsing for the Ballet Central tour and the Year 1 and 2 students participating in end of year performances in the new Gable Studio Theatre. The year ended with Summer Schools delivered onsite as well as online, and the beginning of a hire programme of studio space, providing state of the art facilities to the industry and income for the school.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the "Trust")
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2021

In October 2020 the Board of Governors made the decision to withdraw Central School of Ballet from membership of the Conservatoire of Dance and Drama (CDD) by 2023, and to seek self-registration as an independent higher education provider with the Office for Students (OfS). On 31 March 21 an application was submitted seeking self-registration by summer 2022, currently being processed. In parallel, and due to the fact that the other member schools have decided to seek alternative governance paths, plans have now been agreed and confirmed through a new Members Agreement and Revised Articles of Association, for the dissolution of CDD after the departure of the members in 2022, or a year later, if any member needs more time to confirm self-registration or alternative sub-contract arrangements. Central School of Ballet is actively working with CDD and the other Member Schools on progressing these arrangements and facilitating the smooth transition of all CDD enrolled students to their alternative school registration.

There have been two key Executive Team appointments this year, with Dr Jamieson Dryburgh becoming Director of Higher Education in January 2021, after the resignation of Louise Ainley at the end of 2020, and Kate Coyne due to take up the role of Artistic Director and Professional Training Lead from October 2021, after the resignation of Artistic Director Christopher Marney at the end of July 2021.

Anna Brodrick, Head of Medical, and Christopher Marney were both nominated for the One Dance awards in August 2021.

Both the Board of Governors and the staff team have shown exceptional commitment and demonstrated the breadth and value of their skills, in helping Central manage this year of transition. Our students have also shown remarkable patience and resilience, as have our supporters who have maintained faith in our ability to flexibly deliver on our commitments, in spite of the challenges.

Board of Governors

Central School of Ballet's Board of Governors, led by Chair Ralph Bernard CBE, have provided invaluable advice and support in this exceptional year, as well as maintained a strong line of continuity in a time of Executive, organisational, and premises change, in the context of the social and economic impacts of Covid 19. At the end of the accounting period the Board membership totalled 16 (2019/20: 17) and this remains in-line with the Office for Students (OfS) stipulations and with the three requisite sub-committees: Audit, Finance, and Remuneration and Nominations. Central's Student Liaison Governor remains in place, attending most of the Student Voice Forums each academic term. The Board expressed its gratitude to Carole Gable who retired from the Board in July 2021.

Central School of Ballet's Board of Governors has remained strongly populated in terms of both numbers and breadth of skill sets continuing to ensure appropriate representation to effectively meet the school's immediate and longer term needs and objectives. Whilst the Board of Governors took the decision to extend beyond a term of 9 years the critical members of the Board for the duration of the capital project, the Executive Director and the Remunerations and Nominations Committee are due to begin a retirement and recruitment plan of Board Members, acknowledging the success and contributions of longer serving members of the Board as they step down, and bringing in new Trustees with appropriate knowledge and skills to support Central in its next steps.

New Premises

The lease of The Countess of Wessex Studios at the Paris Gardens site in Southwark gives a rent-free period (in cash terms) for the initial years of the lease while the fit-out costs were fundraised and the building fitted out.

Higher Education courses:

Intake Academic Year 2020/2021

From online auditions only in early 2021 (auditions are usually held in London, Leeds, Glasgow and Japan), a total of 39 students were offered places for the start of the academic year (52 2019/2020). This total breaks down to 36 students (44 2019/20) entering 1st Year (27 Ladies and 8 Men) (33 and 11 2019/20) and 3 students entering 2nd Year (8 2019/20). With the continuing students, this resulted in a total of 123 students (117 students 2019/20), of which 82 were UK/EU (82 2019/20) and 41 overseas (35 2019/20).

The CSB Board of Examiners was held online in July 2021 with representatives from CSB, the University of Kent and external examiners attending. The results of the undergraduate and post-graduate courses were very good with students achieving the following:

Foundation Degree Professional Dance and Performance (Level 5)

Total FD awards: 43

- 36 students with pass (pass/fail only)
- 5 students with deferrals to complete
- 1 student intermitting
- 1 student withdrew

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the "Trust")
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2021

BA (Hons) Top-up Professional Dance and Performance (Level 6)

Total BA (Hons) degree awards: 37

- 10 students with 1st Class Honours
- 24 students with a 2:1
- 2 students with a 2:2
- No students with 3rd Class
- 1 student with a deferral to complete

MA Choreography Course (Level 7)

Total MA awards: 4 (all with distinction)

No Detriment Policy

In order to mitigate the negative impacts of Covid 19 on learning outcomes, The University of Kent extended their 'No Detriment Policy' this academic year. While more restricted than the previous year, this policy facilitated leniency with assessment deadlines and additional deferred assessment attempts. Consequently, it was beneficial to those students who were disproportionately affected by Covid 19.

MA Choreography

Susan Kempster was appointed in the newly dedicated role of MA Choreography Course lead and began work in January 2021.

The MA choreography students were able to continue their learning and develop their choreographic skills throughout the year albeit some in-person projects were not able to proceed. The students made good progress and those who had deferrals were able to complete their course successfully. All four students graduated with distinctions. Currently, as expected, two students are continuing their studies on this course.

The application process for the next cohort of MA students (Jan 2022) has begun. Exceptionally this year, a third MA student will join with an independent bursary to fund his studies.

Natasha Chu and Anjali Mehra were both chosen to choreograph for New Adventures dance company's *Adventures in Film*, creating short works for film.

External Examiners

At time of writing we have not yet received the External Examiners' reports. However, their feedback at the Board of Examiners meeting was extremely positive. They both commented on the high standard of student work and the school's achievement in realising very good student outcomes despite exceptionally challenging circumstances. Both External Examiners have now completed their tenure. Based on our recommendations, two new External Examiners, Carla Trim-Vamben (Contextual focus) and Kit Holder (Practical focus), have been appointed by the University of Kent. Debbie Lee-Anthony, a current external examiner, will continue to oversee the MA Course for a further year and mentor the new External Examiners.

Graduate Employment

Students who received offers of paid contracts include the following Companies: Arts Ballet Theatre of Florida, Crystal Ballet, Ballet Diabolo USA, Ballet Jorgen in Canada, and Lincolnshire Youth Ballet.

Many students found placements in further training and these included Ballet Biarritz Junior in France, Black Box in Pau Pyrennees, Images Ballet Company at London Studio Centre & Northern Ballet post-grad.

Ten Y3 students were chosen for 'Swan School', an initiative set up by Matthew Bourne's New Adventures to identify talent and develop the dancers into company employees. This takes place in the summer.

