

The National Youth Theatre of Great Britain
(A Company Limited by Guarantee)

Annual Report and Financial Statements
For the year ended 31 March 2021

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Reference and Administration Details

Registered Office and National Creative Production House for Young People
443-445 Holloway Road, London N7 6LW

Solicitors

Edwards Duthie Shamash
Bank House, 269-275 Cranbrook Road, Ilford, IG1 4TG

Auditors

MOORE Kingston Smith
Devonshire House, 60 Goswell Road London EC1M 7AD

Report of the Trustees for the Year ended 31 March 2021
Company number 699114

The Trustees are pleased to present their annual report together with the financial statements of the charity for the year ended 31 March 2021. The report meets the requirements of the Charities Act 2011, The Charities Accounts (Scotland) Regulations 2006, the Companies Act 2006 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (January 2019).

Who we are



(The Last Harvest in Shropshire, featuring NYT live and projected via a digital choir, photo by NYT alum Helen Murray)

Vision

NYT works for a world in which young people lead, create and continually aspire to be their best version of themselves: individually, collectively and creatively. NYT empowers communities of young people to take centre stage in their lives and in communities of practice, location, representation and identity.

Mission

NYT is a pioneering youth arts organisation and charity. We support, platform, inspire and co-create with exceptional young people from across the UK aged 11 to 25 and, through our Inclusive Practice ethos, those up to 30 for learning disabled or neurodiverse young people.

We believe that the best way for young people to learn is by doing and by engaging with leading artists and industry professionals.

We create skills development programmes that nurture and support talent, providing alternatives to formal training which respond to and meet young people's needs and the needs of the sector. Our programmes give young people a competitive edge and support practical career development.

Our commitment to excellence sees us work with the most exceptional young people each year through our flagship programmes, The NYT REP Company and Playing Up.

We champion, develop and commission the best in diverse emerging talent, including directors, writers and backstage teams and commission brave and relevant new work.

We provide creative pathways that enable young people interested in all areas of the theatre industry to progress, from off stage technical to creative leadership and direction supporting communities of young people united by their passions

We produce live performance with contemporary relevance. Innovative mass ensemble productions fuel our ambition, platforming young people's creativity.

We are international in our outlook, understanding what it means to be a young person today, addressing issues of social responsibility, art and activism, cultural diplomacy and global citizenship.

We look to partner and align with people and organisations that can progress our vision for a world in which young people lead, create and continually inspire the next generation to achieve and to be their best version of themselves, individually, collectively and creatively.

Values

NYT's ethos and approach are informed by our core values:

We enable the achievement of excellence

We are inclusive and empower diverse voices

We co create with and listen to young people enabling creative growth

We consistently innovate and pioneer

We inspire young people and nurture talent

We promote respect, representation and equality

Culture

At the National Youth Theatre we work for a culture that is inclusive, creative and collaborative. We celebrate all the ways we are different and aim to create an environment where everyone can thrive and do their best work. We want our culture to create spaces where young people from around the UK can be together, be brave and create bold work. We ask everyone involved in making each project to approach it with generosity, curiosity, kindness and respect. We believe that we do better work together than we would apart and that our work is richer and stronger thanks to the different backgrounds and experiences that everyone in our company brings. Through our work we want to be connected and responsive to each other, our communities, our industry and the wider world. Whatever your background or wherever you're from, we invite you to support our mission to be a creative force for good at a critical time for our industry, country and world.

Overview - Paul Roseby, CEO & Artistic Director



(Promo image for our production of NYT REP production of Othello in rehearsal in FY2021)

National Youth Theatre has been innovating a world of inclusive creative possibilities for communities of young people for 65 years. As the UK's leading youth arts organisation and charity we offer up accessible, life-changing, aspirational opportunities to our ever growing cohort.

Living in dynamic times with current 'national unknowns', from the long term economic and cultural recovery post pandemic to the impact of Brexit creates ever present challenges for an institution formed in the mid-1950s as a progressive outlet for young people, amidst growing post-war optimism and at the time of the birth of the 'teenager'. The impact of Covid on our sector has been profound, cutting deeply into the heart of our spirit and character but signs of recovery are strong and throughout, NYT has maintained a creative lifeline for young people. This new fragile, fractured and digital era will require organisations such as NYT to flex their dynamism, to reclaim some lost ground for young people often forgotten by progress and politics. As tangible fears rise for the educational attainment gap, unemployment and the growing national mental health crisis for young people across many UK communities alongside a stretched public purse with restricted budgets for cultural and educational offerings, NYT can continually contribute to bridging growing divides and national gaps by helping inspire a job-ready generation of new creatives.

Equality, diverse representation, equity and inclusion are at the heart of NYT's practice. We have commissioned a Race 360 Review led by Kwame Kwei Armah, Artistic Director of the Young Vic, and championed by Trustee Rt Hon David Lammy MP. Addressing all aspects of our practice and the experience of all of our young participants, staff, audiences and creative associates we are determined to ensure we are actively anti-racist and proactively inclusive in all that we do. Listening to our highly valued freelance NYT Associates and to the experiences of our Black Members following the murder of George Floyd and the Black Lives Matter movement, NYT has extended diverse representation on our Board with 5 new Black and diversely ethnic Trustees significantly enhancing our representation. Prior to the

commissioning of the Race Review we have developed new intersectionality training for our freelance Creative Associates who are paid for their time in developing their practice and have listened hard to our Freelance Taskforce Representative, Mumba Dodwell and to our broader membership. Our commissioned voices are diverse, our creatives and associates represent a spectrum of practice, gender, ethnicity, disability, race, faith, age, location and sexuality - all reflected in the stories we commission, share and platform. We are proud that our substantial investment over more than 10 years of our REP Training and Playing Up Accredited programmes have championed diverse new talent and significantly contributed to the diversification of the arts, but we know there is more to be done in encouraging and supporting diverse new talent across all that we do nationally. We will listen to and adopt the practical recommendations arising from the Race Review and commit to continually evolving our practice, policy frameworks, communications, outreach, programmes and delivery to ensure we are reflective of our diverse nation.

NYT demonstrates a dynamic approach to change and remains resilient and the next few years will likely push that resilience in new ways and new arenas. Some changes, as always, are unforeseen but with a much-needed mission, strong financial reserves and strong governance we can be bold in vision and in our ambition. Throughout Covid-19, our Trustees have chosen to press our cultural mission forwards significantly expanding our programmes online and our accessibility to all young people. Faced with a choice: mothballing the institution, maximising the furlough available through the CJRS and saving overhead costs - or - continuing to grow and expand our services and support a generation of young people in crisis, NYT opted firmly for the latter. Throughout the pandemic, working to connect, unite and creatively challenge the generation of young people most affected by Covid-19 – those in and without formal education structures; those separated from friends and social infrastructure; those supporting family and in caring roles; those marginalised and at risk of ever greater under representation; those living with and alongside poverty and chaos – NYT has created new means to connect, new means to creatively challenge and new methods to platform the voice of diverse young people and enable creativity. New partnerships have amplified our voice and further diversified our programme with Touretteshero, Backstage Niche, TikTok, ES Future Theatre Fund and with English Heritage whilst innovative creative strategies have empowered and enabled the voice of Members to co curate and co-produce programmes and events with, for and by young people. Our National Tour of the REP Company delivered with ACE National Lottery Project Grant support including co-productions with Royal & Derngate and outdoor performance in a rural earth amphitheatre in Shropshire at Sulton Hall. For many this was their first encounter with the power and diverse voices of youth theatre nationally, with performances targeted at a rural community and free tickets for local schools and youth groups. Socially restricted audiences constrained reach, though our ambitious live filmed productions are currently in edit with partnership distribution discussions for broader reach through digital release in months to come.



(Promotional image for our Animal Farm National tour photo by Helen Murray)

As we build capacity and profile, completing the refurbishment of our new home and fulfilling the vision for our creative hub both online and in the venue has been of great importance in enhancing our long term resilience and dynamism. With the 999 year lease to the building acquired with support from Arts Council England, during the pandemic NYT redeveloped our National Creative Production House for Young People on the Holloway Road funded by the Mayor of London's Good Growth Fund, The Kirby Laing Foundation, the London Marathon Charitable Trust, the Christina Smith Foundation and City Bridge Trust, the City of London Corporation's Charitable Funder. Building in access for all as core to the design of our new spaces, with 6 flexible use studios, creative workspaces and a new workshop studio theatre space seating up to 200, Changing Places toilet facilities and full disabled access, NYT is enabling young people to gain further professional and creative skills and closer access to industry. Mixing professional hires with social value contracts alongside our accredited and unaccredited training programmes, NYT will enable new talent to tell new stories, all celebrating diversity and equality but not shying away from uncomfortable questions. In turn we will ensure new audiences have more reasons to watch live theatre and help ensure a strong recovery for the sector. Our 20/20 series of visionary new works are being commissioned to support the next generation of storytellers to share their perspective on the world and their own unique identity.

Nationally diverse, rural and remote UK communities offer some important step changes for NYT and we realise potential outstrips our current capacity to reach everyone. The introduction of the NYT Hub, an online community of practice and opportunity, is just one key step towards national affordable access and inclusion, effectively moving away from an Auditions Fee to a membership 'monthly charge' at £24 per year, £2 per month (fee waivers always apply). Our aim is to continue to build our Bursary Fund for participation in all our opportunities, boosted substantially by a new three year funding award from the Leverhulme Trust in 2021. New partnerships will ensure our free opportunities and our employability programmes have an even greater national reach to meet more of those young people whose access to arts may otherwise be restricted. Our national DWP Kickstart-funded Inclusive Practice Collective is this year alone creating 64 new jobs for 16-24 year olds who are currently in receipt of Universal Credit, working in the first year with disabled communities across Leeds & West Yorkshire, Greater Manchester and London and in

partnership with inclusive practice partners and 15 non-mainstream schools to support disabled young people.

Structurally we are embracing the transition to becoming an open arts venue, a centre for creative practice, with new roots embedded within our local community. In partnership with the London Borough of Islington we are working to develop programmes for the most vulnerable young people in Islington, through employment routes, employment skills and programmes for disabled young people, Children in Need and Children in Need of Protection. A proactive partner for the Council's World of Work and 11 x 11 education enrichment programme, we are working to pilot practices and programmes to reach communities of young people within Islington who do not currently access the arts. In autumn 2021 our first local programme goes live, working with families at risk, identified by the Borough as potential beneficiaries of targeted work skills and confidence building programmes. Becoming a venue will change our structures, our programmes and our team as we expand our core staff, who have helped deliver a period of stability, whilst seeking new ways of generating income in order to deliver more free opportunities. Our free and affordable courses in developing skills and gaining access to industry professionals and progression routes continue to be game-changers for those put off by or excluded from more traditional and expensive forms of learning.

The continuing challenges in education, decline in arts provision in schools and school theatre audiences presents a challenge to NYT. Our growing schools and community programme offers topical curriculum-based learning in new and relevant formats, including both live and digital performances. Designed to make a difference to young people's wellbeing and literacy skills and to appeal to students of all academic inclinations, not just to those struggling to make sense of the current STEM priorities, NYT's offer includes Creative Careers Workshops. Following greater awareness of the abuse of power by public and private figures, not least in the entertainment industry, we will continue to strengthen our robust safeguarding policy, to model good practice and ensure that all are safe in their working environment and creative practice, irrespective of their protected characteristics. We will continue to do this in consultation with experts including disabled practitioners, women's groups, Black and ethnically diverse support groups and organisations, the NSPCC and the young people with whom we work.

(Rehearsal photo for our NYT REP Production of Othello in Rehearsal in 2021)



Our National Programme

Despite all the challenges of FY21 we continued to deliver a wide-range of national projects to support and inspire our young members, provide our freelance Associate Artists with employment, reach new and existing audiences and play a civic role in the communities of people and place in which and for whom we play an important part.



(Promotional image for MELT our multi-year creative response to the climate crisis)

MELT R&D - In summer 2020 during the first lockdown 200 young people from around the UK gathered online with NYT associate artists, academics from the University of Hull, experts from the sustainable energy industry and special guests including NYT alumnus, actor and activist Fehinti Balogun. Together they spent two weeks on Zoom imagining the beginning of a multiyear youth-led creative response to the climate crisis called MELT. Despite the lockdown restrictions and challenges facing young people and arts organisations including ourselves, the MELT R&D in 2020 represented the start of one of our largest and most national projects in terms of membership reach to date.

