

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

Annual Report and Financial Statements
For the year ended 31 March 2022

Charity Commission Number - 306075
Office of the Scottish Charity Regulator Number - SC043665
Company Number - 699114

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

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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
6th Floor, 9 Appold Street, London, EC2A 2AP

Report of the Trustees for the Year ended 31 March 2022
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 2022. 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



Francesca Amewudah-Rivers, Evening Standard Future Theatre Fund winner, playing Othello in the NYT REP Company's production at Royal & Derngate, reopening a major UK theatre after lockdown and the longest period it has been dark in its history. Photo by Helen Murray.

Introducing NYT

National Youth Theatre is a pioneering youth arts charity that nurtures creative expression, personal well-being and skills development, engaging thousands of young people aged 11-25 around the UK every year. Established in 1956 as the world's first youth theatre, NYT seeks out, supports and champions performers, theatre technicians and young creative leaders. We help build future audiences in sustaining the UK's cultural footprint and securing our future talent pipeline. NYT achieves this in no small measure by producing ambitious theatrical productions in local communities, on leading global stages and in unusual spaces across the UK and beyond commissioning bold and relevant new writing and reinterpreting classic stories for our time. Recent work has seen the company break new ground at London Fashion Week and COP26 in Glasgow to immersive work in libraries in Liverpool and an earth Amphitheatre in Shropshire and theatres, event spaces in the heart of London's West End. NYT's free creative leadership, safeguarding, intersectionality and inclusive practice training underpin their work with hundreds of creative freelance professionals each year continually growing and diversifying the creative industries talent pipeline. NYT empowers young diverse voices and foregrounds the issues that matter most to young people. In the coming year this will include a major partnership with Leeds 2023, the 10th anniversary REP season, a climate cabaret commissioned by The Space, our Accredited Training Programmes Playing Up and Stepping UP and a feature film of The Ancestors shot on location at Portchester Castle alongside productions at leading theatres around the UK and in the West End. NYT's alumni include some of Britain's most successful performers, technical theatre experts working on the world's biggest events and stages and creative leaders at venues around the UK and beyond. Find out more www.nyt.org.uk

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. In pursuit of unique story telling NYT supports the empowerment of young people to take centre stage in their lives and in communities of practice, whether defined by location, representation or identity.

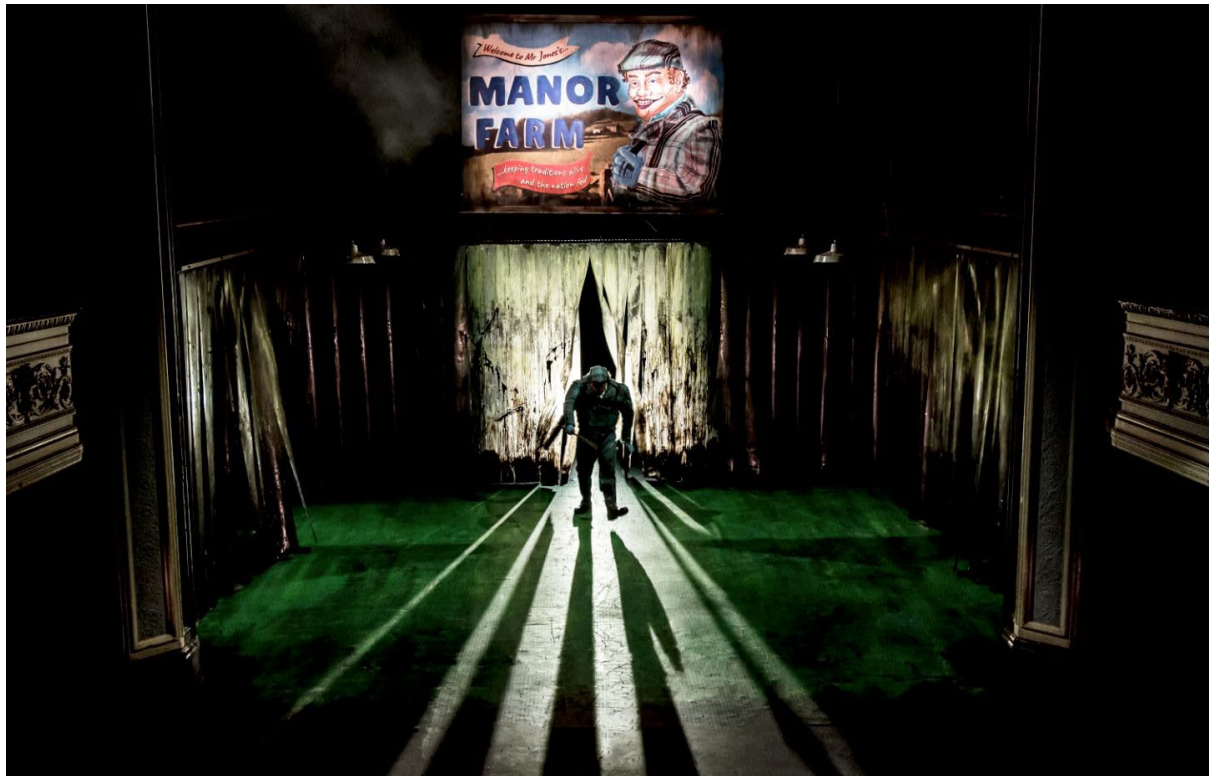
Mission

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, whilst testing their work in front of live audiences

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 free flagship programmes, The NYT REP Company and Playing Up.



NYT REP Company's Animal Farm at Royal and Derngate Northampton, which opened on the first night theatre's were allowed to open after lockdown. Photo by Ollie Bryant

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 nurture talent inspired by young people
- We promote respect, representation and equality

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.

Culture

At the National Youth Theatre we are working towards 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.



Behind the scenes photo at Portchester Castle, Portsmouth of The Ancestors, photo by Tolu Elusadé

Overview - Paul Roseby, CEO & Artistic Director

National Youth Theatre has been innovating an inclusive world of creative possibilities across communities of young people since 1956. 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 continuing 'national unknowns', from the long term economic and cultural recovery post pandemic, to the social and mental health challenges being experienced by young people who have lost so much, to the evolving impact of our cost of

living and economic changes 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 both on young people and 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 and for those who report every growing 'social isolation' and mental health struggles. As tangible fears materialise 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, a renewed focus on levelling up and national provision, NYT will continue to contribute to bridging divides by helping inspire a job-ready generation of new creatives. Removing socio economic barriers is central to our work with all programmes being accessible via bursary funding and focused resourcing to reach and recruit the most marginalised wherever funds allow.

Equality, diverse representation, equity and inclusion are core to our practice. NYT commissioned a race 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. Our resulting direction is to be ever more determined to ensure we are actively anti-racist and proactively inclusive in all that we do. Our company 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 combined 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, and commit to encouraging and supporting diverse new talent across all that we do nationally.

NYT demonstrates a dynamic approach to change and remains resilient with the next few years likely to push that resilience in new ways given audiences slow to return post pandemic and amidst a changing macro-economic climate. Some changes, as always, are unforeseen but with a much-needed mission, strong financial reserves and robust governance we can be bold in vision and ambition. 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. Our partnerships continue to amplify our voice and further diversify our programme with Touretteshero, Backstage Niche, TikTok SKY VIP 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. New partnerships with London Fashion Week and COP 26 have enabled our members to present to an ever-curious audience base.

Completing the refurbishment of our new home in 2021 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, dynamism and profile. Our new Associate Companies, BLINK Dance Theatre, Compass Collective, Dorsetborn & OffPiste, Doorstep Arts, Itch + Scratch, THE LAB, Megaverse, OPIA Collective, Piece of Cake Theatre Company, Project Phakama and The PappyShow, are enabling new partnerships to benefit more young people. 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 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 enables new talent to tell new stories, celebrating diversity and equality. Our 20/20 series of visionary new works developing under commission 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 far outstrips our current capacity to reach everyone. The development 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) effectively reducing average fees by 50%. We are continuing building 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 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 created 40 new jobs for 16-24 year olds 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 in becoming an open arts venue, a centre for creative practice, with new roots embedded and extending within our local community. In partnership with the London Borough of Islington we are progressing 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 went live working with families at risk, identified by the Borough as potential beneficiaries of targeted work skills and confidence building programmes, followed by a partnership with the Stuart Low Trust early in 2022, a charity working locally to support young people at risk of mental health crises. Becoming a venue has changed 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. Our free creative employment programmes Playing Up and Stepping Up and a vital intervention in our home borough of Islington, which as the fourth highest rate of child poverty in the UK.

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, 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, diverse support groups and organisations for the global majority, the NSPCC, the Centre for Mental Health and the young people with whom we work.