Central maintains close links with its alumni and is grateful for alumni participation in outreach talks, workshops and teaching. Rishan Benjamin, now with Scottish Ballet alongside other Central graduates, appeared on the cover of Dance Europe. Central MA Choreography graduate Dane Hurst was appointed Artistic Director of Phoenix Dance Theatre.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2021

International Development

Annual auditions took place virtually, with applicants assembled in dance studios in Japan and Central staff within studios at Central, and offers were made to students to join both Year 1 and direct entry to Year 2.

National Student Survey 2021

The National Student Survey (NSS) gathers students' opinions on the quality of their courses. At CSB, it is completed by our second year Foundation Degree students. The NSS data help to inform prospective students' choices, support institutions in improving the student experience, and facilitate public accountability. In 2021, the NSS results aggregated across the CDD schools had an overall satisfaction score of 77%. This is significantly lower than last year (92%) and reflects the trend in NSS scores across the sector in the midst of Covid 19. The discrete satisfaction rates were; Teaching (86%), Learning Opportunities (82%), Assessment and Feedback (70%), Academic Support (85%), Organisation and Management (66%), Learning Resources (73%), Learning Community (83%) and Student Voice (70%). These scores are above the national average.

Ballet Central Tour 2021

Ballet Central delayed the opening of the 2021 tour for reduced government restrictions to allow theatre re-openings. A shorter tour of 11-venues took place complying with Covid guidelines. The students were split into two touring bubbles and alternated the performances. The ballets staged were *Le Corsaire Act 1* by Christopher Marney, a new creation by Central MA student Charlotte Edmonds entitled '*jigsaw*' with music commissioned from Central's Musical Director and Composer in Residence Philip Feeney, and a revival of *Act 2* from Matthew Bourne's *Highland Fling Act 2*.

A new film of '*Nutcracker – The 12 Days of Christmas*' was choreographed by Christopher Marney due to the company not being able to perform the usual live production at the ADC Theatre in Cambridge where performances had sold out in the prior 3 years. The film was however shown to a live audience at ADC before Christmas and streamed to a ticket-buying, global audience.

External Projects and Collaborations

DanceEurope magazine created a short film with Y3 students on the making of the Ballet Central tour. This appeared in the virtual magazine as well as a double page feature in the printed edition. It advertised the tour and the ongoing work of the company.

The full school took part in a second series of online masterclasses with industry professionals which included Kevin O'Hare, Director of the Royal Ballet, and Tiler Peck, ballerina with the New York City Ballet.

Philip Feeney's composition for Northern Ballet's production of Cathy Marston's *Victoria* won the South Bank Sky Arts dance award.

Student Support

During the year Central provided students with £227,798 of financial support (£255,358 2019/20) in the form of cash bursaries and fee scholarships. This enables talented students to join Central and/or continue their studies. £108,447 of the support funding that Central distributed was generated through generous donations received from trusts, foundations and individuals by the Development department; £35,426 was distributed from higher rate fee income (HFI) as part of our Access and Participation Plan (APP) commitment within the CDD and Higher Education framework, and £11,804 was made available by the Office for Students (OfS) via CDD to support hardship due to Covid. Further spends under the APP to ensure access, progression, success and to prevent hardship met additional need. Central was able to deliver support to students in excess of the requirements of the APP. The identified targets of the APP are those groups underrepresented within Central's student populations: those from low income backgrounds, those from black, brown and minority ethnic families, those from low participation neighbourhoods and those with disabilities.

Junior and Associate School

Associate School numbers remained constant throughout 2020-2021 even though the programme was delivered online for much of the academic year, with students joining onsite classes after the move to Wessex Studios in June 21. Unfortunately, this was not the case for Junior School where numbers online dropped to half of expected attendees onsite pre- Covid. A full programme of regular activity was delivered online for the Associate Programme throughout 2020-2021 including the annual Induction Day which included a workshop for parents and students about mindfulness. The Higher Education talk for parents and students went ahead as scheduled including contributions from current undergraduates who were also Associate School students prior to the degree programme. This year the Creative Choreography Day was delivered by Alexander Whitley and his company, who specialise in digital choreography.

The Associate School auditions was the first event to be held in the Wessex Studios with over ninety students auditioning for entry in September 2021. A slight decrease from previous years but in an exceptional year, the numbers were a very positive step forward on the road to 'normality'.

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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2021

Dance Days and Courses

Due to travel restrictions imposed by Covid, no Dance Days were delivered in 2020-2021 however a full programme of courses was delivered throughout the year during half terms and during the Easter and Summer breaks. Additional classes in musicality led by one of Central's pianists was delivered as part of the Audition Preparation days for 14-16 year olds and this was very well received and found to be enormously beneficial towards the students' ballet training. Fears that young people were suffering from 'zoom fatigue' proved to not be the case in February half-term when we received a record number of young people participating on the online courses.

Delivering online did also allow the department to model new ways of monitoring and evaluating the success of programmes and the personal interaction, in many ways, became even richer. A new programme was trialled, *'Dance Around the World'*, which gave young people of all abilities to try many dance genres from different cultures which they may not have experienced before.

The annual Boys Move, a day of dance classes for boys led by all-male tutors, took place, again online, during the summer term. Many of the attendees were new to Central School of Ballet.

The Spring Course was delivered online whilst the Summer Course, due to the change in lockdown restrictions, was able to be delivered both online and for those able to travel, there were in-person courses held at the new premises in Wessex Studios. All programmes were very well received and both formats included an end of courses performance for parents and friends.

Widening Participation and Ballet Central Joint Projects

As part of Central's outreach activities, two online ballet workshops were delivered to support Ballet Central's performance of The Nutcracker during December. The workshops were aimed at 4-7 years and accompanying the hour-long creative class was a resource pack of activities. Participants were also offered discounted tickets to watch the online Ballet Central performance. The Widening Participation department continued to deliver their seminar on 'workshop skills' as part of the training for the third-year degree students to give them an understanding of the safeguarding and inclusive teaching practices necessary when working with children.

New initiatives in 2020/2021

To continue to attract further online participation, the school designed a 'build your own' ballet course for 8-10 years and 11-13 years which allows participants to pick and choose their own preferred dance genres. This was very successful and was very well attended.

Central Nights and Central Sundays

Central Nights and Central Sundays ran on only 3 Sundays throughout the year due to restrictions and the need to use studio space for longer hours across more days of the week than previously. It is being relaunched at Wessex Studios in September 2021, and will provide hundreds of regular participants and new attendees with the opportunity to be taught ballet (at a beginner, intermediate or advanced level), Contemporary African Dance and Contemporary.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the "Trust")
(A company limited by guarantee)

REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2021

President's Circle

Central's President Circle led by Lady Sieff helped the school to successfully complete the Countess of Wessex Studios for occupation in summer 2021. In addition members of the Circle continue to support the school's regular activities and operations.

Patrons

Central's Patrons continue to support and offer expert advice on Central's work.

Governors

The Governors who served during the year are shown on page 1. Governors are appointed according to the Memorandum and Articles of Association and may be nominated by existing Governors.