MELT will continue to develop with a range of live and digital sharings of creative work over the coming years at events including the First Light Festival and COP26 in Glasgow and will continue to partners with the University of Hull and their Risky Cities project and an advisory panel of sustainable energy experts including Jane Cooper, Head of Stakeholder & Regulatory Affairs UK at Ørsted, Dr Giles Davidson, Project Lead, Ark – National Flood Resilience Centre at University of Hull Energy & Environment Institute, Danielle Lane, Head of Asset Value & Partnering at Vattenfall and Melanie Onn, Deputy Chief Executive at RenewableUK. [Watch a film created during the MELT R&D.](#)

The First Light Festival - On the weekend of the 2020 summer solstice we shared a first look at two short digital pieces from *MELT*, our latest environmental epic in response to the climate crisis. The two pieces of work *Created So Kind* and *Are We Good* were sparked during the virtual R&D and were played on the hour every hour online, reaching

over 10,000 online audience members. The festival, which was due to take place in Lowestoft on the East coast, was switched online for 2020, but we hope to return with a manifestation of MELT for in-person audiences in the coming years.



(The Last Harvest at The Sanctuary Earth Amphitheatre in Shropshire photo by Helen Murray)

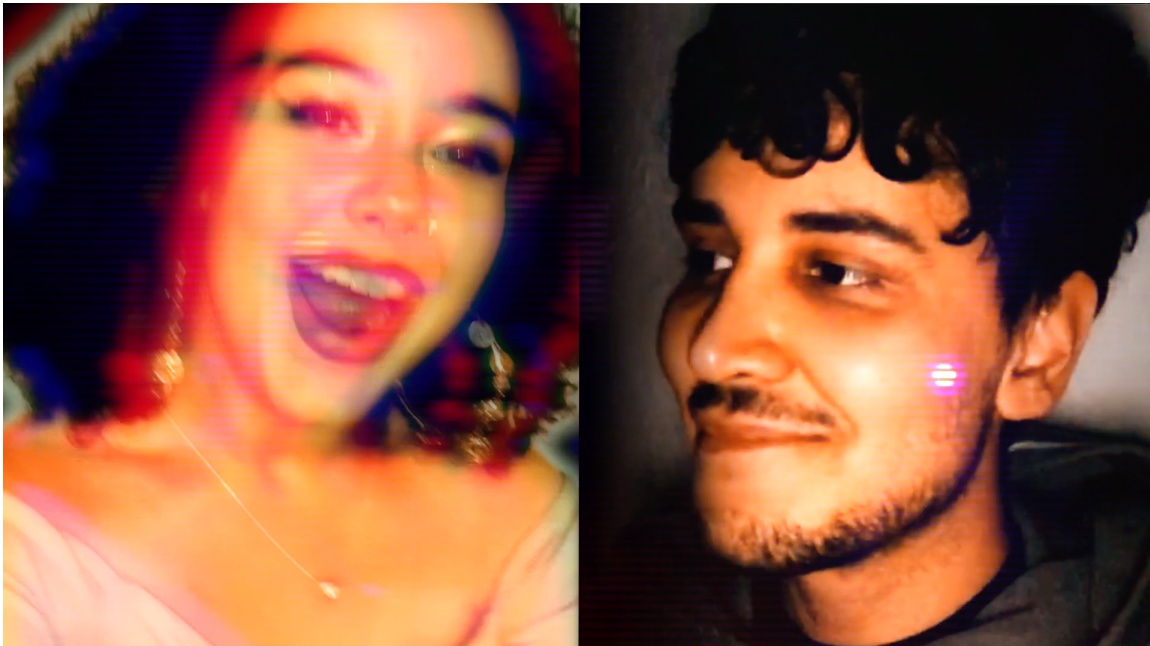
The Last Harvest - the first sharing of physical work from MELT was The Last Harvest, the very first production to be staged at an earth amphitheatre called The Sanctuary Theatre at Soulton Hall, built on a sustainable farm in Shropshire in response to the crisis faced by arts organisations unable to stage indoor work due to restrictions. Created by NYT Associate Artists Zoe Lafferty & Joel Scott and devised with the NYT Company, The Last Harvest was rehearsed and created online before the cast gathered at Soulton Hall farm and performed less than 72 hours after meeting in person for the first time. The performance also featured a digital choir, made up of 30 NYT members around the UK who worked online together to record a song that was projected on the side of a large barn on the farm at the climax of the piece. 165 live audience members were led around Soulton Hall in this fire-lit promenade site-specific production, part of Signal Fires, which saw the UK's leading touring theatre companies share stories around fires across the UK.

"A Barnstorming idea"
The Telegraph on The Last Harvest

Tiny Dancers

"inspires much hope for the ongoing resilience of theatre performance and training"

★★★★★ A Younger Theatre



(Above and below screenshots from Tiny Dancers, which premiered on YouTube)

When lockdown restrictions forced our FY21 Playing Up cohort to move online, we took the decision to continue with their final production as a digital theatre production instead of a play in a professional theatre. Tiny Dancers, written by Isley Lynn and directed by NYT Alum Milli Bhatia was rehearsed, filmed and edited entirely remotely with Playing Up members filming themselves in their bedrooms, kitchens and local areas during their one hour of exercise a day. The result was a 110 minute digital theatre production, which premiered on YouTube and was viewed by 2795 including industry audience members, followed by a Q&A.

"even apart, they have created something wonderful together"

★★★★★ Theatre Weekly



The Ancestors



(Promotional photo for The Ancestors by Myah Jeffers shot on location at Portchester Castle)

In FY21 we continued our partnership with English Heritage's Shout Out Loud programme, which in 2020 saw us co-produce *Our House*, a community project celebrating the Queer heritage of Eltham Palace that won the Heritage Award for Best Event / Exhibition. FY21 saw us begin development for a new project *The Ancestors* based at English Heritage property Portchester Castle and, centered around the untold stories of a group of Black French Caribbean soldiers held captive at Portchester Castle and their wives travelling across the Atlantic to be reunited with them. In FY21 we engaged a group of young Black female-identifying NYT members with Director & NYT Associate Artist Mumba Dodwell, Writer Lakesha Arie-Angelo and academics from the University of Warwick. Following the successful R&D we plan to stage a large-scale outdoor promenade production engaging the local community and local schools in summer 2021.

'As a young person with a Caribbean heritage, so often the stories I see presented about the history of my culture are 'slave stories' that focus on the devastation of this barbaric system to our people and reinforce the idea that black people were in a position with no power or control. Freedom & Revolution is not a slave story. It is a collection of untold stories that celebrate real people who sought to change their situations for themselves and those around them, people I should have been taught about. It encouraged me to go away and further my research and subsequently encourage the education of others to this subject also. Many of whom now want to come and watch!'

Ella Saunders, Stage Manager for Freedom & Revolution

Silent Statues

In March 2021 we hosted a two-week online R&D to kick start a new project called Silent Statues, in partnership with TikTok. The idea of 'Silent Statues' stems from urgent conversations sparked by the Black Lives Matter Movement and the racial awakening of 2021 highlighting the fact that many statues and public civic celebrations throughout the UK do not correctly represent a true reflection of historical figures and who we are as a society today. This mass participation R&D involved 100s of NYT members and a diverse pool of NYT Associate Artists. Alongside TikTok we partnered with heritage specialists including the Islington-based Liliesleaf Trust, commemorating the legacy of the anti apartheid movement. Silent Statues will continue to be developed through 2021 and beyond.

In FY21 we continued to develop work foregrounding disabled characters, young actors and artists as part of our wider Inclusive Practice programme. This included an online R&D for Trolls written by Athena Stevens and on-going commissions under the working titles Love by Nessah Muthy and *Now and Then* created by Ann Akin.

Other online R&Ds with NYT members and paid freelance NYT Associate Artists in FY21 included a week-long workshop exploring the story of **Ada Lovelace** for young audiences with Writer Rebecca Manley and Director & NYT Alum Andrew Whymant and an international collaboration around **All American Boys** in partnership with US-based company Off The Page Education.

NYT REP Company



(Screengrab of NYT REP Animal Studies sharing film, created by Jay Jones)

In spite of the challenges presented by lockdown restrictions in autumn 2020 NYT went ahead with recruitment for our 2020/21 NYT REP Company, our renowned free industry-based alternative to expensive formal training. 16 actors and a trainee director underwent 10 weeks of socially distanced workshops with leading industry professionals, with their work

being shared with industry mentors and colleagues through online instead of in-person sharings like this one. Then they began rehearsals for three new productions to be shared with live audiences in FY22. The first production to begin rehearsals was a new female-led queer adaptation of Othello, adapted by Dzifa Benson, directed by Olivier-award winning director Miranda Cromwell and set amongst the 1990s Manchester rave scene. The second production to begin rehearsals was a new adaptation of George Orwell's Animal Farm by award-winning political playwright Tatty Hennessy, directed by Ed Stambollouian. The third and final production in rehearsal with the NYT REP Company was Ordinary Miracle, written and directed by our 2020 Bryan Forbes Bursary recipient Masha Kevinovna (of the Opia Collective), who also received a £10,000 bursary and mentoring from leading director and NYT Alum and Trustee Prasanna Puwanarajah as part of the programme. Following the success of staging The Last Harvest to in person audiences in autumn 2020, we planned to open the NYT REP productions at the earlier opportunity at the Royal & Derngate in Northampton in spring 2021, before a national tour, which will also include being the first productions to perform to live audiences at our redeveloped National Creative Production House in north London.

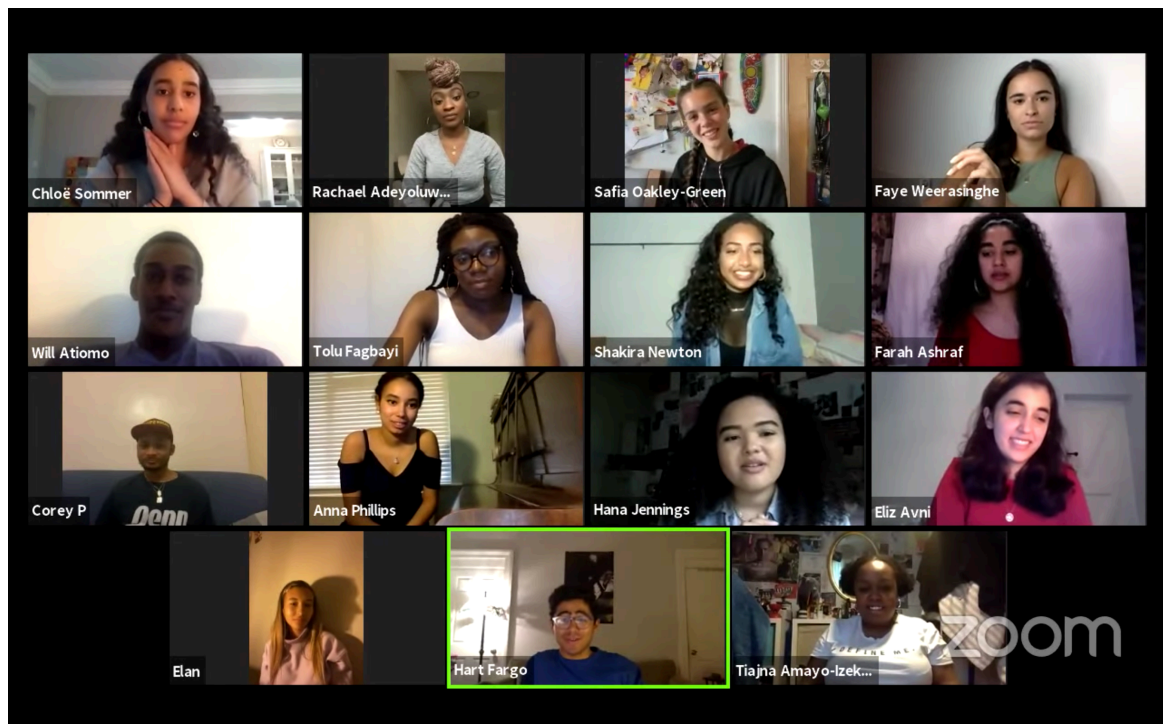
“Obviously it’s scary to see all the theatres locked down, but a lot of things are still happening at NYT, so it’s not putting me off.”

NYT REP Member Tiajna Amayo talking to the Evening Standard



(Renell Shaw and the creative team watching rehearsals for the NYT REP Company's production of Othello, photo by NYT Alum Helen Murray)

#MadebyMembers



(Participants from *Rush* our Made by Members showcase championing Black talent)

During the lockdown our youth-led #MadebyMembers work flourished with young people creating online live-streamed sessions featuring hundreds of young NYT members and Hub subscribers from around the UK reaching tens of thousands of people online. Highlights included *Rush Online* - a showcase for young Britain's best young Black performance talent curated by Shakira Newton, the *Queer Session* - featuring original writing, comedy and drag from LGBTQ+ NYT members curated by Joseph Martin, *Mixtape* - a bi-weekly online open mic night curated by Nathan Whitebrook, *TV* - an online showcase exploring the world of TV with original and scripted work performed by NYT members of East and South East Asian heritage curated by Kerrica Kendall and the *Front Row Film Festival* curated by Freya Hannan-Mills & Reece Miller featuring original short films by NYT members up and down the country. We plan to continue #MadebyMembers work into FY2021 and beyond, continuing to engage the breadth of the NYT membership online and in-person at venues around the UK including our redeveloped National Creative Production House for Young People.