Our National Programme

Throughout the year NYT have delivered and enabled 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 strong civic role in the communities of people and place in which and for whom we play an important part.



the NYT REP Company's Animal Farm at the brand new NYT Workshop Theatre photo by Helen Murray

NYT REP Company

★★★★★ "Extraordinary" The Stage on The NYT REP's Animal Farm

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 a blended approach of online and in-person sessions. 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.

Our REP shows opened at Northampton, Royal and Derngate Theatre, the day after the UK Government lockdown was lifted, enabling socially distanced performances to go ahead indoors. Animal Farm and Othello captivated audiences with a two week run in Northampton before the productions returned to Holloway Road Workshop Theatre, continuing on to Soulton Hall (Animal Farm) and English Heritage's Bolsover Castle (Othello) comprising an innovative national tour. Othello also played at Royal & Derngate, and both shows were filmed by production company Karma for later release in partnership with Digital Theatre +. Restrictions prevented many schools from attending, with school trips not being signed off due to ongoing social distancing, but as the majority of theatres around the country remained closed reaching around 1500 audiences in Northampton represented a significant achievement. During the run Francesa Amewudah-Rivers who played the title-role in our female-led Othello appeared on BBC Radio 4's Front Row to talk about the production.

★★★★★ "fast and furious Shakespeare from the National Youth Theatre...the performances glow" The Times

London Fashion Week

“London Fashion Week is back – with performances from the National Youth Theatre among the highlights” **Guardian**



NYT cast performing at London Fashion Week in SS Daley's Class, photo by Helen Murray

Member Castings were held for a project with London Fashion Week, directed by Paul Roseby, for a unique creative collaboration with NYT alumnus and fashion designer Steven Stokey-Daley for London Fashion Week. The show centered a short 25 minute theatre piece as a vehicle for fashion in a high-profile performance directed by Paul Roseby, working with Assistant Director and RUSH creator Shakira Newton. The cast comprised of 10 male-identifying NYT members featuring a strong global majority and LGBTQI+ representation, exploring lived experiences of pressures around masculinity and class. Coverage of the show reached a global online audience of over 10 million people.

Steven Stokey-Daley is a National Youth Theatre alumnus and a working-class sustainability conscious fashion designer from Liverpool. His clothes have been worn by Harry Styles, in his music video for 'Golden', NYT Patron Ian McKellen, Lil Nas X and The Crown's Josh O'Connor. Steven is part of the British Fashion Council NEWGEN, who are hosting his London Fashion Week 2021 show in collaboration with, and starring young talent from, the National Youth Theatre, directed by Paul Roseby and in partnership with TikTok on 19th September at Old Selfridges Hotel. Press coverage of the event was substantial reaching a significantly new audience for NYT and our work.

"The collective sense of youthful optimism, energy, and talent from that stage couldn't have been more real." **Vogue Review**, Sarah Mower

COP26, The UN Climate Change Conference, Glasgow



NYT REP grad Will Armstrong performing at COP26, now working for NYT as an assistant director photo by Gaelle Beri

Our company travelled to Glasgow, including journeys which were carbon offset, for COP26. The live show *On The Edge* written & directed by 2020/21 NYT REP Company Member Adeola Yemitan, with cast Kyle Casey, Josie Charles, Jack D'Arcy, Rebecca Daniel, William Gao, Dominique Sands & Evan Walker; video design by Gino Ricardo Green, and the NYT Member Assistant Director was Xanthus Peters. Tatty Hennessy brought together a climate cabaret compered by 2020/21 NYT REP Company Member Will Armstrong with Patrick Ashe doing magic, Yemi Yohannes & Faye Sirohi performing spoken word, and Kyle Casey performing a self-written musical number. Claire Risseuw was Company Stage Manager and Daniel Cawley, Youth Trustee was Assistant Stage Manager. The final part was a Q&A with Paul & Adeola moderated by Professor Briony McDonagh from the University of Hull, who enabled our COP26 participation with funding from their AHRC-funded Risky Cities project. The show was live-streamed and is available to view on demand on the COP26 YouTube channel (link above) to reach a wider audience including NYT Members. To date the film has already been streamed by over 3,500 views adding to the live streamed audience of c.600.

NYT presented a live show with Members and with the support of the University of Hull's Energy & Environment Institute, our academic partners for MELT, at COP26 in Glasgow in November 2021. Directed by Tatty Hennessy, the Climate Cabaret was live streamed from Glasgow with a live and online audience of over 500, with subsequent views of the film on YouTube standing at over 3,500 views. 6 members including Yohannes Yohannes and NYT REP grad Will Arms performed live from their own monologues and performances on the subject of climate change and the climate crisis, followed by a post-show Q&A with the cast

and team. Adeola Yemitan was commissioned as a member on the theme “On the Edge” (climate crisis, science, art and activism) as part of the wider MELT Project and was presented live at COP26

Portchester- Freedom and Revolution – The Ancestors



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

In FY22 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 FY22 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.

‘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

NYT Commissions



Promo image for COP26 of Adeola Yemitan, Photo taken in Wivenhoe Essex by Myah Jeffers.

In FY22 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.

Continuing NYT's prolific and nurturing commissioning programme, highlighting new young voices alongside established industry talent. Each R&D and Commission brings direct opportunity for new talent in the company whether in acting roles, assistant directing, stage management, writing or design. Commissions in development in this year included:

- Adeola Yemitan – new Member commission around the theme “On the Edge” (climate crisis, science, art and activism)
- Spring Awakening – Chris Bush to deliver a new adaptation for delivery at the end of 2021.
- Nail Bar – new commission for writer Bola Agbaje
- Roni Neale – new Member commission around transparency and conspiracy theories.
- Hart Fargo – new Member commission entitled *Things You Left Behind* – around love, memory and dealing with loss in gay relationships.

Further R&D workshops were delivered for:

- Ada Lovelace –with director Andy Whyment, writer Becca Manley, and composition team Tanya Auclair and Heloise Tunstall-Behrens.
- Hello to the Trolls – with writer Athena Stevens
- The Cure –written by Nessah Muthy, addressing genetics, ethics, disability and choice. Focused on Down's Syndrome in partnership with Blink Dance Company directed by Debbie Hannan.
- Then and Now –writer Ann Akin

Kickstart Programme – The Inclusive Practice Collective



The Inclusive Practice Collective programme set out to develop and grow creative confidence skills and opportunities within 15 non - mainstream school/college sites across Greater Manchester, West Yorkshire and London spanning 11 Local authorities (Manchester, Stockport, Salford, Oldham, Tameside, Leeds, Bradford, Wakefield, Halifax, Islington & Southwark) Employing over 44 young people in receipt of Universal Credit, this hugely ambitious programme delivered training in intersectionality, inclusive practice skills and created employability programmes led by 10 Freelance Creative Associates. Despite the ongoing restrictions of the pandemic that limited in person delivery in school settings, the participating schools, young people and new employees were able to create multiple moments of joy and confidence in each of the school settings.

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.

Access and Outreach

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 non-mainstream 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 whether mainstream or SEN at every opportunity.

NYT Emerge

This brand-new careers programme for NEET 16-25 year olds who are not currently in education, employment or training was delivered in Waltham Forest, Greenwich and Newham from February 2022. Emerge is a two-month employability training programme run by the National Youth Theatre in partnership with local venues (Gnome House - Waltham Forest, Woolwich Works - Greenwich, and Stratford Youth Zone - Newham). For the 20 young people enrolled on the programme we offer a clear and transparent breakdown of routes into the creative industries and key skills. Participants take part in workshops centered around Confidence and Creative Careers, bespoke one-to-one mentoring with NYT Associates/Industry professionals, a closing ceremony, a progression audition/interview with NYT staff, and a careers fair. Confirmed guests for the careers fair include: The Roundhouse, Barbican/Guildhall, Punchdrunk, Soho Theatre, East London Dance, Rose Bruford Drama School, Fourth Monkey Drama School, Islington Council, Creative Society, Royal Central School Speech of Drama, Big Creative Education, Ravensbourne University, and the National Youth Theatre. The fair will also include guest speakers with industry expertise. The course is being delivered on the ground by Kyley Winfield (Emerge Project Manager), Laura Day (Emerge Co-ordinator), and Assistant Facilitators: Leo Corbitt, Katie Hutchings, Yssy Fury, Matilda Rae Cobham and Yiga Gao Lou. Callum McCartney is the Emerge Producer. We are in active discussions with partners and funders to deliver Emerge in new localities as an entry level opportunity to the breadth of creative industries potential.

Playing UP and Stepping UP, OCN Accredited Course Programmes for NEETs

Stepping Up



Stepping Up participants perform a sharing in NYT's new Workshop Theatre photo by Manuel Harlan

We have consolidated a new blended OCN Accredited programme Level 2, 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. Delivered in partnership with JGA Associates.