Subsidiary undertaking

The Charity has a wholly owned trading subsidiary, Ballet Central Limited, which did not trade during the year as its activities were incorporated within Central.

Financial review

Covid 19 and lockdown continued to have a significant impact on Central's activity for year ended 31 July 2021, reducing both non-HE income and increasing the costs of teaching HE beyond budgeted levels. The financial year ended with a small surplus of £19,658 on the usual operating activities of the school (2019/20 £13,240).

The cost of the project work during the year was £2,972,905 (expensed and drawn from specific restricted funds brought forward from prior years plus the year's fundraised income), of which £2,625,373 was capitalised and £300,255 depreciation and amortisation expensed. There was an additional accounting impact of £133,286 in notional rent related to the new building lease (due to the agreed rent-free period having to be spread over the life of the lease in accordance with FRS 102). This non-cash accounting rent charge during the rent free period will result in lower rent accounting charges in future accounting years, relative to the actual rent paid in those years.

With the generous conversion of their loan to a gift by David and Jane Gosman towards the Wessex Studios, the overall position was a surplus of £834,138 (2019/20 £1,249,751).

Given the likely challenges of Covid 19 in the coming year, adapting to the new premises and the repayments on the loans and OfS scrutiny of long-term financial sustainability, the Board has continued to model a number of financial scenarios within the context of the School's longer-term sustainability strategy, and within the OfS 5 year forecasts. These models are regularly scrutinised as part of the Board's financial planning and risk management processes so that Central is adequately prepared to respond effectively to change, including reductions in government grant funding and changes to student fees and EU recruitment, developing new programmes and initiatives, and other business and community engagement opportunities.

With the impact of Covid 19 on generated income within both 2019/20 and 2020/21, 13 members of staff remained furloughed to September 2020, of which 4 continued to November 2020 and 2 to July 2021, with claims made to the Coronavirus Job Retention Scheme (CJRS). Loan repayments were waived until March 2021 by the Arts Impact Fund as a result of Covid, and support was sought from the school's landlords at Herbal Hill.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the "Trust")
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REPORT OF THE BOARD OF GOVERNORS (continued)

FOR THE YEAR ENDED 31 JULY 2021

Value for Money Review

The Audit Committee continues to undertake an annual Value for Money Review in order to provide further assurance to the Board that Central is delivering value to its students and other participants, including OfS (value for money is one of the four priorities in the regulatory framework and a statutory duty under new Higher Education and Research Act 2017), other funders and the students and programme participants across all areas of Central's work. The Audit Committee was satisfied that the School is delivering on the three priorities of benefit to students, benefit to country, and benefit to economy. Feedback from students on the quality of teaching, teaching resources, and employment prospects via the Student Voice Forum, student questionnaires and the National Student Survey is monitored and responded to, and continues to show high levels of satisfaction against course provision, delivery and support.

Future Prospects of Central

The School operates within an agreed planning framework, incorporating annual budgets and business plans, to meet the aims and objectives of Central's strategic plan and 10 year Long-Term Financial Forecast. Strategies are in place to develop existing and new income streams as both part of sustainability planning and in response to likely further reductions in HE grant income over the next few years and possible changes to student fees following the Augar Review of post-18 Education and Funding. As with all Higher Education institutions, Central will need to respond to the ongoing impact of Covid 19 and the impact of the UK leaving the EU. The new Countess of Wessex Studios at Paris Gardens are a vital part of Central's future planning, giving facilities and space to expand activity and secure the organisation's long-term financial sustainability.

Investment policy

The Governors' investment powers are governed by the Memorandum and Articles of Association which permit the Trust's surplus funds to be invested as appropriate. The Board's investment policy is to produce the best financial return within an acceptable level of risk, aiming to balance financial return against immediate and planned spending requirements, within a risk averse framework. Accordingly funds are held as cash (or near cash) balances and are not invested in stocks and shares or other financial instruments. The Fleet legacy, to be invested for 30 years, will be the first invested fund. The Governors will continue to manage investments in conformity with this policy.

Reserves policy

It is the policy of the School that unrestricted funds should, if possible, be maintained at a level equivalent to between three and six months expenditure, and at least £710,000 in actual value. The Governors consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the School's current activities while consideration is given to ways in which additional funds may be raised. Unrestricted reserves at the end of the period amounted to £916,034 which should provide for approximately 4 months' usual operating expenditure cover. Key risks that the School has identified which may impact on future reserves levels include the ongoing impact of Covid 19, reductions in public grant funding and/or not achieving income or fundraising targets. Consequently the School has budgeted prudently for the forthcoming year and has strategies in place to diversify and grow non-government grant income streams alongside keeping costs under close review to help ensure that the minimum reserves targets continue to be met.

Remuneration of Key Management Personnel

The Remuneration and Nominations Committee reviews the Executive Director and the Senior Management Team salaries annually. In addition, non-contractual salary increases linked to inflation are considered annually by the Committee for all staff. Benchmarking forms part of the process, against other CDD schools and peer HEIs.

Asset cover

The School has sufficient assets to cover the commitments of its funds.

Connected charities and related parties

The School is a school of the Conservatoire for Dance and Drama, a Higher Education Institute of six schools dedicated to education in the fields of dance, drama and circus. Central is seeking self-registration as an independent higher education provider with the Office for Students from 1 August 2022. Due to the fact that all the member schools have decided to seek alternative governance paths, plans have now been agreed and confirmed through a new Members Agreement and Revised Articles of Association, for the dissolution of CDD after the departure of the members in 2022, or a year later, if any member needs more time to confirm self-registration or alternative sub-contract arrangements. Central School of Ballet is actively working with CDD and the other Member Schools on progressing these arrangements and facilitating the smooth transition of all CDD enrolled students to their alternative school registration.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED (the "Trust")
(A company limited by guarantee)

CORPORATE GOVERNANCE STATEMENT

FOR THE YEAR ENDED 31 JULY 2021

The Governors of the Central School of Ballet Charitable Trust Limited are committed to exhibiting best practice in all aspects of Corporate Governance.

The School endeavours to conduct its business in accordance with the seven principles identified by the Committee on Standards in Public Life (selflessness, integrity, objectivity, accountability, openness, honesty and leadership) and with the guidance to institutions of higher education from the Committee of University Chairmen in its Guide for Members of HE Governing Bodies in the UK.

Central School of Ballet complies with the requirements of the Fundraising Regulator, including taking steps to safeguard vulnerable individuals. No complaints have been received during the year.

Status and administration

The School is established as a charitable company limited by guarantee and is registered as a charity with the Charity Commission. It has no issued share capital and the liability of its members in the event of the company being wound up is limited to a sum not exceeding £1. The School's affairs are governed by its Memorandum and Articles of Association which allow for any activities covered by the charity's objectives with no specific restrictions.

Taxation status

The company is a close company as defined by the provisions of the Income and Corporation Taxes Act 1988. As a charity, it is exempt from tax on its charitable activities. There has been no change in this respect since the end of the financial year.