(Promo image for #MadeByMembers Film Festival)



The NYT Hub Online Acting Auditions and Backstage Interviews



(Top left to right, Daisy Edgar-Jones, Ian McKellen, Şöpe Dirisü, Prasanna Puwanarajah, Rosamund Pike, James Graham)

A successful pilot in 2020 around offering online auditions to improve access for young people who couldn't attend in person due to disabilities, mental health and geographical barriers meant we were well prepared to quickly switch the remainder of our FY21 intake auditions and backstage interviews online when the first lockdown hit in March 2020 and we continued with an online model in early 2021. In 2021 we significantly reduced the cost of applying to join NYT to as little as £2, with the introduction of our new Hub subscription scheme, offering two free online industry workshops a month, talks from leading industry voices and an audition or backstage interview at no additional cost. This dynamic revision to NYT's commercial trading model is intended to drive access and affordability, to ensure national reach and participation and to ensure that our offer is a qualitative and aspirational experience for all young people, whether or not successful at audition.

Workshops and talks as part of the NYT Hub subscription programme in FY2021 included a self-tape masterclass with NYT Alum Rosamund Pike, a writing workshop with James Graham, a directing masterclass with NYT Alum & Trustee Prasanna Puwanarajah, and Q&As with NYT Patron Ian McKellen and NYT Alum Şöpe Dirisü and Daisy Edgar-Jones.

Hub Subscriptions cost £2-a-month or £24-a-year and free subscriptions are available to those meeting a wide-range of criteria including care leavers, asylum seekers, young single parents and recipients of free school meals. In FY21 we further expanded our offer to include a wider number of schools and Audition Access Fund partners. This included Black Ticket Project, who we worked with for a second successful year to boost representation and awareness of young people from the Global Majority on our acting courses with 10 full bursaries for successful auditionees. New partner Backstage Niche, who we worked with to increase the representation of young people from the Global Majority on our Backstage Courses through free interviews, online preparation workshops and course bursaries. In summer 2020 we paused our Backstage Courses for a year due to covid, deferring all places to summer 2021, and instead offered a series of free industry-based online workshops for those waiting to take up their places. There were also opportunities for current Backstage members to engage across all of our opportunities, from stage managing Zoom rooms on MELT, to working with pyrotechnics on MELT and making superhero kits and receiving Inclusive Design training as part of Digital Heroes of the Imagination in partnership with Touretteshero (read more below.)

Like intake auditions, Casting Auditions took place online in the form of one-to-one Zoom sessions where members had the opportunity to receive redirection on their speech, careers advice and a creative connection with professional freelance artists during a time of isolation and concern around future prospects.



Nicole Chan @TheNicoleChan Aug 28

Such a great week!!!

[#NYTOnlineCourses2020](#) met the most amazingly talented people and had the best time ❤️



Using our experience from Summer Intake Courses, our skills-based masterclasses switched online in FY21 and increased in frequency at a reduced cost as we introduced weekly night classes alongside our long-running Saturday classes to provide greater creative connection and opportunity for young people around the UK and increasingly internationally as they were stuck at home. We're committed to continuing an online offer, alongside our in-person offer, as restrictions are relaxed to continue a hybrid accessible approach.

Alongside our affordable online skills-based masterclasses we offered a series of new free live online programmes in partnership with TikTok and Sky Arts to reach tens of thousands of

new participants online and experiment with live drama classes on online platforms that haven't been used in this way previously.

Equality, Equity, Diversity and Inclusion

NYT proactively advance the Arts Council England national Creative Case for Diversity through the planning and delivery of every project or programme in asking from the outset how inclusion may be progressed alongside specific, tailored partnerships designed to extend our knowledge, impact and expertise through:

- Platforming and celebrating the diversity of the young people who participate in everything we do
- Proactively expand the inclusive aspect of all our programming in addition to focused inclusive projects including Stepping Up, the Inclusive Practice Collective and our Creative Leadership programme for young people from a background underrepresented in the arts
- Responding to the findings of our commissioned 360 Race Review by implementing recommendations with commitment and accountability with a budget allowance to ensure capacity for change
- Co creating and Co producing with our uniquely diverse membership to foreground youth voice and perspective
- Checking our inclusivity through the language and expression of all that we do, referring to our Youth Trustees for relevance and equality and developing new language standards as a staff team acknowledging developments led by Inc Arts and by inclusive initiatives across the sector
- Celebrating diversity in the subject matter we tackle in our productions and projects, in our freelance NYT Associates, our staff and those we partner with to deliver our programme
- Being a strong advocate for youth voice and young people in theatre and the wider creative industries in Britain and internationally
- Delivering against our ambitious Equality, Diversity and Inclusion Action Plan whilst continuing to challenge our status quo and our own innovative delivery



(NYT Youth Trustees 2021)

Reflecting Contemporary Britain: Pull Up or Shut Up

NYT's Pull Up or Shut Up published statistics on the diversity of our creative footprint are published on our website. All will be reviewed alongside the recommendations of the 360 Race Review Audit commission in 2020 from Kwame Kwei Armah and Inc Arts. The review will inform our strategic framework for anti-racism and our targets for black representation within the work of National Youth Theatre.

We are increasingly reflective of contemporary Britain in terms of socio-economic diversity. We tackle the economic barriers that prevent some young people taking part through our bursaries and free ticket offers. NYT REP is a highly-regarded and very credible free alternative route into the industry.

NYT is a truly national organisation and we work proactively to ensure we bring together emerging theatrical talent from across of the country, travelling to over 70 venues in more than 44 towns or cities in 2019 for our annual Acting Auditions and Backstage Interviews, though moving online in 2020. 75% of young people on our summer acting courses came from outside London in FY21, 43% from the postcodes of the highest multiple deprivation indices.

Acknowledging our challenges as a national body in addressing inclusion, equality and diversity in all that we do and ensuring we are leading attitudinal change and practice standards through our training for NYT Associates in intersectionality is key to us. We will be embracing and responding openly to the Kwame Kwei Armah-led Race 360 Review once the report diagnostics are available. We are proud that our spend on REP, Stepping Up and Playing Up together account for c£0.5m spend of our annual budget and in turn make significant contributions to the diversification of the creative sector particularly by foregrounding young people from backgrounds under-represented in the arts. We know our work here must go deeper and broader to enable more young people from diverse backgrounds to be attracted to and channelled positively through the NYT talent pipeline.



(Rehearsals for the NYT REP Company's Othello photo by NYT alum Helen Murray)

National Inclusive Practice Collective: DWP Kickstart-funded programme



The Inclusive Practice Collective will create 60 new paid job placements for young inclusion facilitators aged 18-24, facilitate two academic terms of regular inclusive theatre activity for disabled young people in 15 nonmainstream Schools and Colleges in Greater Manchester, Leeds, Bradford, West Yorkshire and London, up-skill and support young inclusion facilitators with industry-led talent development, work with cultural partners rooted in their communities to connect the collective to existing programmes and future employment opportunities, stage a digital festival for the Collective celebrating inclusive theatre practice in schools and colleges and offer progression routes for young disabled people into the National Youth Theatre membership and on to other local cultural opportunities. We have changed and evolved ambition to suit and respond to concerns, suggestions, direction and sector led need listening to Schools, Cultural Partners, Bridge Organisations and local cultural education partners. We have gained credibility with third sector organisations like Mencap through this programme, enhancing our Disability Confident employment commitments.

Our national partnership, non-mainstream provision host schools include: Inscape House & Ashcroft Schools (run by Together Trust) and Royal Manchester School & Royal Manchester College (run by Seashell Trust) in Stockport; Bridge College (non-mainstream 16-25s college run by Together Trust) in Manchester; Chatsworth High School in Salford; Samuel Laycock School in Tameside; New Bridge School & New Bridge College in Oldham; John Jamieson School and Lighthouse School in Leeds; Ravenscliffe School in Calderdale; Hazelbeck Academy in Bradford; Richard Cloudesley and Samuel Rhodes Schools in Islington; and Highshore School in Southwark.

Whilst drama provision and opportunity is significantly on the decline in schools, the numbers of students taking arts GCSE's is diminishing, school drama studios and theatre stages are being repurposed in crowded facilities and HE arts courses being defunded and in the nonmainstream sector staff are expected to be experts in everything and confess to having limited knowledge of the arts for employability / progression / teaching / or experiences. We are bringing expertise and young people and Creatives directly into schools.

Stepping Up

We have launched a new pilot blended programme, Stepping Up and Creative Leaders. This new initiative represents an ambitious expansion of our established targeted inclusion work which currently includes our accredited Level 3 [Playing Up Course](#) (which will be Stepping Up's sister course), [outreach projects](#), and [Inclusive Practice](#) work with d/Deaf, Disabled and Neurodiverse young people. This work is designed to put inclusion at the heart of our creative community and artistic work and actively remove barriers that might prevent young people participating in the arts.

Touretteshero

Over lockdown we extended our work with our School Partners in London prioritising the fact that disabled young people were at greatest risk of social isolation as a result of school closures and covid. We commissioned Touretteshero to partner on a pilot programme, Digital Heroes of the Imagination to bring together NYT Inclusion Ambassadors, non-mainstream school pupils (disabled young people), creative directors, schools and teachers to unite and celebrate. We are actively working to expand and develop this programme to deliver in partnership with Touretteshero in new schools. Touretteshero are currently Arts Council England Elevate funded and this digital response was a hybrid response, in person and online, as an interim for Young People who were in need of social stimulus. The making process included elements of domestic entertainment, personalised 'kits' the project was designed to reach people where they are in person or online.

There is more on our targeted work for access and inclusion [here](#).

On our inclusion work [here](#) and our Inclusive Practice Collective [here](#).

The National Youth Theatre is registered as a Disability Confident employer.



(National Youth Theatre workshop at non-mainstream Islington school Samuel Rhodes)

A National Creative Production House for Young People



(Architects image of plans for our redeveloped Creative Production House for Young People)

The Capital redevelopment of our site on Holloway Road led by DSDHA Architects as the National Creative Production House for Young People has transformed NYT's ability to service our communities and membership, locally and nationally. Increasing from 2 to 7 studios, NYT now has full disability access, a new welcoming reception, a visible presence on the Holloway Road signalling opportunity locally and the transformative opportunity of our own Workshop Theatre where works for, with and by young people are created alongside some of the best industry talent across the sector. Beyond the opportunity and resource of delivering our accredited and non accredited programmes alongside each other in this dynamic shared space, the Production House crucially enables connections for Associate Companies, Made by Members programming, commercial hires with social value contracts to embed learning and opportunity throughout all we do. Young people will encounter professional practice, present their work in our Theatre, build projects and R&D's and test works in ensemble and present programmes for public audiences. To have the capacity to test drive all our programmes with a public facing and live audience is a huge asset for NYT in developing our profile, participation, opportunities and partnership programming. A local theatre for North Islington, a new asset for London communities and a new asset for children and young people nationally, the Capital redevelopment has unlocked our visibility and accessibility.

On behalf of the young people for whom we work, the Trustees and Staff of the National Youth Theatre of Great Britain & Northern Ireland would like to thank these organisations whose support has enabled the charity to create this National Creative Production House for Young People:

The Mayor of London's Good Growth Fund
Kirby Laing Foundation
Arts Council England
London Marathon Charitable Trust
Christina Smith Foundation
The City of London Corporation's charitable funder, City Bridge Trust
London Borough of Islington
Green Hall Foundation

We would like to thank our Design Team

DSDHA, Architects
Gardiner & Theobald LLP, Project Managers & Cost Consultants
Access=Design, Access and Inclusion Consultant
Aker Engineers, Structural Engineers
cc|be, Environmental Design and Building Services Engineers
Design Fire Consultants, Fire Safety Consultant
Sound Space Vision, Acoustic Consultant
GTA Civils, Civil Engineer
SOCOTEC Building Control , Principal Designer
Gerald Eve, Planning Consultant
Neilcott, Principal Contractor
With thanks to Edwards Duthie Shamash for their pro-bono legal advice

NYT in Numbers

- 3 NYT Members workshops every week during lockdown
- 300+ Paid Freelance Creative Roles sustained throughout the pandemic
- 600+ members took part in R and D for new projects
- 1028 young people joined NYT as new Members through digital courses
- 1210 young people took part in online skills masterclasses
- 2,000 hours' worth of online activity during lockdown
- 10,000 young people took part in free Sky workshops
- 15,000 young people took part in TikTok workshops
- 20,000 interactive online opportunities for young people
- 125k followers across social media platforms
- 10+ million online audience members reached



(Promotional shot for our national Animal Farm tour, photo by Helen Murray)

The Impact of COVID-19

The work of the Social Mobility Commission, Youth Futures Foundation, Resolution Foundation and many other sector bodies motivated by equality, equity and opportunity for the next generation are increasingly pointing to disparity of opportunity and enhanced divides created by covid, not least through the vulnerability of a freelance portfolio career. Additionally, the vulnerability on young people's mental health has been exacerbated through insecurity, educational disruption, lack of social structure and numerous other factors. For National Youth Theatre our charitable beneficiaries have never needed us more. As the impacts of covid continue to unravel and the pandemic impact becomes both wider and deeper, NYT's responses, opportunities and programme need to be ever more visible to young people and ever more available. The financial disruption to our earned income profile has been manageable and our financial reserves combined with Culture Recovery Fund monies have made an essential contribution in this financial year. Covid has deepened the urgency for organisations who work with young people to be present, available and ever more careful. Our pastoral care and wellbeing programmes that run compatibly alongside our creative projects and opportunities support the young people who participate across a complexity of issues. However, as the mental health crisis deepens we are planning to grow and evolve our pastoral support and mental health first aid training to better meet the needs of those we serve.