Our Playing Up Programme is a core programme for NYT in training diverse young talent into the sector, enhancing the inclusivity of the sector.

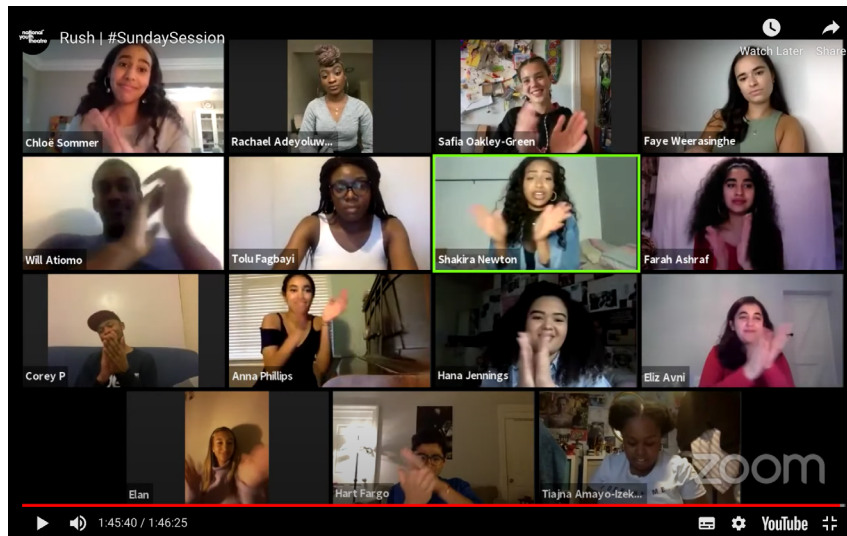
Playing Up 2020-2021 retained 28 out of 28 learners of the Access to HE Diploma: Theatre Arts (100%), 27 learners completed the course (96%), 26 learners achieved the full qualification (93%). Learners were offered places at HE or Drama School (39%) at Alra North & South, Mountview, Fourth Monkey, University of Exeter, University College London (UCL), Arts Ed. 8 learners went onto Industry training Progression (29%) at Originate Actor Training, Old Vic Theatre Front Line, The Vault Young Company, NYT Stepping Up Leaders, NYT Kick-start Scheme Inclusive Facilitators and Venue Operations Assistant. 1 Learner made a short film with 3 learners cast as actors, 1 learner created a one-women show performed at the Camden Fringe Festival, 2 learners have been signed to agencies at Warren and Mckenna (other unknown).

The creative and backstage team for the Final Production was Chris Sonnex (Production Director), babirye bukilwa (Playwright & director), Mwen Rukandema (Sound composer), Simisola Majekodunmi (Lighting Designer), Louise Kempton (Movement Director), Zoë Hurwitz (Set and Costume Designer), Felix Davies (Production Manager), Ella Saunders (Stage Manager) and Libby Devereux (Assistant Director). Due to cases of Covid in the company we were unable to proceed with the full production to live audiences, instead sharing a rehearsed reading of 'the masters house' by babirye bukilwa, co-directed by Chris Sonnex and babirye bukilwa with sound composed by Mwen Rukandema. Two short creative films edited by Matt Farthing captured the spirit of the play 'the masters house' was also shared with an invited audience



the master's house Playing Up company in rehearsals photo by Ali Wright

#MadebyMembers Programming



Participants from Rush online our Made by Members showcase championing global majority 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 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

Equality, Equity, Diversity and Inclusion

Our equality equity diversity and inclusion programming and priorities run through all that we do. 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
- Prioritising the perspectives of culturally diverse individuals in conversations about race.
- Proactively expanding the inclusive aspect of all our programming in addition to focused inclusive projects including Stepping Up, Playing Up, Emerge, 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 360 Race Review commissioned by Trustee David Lammy and 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. Continuing to work with young people outside of London, providing bursaries and fee waivers
- Checking our inclusivity through the language and expression of all that we do, deferring to our Youth Trustees for relevance and equality and developing new language standards as a staff team acknowledging developments led by external organisations and charities across the sector
- Celebrating diversity in the subject matter of our productions and projects, with our freelance NYT Associates, our staff and those we partner with

- Being a strong advocate for youth voice and young people in theatre and the wider creative industries in Britain and internationally with a focus on developing and strengthening existing partnerships. Delivering against our ambitious Equality, Diversity and Inclusion Action Plan whilst continuing to challenge our status quo and our own innovative delivery Committing to providing training on equality equity and inclusion with a focus on intersectionality, holding critical conversations on racism Use the innovations and technology that have come from the COVID pandemic to expand the reach of the NYT, breaking down barriers. NYT recognises the importance of representation, equality, and inclusion with the goal of a strategic and consistent approach organisationally, setting targets and clear aims. Formalising our recruitment and casting systems to broaden our pool of applicants and application processes and committing to Open Calls Introduced a Code of Conduct of expected behaviour and Anti-Racism Statement

A clear reporting structure has been established should there be a need get in touch with a staff member or Trustee about issues related to equality or discrimination at NYT. The Head of Accredited Programmes and the Executive Administrator, People and Culture lead on correspondence and conversations relating to equality. NYT Trustee, Mary Fitzpatrick has been appointed as Designated Equality Trustee to oversee policy and procedure with over 20 years' experience working in Diversity and Inclusion. Mary is currently Global Head of Diversity and Inclusion at Rolls Royce.



Young disabled people from Samuel Rhodes School taking part in a NYT theatre visit

Our Team and Company



Kylee Winfield, Head of Accredited Programmes at NYT introducing a Stepping Up sharing, photo by Manuel Harlan

Talent progression both within and beyond our work is incredibly important to NYT. We nurture our team, our members and our participants with a focus always on the next step. From Playing Up to Youth Trustee, from REP to Assistant Directing, progression is vital to our young people and to our narrative as a company. Through mentoring, ongoing contact, multiple opportunities we work to progress individuals and to ensure doors remain open.

- Mollie Neal from St Helen's took part in our DWP Kickstart Scheme-funded Inclusive Practice Collective that between December 2020 and July 2022 trained 60 young people to lead inclusive drama programmes in non-mainstream schools in Bradford, Greater Manchester, Leeds and London. She says "For the past ten weeks I've been working as an Inclusion Facilitator with NYT. I got to go into non-mainstream schools to teach drama, and today (15/07/2022) they all got to meet each other and perform. As a disabled kid, growing up, there wasn't a space for me in the arts. I never had access to stuff like this. To see these students, some with the same diagnosis as me...my heart soared. Thank you to NYT for constantly pushing the barriers out of the way and making spaces for anyone and everyone."

- We recently appointed Kiley Winfield as our Head of Accredited Programmes, leading our social inclusion programmes Playing Up, Stepping Up & Emerge. He was part of our first Playing Up Company in 2008/09 and says that “NYT’s disruptive thinking gave me the platform to have a career as a professional actor, leader and academic”. He has just been announced as a member of A New Direction’s Space for Change peer learning group programme for creative learning sector leaders, where he is committed to building a supportive cohort of people with lived experience to co-create and lead creative learning programmes and interventions to ensure that our work engages an inclusive diversity of voices and experience.
- Adeola Yemitan from Croydon joined the company and took part in MELT an online environmental research and development project during lockdown. She then successfully auditioned to train with our free NYT REP in 2020/21, as part of which she won Samsung’s Spotlight competition. After graduating from the REP and signing with a leading agency was commissioned by NYT to write and direct a new play ‘I Don’t Care’ for COP26 in Glasgow and has since worked as a professional director on shows including the NYT Big Weekender, our R&D for Refilwe, a southern African retelling of Rapunzel adapted by Bisola Alabi with Bernie Grant Arts Centre and our summer intake courses. Since the REP she has professionally worked as an actor at the Royal Shakespeare Company, appearing in Much Ado About Nothing which was broadcast on the BBC, with NYT Associate Company the PappyShow, at the Rose Theatre and at the Mercury Theatre in Colchester. She is part of South Bank Centre’s New Poets Collective.
- Shakira Newton from Portsmouth took part in F’Off at Edinburgh Festival with NYT, and shocked by the lack of diversity at the fringe she worked with NYT to launch RUSH, a showcase for Black and global majority talent in NYT launched to diversify the theatre industry and audiences. During lockdown she produced Rush twice reaching large online audiences and was spotted by a casting director who cast her in her first professional TV role. Shakira went on to assistant direct Paul Roseby for London Fashion Week and is now lead Director of an NYT Associate Company, Piece of Cake Theatre and ran NYT’s first networking event for artists from the Global Majority. She is currently appearing in her critically acclaimed and award-nominated solo show Things I Can Laugh About Now at Brixton House. Shakira said: “NYT have been here supporting me every step of the way and there’s no version of me doing this now without them.”
- Rana Bader from [redacted] joined NYT on a junior intake course whilst at school. During lockdown she was supported by the company to take part in the Coronavirus time capsule, an online project led by Company three, and her videos created with NYT course mate Daisy accumulated 1000s of views on NYT channels. She became a founding member of Access Acquired, a group of disabled members within NYT supported through our MadeByMembers programme to share their voices and co-create sharings online, in our Workshop theatre and around the country. She was recently appointed as a Youth Trustee, representing the views of members to our executive and board of trustees.