Governance

The School is administered through its governing body, the Board of Governors. The Board meets regularly to discuss and formulate policy which is then implemented by the Principal and executive team. Members of the Board of Governors are appointed in accordance with the company's Articles of Association, serving for one period of three years renewable for a further two terms of three years each. During the period of the project, the Board of Governors has taken the decision to extend beyond a term of 9 years the critical members of the Board, to be reviewed after completion of the project.

With the capital project concluding, the Executive Director and the Remunerations and Nominations Committee are due to begin a retirement and recruitment plan of Board Members, acknowledging the success and contributions of longer serving members of the Board as they step down, and bringing in new Trustees with appropriate knowledge and skills to support Central in its next steps.

The Board has three requisite sub-committees: a finance committee, an audit committee, and a remuneration and nominations committee. From time to time the Board establishes other ad hoc committees or working groups to address specific strategic matters. A project steering committee drawn entirely from the Board membership was again in operation during the year and will continue into 2020/21. The remit of the project steering committee is to provide additional expertise and guidance in supporting both the Executive and the full Board of Governors in progressing the Wessex Studios building project and sustainability strategy.

Principal

The Principal of the School is appointed by the Board of Governors and has a general responsibility for ensuring that all public funds are properly applied to the School's activities.

Internal control and risk management

The Board has responsibility for maintaining a sound system of internal control that supports the achievement of the School's policies, aims and objectives, while safeguarding public and other funds and assets for which it is responsible. The system of internal control incorporates risk management and this encompasses a number of strands designed to identify and evaluate the risks faced by the School and to put in place an action plan to address and mitigate the impact of those risks.

The School has robust policies and procedures in place, as required by the Board of Governors, and these are developed by the senior management team and communicated to staff. A risk management policy and risk register are in place and both the policy and register continue to be kept under frequent review. In addition, a separate and specific project risk register is also in place, developed to underpin the risks associated with the new building and relocation project. Risks that have been identified by staff members are reported up through to the senior management team, which in turn reviews risks, develops mitigating strategies and timely action plans. The risk registers and associated monitoring plans are then regularly reviewed by the School's committees, which in turn report to the Board for further risk management reviews. Those risks deemed to be the most significant being kept under review by the Board of Governors directly.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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CORPORATE GOVERNANCE STATEMENT (continued)

FOR THE YEAR ENDED 31 JULY 2021

Key risks facing the School include the ongoing impact of Covid 19, cuts in Higher Education funding including performing arts courses and London weighting, any future reduction in UK student fees, EU students losing home fee status as the UK has left the EU, UKVI and OfS compliance with a small staff team, and managing the organisation's adaptation to new premises and activities. To address the risk of reduced funds, the School has been focusing efforts on the new premises, on growing existing programmes and exploring and piloting new ones, and developing new non-Higher Education income streams. Any reduction in student numbers from the UK or from overseas and a continued reduction in EU students remains a risk, and broadening student recruitment and ensuring retention of students has been part of the sustainability strategy. The move to new, larger and purpose-built premises supports the development of new income generating activities as well as the ability to accept a larger number of students and participants on the higher education programmes and other dance programmes, and gives staff better working conditions.

The additional challenge and key risk in 2020/21 is generating the remaining capital funding to repay the loans made for the fit out of the Wessex Studios. The support of Southwark Council and the Arts Impact Fund brought both financial support and wider partnership benefits, with Southwark Council having named Central in its Cultural Strategy for the borough. Both associations have assisted with further fundraising, and Central is grateful to the individuals and trusts who have also supported the capital campaign and enabled the move.

Another challenge is to attract and maintain trust and individual funding and support to deliver on the revenue income target which forms part of the core operating budget now that the capital campaign reaches completion. The School and Board of Governors will continue to invest resources to ensure that Central can take full advantage of opportunities while managing attendant risks.

The Board of Governors is responsible for reviewing the effectiveness of internal control of the School, based on information provided by the senior management team, and internal and external auditors.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

FOR THE YEAR ENDED 31 JULY 2021

The Governors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the School and to enable them to ensure that the financial statements are prepared in accordance with the Statement of Recommended Practice on Accounting in Higher Education Institutions and other relevant accounting standards.

In addition, within the terms and conditions of the funding agreement with the Office for Students, the Governors are required to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the company and of the surplus or deficit for that period. In preparing those financial statements, the Governors are required to:

- select the most appropriate accounting policies and appoint an audit committee to monitor their implementation, apply them consistently and disclose them adequately;
- make judgements and estimates that are reasonable and prudent;
- state whether appropriate 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 company will continue in business.

The Governors have taken reasonable steps to:

- ensure that funds from the Office for Students and Research England are used only for the purposes for which they have been given and any other conditions which the Funding Councils may from time to time prescribe;
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources;
- safeguard the assets of the School and to prevent and detect fraud;
- secure the economical, efficient and effective management of the School's resources and expenditure.

The Governors also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant audit information and that they confirm that the company's auditors have been made aware of such information.

Auditors

A resolution proposing the re-appointment of Mazars as auditors was made at the Annual General Meeting.

Signed for and on behalf of the Board of Governors on *20 October 2021*



.....
Ralph Bernard
Chairman

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2021

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

Opinion

We have audited the financial statements of The Central School of Ballet Charitable Trust ('the School') for the year ended 31 July 2021 which comprise the Income and Expenditure Account, the Balance Sheet, Statement of Cash Flows and notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 School's affairs as at 31 July 2021 and of the School's income and expenditure, gains and losses, changes in reserves and cash flows 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 Statement of Recommended Practice – Accounting for Further and Higher Education.

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 School 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 Board of Governors' 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 School'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 Board of Governors with respect to going concern are described in the relevant sections of this report.

Other information

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

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

We have nothing to report in this regard.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2021

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

Responsibilities of Board of Governors

As explained more fully in the Statement of Responsibilities of the Board of Governors set out on page 12, the Board of Governors 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 they 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 Board of Governors are responsible for assessing the School'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 Board of Governors either intend to liquidate all or part of the School or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the School and its operations, we identified that the principal risks of non-compliance with laws and regulations related to the OfS requirements, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, non-compliance with implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the OfS Accounts Direction.

We evaluated the Board of Governors' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates and significant one-off or unusual transactions.