The creative sector are beginning to return to production and live performance, though not yet at pre pandemic levels in terms of attendance and the perceived security of performances. Whilst show cancellations remain frequent announcements, we welcome the Budget announcement of October 2021 with the extension of Theatre Tax Relief and again

are grateful for the CJRS support that helped with the management of overheads at the height of the pandemic.

Our Digital Profile



FY2021 saw us build on our previous success experimenting with new formats and technologies and our engaged digital network with a step change in how we connect with young people online and the scale of our online audience. Moving to a digital-first approach like many arts organisations we immediately introduced weekly online Membership Meets to hold a regular and consistent space where young people could share their feelings, connect with us and other members and receive weekly inspiration in the form of creative challenges and careers talks. Each week we also offered a practical skills-based session or Q&A with a leading industry artist and a 'Sunday Session', where members had their chance to share their voices or curate the voices of other members after pitching a theme. We also experimented using newer platforms like TikTok, YouTube, Instagram and Facebook Lives in partnership with Sky VIP, casting platform Backstage and TikTok themselves to reach new large young audiences online in live-session free for all participants.

The large take-up and success of this regular online activity and our long-standing desire to reduce the cost of applying to become a part of our creative community led to the development of our new digital business model centered around a Hub subscription service, reducing barriers in terms of cost and access so that any young people can regularly benefit from our opportunities. At £2-a-month the Hub model presents the opportunity to grow our network of young creatives, whilst keeping costs low and maintaining regular high-quality benefits to our young beneficiaries all year-round regardless of where they are based.

In the wake of the pandemic we plan to continue our regular online activity, engaging industry experts to deliver Q&As and skills-based masterclasses, commissioning our young talent to curate youth-led showcases and holding spaces for young people to connect and find support and advice and offering unprecedented and unparalleled industry access to enable young people to 'crack the code'. Key to the continuation and expansion as our in-person programme returns will be the development of a

comprehensive digital infrastructure at our redeveloped National Creative Production House in North London. We want to create the ability for any workshop, performance or industry talk taking place in the building to be live-streamed to any young person around the UK and beyond through our Hub service. We completed the physical redevelopment of the building in early summer 2021 and redeveloping the digital infrastructure of the building to meet the new demand for our digital services and support following the changes to our business plan as a result of COVID-19 is amongst our next aspirations.

Looking Ahead

Our plans for FY22 and beyond continue to be framed under five overarching strategic aims. In April 2022 we will submit our application to Arts Council England to continue under the National Portfolio of Organisations delivering the Let's Create Strategy. In doing so, NYT will respond closely to the 4 Investment Principles of Ambition and Quality, Inclusivity and Relevance, Dynamism and Environmental Responsibility.

Aim one

Grow, challenge and lead the next generation of ambitious talent through skills development opportunities, productions and live ensemble theatre

We will:

- reach out to young people around the UK to deliver a breadth of opportunities for young people aged 11-25 and up to 30 for learning disabled or neurodiverse young people at an introductory level to ensure understanding of the options presented by theatre
- develop and enhance young people's on stage, digital and backstage skills including technical theatre craft
- support the development of a diverse and appropriately skilled workforce and leadership in the arts through NYT Creative Leadership and other initiatives to support the sustained development and dissemination of best practice in working with young people
- maximise public performance and production opportunities for NYT Members aged 14-25 and up to 30 for learning disabled or neurodiverse young people
- extend creative partnerships to enable young people to find and platform their voice
- deliver intensive talent development initiatives, such as The NYT REP Company, for selected NYT members, and Playing Up
- offer regular high quality creative online opportunities for young people to extend our reach and enable active participation and communities of practice within the membership

Aim two

Be local, national and international in ambition, reach, scope and impact

We will:

- maximise our nationwide strategic programme and partnerships to ensure high profile opportunities within our portfolio of activity for NYT Members, Hub members and audiences
- ensure the opening of the National Creative Production House for Young People enables local participation, awareness and progression paths within all of our communities, local and national

- maximise international showcase and exchange opportunities to inform our view on the world, to encourage best practice around the world in working with young people, and to enhance opportunities for NYT Members
- ensure that our programme of digital tools, free resources and online activity captures, disseminates and contributes to our ambitious and extensive programme, using digital distribution channels and online learning to raise the profile of the organisation's work and extend opportunities

Aim three

Take and support creative risks to innovate and champion contemporary Britain by commissioning, developing, co-creating, delivering and sharing truly unique work of quality

We will:

- identify new diverse talent for commissioning opportunities for the creation of contemporary pieces reflective of our world today
- direct and present productions of new writing, new adaptations and our existing repertoire for contemporary audiences that are reflective of contemporary times
- commission and create large scale interactive pieces for indoor or outdoor spaces to reach new audiences outside the traditional theatre model
- train and invest in new Creative Associates reflecting the nation's diversity
- use digital innovations to dynamically extend the organisation's creative practice, practitioners and R&D processes
- platform young members and associates to create new commissioned and co-created work

Aim four

Reach and platform a breadth of diverse talent and storytelling voices ensuring equality and quality – supporting and growing the resilience, talent and dynamism of young people in their mental health, skills and creative confidence

We will:

- ensure that young people aged 11-25 in the UK irrespective of location or of protected characteristics including Race, Ethnicity, Disability, Gender reassignment, Marriage and civil partnership, Pregnancy and maternity, Religion and belief, Sex, or Sexual orientation have awareness of and access to our opportunities for high quality and sustained training, development and creative opportunities
- ensure our artistic policy is reflective of contemporary society proactively commissioning diverse voices and reducing barriers to inclusion, representation and participation
- ensure our governance and employment recruitment strategies and our employment practice are progressive, proactive and broad-reaching across our freelance associates and permanent staff teams are positively seeking to address under representation
- create and platform digital content that enables a greater diversity of people to access opportunities and creative work inclusively
- use our new Workshop Theatre and venue to enable new stories to be told and new voices to be heard

Aim five

Ensure we are financially resilient, sustainable, effective, responsible and ambitious in all that we do

We will:

- develop and maintain free unrestricted reserves in line with our reserves policy and ensure effective cost control, conscientious risk management and efficiencies combined with dynamism and commercial acumen
- maximise our post Covid-19 recovery with a flexible, dynamic business model that drives opportunities and continually pivots to minimise financial risks
- maximise raised revenue through an increase in the range and diversity of relationships and application successes with trusts and foundations and strategic public sector partners, greater engagement with individuals with a view to encouraging increased and sustainable support, and an increase in corporate sponsorships and commercial partnerships
- explore new partnerships around educational attainment, performance and employability to achieve scalability in our programming and national opportunities
- maximise sustainable earned income through existing sources including membership, auditions and courses without compromising NYT's values and commitments to access and inclusion
- proactively manage our redeveloped venue for both external hire income and internal needs. Our planned use is designed to maximise the potential for concurrent usage of the venue.
- reduce the negative environmental impacts of our activities in line with our Environmental Policy and maximise the membership of our local Islington Sustainable Energy Partnership in reducing our footprint

Our Supporters

The National Youth Theatre of Great Britain is proud to acknowledge the following for their support for the year 1 April 2020 to 31 March 2021

MAJOR SUPPORTERS

Arts Council England
The Clothworkers' Foundation
The Leverhulme Trust
The David Toguri Bursary Fund

£10,000 - £49,999

Dawn Airey and Jacquie Lawrence
Tania and Keith Black
Hugh Bonneville
City and Islington College
International Music and Art Foundation
Jefferies
The JGA Group
L&Q Foundation
Andrew Lloyd Webber Foundation

John Lyon's Charity
The Mayor of London's Young Londoners Fund
Ian McKellen
National Lottery Community Fund
National Lottery Heritage Fund
David Pearlman Charitable Foundation
Mark and Samantha Phillips
The Portal Trust
Spotlight
TikTok
Youth Endowment Fund

£5,000 - £9,999

Bob Ayling and family
Charles S French Charitable Trust
The Garrick Charitable Trust
Diana Hiddleston
The Ironmongers' Company
Playful Productions
Samsung
United Agents
Sue Vertue and Steven Moffat

£2,500 - £4,999

BBC Children in Need
Evening Standard
Graham and Sarah Elton
Ros and Alan Haigh
James and Dawn Jones
London Borough of Islington
Helen Mirren
St Olave's Foundation Fund
Andrew and Robin Tottenham
Urban Myth Films
Alistair Wilson
Jacqueline Worswick

£1,000 +

The Barcapel Foundation
Johnny Capps
Conway Van Gelder Grant
Boris Karloff Charitable Foundation
Darcia Martin and Marcus Browning
The London Community Foundation
Lucy, Brooks and Lily Newmark
Jack Petchey Foundation
Austin and Hope Pilkington Charitable Trust
Sophie's Silver Lining Fund
John Thaw Foundation

All those who donated to the Bryan Forbes Bursary for Young Directors and in particular Emma Forbes and Graham Clempson

Everyone who has given to bursary funds in the memories of Julia Ayling, Diana Bliss, Judy Browne, Peter Clayton, Chris Greenwood, Edwin Shirley and Ed Wilson

All those who took part in NYT's Hallowe'en Quiz and Christmas Auction in 2020

And all our other wonderful donors and those who prefer to remain anonymous

National Youth Theatre's fundraising is carried out by its small core staff team, supported on a voluntary basis by the NYT Development Board chaired by Joyce Hytner QBE and NYT's Council chaired by Dawn Airey.

National Youth Theatre is registered with the Fundraising Regulator and we carry out all fundraising in accordance with their Code of Fundraising Practice. This includes monitoring fundraising carried out on the charity's behalf. In the year to 31 March 2021, National Youth Theatre did not work with any commercial participators or professional fundraisers who raised funds directly on our behalf. National Youth Theatre does not make unreasonably intrusive or persistent fundraising approaches or place the public, including vulnerable people under undue pressure to donate. National Youth Theatre has a clear process for managing any complaints about the charity's fundraising and this is available on our website. In the first instance, a person should contact the Head of Development in writing or by phone. On receipt of a complaint National Youth Theatre commits to investigate the complaint and advise the complainant in writing of the outcome of the complaint within 28 days. National Youth Theatre will keep a full record of the complaint and use it to further staff learning. If the complaint involves a supplier of National Youth Theatre, the charity will require them to respond with an outcome. If the complainant is dissatisfied with the outcome of the investigation they may refer the complaint within two months to the Fundraising Regulator.

During the year there were no complaints received (year to 31 March 2021: nil).

Public Benefit

We have referred to the guidance in the Charity Commission's general guidance on Public Benefit including the guidance 'public benefit: running a charity (PB2),' when reviewing our aims and objectives and in planning future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Financial Review

Financial Performance

The financial year again 20/21 saw a significant increase in the overall income of the charity. This was primarily due to significant restricted grant income associated with the capital redevelopment of the Holloway Road site. A total of £2,679,396 (2020: £849,321) of donations and grants were received for this purpose and credited to the capital reserve.

Total incoming resources of £5,719,281 (2020: £4,061,420) were generated this year. Excluding capital, the overall income of the charity was broadly the same year on year. A reduction in charitable trading due to COVID and the pivoting of courses online was offset by additional fundraising. This included funding received from Arts Council England of £355,410 from the Covid-19 Emergency Recovery Fund and £497,825 from the DCMS/ACE Culture Recovery Fund Round 1. In addition, the National Youth Theatre was in receipt of a legacy from the estate of Ms Etsuko Toguri of £356,000. The below table summarises grant, donation, and legacy income receipt by category.