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



The NYT REP Company performing Othello at Bolsover Castle, photo by Ali Wright

A National Creative Production House for Young People

“The revamped NYT stands as a beacon of optimism for the next generation of dramatic talent, on-stage and off.” [The Guardian](#)



Photo by Jim Stevenson of our award-winning National Creative Production House

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, registered Changing Places facilities, a new welcoming reception, a visible presence on the Holloway Road signaling 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 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.

“Members of the National Youth Theatre drove the redevelopment's accessible agenda”

[Dezeen](#)

We won the Best Heritage / Culture Project Award and The Mayor's Award for Good Growth at the 2022 London Planning Awards.

The Awards judges recognised the creative design and transformation of our existing facilities for the 21st century, noting that the redevelopment provides inspiring facilities for local schools and aspiring performing artists all over the country while also ensuring that our building has a much more positive impact on our local streetscape as well as making the local area more attractive. They especially liked how our new building supports the delivery of our Inclusive Practice programme that engages young people currently under-served by the cultural sector. These include physically disabled, learning disabled and neurodiverse young people, including pupils at Richard Cloudesley and Samuel Rhodes nonmainstream schools in our home borough of Islington.

This follows on the heels of our win at the [Architects' Journal Retrofit Awards](#) in the Cultural and Religious Buildings category. The AJ Retrofit Awards celebrated the design expertise behind the vital renewal and repurposing of existing buildings, setting a precedent for ways to significantly reduce the industry's carbon footprint.

Our building has also been recognised on the shortlists for:

- The 2022 [RIBA MacEwen Award](#), an annual award recognising architecture for the common good. One of the judges Architect Denise Bennetts said “As a piece of transformation, I think it is excellent. The street is a big beneficiary. It is good architecture which will surely win awards.” (and she was proved correct last night!)
- The 2021 [Building of the Year](#) by ArchDaily, the world's most visited architecture site.
- The 2022 [MJ Long Prize for Excellence in Practice](#) at [the W Awards](#). In partnership with both The Architectural Review and the Architects' Journal, the W Awards celebrate exemplary work by women & non-binary people; promote role models for young architects in practice; and encourage respect, diversity and equality in architecture. Our nomination recognised the quality of the work of Anne Wynne of our Architects DSDHA.

“The team engaged in a co-design process with the NYT's members to create an environment that is as fully accessible, welcoming and inclusive as possible.”

[The Architects Journal](#)



Photo by Jim Stevenson of our award-winning National Creative Production House

NYT in Numbers

- 10 new showcases for young talent co-created by Members
- 12 new commissioned plays in development
- 30 young people bring drama to disabled young people in non-mainstream schools
- 35 locations for our Auditions and Events nationally
- 44 young people gained new qualifications through Playing Up & Stepping Up
- 50 new jobs created
- 150 schools engaged
- 200 young leaders trained
- 300+ Freelance and Creative Associates trained and employed
- 600+ members took part in new projects
- 1500 young people took part in skills courses
- 10,000 interactive online opportunities for young people
- 150k followers across social media platforms
- 10+ million online audience members reached

Uncertain Times

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. The current cost of living crisis at the time of writing presents real and further barriers to creative opportunity and participation in the arts.

For National Youth Theatre our charitable beneficiaries have never needed us more. As the impacts of covid continue to unravel and the pandemic and economic transitional impacts become 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 to our ongoing resilience. 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 must 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 and audience confidence remains low, we welcome the extension of Theatre Tax Relief supporting the development of future productions.

Our Digital Profile



In FY22 we built on the expansion of our digital offer during the pandemic to continue to support, connect and platform young people from around the UK through our digital offer.

As theatres reopened with socially distanced audiences, we commissioned our first major broadcast quality digital captures of our NYT REP Company productions of *Animal Farm* and *Othello* at the Royal & Derngate, Northampton. The productions opened to critical acclaim on the first day theatres were allowed to reopen in May 2021 and were captured with five cameras by Karma productions. They gave our young REP gaining valuable experience adjusting their performances for camera whilst on stage and our Digital Apprentice Isaac Morrison also gained the opportunity to shadow the capture director, supporting their aspiration for a career in screen. The films received an initial limited release to our creative Hub network, schools and general public via TicketCo reaching X thousand online audience. We prioritised these captures to provide important access to schools to theatre at a time when trips were banned, with wrap around educational content filmed to support learning. With young people missing out on many opportunities to gain industry exposure and connections we also prioritised them financially to support the career progression of the REP, with the captures shared with agents and casting directors, many of whom didn't make it to the shows due to the ongoing pandemic. In FY23 the captures will be released to young audiences around the UK and internationally in partnership with Digital Theatre plus.

Digital played an on-going key role as the impact of COVID-19 continued to impact on our ability to stage live-productions. When there was an outbreak in the company of our *Playing Up The Master's House* company, we pivoted to create a short film self-captured by the cast at home isolating, who were delivered equipment and directed by Chris Sonnex (Artistic Director of Cardboard Citizens) via video call.

Our production of *The Ancestors* was also adapted to film when covid hit rehearsals and will be screened at Portchester Castle and our NYT Workshop Theatre in FY23, proving an important platform for this decolonized production and young ensemble of talent, led by a Black female creative team.

Alongside these high-quality captures, we live-streamed work in FY23 including our *On The Edge* production at COP26, featuring a *Climate Cabaret* and *I Don't Care* a new play written by NYT REP graduate Adeola Yemitan. (Could add Adeola's journey in here?) The live-stream received over 3000 views via COP26's YouTube account and in FY23 we'll create a high-quality capture of our *Climate Cabaret* in our workshop theatre after successfully applying to funding from The Space. We also streamed youth-led *MadeByMembers* events, which continued to provide connection to those isolated by Covid due to vulnerability to the virus or geography. We also utilised digital to support the wellbeing of our young people with pre-meets before activity to help reduce anxiety as young people began to navigate social situations outside their day to day lives again and to understand and accommodate access requirements.

Our online subscription service continue The NYT Hub continued to expand, providing access to two workshops with industry leaders a month, networking opportunities to connect, affordable auditions and interviews and new opportunities to perform at monologue nights and *MadeByMembers* sharings. The Hub continues to break down financial barriers to

access our membership, improve our retention of young people meeting us for the first time and diversify the way we audition, train and showcase talent.

We also saw strong growth across our social media channels, passing 50k followers on Instagram, gaining strong traction on TikTok and launching live Q&A's with alumni, reaching tens of thousands of new online audience members. In the immersive space we built on our previous pioneering work with live sharings of our VR adaptation of stage play FLOOD, in collaboration with Megaverse, which we commissioned as part of our ongoing environmental work. We continued our partnership with leading digital brands Samsung, Sky and TikTok and formed a new partnership with Netflix, providing our young people with access to leading new technologies, industry experts and large audiences.

In the coming year we will build a new website, having selected MADE media as our new supplier after a public tender process, and will integrate a new customer relationship management system Good CRM as part of the new solution. We will continue to produce high quality digital captures building on previous experience, to include our Climate Change and 2022 NYT REP Company productions. Our acting for screen, video games and audio course and digital storytelling will upskill the next generation of talent and we'll increase our focus on backstage and technical training to meet the growing skills gaps in the UK tv, film and theatre industries. Partnering with our Associate Company Megaverse and leading digital brands we'll continue to give young people access to new immersive technologies and the chance to explore the future of performance and how we consume culture. Digital will also be a key tool in our growing work to dismantle barriers to participation in the arts in schools, rural communities and for those facing social anxiety and continuing to shield from Covid-19.