Our audit procedures were designed to respond to those identified risks, including non-compliance with laws and regulations (irregularities) and fraud that are material to the financial statements. Our audit procedures included but were not limited to:

- Discussing with the Board of Governors and management their policies and procedures regarding compliance with laws and regulations;
- Communicating identified laws and regulations throughout our engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the School which were contrary to applicable laws and regulations, including fraud.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the Board of Governors and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS FOR THE YEAR ENDED 31 JULY 2021

OF THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED

Other Required Reporting

Opinion on other matters prescribed in the OfS Audit Code of Practice issued under the Further and Higher Education Act 1992

In our opinion, in all material respects:

- funds from whatever source administered by the provider for specific purposes have been properly applied to those purposes and managed in accordance with relevant legislation;
- funds provided by OfS, UK Research and Innovation (including Research England), the Education and Skills Funding Agency and the Department for Education have been applied in accordance with the relevant terms and conditions; and
- the requirements of the OfS's accounts direction have been met.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the OfS Audit Code of Practice requires us to report to you if, in our opinion:

- the provider's grant and fee income, as disclosed in the notes to the accounts, is materially misstated.

Use of the audit report

This report is made solely to the Governing Body as a body in accordance with paragraph 4(2) of the School's articles and its Schedule of Bye-Laws and the Governing Body's Statement of Primary Responsibilities. Our audit work has been undertaken so that we might state to the Governing Body those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the School and the Governing Body, as a body, for our audit work, for this report, or for the opinions we have formed.

Signed:

Mazars LLP

Mazars LLP

Chartered Accountants and Statutory Auditor

6 Sutton Plaza, Sutton Court Road, Sutton, Surrey SM1 4FS

Date: 30 October 2021

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 JULY 2021

Income	Notes	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total 2021 £	Total 2020 £
Funding Council grants	4					
Teaching grant		388,500	11,804	-	400,304	289,891
Other grants		104,095	-	-	104,095	91,112
Government grants		33,837	-	-	33,837	64,994
Tuition fees & education contracts	5	1,690,086	-	-	1,690,086	1,635,399
Other income	6	71,172	1,628,288	(56,033)	1,643,427	1,877,634
Investment income	7	1,709	177	-	1,886	16,176
Total income		2,289,399	1,640,269	(56,033)	3,873,635	3,975,206
Expenditure						
Staff costs	8	1,663,998	23,900	-	1,687,898	1,488,570
Operating expenses	9	742,039	474,747	-	1,216,786	1,091,259
Depreciation	11	29,448	271,109	-	300,557	145,626
Total Expenditure		2,435,485	769,756	-	3,205,241	2,725,455
Surplus/(Deficit) on continuing operations before taxation		(146,086)	870,513	(56,033)	668,394	1,249,751
Taxation		165,744	-	-	165,744	-
Transfer between funds		-	539,423	(539,423)	-	-
Surplus on continuing operations after taxation		19,658	1,409,936	(595,456)	834,138	1,249,751
Retained reserves brought forward		896,375	1,811,113	1,134,879	3,842,367	2,592,616
Retained reserves carried forward		<u>£916,033</u>	<u>£3,221,049</u>	<u>£539,423</u>	<u>£4,676,505</u>	<u>£3,842,367</u>

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above.

In the previous year, the total income from unrestricted funds was £2,211,385 from restricted funds was £628,942 and from endowment funds was £1,134,879. Total expenditure in the previous year from unrestricted funds was £2,197,965, from restricted funds was £527,490 and from endowment funds was 0.

Exceptional costs in this year and the previous financial year are explained in the financial review notes on page 8.

The notes on pages 19 to 28 form part of these financial statements.

BALANCE SHEET

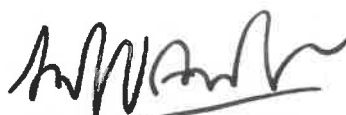
AS AT 31 JULY 2021

	Notes	2021 £	2020 £
Fixed Assets			
Tangible assets	11	16,276,042	13,826,148
Investments	12	100	100
		<u>16,276,142</u>	<u>13,826,248</u>
Current Assets			
Stock	13	3,281	4,486
Debtors	14	127,663	1,235,780
Cash at bank and in hand		2,444,909	4,359,731
		<u>2,575,853</u>	<u>5,599,997</u>
Creditors: amounts falling due within one year	15	<u>(1,482,884)</u>	<u>(1,276,955)</u>
Net Current Assets		<u>1,092,969</u>	<u>4,323,042</u>
Total Assets less Current Liabilities		<u>17,369,111</u>	<u>18,149,290</u>
Creditors: amounts falling due greater Than one year	16	<u>(12,692,606)</u>	<u>(14,306,923)</u>
Net Assets		<u><u>£4,676,505</u></u>	<u><u>£3,842,367</u></u>
Represented by:			
Unrestricted funds			
General funds	17	916,034	896,375
Designated fund	17	-	-
		<u>916,034</u>	<u>896,375</u>
Restricted funds	17	3,221,049	1,811,113
Endowment funds	18	539,422	1,134,879
		<u>3,760,471</u>	<u>2,945,992</u>
TOTAL		<u><u>£4,676,505</u></u>	<u><u>£3,842,367</u></u>

The financial statements were approved and authorised for issue by the Board of Governors on 20 October 2021 and were signed below on its behalf by:



Ralph Bernard
Chairman of the Board of Trustees



Mark Osterfield
Principal

The notes on pages 18 to 27 form part of these financial statements.

STATEMENT OF CASH FLOWS

AS AT 31 JULY 2021

	Note	2021 £	2020 £
Cash flows from operating activities	23	<u>833,741</u>	<u>4,510,744</u>
Cash flows from investing activities			
Interest income		1,886	16,176
Purchase of tangible fixed assets		<u>(2,750,449)</u>	<u>(4,598,539)</u>
Cash (used in) investing activities		<u>(2,748,563)</u>	<u>(4,582,363)</u>
(Decrease) in cash and cash equivalents in the year		<u>(1,914,822)</u>	<u>(71,619)</u>
Cash and cash equivalents at the beginning of the year		<u>4,359,731</u>	<u>4,431,350</u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u>£2,444,909</u>	<u>£4,359,731</u>

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR TO 31 JULY 2021

1. General Information

Central School of Ballet Charitable Trust Ltd is incorporated in England and Wales as a private company limited by guarantee (No. 1657717) and is a registered charity (No. 285398). The charitable company's registered office is: The Countess of Wessex Studios, 21/22 Hatfields, Paris Garden, London SE1 8DJ.

2. Accounting policies

2.1 Basis of preparation

The financial statements have been prepared under the historical cost convention in accordance with the revised Statement of Recommended Practice: Accounting for Further and Higher Education, issued in March 2014 and Financial Reporting Standard 102, the Financial Reporting Standard applicable in the United Kingdom and the Republic of Ireland and the Companies Act 2006.

The preparation of financial statements in compliance with FRS102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the Company's accounting policies.

2.2 Income

Income from tuition fees is recognised on a receivable basis. Fees receivable are stated before deducting allowances, scholarships and other remissions granted by the School from its unrestricted funds but include contributions received from restricted funds and other grants.

Income receivable from the Office for Students (OfS) and Research England via the Conservatoire for Dance and Drama (CDD) is recognised in line with the latest estimate of grant receivable for an academic year.

Other income is also recognised on a receivable basis. Donations are recognised when the amount receivable is committed during the accounting year and received before the accounts are signed.