	FY21	FY20
National Portfolio	311,395	305,769
Capital redevelopment	2,679,396	849,321
COVID Specific funding	853,235	-
Other Restricted funding	689,134	540,753
Other Unrestricted funding	709,622	371,402

Total expenditure for the year was £2,104,801 (2020: £3,022,017) of which charitable activities accounted for 93% of the total expenditure (2020: 91%). This reduction in expenditure was a result of the reduction in activity due to COVID, particularly the move to online course delivery.

The overall surplus for the year ended 31 March 2021 was £3,614,480 (31 March 2020: £1,039,293). The unrestricted surplus was £603,683 (31 March 2020: £48,479).

The strategic financial aims of the NYT are centred on stability, sustainability, and continuing risk management alongside excellence in financial controls. Overall, the financial year saw a net surplus on unrestricted revenue funding of £603,683 and restricted revenue funding of £331,401. The net surplus on revenue funding has been transferred to continue building our strategic designated funds, while restricted funds will be expended against the relevant projects across future years. The impact of COVID 19 has affected timing and delivery of certain projects. The capital funding received contributes to the continued accumulation of a capital reserve against future depreciation when the refurbished building is brought into use and in acknowledgement that the capital redevelopment completed in 2021 is phase 1 of the potential multi-phased building development plan.

Principal Risks and Uncertainties

- **Ongoing impact of COVID-19**

Given the nature of NYT's work with young people, it is recognised that COVID may continue to impact on future income generation through NYT's course programme and the additional costs required to ensure COVID safe working practices on these courses. In mitigation NYT has looked for additional Culture Recovery Funding from the Arts Council to cover income shortfalls and additional expenditure. NYT is also looking to continue to develop its hybrid model of course delivery mixing face to face and online course offers.

- **Fundraising income not reaching budgeted targets**

Income raised through fundraising accounts for more than 35% of NYT's annual income generation. To mitigate against the risk of not meeting income targets, NYT pursues a policy of targeting multi-year funding agreements to give more certainty to income receipt and constantly reviews the development pipeline both at leadership team and Trustee level.

- **Capital Project**

The capital redevelopment of Holloway Road started on site in FY21, and at the commencement of the project there were risks associated with completion of the project to time and to budget, exacerbated by COVID. However, the measures in place in terms of project management and tight financial controls have delivered and completed the project on time and on budget with practical completion reached in June 2021.

Revenue

At the start of the financial year the COVID-19 pandemic required the Trustees to continue to flex and to rethink the financial and operational strategy of the charity in the light of ongoing restrictions to the organisation's normal modes of operation. Where possible the activity was moved online, with high levels of engagement with the membership and courses delivered virtually. The NYT Rep tour, funded by a National Lottery Project Grant from Arts Council England, was postponed until FY22, where it toured across May and June 2021 to audiences restricted in number due to COVID restrictions. Into FY22 we were able to pivot back to face-to-face activity as COVID restrictions were eased, and across the summer delivered our summer courses to a record number of participants across multiple locations.

Overall, levels of earned income fell below FY21 because of COVID, but this has been mitigated by reductions in cost and the securing of new sources of income. This included covid specific income totalling £936,321. This comprised grants of £355,410 from the Covid-19 Emergency Recovery Fund and £497,825 from DCMS/ACE Cultural Recovery Fund Round 1, and £83,086 income received from HMRC's job retention scheme.

Post year end, additional revenue funding of £375,000 was received from Round 2 of the Culture Recovery Fund, with an application for £375,244 also confirmed from Round 3 of the Fund in November 2021.

Capital

Work continued through FY21 in a COVID secure environment on the c£4m refurbishment of the charity's rehearsal and office space in Holloway in September 2020. The project reached practical completion post year end on 7th June 21 on time and on budget.

Reserves

Total reserves of the charity as at 31 March 2021 amounted to £7,234,417 (2020: £3,619,937). This includes £4,064,436 (2020: £1,053,639) of restricted funds and £2,056,000 (2020: £463,766) of designated funds. The remaining unrestricted funds at the balance sheet date were £1,113,981 (2020: £2,102,532) The reserves of the charity are mainly held as cash & cash equivalents or invested in fixed assets.

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget setting process. The Council has set a formal reserves policy and has concluded that the overall level of the Charity's unrestricted general reserves should be maintained at a level of between 9 months to one year of annual unrestricted expenditure that is not covered by guaranteed income. As at the end of March 2021 our reserve cover was at 13 months of unrestricted annual expenditure (2020: 25 months)

The Charity's reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for use for any of the purposes of the Charity as set out in the governing document.

The creation of designated funds for national activity, artistic commissioning, and property that began in FY18 enables the charity to plan for its future strategic ambition, despite the recent and current uncertainties caused by COVID-19. In FY21 three new designated funds have been created. The David Toguri Bursary Fund, in line with Trustees policy on legacy receipt, has been created to support young artists in movement related work, while our Section 106 fund has been created to support work within the local area in keeping with our planning commitments for the capital works. Our Digital designated fund is intended to enable NYT to continue to expand national growth and reach through online programming, whilst also meeting the future needs of digital infrastructure in line with significantly enhanced demand experienced through COVID.

The Charity budgets to deliver its charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves which are sufficient to ensure that contractual commitments to staff, general overheads and elements of its programmed work can be made with reasonable confidence.

Cash and borrowings

At year end FY21 NYT held £2,923,920 in cash and cash equivalents. Our long-term debt was £2,770,000 which is a 25-year mortgage held against the purchase of the 999-year lease and the redevelopment of Holloway Road.

Bank covenants

KPI's and covenants have been agreed with HSBC which support the ongoing funding structure of the charity. These metrics are reviewed on a quarterly basis and covenants are tested at the end of each accounting period. Capital repayments commence in April 2022.

Legacy Donations

With the National Youth Theatre achieving 65 years of age itself there is an increasing probability that NYT may benefit through charitable donations via Legacy Giving. Trustees have adopted a Legacy funding policy to allow the Charity to benefit in future from all such donations. Our policy requires us to firstly meet all terms of legacy funding as specified by donors. Funds will then be designated for expenditure over an agreed multi year period according to the scale and level of the legacy. Our sincere thanks go to the estate of Etsuko Toguri for the substantial legacy receipts in FY21.

Structure, Governance and Management

Structure

Royal Patron
HRH The Earl of Wessex KG GCVO

President
Barbara Broccoli OBE

Patrons
Zawe Ashton
Michael Bonehill OBE LLB FRSA
Hugh Bonneville
Daniel Craig
Timothy Dalton
Chiwetel Ejiofor OBE
Sophie Ellis-Bextor
Sir Derek Jacobi CBE
Sir Elton John CBE
Matt Lucas
Sir Ian McKellen CH CBE
Dame Helen Mirren DBE
Rosamund Pike
John Reid
Sarah Solemani
Matt Smith
Liza Tarbuck

Development Board

Joyce Hytner OBE (Chair)
Philip Bartle QC
Judith Chan
Krishnan Guru-Murthy
Diana Hiddleston
Tim Lloyd-Hughes
Daisy Lewis
Freddie Lewis
Annette Lynton Mason
Tilly McAuliffe
Helen Northrop

Statutory directors and Trustees / Members of Council

Dawn Airey (Chair)
Munroe Bergdorf
Tania Black
Johnny Capps

Sylvia Darkwa-Ohemeng
Simon Davies
Janet Ellis MBE
Graham Elton
Mary FitzPatrick
David Hockley
Jessica Hung Han Yun
Nicola Howson
Tobi (Oluwatobi) Kyeremateng
Rt Hon David Lammy MP
Tim Lloyd-Hughes
Johnny Moore (Finance Chair)
Prasanna Puwanarajah
Simon Stockill
Lord Vaizey of Didcot
Daniel York Loh

Youth Members of Council

Patrick Bayele
Amelia Braithwaite
Daniel Cawley
Adrian David Paul
Anna Phillips
Rosa Simonet
Charlotte Steward
Nathan Whitebrook

Non-statutory director

Paul Roseby OBE, Artistic Director and Chief Executive

Governing Document

The National Youth Theatre of Great Britain is a company limited by guarantee governed by its Memorandum and Articles of Association dated 24 July 1961. It is a registered charity with the Charity Commission and the Office of the Scottish Charity Regulator. There are currently 190 members of the Association, each of whom agrees to contribute an amount not exceeding £10 in the event of the charity being wound up.

Appointment of Council Members

The appointment of new Council Members is the responsibility of the Chair of the Council. New Council members are proposed and elected as appropriate at the Annual General Meeting. Council members retiring by rotation and eligible for re-election may be re-elected to the Council by the Association at the Annual General Meeting.

Council Member Induction and Training

New Council members attend a meeting with the Chair and are invited to meet with management and to undergo an orientation programme to familiarise them with the operation of the organisation and their legal obligations under charity and company law. Training programmes on Safeguarding, Intersectionality and additional areas of inclusive and charitable practice are offered to Council Members throughout the year.

Organisation

The Council may have no fewer than 5 and no more than 20 formal members. The Council manages the business of the Association. The Council meets six times during the year. The Council has sub-committees with agreed terms of reference who have responsibility for the oversight of certain aspects of the NYT's strategy.

To facilitate effective operations, the CEO & Artistic Director has delegated authority for operational matters including finance, employment and artistic performance related activity.

Association Membership

NYT's Association is made up of former NYT members, former and current Council members, and invited former staff members. New members are elected once a year at the Annual General Meeting.

The Association elects a Council to represent them. The Council manages the business of the Association, ensures the smooth running of the company and charity in accordance with the terms of the governing document, provides overall strategic leadership, and approves the annual budget and programme.

The Association holds an Annual General Meeting (AGM) each year, which all Association members are entitled to attend. The meeting is used by the Association to review the audited accounts for the previous financial year, appoint or re-appoint the independent auditors, elect Council members as appropriate and propose new members of the Association. The last AGM was held on Thursday, 21st November 2019. Extraordinary General Meetings (EGMs) can be called by the Council as required.

Council Membership

The appointment of new Council members is the responsibility of the Chair of the Council. The Council is responsible for appointing and setting the level of remuneration of the Chief Executive Officer/Artistic Director, who is responsible for appointing all other staff along with setting pay and remuneration of key management personnel.

Current Council Membership

Council membership as at the date of approval of this Annual Report includes:

Dawn Airey, Chair re-elected at the AGM in 2019

Dawn Airey is Chair of the National Youth Theatre, Digital Theatre, Barclays FA Women's Super League and FA Women's Championship and is on the Boards of Getty Images, Grosvenor Estates and Blackbird. Previous roles have included Chief Executive Officer of Getty Images, Senior Vice President of Yahoo! EMEA, President of CLT-UFA UKTV, Chair and CEO at Five, Managing Director of Global Content at ITV and Managing Director of Channels and Services at BSkyB.

Munroe Bergdorf elected at the AGM in 2020

Model, activist and Doctor of Letters

Tania Black re-elected at the AGM in 2019

Former NYT member

Johnny Capps re-elected at the AGM in 2020

Producer, former co-Creative Director, Shine Ltd, and a former member

Sylvia Darkwa-Ohemeng elected at the AGM in 2020
Stage Manager and Founder of Backstage Niche

Simon Davies re-elected at the AGM in 2019
Former Chief People, Legal & Strategy Officer, Lloyds banking Group

Janet Ellis re-elected at the AGM in 2020
Actress, broadcaster, and parent of two former members

Graham Elton elected at the AGM in 2019
Partner at Bain & Co. London

Mary FitzPatrick re-elected at the AGM in 2019
Global Head of Diversity & Inclusion for Rolls-Royce; has previously held senior roles in diversity and inclusion at NatWest Markets, GE, UK Film Council, BBC and C4

David Hockley, re-elected at the AGM 2020
Qualified Chartered Accountant specialising in M & A, restructuring, refinancing and Interim CFO roles

Nicola Howson re-elected at the AGM in 2019
Former Chief Executive Officer of Freuds and former Director of Communications for ITV

Jessica Hung Han Yun elected at the AGM in 2020
Lighting Designer

Tobi (Oluwatobi) Kyeremateng elected at the AGM in 2020
Producer and Founder of Black Ticket Project

Rt Hon David Lammy MP FRSA re-elected at the AGM in 2019
Labour MP and former Minister of State at the DCMS and champion for our Race 360 Review beginning in FY20 led by Kwame Kwei-Armah.

Tim Lloyd-Hughes re-elected at the AGM in 2017
Vice Chairman Real Estate Gaming and Lodging at Jefferies International and parent of three former members

Johnny Moore elected at the AGM in 2018
Chief Operating Officer and Chief Financial Officer of Fulwell 73

Prasanna Puwanarajah re-elected at the AGM in 2019
Writer, performer, producer and former NYT member

Dr Simon Stockill re-elected at the AGM in 2019
GP and Medical Director for the Leeds Clinical Commissioning Group governing body; NYT Alum

Lord Vaizey elected at the AGM in 2019

Former Conservative MP and former Minister for Culture, Communications and Creative Industries.