Capture of NYT production at the Royal Court theatre, photo by Ellie Kurttz

Looking Ahead



Epic Stages summer course participant, photo by Craig Fuller

Our Aims

Our plans for FY23 and beyond continue to be framed under five overarching strategic aims. In April 2022 we submitted 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 enable the leadership of the next generation of ambitious talent through skills development opportunities, productions and live ensemble theatre

We will:

- engage young people around the UK to deliver a breadth of opportunities for those aged 11-25 and up to 30 for learning disabled or neurodiverse young people at an introductory level to ensure awareness 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 in aspirational venues across UK
- 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 activate communities of practice within and beyond 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 creative progression paths within all of our communities, hyper local, 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:

- platform young members and associates to create new commissioned and co-created work inspiring next generation of story tellers.
- share power and 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 and actively seek partnerships that share our values
- 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

Aim four

Platform a breadth of diverse talent and voices growing the resilience, talent and dynamism of young people in their mental health, skills and creative confidence

We will:

- acknowledge privilege where it lies and ensure that young people aged 11-30 in the UK irrespective of location, socio economic background 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 proactively reflects contemporary society through 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 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

Future Plans



National Creative Production House accessible entrance, photo by Jim Stevenson

Empowered by the young voices we work with NYT will proactively seek to extend a breadth of partnerships to showcase diverse young people, to support those with the least opportunity to progress and forge new entry routes and talent development pipelines. We will develop community, youth and creative sector partnerships locally, nationally and internationally, foregrounding youth voices and aim to centre the role of youth theatre in the national cultural ecosystem. Building agency for young people at the start of their careers and platforming progression pathways to next level opportunities is at the heart of our work. Through co creation and collaboration young people are leading the changes they want to see, setting agenda for NYT and modelling creative futures. We amplify, enable and build.

We will continue as a leading national provider of CYP training, facilitation & youth voice, engaging not less than 5000 young people in person and online through extensive talent development and creative pipeline programmes. Our new writing partnerships and national Monologue Networks will break barriers to access on major stages, partnering venues in Sunderland, Leicester & Northampton building, with Leeds 2023 and in London with Royal Court Theatre, Theatre Royal Stratford East, Somerset House, Talawa and Bernie Grant Arts Centre. Prioritising reach by broader audiences NYT REP will create new screen-first productions with Digital Theatre+ and NYT companies will create first audio productions with Great Plays, whilst partnerships with TikTok and Netflix will build new diverse talent

pipelines for stage, screen and TV. International cultural exchange will enable access to international peer group networks through a new partnership with LIFT (London International Festival of Theatre). NYT commissions uniquely champion the voice of young people through our commissioning programmes, R&D and youth led developments. We will host Young Writers in Residence & commission new work for in a National New Writing network for our venue, with Theatre Royal, Stratford East & Curve Leicester. We will commission and present ambitious, high quality work with leading Directors, Writers & Designers for national live and online audiences, engaging diverse new voices & challenging perceptions of youth-led performance.

We will ensure a diverse talent pipeline to meet the future needs of the sector, ensuring our industry relevance and addressing skills shortages in the broader creative sectors. Our plans include the development of technical/backstage design & creative training and new writing with partners including TV&film production studios, networks & commissioners, new studio (inter)national partnerships with Fulwell 73/Sunderland, Urban Myth Films/Newport, Wales, EON Productions/Pinewood, Netflix/Shepperton and Canal+. Our partnership with Backstage Niche will continue to support diversity bring new talent to the industry through new bursary funded opportunities in set design and backstage production.

We will undertake feasibility and partnership research for new accredited courses beyond London enabling more NEET and underrepresented young people to build career pathways to the creative industries nationally. 10 years on from launch of the NYT REP, our free alternative to drama school training, over 150 Actors & 7 Bryan Forbes Bursary-supported Young Directors now work in the sector and our footprint continues to go through our Alumni stories and progression journeys. Neurodiverse, d/Deaf and Disabled voices will be commissioned & disabled-led work presented, with partners including Touretteshero, Frozen Light & Blink Dance Theatre. -Partnerships with Touretteshero & Blink Dance Theatre will ensure disabled-led expertise, guidance & creative collaboration responding to local needs identified with LBI through their SEND Progression Task Force. We will build on our DWP Kickstart-funded programme that trained CYP to work as inclusive practice facilitators in Gtr Manchester, Leeds, West Yorks & London. Working in partnership with nonmainstream schools, the programme will enable a continuing pipeline of neurodiverse talent into NYT whilst seeing the first castings & productions featuring new neurodiverse/learning disabled members following our 3 year focused investment in young disabled talent

We will celebrate our 70th birthday in 2026. Our Wikipedia Alumni entries show the breadth of talent we have nurtured with 100s meriting their own pages. We will celebrate our legacy of commissioning: top industry names incl James Graham, Tanika Gupta, Gbolahan Obisesan & Sarah Solemani will revisit their NYT commissioned works to bring contemporary context for young people today to begin life in our new Theatre

Our commitment to digital channels and screen first opportunities will grow with new commission from The Space and through NYT Hub, our online community with creative workshops/Q&As with industry talent will have enabled 20,000 young people to access NYT programmes & industry networks NYT Hub grew online in the pandemic to a year round national programme bringing young people together, forming new communities of specialist interest by ethnicity, locality, disability, sexuality, neurodivergence, gender to empower young creatives. Our new website and CMS system commissioned from Made Media will manage progression of members and improve tracking of the successes of our programming, using data to enhance access, inclusion and engagement whilst ensuring digital access standards are championed.

For the first time in our history we have a Workshop Theatre (180 seats) to be filled by youth-led & co-created work, responding to local need collaboratively & coherently alongside our national provision, extending our accessible roots in the local community. Locally our

work will provide a vibrant home for talent and young voices and an exceptional opportunity for accessible programming. Locally, our free wellbeing in the arts partnership programme with Stuart Low Trust will support isolated CYP with mental health challenges or neurodivergence. A companywide focus on pastoral care and wellbeing will be enhanced with the progression of our work in this area in line with our Centre for Mental Health partnership.

Our Supporters



Promo image for COP26, photo by Myah Jeffers

The National Youth Theatre of Great Britain is proud to acknowledge the following for their support for the year 1 April 2021 to 31 March 2022

MAJOR SUPPORTERS

Arts Council England
Barclays
The Clothworkers' Foundation
Coutts
Department for Work and Pensions Kickstart Scheme
John Ellerman Foundation
The Leverhulme Trust
Clive Mantle and Beat The Chasers (ITV / Potato TV)
The David Pearlman Charitable Foundation
Mark and Sam Phillips
The David Toguri Bursary Fund

£10,000 - £49,999

Dawn Airey and Jacquie Lawrence
 Tania and Keith Black
 Barbara Broccoli
 Jacqui Kerr-Dineen
 Cath Kidston
 Department for Digital, Culture, Media and Sport Loneliness Engagement Grant
 Jacqueline and Hadrien de Croÿ
 English Heritage
 EON Productions
 European Social Fund distributed by the Education and Skills Funding Agency through the
 Community Grants Scheme, and managed by Groundwork London and Paddington
 Development Trust
 International Music and Art Foundation
 Islington Giving Young Grant Makers
 The JGA Group
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 Stelio and Susie Stefanou
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 University of Hull through the Arts and Humanities Research Council, part of UK Research
 and Innovation, and the UK Climate Resilience Programme
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 Youth Endowment Fund

£5,000 - £9,999

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Derwent London Tech Belt Community Fund
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Helen Mirren
Urban Myth Films
Alistair Wilson
Jacqueline Worswick

£1,000 +

Johnny Capps and Urban Myth Films
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Oliver Croom-Johnson and Christine Walker
Mary Fitzpatrick
Annika Gosling
Antonia and Heather Hardy
Nicola Howson
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Joseph Payne
Mark Petterson
Heather Rabbatts
Sophie's Silver Lining Fund
Akiko Takashima
Teale Charitable Trust

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 Lucia Oram, Peter Clayton and
Edwin Shirley

All those who took part in the fundraising at the No Time To Die Pre-Release Screening in
September 2021 and NYT's Nostalgic Fantastic Fundraising Gala in February 2022

The generous people and companies who offer pro-bono support

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 2022, 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

National Youth Theatre operates a vibrant, mixed economy trading model. From earned income for our courses, box office and space rentals through to statutory funding, trusts and foundation grants, corporate support and individual donations our model is proactive, dynamic and opportunistic. The evident upside of this model is that NYT is not overly reliant on any single source of income. The challenge is that our annual model is vulnerable year on year due to the scale of the revenue generation at hand and the effort and resource required to repeatedly manage and deliver. The strategic financial aims of the NYT continue to centre on stability, sustainability and continuing risk management alongside excellence in financial controls.

The financial year in review saw a reduction in the overall income of the charity, primarily due to the completion of the Capital redevelopment of Holloway Road and the associated planned reduction in capital grant income.. A total of £846,732 (2021: £2,679,396) of donations and grants were received for this purpose and credited to the Holloway Road Development Depreciation reserve.