2.3 Expenditure

Expenditure is included on an accruals basis, inclusive of any irrecoverable VAT.

2.4 Tangible fixed assets

Tangible fixed assets costing more than £500 are capitalised and included in the financial statements at cost. Depreciation is provided at rates calculated to write off excess of costs over estimated residual amounts evenly over the estimated economic lives of each class of asset. These rates are as follows:

Plant and machinery	25% straight line
Fixtures and fittings	25% straight line
Premises lease with rent-free period over the lease term with the discount factor of 3% (as determined by the Trustees)	Discounted value of lease payments over the lease term, capitalised and amortised
Premises fit-out - structure	Straight line over the lease term
Premises fit-out - other	Straight line over periods of 10 - 30 years for different components

2.5 Operating and Finance leases

Rentals payable are charged on a time basis over the lease term. There are no assets held under finance leases.

2.6 School uniforms

The School's stock of uniform items is carried at the lower of cost and net realisable value.

2.7 Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the School and which have not been designated for other purposes.

Designated funds are those funds which have been designated by the Governors for use on specific projects within the objectives of the School.

Restricted funds are subject to specific conditions by donors as to how they may be used.

Endowment funds are those funds where the donor has specified that the capital is retained in perpetuity.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

2.8 Pensions

The charitable company operated a defined contribution pension plan for its employees in accordance with UK government workplace pension obligations. A defined contribution plan is a pension plan under which the charitable company pays fixed contributions to a separate entity. Once contributions have been paid the charitable company has no further payment obligations.

The contributions are recognised as an expense in the Income & Expenditure account when they fall due. Amounts not paid are shown in accruals as a liability in the balance sheet. The amounts paid into the plan are held separately from the charitable company in independently administered funds.

2.9 Basic Financial Instruments

The Charity only holds basic financial instruments. These financial instruments are initially recognised at transaction value and subsequently measured at amortised cost with the exception of any investments which are held at fair value. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. A specific provision is made for debts for which recoverability is in doubt. Cash at bank and in hand is defined as all cash held in instant access bank accounts and used as working capital. Financial liabilities held at amortised cost comprise all creditors except social security and other taxes and provisions.

2.10 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

2.11 Debtors

Short term debtors are measured at transaction price, less any impairment.

3. Judgements in applying accounting policies and key sources of estimation uncertainty:

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. Although these estimates are based on management's best knowledge of the amount, events or actions, actual results may ultimately differ from those estimates. The directors consider the following items to be areas subject to estimation and judgement.

Depreciation:

The useful economic lives of tangible fixed assets are based on management's judgement and experience. When management identifies that actual useful economic lives differ materially from the estimates used to calculate depreciation, that charge is adjusted retrospectively. As tangible fixed assets are not significant variances between actual and estimated useful economic lives will not have a material impact on the operating results. Historically no changes has been required.

4. FUNDING COUNCIL GRANTS

	2021	2020
	£	£
Office For Students (via the Conservatoire for Dance and Drama)		
Teaching grants	400,304	289,891
Other grants	21,013	18,867
Research England (via the Conservatoire for Dance and Drama)	83,082	72,245
Higher Education Innovation Fund		
	<u>504,399</u>	<u>381,003</u>

All amounts relate to unrestricted funds in 2020 and 2021.

THE CENTRAL SCHOOL OF BALLET CHARITABLE TRUST LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

5. TUITION FEES AND EDUCATION CONTRACTS	2021	2020
	£	£
Overseas student fees (net of scholarships awarded of £69,760)	757,210	630,400
UK and EU student fees	769,596	786,307
General Studio hire	1,860	6,877
Audition fees	6,895	15,448
Other Senior School fees	24,548	24,129
WP programmes and events (including Spring and Summer courses)	42,418	43,848
Pre-Senior fees	51,765	60,932
Junior fees	26,319	57,713
Access to learning funds and WP funding	9,475	9,745
	<u>1,690,086</u>	<u>1,635,399</u>
All amounts relate to unrestricted funds in 2020 and 2021.		
6. OTHER INCOME	2021	2020
	£	£
<i>Restricted and endowment donations</i>		
Building Development Fund	1,485,867	370,713
Ballet Central	13,800	10,162
Student support	104,190	124,329
Student support – accruals	(56,033)	1,134,879
Student and course delivery	24,431	6,750
Outreach	-	110,000
	<u>1,572,255</u>	<u>1,756,833</u>
<i>General</i>		
Donations	1,954	20,646
Evening Studio Hire	1,362	65,403
Other	42,138	7,751
Uniform sales	4,226	8,120
Ballet Central box office	21,492	18,881
	<u>71,172</u>	<u>120,801</u>
	<u>1,643,427</u>	<u>1,877,634</u>

Closure of Herbal Hill March to August 2020 due to Covid-19 government lockdown resulted in prior year reduced income for Pre-Senior and Junior School income, Widening Participation courses and programmes, Ballet Central box office income and Studio Hire. The social distancing requirement in studios from September 2020 to July 2021 due to government restrictions resulted in Higher Education courses being taught in smaller groups, which had an impact on studio space available for Pre-Senior and Junior courses (which continued online), and on theatre capacity which reduced Ballet Central income.

7. INVESTMENT INCOME	2021	2020
	£	£
<i>Restricted</i>		
Interest receivable	177	6,988
<i>General</i>		
Interest receivable	1,709	9,188
	<u>1,886</u>	<u>16,176</u>

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

8. EMPLOYEE & FREELANCE STAFF INFORMATION

	2021	2020
	£	£
Salaries (including freelance staff)	1,537,301	1,349,694
Social security costs (employed staff)	116,732	106,747
Pension contributions (employed staff)	33,865	32,129
	<u>1,687,898</u>	<u>1,488,570</u>

All amounts relate to unrestricted funds in 2020 and 2021.

The average monthly number of employees and self-employed staff during the year was made up as follows:

	Number	Number
Full time	22	23
Regular part time	45	45
	<u>67</u>	<u>68</u>

The staffing decrease was due to the Head of Senior School leaving mid-year but not being replaced until late 2021.

The Key Management Salaries comprise the Senior Management Team that number 8 in total (full-time equivalent), and their total salary, benefits and employer national insurance contributions were £526,997 (2020: £421,478). Total emoluments payable to the principal in the year amounted to £102,728 (2020: £84,009) plus pension contributions of £3,000 (2020: £4,734). 2 further employees received annual emoluments totalling between £70,000-£80,000 (2020: 1 between £60,000-70,000).

The total amounts paid in settlements was £0 (2020: £0).

None of the Governors received any remuneration in respect of their roles as trustees. Under the charity's memorandum and articles, remuneration for work undertaken in a capacity other than trustee is permitted. During the year, trustee Carole Gable was remunerated for her role as Artistic Adviser – Gable Repertoire £12,000 (2020: £37,580). Expenses to Governors reimbursed during the year totalled £0 (2020: £0). Donations totalling £56,099 were received from Governors or organisations connected with Governors (2020: £21,400).