Chair of the National Youth Theatre Council Property Sub-Committee

Daniel York Loh elected at the AGM in 2020

Actor, writer and Founder of BEATS

Election of council members at AGM 2020

Elected members

Munroe Bergdorf, Sylvia Darkwa-Ohemeng, Jessica Hung Han Yun, Tobi (Oluwatobi)

Kyeremateng, Daniel York Loh

Re-elected members

Johnny Capps, Janet Ellis, Mary Fitzpatrick, David Hockley, Tim Lloyd Hughes

Council Members standing down at the 2020 AGM: None

Sub-Committee structure

During the year there were two active Sub-Committees of the Council: the Finance Sub-Committee and the Property Sub-Committee. The Finance Subcommittee has clearly established terms of reference which require them to carry out specific work and report back to the Council at its full meetings. The Property Sub-Committee has time based terms of reference which require the review and upgrade of NYTs Property premises including the 999 year Lease acquisition and the subsequent Capital Redevelopment of Holloway Road.

Finance Sub-Committee

The Finance Sub-Committee is chaired by Johnny Moore. Members include Dawn Airey and David Hockley from Council, Paul Roseby the Chief Executive Officer & Artistic Director, Karen Turner, Executive Director and Ben Dart, Director of Finance and Operations.

The core purpose of the Finance Sub-Committee is to support the Council's financial governance responsibilities by ensuring that funds are spent appropriately and effectively, that appropriate controls and systems are in place and by assessing the risks to which the organisation is exposed and the mitigation of those risks. This includes: advising on financial strategy and planning; reviewing all financial reports before circulation to full Council including three year projections, detailed annual budgets, and management accounts; reviewing and monitoring the risk register; advising on long term targets for levels of cash reserves; liaison with the auditors; and giving guidance on other financial management or reporting issues.

Property Sub-Committee

The Property sub-committee is chaired by Lord Vaizey, other members include Tania Black, Janet Ellis, Prasanna Puwanarajah, Simon Davies, Paul Roseby and Karen Turner.

The core purpose of the Property Sub-Committee is the effective oversight and management of the Holloway Road Capital Redevelopment site now that NYT have extended the Lease to 999 years with effect from 2019.

Development Board

The Development Board is not a formal part of the NYT constitution, though it does include active Trustees and enables proactive support for the Charity. Chaired by Joyce Hytner OBE the Development Board supports all aspects of Fundraising for NYT and are particularly active in advocating for new Centre Stage Supporters, Investors in Talent and in inviting Guests to key events.

The key management are the CEO & Artistic Director, the Executive Director (part-time), the Finance Director, the Producer, the Head of Development, the Associate Director, the Head of Communications and Digital. The pay of the CEO & Artistic Director is set by the Board and that of the other key management by the CEO & Artistic Director.

Statement of Trustees' Responsibilities

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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
 - state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
 - prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

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

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

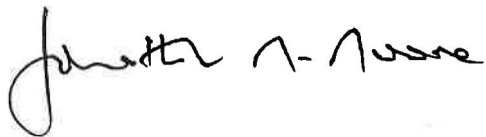
Trustees' statement as to disclosure of information to the auditor

So far as they are aware, there is no relevant audit information of which the charitable company's auditors are unaware and the Trustees have taken all the steps that they ought to have taken in order to make themselves aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

This report has been prepared in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP FRS102) and in accordance with the provisions applicable to companies entitled to the small companies' exemption

By order of the Trustees

Dawn Airey
Chair of the Trustees

A handwritten signature in black ink, appearing to read 'Johnny Moore', written in a cursive style.

16/12/21

Johnny Moore
Chair of the Finance Committee

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN

Opinion

We have audited the financial statements of The National Youth Theatre of Great Britain for the year ended 31 March 2021 which comprise the Statement of Financial Activities, 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 Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 (as amended) and regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

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 financial statements section of our report. We are independent of the Trust 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 Trust's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

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

Other information

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

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

we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters where the Companies Act 2006 or the Charities Accounts (Scotland) Regulations 2006 (as amended) require 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 trustees

As explained more fully in the trustees' responsibilities statement set out on page 40 the trustees are responsible for the preparation of the financial statements, and for such internal control as 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 charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under Section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report to you in accordance with regulations made under those Acts.

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and

obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

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

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

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

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

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

Our approach was as follows:

- We obtained an understanding of the legal and regulatory requirements applicable to the charitable company and considered that the most significant are the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 (as amended), regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended), the Charity SORP and UK financial reporting standards as issued by the Financial Reporting Council.

- We obtained an understanding of how the charitable company complies with these requirements by discussions with management and those charged with governance, particularly in relation to the adoption of the accounting policies considered to be most relevant to the charitable company's financial reporting.
- We assessed the risk of material misstatement of the financial statements, including the risk of material misstatement due to fraud and how it might occur, by holding discussions with management and those charged with governance.
- We inquired of management and those charged with governance as to any known instances of non-compliance or suspected non-compliance with laws and regulations.

Based on this understanding, we designed specific appropriate audit procedures to identify instances of non-compliance with laws and regulations. This included making enquiries of management and those charged with governance and obtaining additional corroborative evidence as required.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with Section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters which we are required to state to them in an auditor's report addressed to them and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company and charitable company's members as a body, and the charity's trustees, as a body, for our audit work, for this report, or for the opinions we have formed.

Moore Kingston Smith LLP

James Cross, *Senior Statutory Auditor*
For and on behalf of Moore Kingston Smith LLP, Statutory Auditor
Devonshire House
60 Goswell Road
London
EC1M 7AD

Date 1 December 2021

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 March 2021

		Unrestricted Funds		Restricted Funds		Total 2021	Total 2020 as Restated
		General	Designated	Revenue	Capital		
INCOME	Notes	£	£	£		£	£
Donations and legacies	(3)	709,620	-	102,650	1,240,000	2,052,270	567,924
<i>Income from charitable activities</i>							
Fundraising events	(4)	46,773	-	-	-	46,773	189,479
Grants receivable for charitable activities	(5)	1,164,630	-	586,484	1,439,396	3,190,510	1,499,321
Income from charitable activities	(6)	-	-	-	-	-	-
Charitable trading	(7)	333,862	-	-	-	333,862	1,693,247
Other income	(8)	95,739	-	-	-	95,739	108,796
Investment income	(9)	127	-	-	-	127	2,653
TOTAL INCOME		2,350,751	-	689,134	2,679,396	5,719,281	4,061,420
EXPENDITURE ON							
Raising funds	(10)	145,503	-	-	-	145,503	277,508
<i>Charitable activities</i>							
Productions and training	(10.a)	480,608	-	133,770	-	614,378	865,481
Courses and training	(10.b)	871,482	-	-	-	871,482	1,310,689
Social inclusion	(10.c)	139,630	-	176,614	-	316,244	380,992
Bursaries	(10.d)	109,845	-	47,349	-	157,194	187,457
TOTAL EXPENDITURE		1,747,068	-	357,733	-	2,104,801	3,022,127
NET INCOME BEFORE TRANSFERS	(22)	603,683	-	331,401	2,679,396	3,614,480	1,039,293
TRANSFERS		(1,592,234)	1,592,234	-	-	-	-
NET MOVEMENT IN FUNDS	(22)	(988,551)	1,592,234	331,401	2,679,396	3,614,480	1,039,293
RECONCILIATION OF FUNDS							
TOTAL FUNDS BROUGHT FORWARD 1 April 2020		2,102,532	463,766	204,318	849,321	3,619,937	2,580,644
TOTAL FUNDS CARRIED FORWARD AT 31 March 2021	(23)	1,113,981	2,056,000	535,719	3,528,717	7,234,417	3,619,937

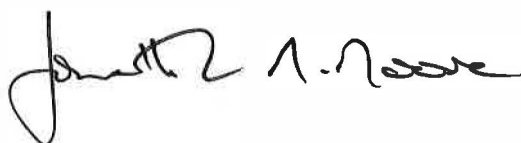
THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

BALANCE SHEET
AS AT 31 March 2021

		2021	2021	2020	As Restated 2020
				£	£
	Notes				
Fixed assets					
Tangible assets	(15a)		7,050,538		4,951,052
Intangible assets	(15b)		29,472		24,587
Current assets					
Stock		7,744		7,744	
Debtors	(16)	678,608		540,828	
Cash at bank and in hand		<u>2,923,920</u>		<u>1,086,735</u>	
		3,610,272		1,635,307	
Liabilities					
Creditors: amounts falling due within one year	(17)	<u>(685,865)</u>		<u>(221,009)</u>	
Net current assets			<u>2,924,407</u>		<u>1,414,298</u>
Total assets less Current Liabilities			10,004,417		6,389,937
Creditors: amounts falling due after more than one year	(21)		(2,770,000)		(2,770,000)
Total Net assets			<u>7,234,417</u>		<u>3,619,937</u>
The funds of the charity					
Restricted income funds			535,719		204,318
Restricted capital funds			3,528,717		849,321
Unrestricted income funds			1,113,981		2,102,532
Designated income funds			<u>2,056,000</u>		<u>463,766</u>
Total charity funds	(24)		<u>7,234,417</u>		<u>3,619,937</u>

The financial statements were approved by the council and authorised for issue on 16th December 2021 and signed on its behalf by:

Johnny Moore
Chair of Finance Committee



THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

CASH FLOW STATEMENT		2021	Restated
FOR THE YEAR ENDED 31 March 2021	Notes	£	2020
			£
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash inflow / (outflow) from operations	A.	4,020,320	873,227
Interest paid		(51,324)	(66,701)
Net cash inflow / (outflow) from operating activities		3,968,996	806,526
Investing activities			
Purchase of intangible assets		(15,600)	(25,950)
Purchase of tangible assets		(2,116,338)	(3,653,801)
Interest received		127	2,653
Net cash used in investing activities		(2,131,811)	(3,677,098)
Financing activities			
Inflow / (Outflow) form financing activities		-	2,770,000
NET CASH OUTFLOW FROM FINANCING ACTIVITIES		-	2,770,000
Net cash used in financing activities		1,837,185	(100,572)
Cash and cash equivalents at beginning of year		1,086,735	1,187,306
Cash and cash equivalent at end of year		2,923,920	1,086,735
A. RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH INFLOW FROM OPERATING ACTIVITIES			
Surplus for the period		3,614,480	1,039,293
Adjustments for:			
Finance costs		51,324	66,701
Investment income		(127)	(2,653)
Amortisation and impairment of intangible asset		10,715	17,256
Depreciation and impairment of tangible asset		16,852	17,508
Movements in working capital:			
(Increase) in stock		-	(777)
(Increase)/ decrease in debtors		(137,780)	(130,275)
Increase/(decrease) in creditors		464,856	(133,824)
NET CASH OUTFLOW/ INFLOW FROM OPERATING ACTIVITIES		4,020,320	873,229
B. ANALYSIS OF CHANGES IN NET DEBT			
	As at 1st April 2020	Cash Flows	As at 31st March 2021
Cash and cash equivalents			
Cash	1,086,735	1,837,185	2,923,920
	<u>1,086,735</u>	<u>1,837,185</u>	<u>2,923,920</u>
Borrowings			
Debt due within one year	-	-	-
Debt due after one year	(2,770,000)	-	(2,770,000)
	<u>(2,770,000)</u>	<u>-</u>	<u>(2,770,000)</u>
Total	(1,683,265)	1,837,185	153,920

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS

For the year end 31 March 2021

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

(a) Basis of accounting

of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and the Companies Act 2006.

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

(b) Preparation of the accounts on a going concern basis

The Trustees have assessed the charity's ability to continue to adopt the going concern basis of accounting. They have considered all available information about the future at the date they approve the accounts including the forecast for the financial year end (31st March 2022). In addition the Trustees have reviewed the cash flow forecast for the twelve months from the date of approval of the financial statements to November 2022. On these projections the Trustees consider that the charity has sufficient cash to continue trading for twelve months from the balance sheet date and meet its liabilities as they fall due, including interest payments on the mortgage (note 21). Accordingly the going concern basis has been used in preparing the Financial Statements, and the trustees consider that there are no material uncertainties in making that assessment. The banking covenants relating to the mortgage with HSBC are met at the year end March 2021 and are forecast to be met at 31 March 2022, being the only test in the twelve months from the approval of these financial statements.

(c) Income

Grants and donations

Grants and donations are recognised when there is entitlement, probability of receipt and the amount can be measured with sufficient reliability.

Income from charitable activities

Income from these activities are recognised when earned.

Deferred Income

The charity defers income where amounts have been invoiced or payments received in advance of a performance or when the charity has future contractual obligations upon receipt of incoming resources.