Total incoming resources of £4,912,213 (2021: £5,719,281) were generated this year. Excluding capital, the overall income of the charity was £4,065,481 (2021: £3,039,885) which reflects the return to relatively near normal trading post COVID and continued success in fundraising. In addition, £639,526 was received from the Arts Council Cultural Recovery fund (2021: £853,235) to cover trading income shortfalls through the continued impact of COVID and to support activity. Within unrestricted funding a further £295,316 was received from the estate of Etsuko Toguri. Also £100,000 was received from Clive Mantle from his win on the charity edition of the television show 'Beat the chasers'.

| | FY22 | FY21 |
|----------------------------|----------|-----------|
| National Portfolio | 311,395 | 311,395 |
| Capital redevelopment | 846,732 | 2,769,396 |
| COVID Specific funding | 639,526 | 853,235 |
| Other Restricted funding | £455,108 | 689,134 |
| Other Unrestricted funding | £775,693 | 709,622 |

Total expenditure for the year was £3,642,543 (2021: £2,104,801) of which charitable activities accounted for 93% of the total expenditure (2021: 93%). This increase in expenditure was a result of a move back to near normal delivery of productions, courses, auditions, and social inclusion projects post COVID.

The overall surplus for the year ended 31 March 2022 was £1,269,670 (31 March 2021: £3,614,480). The unrestricted surplus was £747,592 (31 March 2021: £603,683).

Overall, the financial year saw a net surplus on unrestricted revenue funding of £747,592 (2021: £603,683) and a deficit against restricted revenue funding of £209,299 (surplus in 2021: £331,401). £395,316 of the net surplus on revenue funding has been transferred to continue building our strategic designated funds. The capital funding received contributes to the continued accumulation of a capital reserve against depreciation now 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

- **Social economic inclusion and financial accessibility**

NYT is committed to being accessible to all regardless of social economic backgrounds. To that end NYT will follow a strategy of making its courses and activity as accessible as possible by reducing financial barriers to entry and by making our offer available on a greater scale nationally across Great Britain. Our commitment to removing financial barriers and driving forwards financial accessibility will inevitably reduce our earned income potential, particularly in relation to prior years. To mitigate the impact to NYT, we are looking to increase funding through the public sector, trusts and foundations and individuals, to support access and specific outreach projects.

- **Fundraising income not reaching budgeted targets**

Income raised through fundraising accounts for more than 50% 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 continually reviews the development pipeline both at leadership team and Trustee level.

- **Rising Cost of Living and Economic Climate**

The current macro-economic climate with rising inflation and cost rises are recognised as a significant risk to both NYT's earned income and its cost base. To mitigate the risk posed while keeping courses and membership prices as affordable as possible to maximise take up and accessibility, we aim to build contingencies into both our income generation and expenditure budgets to give a degree of tolerance to reduced income generation and cost increases. From an energy cost perspective NYT has reduced the risk of exposure to higher costs by entering into a long-term fixed rate contract in May 2021. Our mortgage on the long term lease is on a floating rate basis, to mitigate the impact of rate rises NYT are utilising available cash balances to generate earned interest.

- **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.

Revenue

Into FY22 we were able to pivot back to face-to-face activity as COVID restrictions were eased, and across the summer 2021 delivered our courses to a record number of participants across multiple locations. Our participation fees were reduced slightly upon previous years given the economic and social post covid context.

Our levels of earned income rose overall from to £1,222,218 (2021: £333,862) given the Course Programme, the NYT REP Company Tour and the Annual fundraising gala which made a welcome return generating £334,118 in ticket sales, auction income and sponsorship.

Additional revenue funding of £302,250 was received from Round 2 of the Culture Recovery Fund in FY22, with £337,716 also received from Round 3 of the Fund.

Capital

The project reached practical completion on 7th June 21 on time and on budget. From FY22 depreciation against the project will be charged across the next twenty-five years.

In FY23 NYT has capital commitments of £261,950 which represents expenditure associated with the redevelopment of its website, and the retention on the contract sum due the lead contractors Neilcott from the recently completed capital project. This is due to be paid post defect sign off.

Reserves

Total reserves of the charity at 31 March 2022 amounted to £8,504,087 (2021: £7,234,417). This includes £4,586,514 (2021: £4,064,436) of restricted funds and £2,451,316 (2021: £2,056,000) of designated funds. The remaining unrestricted funds at the balance sheet date were £1,466,257 (2021: £1,113,981) 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 2022 our reserve cover was in line with company policy for unrestricted annual expenditure.

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 both COVID-19 and the macro-economic outlook. In FY22 an additional fund was created, the Clive Mantle Bursary Fund, which aims to provide bursary support to young people across NYT's courses and projects.

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 FY22 NYT held £2,853,689 in cash and cash equivalents. Our long-term debt was £2,675,825 which is the balance of NYT's 25-year mortgage (total value £2,770,000) held against the purchase of the 999-year lease and the redevelopment of Holloway Road. Capital repayments commenced in April 2022.

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.

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 FY22.

Structure, Governance and Management

Structure

Royal Patron

HRH The Earl of Wessex KG GCVO

President

Barbara Broccoli OBE Hon

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)

Tilly McAuliffe (Vice Chair)
Philip Bartle QC
Judith Chan
Jacqueline de Croÿ
Krishnan Guru-Murthy
Diana Hiddleston
Tim Lloyd-Hughes
Daisy Lewis
Freddie Lewis
Annette Lynton Mason
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, 18th November 2021. 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, Interim Chair of Channel 4, and is on the Boards of Getty Images, Grosvenor Estates and Blackbird. Dawn is a veteran of the media industry having worked in television for 30 years, holding senior positions at ITV as its first Network Controller of Kids and Daytime and latterly Managing Director of Global Content. She was also the first Director of Programmes and subsequently CEO and Chair of Channel 5. Dawn also worked at BSKYB as Managing Director of Channels and Services. She spent three years as Yahoo's Senior Vice President in Europe, the Middle East and Africa. In 2017 Dawn was News International's Visiting Professor of Media Studies at Brasenose College, Oxford University. She is a Fellow and a Vice President of the Royal Television Society, and has been given an Honorary Doctorate of Arts by Edge Hill University for her outstanding contributions to the media industry.

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 (resigned
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 2020
Vice Chairman Real Estate Gaming and Lodging at Jefferies International and parent of
three former members

Johnny Moore elected at the AGM in 2021
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 (resigned February 2022)
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 2021

Elected members

None

Re-elected members

Johnny Moore

Council Members standing down at the 2021 AGM: David Lammy

Sub-Committee structure

During the year there was one active Sub-Committee of the Council: the Finance 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 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 & Chief Operating Officer 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.

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 & Chief Operating Officer (part-time), the Director of Finance and Operations, the Senior Producer, the Head of Development, the Associate Director, the Head of Communications and Digital, the Venue Operations Manager, the Executive Administrator, People and Culture and the Head of Accredited Programmes. 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.

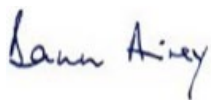
The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Trustees' statement as to disclosure of information to the auditor

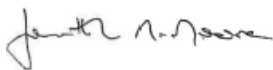
So far as they are aware, there is no relevant audit information of which the charitable company's auditors are unaware and the Trustees have taken all the steps that they ought to have taken in order to make themselves aware of any relevant audit information and to establish that the charitable company's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

The Annual Report was approved by the council and authorised for issue and signed on its behalf by:



Dawn Airey
Chair of the National Youth Theatre Council



Johnny Moore
Chair of the Finance Sub 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 ('the company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes in accordance with the accounting policies set out in note 1 to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 'The Financial Reporting Standard Applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at [date] 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.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether 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 have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

- 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; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the trustees' annual report and from preparing a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 8, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the 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

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.