9. OTHER OPERATING EXPENSES

	2021	2020
	£	£
University registration fees	24,149	32,917
Students and course delivery	27,350	57,865
Student support expenditure	163,070	175,431
Ballet Central expenditure	136,678	66,015
Outreach, learning and participation	2,018	5,004
Communications and marketing	47,851	64,209
Premises	521,551	405,815
Office equipment and insurance	70,235	60,081
Other office costs	15,609	49,007
Audit and accountancy	14,742	13,982
Other legal & professional	166,306	118,067
Bank and merchant charges	27,227	42,866
	<u>1,216,786</u>	<u>1,091,259</u>

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

9. OTHER OPERATING EXPENSES (continued)

Other operating expenses includes £474,747 in relation to restricted funds (2020: £394,204).

Additional resources were allocated to student support in the form of cash bursaries (£158,038 in 2021 compared with £176,558 in 2020) to help students in need with living costs to enable their studying at Central. Taken together with £69,760 fee discounts and scholarships deducted from tuition fee income in note 5, total student support amounted to £227,798 (2020: £255,358).

Included in Premises Costs are £58,608 of running costs during construction at Paris Gardens (2020: £83,699). Included in Other Legal and Professional costs are £88,141 for fundraising, PR and other consultancy associated with the project (£91,009 in 2020). Included in audit and accountancy costs are £14,742 in respect of audit fees (2020: £14,364).

10. TAXATION

The charitable company is exempt from corporation tax on its charitable activities. During the year Theatre Tax Relief on prior year expenditure was claimed for 4 previous financial years, from year ending 31 July 2017 to 31 July 2020.

11. TANGIBLE FIXED ASSETS

	Premises	Plant & Machinery	Fixtures & Fittings	Total
	£	£	£	£
<i>Cost</i>				
At 1 August 2020	14,417,189	54,060	35,769	14,507,018
Additions	2,249,185	408,431	92,835	2,750,451
Disposals	-	(11,734)	(10,462)	(22,196)
At 31 July 2021	16,666,374	450,757	118,142	17,235,273
<i>Depreciation</i>				
At 1 August 2020	610,894	34,427	35,549	680,870
Charge for the year	165,315	111,813	23,429	300,557
Disposals	-	(11,734)	(10,462)	(22,196)
At 31 July 2021	776,209	134,506	48,516	959,231
Net book value at 31 July 2021	15,890,165	316,251	69,626	£16,276,042
Net book value at 31 July 2020	13,806,295	19,633	220	£13,826,148

On 17th December 2015 a new premises lease was signed for the Paris Garden site, effective 1st January 2016. Owing to the fact that the first 7 years of the 70 year lease are rent free, the discounted value of the lease payments over the life of the lease have been discounted, capitalised and amortised over the life of the lease in accordance with note 2.4. This has resulted in a depreciation charge of £133,286 notional rent for the new building during the period.

Building costs and professional fees for the new site have been capitalised as an asset in the course of construction and included within Premises assets. Depreciation will only commence when the new building is completed and brought into operation; costs within Premises fixed assets are then likely to be reclassified as Fixtures and Fittings.

12. FIXED ASSET INVESTMENTS

	£
Investment in subsidiary company	
Historical cost at 1 August 2020 and 31 July 2021	£100

The company holds 100% of the 100 issued £1 ordinary shares of Ballet Central Limited a company incorporated in England and Wales. The company did not trade during the year and has net assets of £Nil.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

13. STOCK	2021	2020
	£	£
School uniforms	<u>£3,281</u>	<u>£4,486</u>
£2,151 of stock was recognised as an expense during the year in accordance with uniform sales over the same period. (2020: £6,433)		
14. DEBTORS	2021	2020
	£	£
Trade debtors	33,145	34,724
Prepayments and accrued income	<u>94,518</u>	<u>1,201,056</u>
	<u>127,663</u>	<u>1,235,780</u>
15. CREDITORS: amounts falling due within one year	2021	2020
	£	£
Trade creditors	201,597	114,844
Accruals	474,430	445,796
Taxes and social security costs	41,814	30,392
Loans payable – due in < 1 year	141,761	110,007
Other creditors	311,746	19,498
Deferred income	<u>311,536</u>	<u>556,418</u>
	<u>1,482,884</u>	<u>1,276,955</u>
Included within trade creditors are £13,692 of professional fees, and within accruals £12,000 of professional fees.		
16. CREDITORS: amounts falling due greater than one year	2021	2020
	£	£
Provisions for liabilities and charges	-	260,000
New Building Operating Lease Creditor	9,480,825	9,430,551
Loans payable – due in > 1 year	<u>3,211,781</u>	<u>4,616,372</u>
	<u>12,692,606</u>	<u>14,306,923</u>

Provisions for liabilities and charges consisted of an accrual for potential building dilapidation costs now moved to creditors due within 1 year.

The new building operating lease creditor relates to the initial discounted capitalised value of lease payments over the 70 year lease, as included in Tangible Fixed Assets in note 11.

Two loan facilities are acting as bridging finance for the Paris Gardens project: £600,000 was loaned by the Arts Impact Fund (supported by Nesta, Arts Council England, Esmée Fairbairn Foundation, Bank of America Merrill Lynch and Calouste Gulbenkian Foundation) in 2018/19, and Southwark Council made available £3 million. David and Jane Gosman generously converted their loan of £1.3 million to a gift within 2021.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

17. ANALYSIS OF FUNDS	At 1 August 2020 £	Income £	Expenditure £	Transfers £	At 31 July 2021 £
Restricted Funds					
Building Development Fund	1,734,431	1,486,044	611,364	539,423	3,148,534
Garfield Weston	66,667	-	-	-	66,667
Leverhulme Trust, Support	-	48,000	48,000	-	-
Valerie Heath Memorial Fund	3,276	-	3,276	-	-
Emily Hargreaves Scholarship Fund	404	-	404	-	-
Christopher Gable Estate	581	-	-	-	581
Central Friends	-	4,603	4,603	-	-
General Student Support Fund	5,754	68,084	68,571	-	5,267
Other Restricted Funds	-	33,538	33,538	-	-
	<u>1,811,113</u>	<u>1,640,269</u>	<u>769,756</u>	<u>539,423</u>	<u>3,221,049</u>
Endowment Funds					
Gillian Fleet Legacy	1,134,879	(56,033)	-	(539,423)	539,423
Unrestricted Funds					
General School fund	896,375	2,455,143	2,435,485	-	916,033
Designated Capital fund	-	-	-	-	-
	<u>896,375</u>	<u>2,455,143</u>	<u>2,435,185</u>	<u>(539,423)</u>	<u>916,033</u>
TOTAL FUNDS	<u>3,842,367</u>	<u>4,039,379</u>	<u>3,205,241</u>	<u>-</u>	<u>4,676,505</u>