(d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, and conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

(e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Investment income

Investment income is included when receivable by the charity.

(f) Fund accounting

Unrestricted general funds these can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds - these are funds that can only be used for a particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted

(g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Raising funds comprise the costs of the charity's fundraising events and commercial costs.

- Expenditure on charitable activities includes the costs of performances, courses and training, social inclusion and the cost of awarding and operating the bursary fund.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

1. ACCOUNTING POLICIES (CONTINUED)

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the charities artistic programmes, courses and activities. These costs have been allocated between raising funds and the expenditure on charitable activities. The bases on which support costs have been allocated is driven by a ratio of activity income over total income. Staff costs, overheads and marketing expenditure is then split by this ratio and apportioned to all activities accordingly.

(i) Operating leases

The charity classifies the lease of printing as operating leases; the title to the equipment remains with the lessor and the equipment is replaced every 5 years. Rental charges are charged on a straight line basis over the term of the lease.

(j) Tangible/ Intangible fixed assets

Tangible fixed assets are stated at cost, less accumulated depreciation. Depreciation is provided at rates calculated to write off each asset less its residual value over its useful economic life. Impairment reviews are carried out as and when evidence comes to light that the recoverable amount of a functional fixed asset is below its net book value.

The rates used are as follows:

Leasehold Improvements - Over the life of the lease

Computer Hardware and Software - 25%

Fixtures and Fittings - 20% - 25%

The capitalisation thresholds are as follows:

Computer Hardware and Software - £200

Fixtures and Fittings - £500

(k) Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

(l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Deferred income represents income received in advance of the charity being entitled to recognise the income and where it has been stipulated that the incoming resource must be used in a future accounting period.

(m) 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 settle the obligation can be measured or estimated reliably. Creditors and provision are normally recognised at their settlement amount after allowing for any trade discounts due.

(n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments, these being cash at bank, debtors and creditors. Basic financial instruments are initially recognised at transaction value and subsequently measured at their

(o) Gifts in Kind

Where the value of a gifted services can be measured reliably, the value of these services is included within charitable activities and with the appropriate category of incoming resource. Where the value is immaterial, or cannot be measured reliably, the substance of the transaction is described in the notes to the financial statements.

(p) Pension Scheme Arrangements

The National Youth Theatre of Great Britain operates a group personal defined contribution pension scheme into which both the company as the employer and the employees make payments. All such contributions are held with Royal London and NEST who are independent of the charity's finances.

(q) Prior Year adjustments

The prior year financial statements have been restated to correct the treatment of deferred income. Details of the restatement can be found in notes 3, 5, 17, 18, 23, 24, 27a and 27b.

2. Company Status

The Charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is £10.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

3. INCOME	Total 2021	Restated Total 2020
	£	£
Donations and legacies		
Restricted		
Christina Smith Foundation	40,000	100,000
Bursaries	-	15,287
Clothworkers' Foundation	9,000	7,000
Peter Clayton Memorial Fund	-	13,735
Hugh Bonneville Auditions Access Fund	-	18,000
Kirby Laing Foundation	1,200,000	10,000
Bryan Forbes Bursary for Young Directors	-	40,000
John Thaw Foundation	2,000	-
Boris Karloff Charitable Foundation	1,000	-
Charles S French Charitable Trust	5,000	-
Helen Mirren	2,500	2,500
Playful Productions	5,000	-
Robert Ayling	5,000	-
Matthew Drury	150	-
Urban Myth Films	2,500	-
Sir Ian McKellen	10,000	-
Andrew Lloyd Webber Foundation	25,000	-
Sophie's Silver Lining Fund	2,000	-
Clothworkers' Foundation	30,000	-
Clothworkers' Foundation	2,000	-
Jack Petchey Foundation	1,500	-
Unrestricted		
General Donations	58,531	250,402
David Pearlman Charitable Foundation	30,000	33,500
Bruno Wang (The Pureland Foundation)	-	52,500
TikTok Information Technology	50,000	25,000
Jefferies	45,891	-
Leverhulme Trust	4,135	-
International Music and Arts Foundation	10,000	-
Clothworkers' Foundation	100,000	-
David Toguri Bursary Fund	356,546	-
Garrick Charitable Trust	5,000	-
London Community Foundation	2,141	-
Barcapel Foundation	1,000	-
Austin and Hope Pilkington Trust	1,000	-
Spotlight	10,000	-
Evening Standard	3,000	-
Samsung	5,000	-
Regatta Foundation	10,000	-
London Borough of Islington	1750	-
Gift aid	15,626	-
	2,052,270	567,924

The income from donations and legacies was £2,052,270 (2020: £567,924) of which £1,342,650 (2020: £196,522) was restricted and £709,620 was unrestricted (2020: £371,402).

4. Fundraising events	Total 2021	Total 2020
	£	£
Fundraising dinner: Auction prizes	46,773	69,359
Fundraising dinner: Ticket sales	-	120,120
	46,773	189,479

The income derived from fundraising events was unrestricted.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

	Total	Total
5. Grants receivable for charitable activities	2021	As restated 2020
	£	£
Arts Council England NPO grant	311,395	305,769
GLA Good Growth Fund	1,439,396	249,371
Arts Council England Small Capital Grant	-	499,950
Arts Council England Emergency Response Fund	355,410	-
Arts Council England Culture Recovery Fund	497,825	-
Arts Council England NYT on Tour Grant	258,300	-
St Olave's Foundation Fund	-	3,000
Sir Jules Thorn Charitable Trust	-	1,000
Idlewild Trust	-	5,000
Leverhulme Trust	80,600	137,900
City & Islington College	27,623	66,748
GLA Young Londoners Fund	28,695	28,695
Jack Petchey Foundation	-	3,500
Ironmongers' Company	-	7,000
L&Q Foundation	21,818	63,536
Harold Hyam Wingate Foundation	-	5,000
BBC Children in Need	4,500	8,792
Henry Smith Charity	-	30,000
John Lyon's Charity	18,750	6,250
Youth West Partnership	15,695	11,630
NEST	-	13,000
English Heritage	44,610	25,730
National Lottery Community Fund	26,316	-
Youth Endowment Fund	39,576	-
Portal Trust	20,000	-
Andrew Lloyd Webber Foundation	-	25,000
Sophie's Silver Lining Fund	-	1,750
Unity Theatre Trust	-	700
	3,190,509	1,499,321

Grants received for charitable activities represents funding from trust and foundations and local Government bodies and have been used for a particular restricted purpose within the objects of the charity. Unrestricted grants received totalled £1,164,629 (2020: £305,769) with restricted grants received of £2,025,880 (2020: £1,193,552)

6. Income from charitable activities

All income from charitable activities was unrestricted.

	Total	Total
7. Charitable trading	2021	2020
	£	£
Course fees	214,311	905,126
Audition & Membership fees	115,624	294,352
Members accommodation	-	294,524
Box office	2,159	107,193
Merchandise sales	1,768	19,642
Rental of rehearsal facilities	-	72,410
	333,862	1,693,247

	Total	Total
8. Other income	2021	2020
	£	£
Theatre Tax Relief	8,532	99,262
Sundry	3,100	9,534
HMRC Job Retention Scheme	83,086	-
Oxford University - MBA Job Placement	1,021	-
	95,739	108,796

All other income was unrestricted.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

9. Investment income	Total 2021 £	Total 2020 £
Bank interest receivable	<u>127</u>	<u>2,653</u>

All investment income was unretreicted.

10. ANALYSIS OF EXPENDITURE

	Raising funds £	a) Productions and training £	b) Courses £	c) Social inclusion £	d) Bursaries	Total £
Direct costs	6,835	213,560	311,137	115,490	63,515	710,537
Operations	1,367	42,706	62,661	23,096	12,702	142,532
Promotion and marketing	399	12,469	18,294	6,743	3,708	41,613
Depreciation	264	8,260	12,120	4,467	2,457	27,568
Governance	537	16,770	24,606	9,069	4,988	55,970
Support costs	136,101	320,613	442,663	157,379	69,825	1,126,581
Total resources expended	<u>145,503</u>	<u>614,378</u>	<u>871,481</u>	<u>316,244</u>	<u>157,195</u>	<u>2,104,801</u>
Represented by:						
Restricted income funds	-	133,770	-	176,614	47,349	357,733
Unrestricted income funds	145,503	480,608	871,482	139,630	109,845	1,747,068
	<u>145,503</u>	<u>614,378</u>	<u>871,482</u>	<u>316,244</u>	<u>157,194</u>	<u>2,104,801</u>

Expenditure on charitable activities and raising funds was £2,104,801 (2020: £3,022,127) of which £357,733 was restricted (2020: £399,260) and £1,797,488 was unrestricted (2020: £2,622,867).

The apportionment of the support and governance costs is on a basis of income earned and time spent on each project.

Governance comprises the charity's audit costs, legal costs and government compliance

11. SUMMARY ANALYSIS OF EXPENDITURE AND RELATED INCOME FOR CHARITABLE ACTIVITIES

This table show the cost of the three main charitable activities and the sources of income that directly support those activities

	Productions and training £	Courses £	Social Inclusion £
Costs	213,560	311,137	115,490
Salaries	263,767	359,256	126,638
Administration	107,813	158,188	58,304
Governance	16,770	24,606	9,069
Promotion and marketing	12,469	18,294	6,743
	<u>614,378</u>	<u>871,481</u>	<u>316,243</u>
Income	125,909	329,935	176,614
Net income / (costs) funded from other income	<u>(488,468)</u>	<u>(541,546)</u>	<u>(139,629)</u>

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

12. ANALYSIS OF STAFF COSTS, TRUSTEES' REMUNERATION AND EXPENSES

	Cost of raising funds	Productions and training programmes	Courses	Social inclusion & bursaries	Total
	£	£	£	£	£
Wages and salaries	117,352	234,906	320,412	158,839	831,508
Social security	12,279	21,067	28,387	14,002	75,735
Pension costs	4,643	7,794	10,466	6,716	29,618
	134,273	263,767	359,265	179,556	936,861

	2021	2020
	£	£
Total Staff costs		
Wages and salaries	767,508	693,401
Social security	75,735	69,732
Pension costs	29,618	24,621
Consultancy cost	64,000	0
	936,861	787,754

Cost of Key management personnel

Staff costs	366,239	420,458
Social security	43,066	43,685
Pension costs	16,129	12,333
	425,433	476,476

The key management are the CEO & Artistic Director, the Executive Director (part-time), the Director of Finance and Operations (part-time) the Producer, the Head of Development, the Associate Director and the Head of Communications.

At 31 March 2021 £4,000 (2020 £0) of pension contributions in relation to Directors were unpaid. These amounts were included within accruals.

The following number of employees received employee benefits (excluding employer national insurance and pension costs) during the year between:

	2021	2020
	No.	No.
£60,000 - £69,999	1	2
£70,000 - £79,999	-	-
£80,000 - £89,999	-	-
£90,000 - £99,999	1	1

No expenses were paid to trustees during the year (2020: Nil).

No trustee received remuneration for their services during the year (2020: Nil).

13. STAFF NUMBERS

	2021	2020
	Number	Number
Activities to generate funds	3	3
Productions	3	3
Courses and training	2	2
Social inclusion & bursaries	3	4
Operational	11	7
	22	19

14. CORPORATION TAX

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

15.a TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer hardware and software £	Assets under construction £	Leasehold premises £	Total £
Cost					
At 1 April 2020	108,871	47,603	440,157	5,436,669	6,033,300
Additions		11,623	2,104,715	-	2,116,338
At 31 March 2021	108,871	59,226	2,544,872	5,436,669	8,149,638
Depreciation					
At 1 April 2020	81,647	33,849	-	966,754	1,082,248
Charge in the year	11,195	5,657	-	-	16,852
Transfer	-	-	-	-	-
At 31 March 2021	92,842	39,506	-	966,754	1,099,100
Net book value					
At 31 March 2021	16,029	19,721	2,544,872	4,469,915	7,050,538
At 31 March 2020	27,224	13,754	-	4,910,073	4,951,050

15.b INTANGIBLE FIXED ASSETS

	Website £
Cost	
At 1 April 2020	79,110
Additions	15,600
At 31 March 2021	94,710
Amortisation	
At 1 April 2020	54,523
Charge for the year	10,715
At 31 March 2021	65,238
Net book value	
At 31 March 2021	29,472
At 31 March 2020	24,587

16. DEBTORS

	2021 £	2020 £
Trade debtors	419,611	123,387
Prepayments and accrued income	159,109	318,180
Theatre Tax Relief - CT receivable	99,889	99,262
	678,608	540,828

	2021 £	Restated 2020 £
17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR		
Trade creditors	417,079	80,566
Sundry creditors	-	1,139
Other taxes and social security costs	36,904	47,813
Accruals	126,976	28,960
Deferred income (see note 18)	104,906	62,531
	685,865	221,009

18. DEFERRED INCOME

	2021 £	Restated 2020 £
Deferred income brought forward	62,531	219,932
Incoming resources deferred in the year	104,906	62,531
Released from previous year	(62,531)	(219,932)
Deferred income carried forward	104,906	62,531

The charity defers income where amounts have been invoiced or payments received in advance of a performance or when the charity has future contractual obligations upon receipt of incoming resources.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

19. RELATED PARTY TRANSACTIONS

There were no related party transactions during the year ended 31 March 2021 (2020: Nil).