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

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

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

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

Our approach was as follows:

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

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

Use of our report

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

Moore Kingston Smith LLP

James Cross (Senior Statutory Auditor)

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

8 December 2022

9 Appold Street

London

EC2A 2AP

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 2022

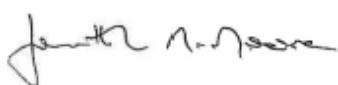
| | | Unrestricted Funds | | Restricted Funds | | Total 2022 | Total 2021 |
|---|--------|--------------------|------------------|------------------|------------------|------------------|------------------|
| | | General | Designated | Revenue | Capital | | |
| INCOME | Notes | £ | £ | £ | £ | £ | £ |
| Donations and legacies | (3) | 727,411 | - | 108,500 | 504,000 | 1,339,911 | 2,052,270 |
| <i>Income from charitable activities</i> | | | | | | | |
| Fundraising events | (4) | 394,118 | - | - | - | 394,118 | 46,773 |
| Grants receivable for charitable activities | (5) | 999,203 | - | 346,608 | 342,732 | 1,688,543 | 3,190,510 |
| Income from charitable activities | (6) | 229,879 | - | - | - | 229,879 | - |
| Charitable trading | (7) | 1,222,218 | - | - | - | 1,222,218 | 333,862 |
| Other income | (8) | 37,469 | - | - | - | 37,469 | 95,739 |
| Investment income | (9) | 75 | - | - | - | 75 | 127 |
| TOTAL INCOME | | 3,610,373 | - | 455,108 | 846,732 | 4,912,213 | 5,719,281 |
| EXPENDITURE ON | | | | | | | |
| Raising funds | (10) | 256,960 | - | 474 | - | 257,434 | 145,503 |
| <i>Charitable activities</i> | | | | | | | |
| Productions and training | (10.a) | 489,976 | - | 293,827 | - | 783,803 | 614,378 |
| Courses and training | (10.b) | 1,489,012 | - | 138,089 | - | 1,627,101 | 871,482 |
| Social inclusion | (10.c) | 581,017 | - | 231,838 | - | 812,855 | 316,244 |
| Bursaries | (10.d) | 45,816 | - | 179 | - | 45,995 | 157,194 |
| Capital Redevelopment Depreciation | (10.e) | - | - | - | 115,355 | 115,355 | - |
| TOTAL EXPENDITURE | | 2,862,781 | - | 664,407 | 115,355 | 3,642,543 | 2,104,801 |
| NET INCOME BEFORE TRANSFERS | (22) | 747,592 | - | (209,299) | 731,377 | 1,269,670 | 3,614,480 |
| TRANSFERS | | (395,316) | 395,316 | - | - | - | - |
| NET MOVEMENT IN FUNDS | (22) | 352,276 | 395,316 | (209,299) | 731,377 | 1,269,670 | 3,614,480 |
| RECONCILIATION OF FUNDS | | | | | | | |
| TOTAL FUNDS BROUGHT FORWARD 1 April 2021 | | 1,113,981 | 2,056,000 | 535,719 | 3,528,717 | 7,234,417 | 3,619,937 |
| TOTAL FUNDS CARRIED FORWARD AT 31 March 2022 | (23) | 1,466,257 | 2,451,316 | 326,420 | 4,260,094 | 8,504,087 | 7,234,417 |

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

BALANCE SHEET
AS AT 31 March 2022

| | | 2022 | 2022 | 2021 | 2021 |
|---|-------|------------------|-------------------------|------------------|-------------------------|
| | | £ | £ | £ | £ |
| | Notes | | | | |
| Fixed assets | | | | | |
| Tangible assets | (15a) | | 8,211,387 | | 7,050,538 |
| Intangible assets | (15b) | | 19,084 | | 29,472 |
| Current assets | | | | | |
| Stock | | 4,315 | | 7,744 | |
| Debtors | (16) | 458,248 | | 678,608 | |
| Cash at bank and in hand | | 2,853,689 | | 2,923,920 | |
| | | <u>3,316,252</u> | | <u>3,610,272</u> | |
| Liabilities | | | | | |
| Creditors: amounts falling due within one year | (17) | <u>(366,813)</u> | | <u>(685,865)</u> | |
| Net current assets | | | <u>2,949,439</u> | | <u>2,924,407</u> |
| Total assets less Current Liabilities | | | 11,179,911 | | 10,004,417 |
| Creditors: amounts falling due after more than one year | (21) | | (2,675,824) | | (2,770,000) |
| Total Net assets | | | <u>8,504,087</u> | | <u>7,234,417</u> |
| The funds of the charity | | | | | |
| Restricted income funds | | | 326,420 | | 535,719 |
| Restricted capital funds | | | 4,260,094 | | 3,528,717 |
| Unrestricted income funds | | | 1,466,257 | | 1,113,981 |
| Designated income funds | | | 2,451,316 | | 2,056,000 |
| Total charity funds | (24) | | <u>8,504,087</u> | | <u>7,234,417</u> |

The financial statements were approved by the council and authorised for issue on 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 FOR THE YEAR ENDED 31 March 2022 | Notes | 2022 £ | 2021 £ |
|---|---------------------------------|--------------------|----------------------------------|
| CASH FLOWS FROM OPERATING ACTIVITIES | | | |
| Cash inflow / (outflow) from operations | A. | 1,322,019 | 4,020,320 |
| Interest paid | | (64,141) | (51,324) |
| Net cash inflow / (outflow) from operating activities | | 1,257,879 | 3,968,996 |
| Investing activities | | | |
| Purchase of intangible assets | | - | (15,600) |
| Purchase of tangible assets | | (1,328,186) | (2,116,338) |
| Interest received | | 75 | 127 |
| Net cash used in investing activities | | (1,328,111) | (2,131,811) |
| Financing activities | | | |
| Inflow / (Outflow) form financing activities | | - | - |
| NET CASH OUTFLOW FROM FINANCING ACTIVITIES | | - | - |
| Net cash used in financing activities | | (70,232) | 1,837,185 |
| Cash and cash equivalents at beginning of year | | 2,923,920 | 1,086,735 |
| Cash and cash equivalent at end of year | | 2,853,688 | 2,923,920 |
| A. RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH INFLOW FROM OPERATING ACTIVITIES | | | |
| Surplus for the period | | 1,269,670 | 3,614,480 |
| Adjustments for: | | | |
| Finance costs | | 64,141 | 51,324 |
| Investment income | | (75) | (127) |
| Amortisation and impairment of intangible asset | | 10,388 | 10,715 |
| Depreciation and impairment of tangible asset | | 167,757 | 16,852 |
| Movements in working capital: | | | |
| (Increase)/decrease in stock | | 3,429 | - |
| (Increase)/ decrease in debtors | | 219,939 | (137,780) |
| Increase/(decrease) in creditors | | (413,228) | 464,856 |
| NET CASH OUTFLOW/ INFLOW FROM OPERATING ACTIVITIES | | 1,322,019 | 4,020,320 |
| B. ANALYSIS OF CHANGES IN NET DEBT | | | |
| | As at 1st April 2021 | Cash Flows | As at 31st March 2022 |
| Cash and cash equivalents | | | |
| Cash | 2,923,920 | (70,231) | 2,853,689 |
| | <u>2,923,920</u> | <u>(70,231)</u> | <u>2,853,689</u> |
| Borrowings | | | |
| Debt due within one year | - | - | (94,175) |
| Debt due after one year | (2,770,000) | - | (2,675,825) |
| | <u>(2,770,000)</u> | <u>-</u> | <u>(2,770,000)</u> |
| Total | 153,920 | (70,231) | 83,689 |

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS

For the year end 31 March 2022

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

The financial statements have been prepared in accordance with 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) (effective 1 January 2019) and the 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 2023). 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 2023. 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 2022 and our forecast to be met at 31 March 2023, 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 purposes.

(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%

HWR redevelopment - 4%

The capitalisation thresholds are as follows:

Computer Hardware and Software - £200

Fixtures and Fittings - £500

Intangible assets are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses. They are recognised at the acquisition date where it is probable that the expected future economic benefits that are attributable to the asset will flow to the entity and the fair value of the asset can be measured reliably.

Amortisation is recognised so as to write off the cost or valuation of the assets less their residual values over the useful lives on the following bases:

Website - 25%

(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.