The Building Development Fund comprises donations and grants made to the School from Trusts, Foundations and individuals to support the Wessex Studios project and the school's long-term sustainability strategy. The Garfield Weston Foundation have supported Central with a 3 year grant towards a community programme in Southwark, deferred within 2020/21 to 2021/22. The Leverhulme Trust provided funding to support students in financial need at undergraduate and postgraduate level. The Valerie Heath & Emily Hargreaves Funds were created to help students in need in specific circumstances. The Christopher Gable Fund is a legacy fund of the late co-founder of the School, Christopher Gable, and was created to fund aspects of work delivering artistic excellence. The Central Friends fund comprises membership fees which are expended on Ballet Central and course delivery. The General Student Support fund is made up of generous grants and donations from a wide pool of donors to provide financial assistance to students in need of support. Other restricted funds comprise donations and grants generated to support specific programmes of work across the School, including support for the Satellite School, Ballet Central tour and productions and course delivery. The very kind legacy of the late Gillian Fleet is in support of talented students in financial need, to be invested and awarded annually as a scholarship from 1 August 2021, with 50% of the funds invested in the creation of the Gillian Fleet Studio.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

18. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	Total £
Fixed assets	16,276,142	-	-	16,276,142
Stock	3,281	-	-	3,281
Debtors	127,663	-	-	127,663
Cash and bank	(1,315,562)	3,221,049	539,422	2,444,909
Liabilities	(14,175,490)	-	-	(14,175,490)
	<u>916,034</u>	<u>3,221,049</u>	<u>539,422</u>	<u>4,676,505</u>

19. CAPITAL COMMITMENTS

At 31 July 2021 the School had £131k of outstanding commitments in relation to capital expenditure (2020: £1.92m), for a design and build contract with Kier Services Ltd for the fit-out of the new Wessex Studios premises in London SE1.

20. OPERATING LEASE COMMITMENTS

At 31 July 2021, the School had total commitments in respect of operating leases which expire in the period shown:

	Land and buildings 2021 £	Land and buildings 2020 £	Other 2021 £	Other 2020 £
Within one year	-	28,749	3,447	8,071
Two to five years	726,825	-	1,040	4,487
Over five years	7,543,376	-	-	-
	<u>£8,270,201</u>	<u>£28,749</u>	<u>£4,487</u>	<u>£12,558</u>

During the year £185,473 (2020 £213,909) was expended relating to rental costs in respect of assets held under operating leases.

22. PENSION COMMITMENTS

The charitable company operates a defined contribution pension scheme. The amounts paid into the scheme are held in an independently administered fund (B&CE - The People's Pension). The pension cost charges to this workplace pension scheme represent contributions payable by the company to the fund and amounted to £30,865 (2020 £32,129). There were no amounts outstanding at the balance sheet date. In addition, the company was liable to pay contractual pension contributions for the Director which amounted to £3,000 (2020 £1,663).

23. RECONCILIATION OF NET INCOME TO NET CASH INFLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net income for the year	834,138	1,249,751
Add back depreciation charge	300,557	145,626
Deduct interest income shown in investing activities	(1,886)	(16,176)
(Decrease)/increase in stock	1,205	(509)
(Decrease)/increase in debtors	1,108,117	(1,119,529)
(Decrease)/increase in capitalised building lease creditors	50,274	40,219
(Decrease)/increase in other creditors	(158,664)	4,211,362
Loan converted to gift	(1,300,000)	-
Generated cash used in operating activities	<u>£833,741</u>	<u>£4,510,744</u>

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

24. FINANCIAL INSTRUMENTS

	2021	2020
	£	£
Financial assets		
Financial assets measured at fair value through profit or loss	2,478,053	4,474,574
	<u>£2,478,053</u>	<u>£4,474,574</u>
Financial liabilities		
Financial liabilities measured at amortised cost	201,497	114,844
	<u>£201,497</u>	<u>£114,844</u>

- Financial assets measured at fair value through profit or loss comprise cash at bank and trade debtors.
- Other financial liabilities measured at fair value through profit or loss comprise trade creditors.

25. MOVEMENT IN FUNDS - 2020

		Unrestricted Funds	Restricted Funds	Endowment Funds	Total 2020
	Notes	£	£	£	£
Income					
Funding Council grants	4				
Teaching grant		289,891	-	-	289,891
Other grants		91,112	-	-	91,112
Government grants		64,994	-	-	64,994
Tuition fees & education contracts	5	1,635,399	-	-	1,635,399
Other income	6	120,801	621,954	1,134,879	1,877,634
Investment income	7	9,188	6,988	-	16,176
Total income		<u>2,211,385</u>	<u>628,942</u>	<u>1,134,879</u>	<u>3,975,206</u>
Expenditure					
Staff costs	8	1,488,570	-	-	1,488,570
Operating expenses	9	697,055	394,204	-	1,091,259
Depreciation	11	12,340	133,286	-	145,626
Total Expenditure		<u>2,197,965</u>	<u>527,490</u>	<u>-</u>	<u>2,725,455</u>
Surplus/(Deficit) on continuing operations		13,420	101,452	1,134,879	1,249,751
Retained reserves b/forward		882,955	1,709,661	-	2,592,616
Retained reserves c/ forward		<u>£896,375</u>	<u>£1,811,113</u>	<u>£1,134,879</u>	<u>£3,842,367</u>

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR TO 31 JULY 2021

26. ANALYSIS OF FUNDS 2020	At 1 August 2019 £	Income £	Expenditure £	Transfers £	At 31 July 2020 £
Restricted Funds					
Building Development Fund	1,702,793	377,701	348,063	2,000	1,734,431
Garfield Weston	-	100,000	33,333	-	66,667
Leverhulme Trust, Support	-	48,000	48,000	-	-
Valerie Heath Memorial Fund	3,276	-	-	-	3,276
Emily Hargreaves Scholarship Fund	404	-	-	-	404
Christopher Gable Estate	2,581	-	-	(2,000)	581
Central Friends	-	5,761	5,761	-	-
General Student Support Fund	607	76,329	71,182	-	5,754
Other Restricted Funds	-	21,151	21,151	-	-
	<u>1,709,661</u>	<u>628,942</u>	<u>527,490</u>	<u>-</u>	<u>1,811,113</u>
Endowment Funds					
Gillian Fleet Legacy	-	1,134,879	-	-	1,134,879
Unrestricted Funds					
General School fund	637,963	2,211,385	2,197,965	244,992	896,375
Designated Capital fund	244,992	-	-	(244,992)	-
	<u>882,955</u>	<u>2,211,385</u>	<u>2,197,965</u>	<u>-</u>	<u>896,375</u>
TOTAL FUNDS	<u>2,592,616</u>	<u>3,975,206</u>	<u>2,725,455</u>	<u>-</u>	<u>3,842,367</u>