20. NET INCOME/ EXPENDITURE	Total 2021 £	Total 2020 £
Net income / expenditure is stated after charging:		
Auditors' remuneration	17,000	14,000
Auditors' remuneration -PY under provision	4,625	-
Fees other	2,945	800
Depreciation/ amortisation	27,568	34,763
Bank loans and overdraft interest payable	51,324	66,701
Operating lease - Other	20,843	1,155

21. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2021 £	2020 £
Mortgage falling due within 1 year	-	-
Mortgage falling due between 2 - 5 years	503,636	503,636
Mortgage falling due after 5 years	2,266,364	2,266,364
	2,770,000	2,770,000

Mortgage is repayable in fixed monthly installments agreed by the bank. The interest rate charged on the loan is a margin of 1.52% over HSBC base rate. HSBC holds a fixed and floating charge over the assets of the company and first legal mortgage over the leasehold property of the National Youth Theatre at 443-445 Holloway Rd, London N7 6LW.

22. ANALYSIS OF CHARITABLE FUNDS 2021

	01 April 2020 £	Income £	Expenditure £	Transfers	31 March 2021 £
Restricted Funds					
Leverhulme Trust	76,926	80,603	(8,124)	-	149,405
Judy Browne - Bursary Funding	7,798	-	-	-	7,798
Peter Clayton Memorial Fund	37,464	-	-	-	37,464
Bryan Forbes - Bursary for Young Directors	55,661	-	-	-	55,661
Hugh Bonneville Auditions Access Fund	10,000	-	-	-	10,000
Helen Mirren	-	2,500	(2,500)	-	-
Playful Productions	-	5,000	(5,000)	-	-
Robert Ayling	-	5,000	(5,000)	-	-
Matthew Drury	-	150	(150)	-	-
Urban Myth	-	2,500	(2,500)	-	-
Sir Ian McKellen	-	10,000	(10,000)	-	-
Sophie Silver Lining Fund	-	2,000	(2,000)	-	-
Clothworkers' Foundation	-	9,000	-	-	9,000
Arts Council NLPG for NYT Tour	-	258,300	(80,000)	-	178,300
Andrew Lloyd Webber Foundation	-	25,000	(25,000)	-	-
Clothworkers' Foundation	-	30,000	-	-	30,000
Heritage Lottery Fund	-	44,610	(10,020)	-	34,590
John Thaw Foundation	-	2,000	(2,000)	-	-
National Lottery Community Fund	-	26,316	(26,316)	-	-
BBC Children in Need	-	4,500	(4,500)	-	-
Youth Endowment Fund	-	39,576	(39,576)	-	-
L&Q Foundation	-	21,818	(21,818)	-	-
Unity Theatre Trust	700	-	(700)	-	-
Boris Karloff Charitable Foundation	-	1000	(1,000)	-	-
Charles S French Charitable Trust	-	5,000	(5,000)	-	-
Ironmongers Company	7,000	-	(7,000)	-	-
City & Islington College	-	27,623	(27,623)	-	-
Portal Trust	-	20,000	-	-	20,000
Clothworkers' Foundation	-	2,000	-	-	2,000
Jack Petchey Foundation	-	1,500	-	-	1,500
John Lyon's Charity	-	18,750	(18,750)	-	-
GLA Young Londoners Fund	8,768	28,695	(37,463)	-	-
Youth West Partnership	-	15,695	(15,695)	-	-
Capital Redevelopment Fund	849,321	2,679,396	-	-	3,528,717
	1,053,638	3,368,532	(357,735)	-	4,064,435

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

22 (continued)	Movement in Funds				
Unrestricted Funds	01 April 2020	Income	Expenditure	Transfers	31 March 2021
General Fund	2,102,532	2,350,751	(1,747,068)	(1,592,234)	1,113,981
Designated Programme National Fund	195,000	-	-	305,000	500,000
Designated New Commissioning Fund	20,000	-	-	180,000	200,000
Designated Property Fund	248,766	-	-	251,234	500,000
David Toguri Bursary Fund	-	-	-	356,000	356,000
S106 fund	-	-	-	300,000	300,000
Digital fund	-	-	-	200,000	200,000
Total Funds	3,619,936	5,719,283	(2,104,803)	-	7,234,417

In line with NYT's policy on designated funds, the net surplus on unrestricted revenue funding has been transferred to strategic designated funds to enable delivery of future projects.

Bursary funds

Bursaries are established by way of donations from individuals. The conditions stipulate that the income is to be used to offer financial assistance to NYT members who would otherwise be unable to take part in NYT activities. In addition to the above, the Bryan Forbes Bursary was set up to support emerging young directors and the Clothworkers' Bursary was set up to support emerging young performers (in the NYT REP Company) and writers (for Playing Up).

Social Inclusion Funds

These funds are made up of amounts received from funders, who stipulated that the donations be restricted to support specific NYT social inclusion activities.

Leverhulme Fund

This fund was granted to NYT to support bursary funds towards Acting & Technical Course fees and Accommodation.

Judy Browne Fund

This fund was set up to support the development of the vocal skills of NYT members.

National Programme Fund

This fund was set up to explore local stories for a national platform offering greater local membership engagement.

New Commissioning Fund

This fund is to commission relevant new work seeking new audiences and talent on and off stage.

Property Fund

This fund was created as a contribution from The National Youth Theatre of Great Britain to support the redevelopment of of the National Head Quarters at Holloway Road.

Capital Redevelopment Fund

This fund represents grants and donations towards the redevelopment of the Holloway Road site. The Fund will be charged depreciation once the redevelopment is completed and the asset is brought into use.

David Toguri Bursary Fund

This fund has been created to support young artists in movement related work.

S106 fund

To support work within the local area in keeping with our planning obligations for the capital redevelopment project

Digital fund

To enable NYT to continue to expand national growth and reach through online programming, whilst also meeting the future needs of digital infrastructure in line with significantly enhanced demand experienced through covid.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

23. ANALYSIS OF CHARITABLE FUNDS IN PRIOR YEAR

ANALYSIS OF CHARITABLE FUNDS 2020 - RESTATED

	Movement in Funds - Restated				
	1 April 2019	Income	Expenditure	Transfers	31 March 2020
	£	£	£		£
Restricted Funds					
St Olave's Foundation Fund	-	3,000	(3,000)	-	-
Sir Jules Thorn Charitable Trust	-	1,000	(1,000)	-	-
Idlewild Trust	-	5,000	(5,000)	-	-
Andrew Lloyd Webber Foundation	-	25,000	(25,000)	-	-
Leverhulme Trust	1,901	130,400	(55,375)	-	76,926
City & Islington College	-	66,748	(66,748)	-	-
GLA Young Londoners Fund	-	28,695	(19,927)	-	8,768
Jack Petchey Foundation	-	3,500	(3,500)	-	-
L&Q Foundation	-	63,536	(63,536)	-	-
Harold Hyam Wingate Foundation	-	5,000	(5,000)	-	-
BBC Children in Need	-	8,792	(8,792)	-	-
Henry Smith Charity	-	30,000	(30,000)	-	-
Sophies Silver Lining Fund	-	1,750	(1,750)	-	-
John Lyon's Charity	-	6,250	(6,250)	-	-
Youth West Partnership	-	11,630	(11,630)	-	-
NEST	-	13,000	(13,000)	-	-
English Heritage	-	25,730	(25,730)	-	-
NYT Bursaries	-	15,287	(15,287)	-	-
Clothworkers' Foundation	-	7,000	(7,000)	-	-
Ironmongers' Company	-	7,000	-	-	7,000
Peter Clayton Memorial Fund	-	13,735	(13,735)	-	-
Hugh Bonneville Bursary Fund	-	18,000	(8,000)	-	10,000
Kirby Laing Foundation	-	10,000	(10,000)	-	-
Unity Theatre Trust	-	700	0	-	700
Judy Browne - Bursary Funding	7,798			-	7,798
Peter Clayton Memorial Fund	37,464			-	37,464
Bryan Forbes - Bursary Funding	15,661	40,000		-	55,661
Capital Redevelopment Fund	-	849,321	-	-	849,321
	62,825	1,390,074	(399,260)	-	1,053,638
Unrestricted Funds					
General Fund	2,054,053	2,671,346	(2,622,867)	-	2,102,532
Designated Programme National Fund	195,000	-	-	-	195,000
Designated New Commissioning Fund	20,000	-	-	-	20,000
Designated Property Fund	248,766	-	-	-	248,766
Total Funds - Restated	2,580,644	4,061,420	(3,022,127)	-	3,619,936

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

24. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Fund balances at 31 March 2021 are represented by:

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Tangible fixed assets	3,521,821	3,528,717	7,050,538
Intangible assets	29,472	-	29,472
Current assets	3,074,553	535,719	3,610,272
Current liabilities	(685,865)	-	(685,865)
Long Term Liabilities	(2,770,000)	-	(2,770,000)
Total net assets	3,169,981	4,064,436	7,234,417

Fund balances at 31 March 2020 - Restated - are represented by:

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Tangible fixed assets	4,101,731	849,321	4,951,052
Intangible assets	24,587	-	24,587
Current assets	1,582,482	204,318	1,786,800
Current liabilities	(372,502)	-	(372,502)
Long Term Liabilities	(2,770,000)	-	(2,770,000)
Total net assets	2,566,298	1,053,639	3,619,937

25. COMMITMENTS UNDER OPERATING LEASES

At 31 March 2021 the charity had aggregate annual commitments under non-cancellable operating leases on Printer equipment as set out below.

	2021 £	2020 £
Within one year	3,979	1,155
Between one and five years	16,864	-

26. CAPITAL COMMITMENTS

At 31st March 2021 the charity had aggregate capital commitments totalling £1,845,732 (2020: £3,559,843)

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

27a Prior Year adjustment - Statement of Financial Activities (including an income and expenditure account)

The prior year financial statements have been adjusted to reflect a correction to the treatment of deferred income. This included income received as donations, and as grants for charitable activities.

	As previously reported	Adjustment	Restated
	£	£	£
INCOME			
Donations and legacies	515,424	52,500	567,924
<i>Income from charitable activities</i>			
Fundraising events	189,479	-	189,479
Grants receivable for charitable activities	1,400,328	98,993	1,499,321
Income from charitable activities	-	-	-
Charitable trading	1,693,247	-	1,693,247
Other income	108,796	-	108,796
Investment income	2,653	-	2,653
TOTAL INCOME	3,909,927	151,493	4,061,420
EXPENDITURE ON			
Raising funds	277,508	-	277,508
<i>Charitable activities</i>			
Productions and training	865,481	-	865,481
Courses and training	1,310,689	-	1,310,689
Social inclusion	380,992	-	380,992
Bursaries	187,457	-	187,457
TOTAL EXPENDITURE	3,022,127	-	3,022,127
NET INCOME BEFORE TRANSFERS	887,800	151,493	1,039,293
NET MOVEMENT IN FUNDS	887,800	151,493	1,039,293
RECONCILIATION OF FUNDS			
TOTAL FUNDS BROUGHT FORWARD 1 April 2019	2,580,644	-	2,580,644
TOTAL FUNDS CARRIED FORWARD AT 31 March 2020	3,468,444	151,493	3,619,937

27b Prior Year adjustment - Balance Sheet

	As previously reported	Adjustment	Restated
	£	£	£
Fixed assets			
Tangible assets	4,951,052	-	4,951,052
Intangible assets	24,587	-	24,587
Current assets			
Stock	7,744	-	7,744
Debtors	540,828	-	540,828
Cash at bank and in hand	1,086,735	-	1,086,735
	1,635,307	-	1,635,307
Liabilities			
Creditors: amounts falling due within one year	(372,502)	151,493	(221,009)
Net current assets	1,262,805	151,493	1,414,298
Total assets less Current Liabilities	6,238,444	151,493	6,389,937
Creditors: amounts falling due after more than one year	(2,770,000)	-	(2,770,000)
Total Net assets	3,468,444	151,493	3,619,937
The funds of the charity			
Restricted income funds	62,825	141,493	204,318
Restricted capital funds	849,321	-	849,321
Unrestricted income funds	2,092,532	10,000	2,102,532
Designated income funds	463,766	-	463,766
Total charity funds	3,468,444	151,493	3,619,937