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 | Total |
|---|------------------|------------------|
| Donations and legacies | 2022 | 2021 |
| Restricted | £ | £ |
| Christina Smith Foundation | 62,500 | 40,000 |
| City Bridge Trust | 100,000 | - |
| Clothworkers' Foundation | - | 9,000 |
| Cripplegate | 20,000 | - |
| Derek Hill Foundation | 5,000 | - |
| Green Hall | 4,000 | - |
| Hugh Bonneville Auditions Access Fund | 5,000 | - |
| Kirby Laing Foundation | 400,000 | 1,200,000 |
| John Thaw Foundation | - | 2,000 |
| Boris Karloff Charitable Trust | - | 1,000 |
| Charles S French Charitable Trust | - | 5,000 |
| Helen Mirren | - | 2,500 |
| Playful Productions | - | 5,000 |
| Ayling | - | 5,000 |
| Matthew Drury | - | 150 |
| Urban Myth Films | - | 2,500 |
| Sir Ian McKellen | 10,000 | 10,000 |
| St Olaves | 3,000 | - |
| Andrew Lloyd Webber Foundation | - | 25,000 |
| Sophie's Silver Lining Fund | 1,300 | 2,000 |
| Clothworkers' Foundation | - | 30,000 |
| Clothworkers' Foundation | - | 2,000 |
| Jack Petchey Foundation | 1,700 | 1,500 |
| Unrestricted | | |
| General Donations | - | 17,831 |
| David Pearlman Charitable Foundation | 33,500 | 30,000 |
| TikTik Information Technology | - | 50,000 |
| Jefferies | - | 45,891 |
| Leverhulme Trust | - | 4,135 |
| International Music and Arts Foundation | 10,000 | 10,000 |
| Clothworkers' Foundation | - | 100,000 |
| David Toguri Bursary Fund | 295,316 | 356,546 |
| Garrick Charitable Club | - | 5,000 |
| London Community Foundation | - | 2,141 |
| Johnny Capps | - | 1,200 |
| Barclays Charitable Trust | 100,000 | - |
| Clive Mantle - Beat the Chasers | 100,000 | - |
| Investors in Talent | 13,500 | - |
| John Ellerman Foundation | 50,000 | - |
| Harold Hyam Wingate | 5,000 | - |
| The Lloyd Square Foundation | 5,000 | - |
| Young Leaders Project | 2,000 | - |
| English Heritage Trust | 4,250 | - |
| McGrath | 1,000 | - |
| Steel Charitable Trust | 5,000 | - |
| Tech Belt Community Fund autumn 2021 | 4,780 | - |
| Mr and Mrs Jones | 3,000 | - |
| F F Jarvis | 2,500 | - |
| Teale Charitable Trust | 1,500 | - |
| E Grimes | 5,000 | - |
| Jacqueline Worswick | 3,000 | - |
| Individual giving | 28,650 | - |
| Barcapel Foundation | - | 1,000 |
| Austin and Hope Pilkington Trust | - | 1,000 |
| Dawn Airey | 10,000 | 10,000 |
| Diana Hiddleston | - | 5,000 |
| Sue Virtue | - | 5,000 |
| Andrew Tottenham | - | 2,500 |
| Spotlight | 7,500 | 10,000 |
| Evening Standard | - | 3,000 |
| Samsung | - | 5,000 |
| Mark Phillips | 10,000 | 10,000 |
| Ros & Alan Haigh | 2,500 | 2,500 |
| Regatta Foundation | - | 10,000 |
| Taymour Ezzat | 2,500 | - |
| Graham Elton | - | 2,500 |
| Joyce Hynter | - | 500 |
| Lucy Newark | - | 1,000 |
| Croom-Johnson | - | 500 |
| London Borough of Islington | - | 1750 |
| Gift aid | 21,915 | 15,626 |
| | 1,339,911 | 2,052,270 |

The income from donations and legacies was £1,339,911 (2021: £2,052,270) of which £612,500 (2021: £1,342,650) was restricted and £727,411 was unrestricted (2021: £709,620).

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

| 4. Fundraising events | Total 2022 £ | Total 2021 £ |
|------------------------------------|-----------------------------|-----------------------------|
| Fundraising dinner: Auction prizes | 145,232 | 46,773 |
| Fundraising dinner: Ticket sales | 248,886 | - |
| | 394,118 | 46,773 |

| 5. Grants receivable for charitable activities | Total 2022 £ | Total 2021 £ |
|---|-----------------------------|-----------------------------|
| to be updated in detail | | |
| Arts Council England Revenue | 311,395 | 311,395 |
| GLA Good Growth Fund | 311,232 | 1,439,396 |
| Arts Council England Covid Fund | - | 355,410 |
| Arts Council England Cultural Recovery Fund | 639,526 | 497,825 |
| Arts Council NYT on Tour Grant | 73,800 | 258,300 |
| Leverhulme Trust | 85,290 | 80,600 |
| City & Islington College | - | 27,623 |
| GLA Young Londoners | 27,799 | 28,695 |
| Groundwork | 8,000 | - |
| DCMS | 23,291 | - |
| L&Q Foundation | - | 21,818 |
| Children in Need | 750 | 4,500 |
| University of Hull - COP26 | 24,991 | - |
| John Lyon's Charity | 12,500 | 18,750 |
| Youth West Partnership | - | 15,695 |
| Islington Council | 6,000 | - |
| Islington Council | 31,500 | - |
| English Heritage | 69,209 | 44,611 |
| National Lottery | 40,000 | 26,316 |
| Youth Endowment Fund | 23,260 | 39,576 |
| Portal Trust | - | 20,000 |
| | 1,688,543 | 3,190,510 |

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 £999,203 (2021: £1,164,629) with restricted grants received of £689,340 (2021: £2,025,880)

| 6. Income from charitable activities | Total 2022 £ | Total 2021 £ |
|---|-----------------------------|-----------------------------|
| Pageant | 25,000 | - |
| Kickstart/IPC | 204,879 | - |
| | 229,879 | - |

All income from charitable activities was unrestricted.

| 7. Charitable trading | Total 2022 £ | Total 2021 £ |
|--------------------------------|-----------------------------|-----------------------------|
| Course fees | 618,252 | 214,311 |
| Audition & Membership fees | 120,111 | 115,624 |
| Members accommodation | 340,747 | - |
| Box office | 10,684 | 2,159 |
| Merchandise sales | 24,690 | 1,768 |
| Rental of rehearsal facilities | 107,734 | - |
| | 1,222,218 | 333,862 |

| 8. Other income | Total 2022 £ | Total 2021 £ |
|---------------------------------------|-----------------------------|-----------------------------|
| Theatre Tax Relief | 32,127 | 8,532 |
| Sundry | 5,342 | 3,100 |
| HMRC Job Retention Scheme | - | 83,086 |
| Oxford University - MBA Job Placement | - | 1,021 |
| | 37,469 | 95,739 |

All other income was unrestricted.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

| 9. Investment income | Total 2022 | Total 2021 |
|-----------------------------|-----------------------|-----------------------|
| | £ | £ |
| Bank interest receivable | 75 | 127 |

All investment income was unretreicted.

10. ANALYSIS OF EXPENDITURE

| | Raising funds | a) Productions and training | b) Courses | c) Social inclusion | d) Bursaries | e) other | Total |
|---------------------------------|----------------------|--|-------------------|--------------------------------|---------------------|-----------------|------------------|
| | £ | £ | £ | £ | | | £ |
| Direct costs | 71,114 | 409,250 | 913,811 | 454,747 | 26,893 | - | 1,875,815 |
| Operations | 12,503 | 71,953 | 160,663 | 79,953 | 4,730 | - | 329,802 |
| Promotion and marketing | 2,653 | 15,266 | 34,089 | 16,964 | 1,004 | - | 69,976 |
| Depreciation | 2,380 | 13,699 | 30,588 | 15,222 | 901 | - | 62,790 |
| Governance | 754 | 4,339 | 9,689 | 4,822 | 285 | - | 19,889 |
| Support costs | 168,030 | 269,296 | 478,261 | 241,147 | 12,182 | - | 1,168,916 |
| HWR redevelopment depn | - | - | - | - | - | 115,355 | 115,355 |
| Total resources expended | 257,434 | 783,803 | 1,627,101 | 812,855 | 45,995 | 115,355 | 3,642,543 |
| Represented by: | | | | | | | |
| Restricted income funds | 474 | 293,827 | 138,089 | 231,838 | 179 | 115,355 | 779,762 |
| Unrestricted income funds | 256,960 | 489,976 | 1,489,012 | 581,017 | 45,816 | - | 2,862,781 |
| | 257,434 | 783,803 | 1,627,101 | 812,855 | 45,995 | 115,355 | 3,642,543 |

Expenditure on charitable activities and raising funds was £3,642,543 (2021: £2,104,801) of which £779,762 was restricted (2021: £357,733) and £2,870,243 was unrestricted (2021: £1,797,488).

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 goverment compliance

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

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 | 409,250 | 913,812 | 454,747 |
| Salaries | 209,515 | 344,775 | 174,721 |
| Administration | 145,433 | 324,735 | 161,602 |
| Governance | 4,339 | 9,689 | 4,822 |
| Promotion and marketing | 15,266 | 34,090 | 16,963 |
| | 783,803 | 1,627,101 | 812,855 |
| Income | 293,827 | 138,089 | 231,838 |
| Net income / (costs) funded from other income | (489,976) | (1,489,011) | (581,017) |

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

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 | 138,616 | 117,893 | 314,125 | 357,321 | 927,955 |
| Social security | 26,816 | 18,663 | 30,851 | 21,726 | 98,056 |
| Pension costs | 5,003 | 5,343 | 7,922 | 5,611 | 23,879 |
| | 170,435 | 141,899 | 352,898 | 384,658 | 1,049,890 |

| | 2022 £ | 2021 £ |
|--------------------------|------------------|----------------|
| Total Staff costs | | |
| Wages and salaries | 927,955 | 767,508 |
| Social security | 98,056 | 75,735 |
| Pension costs | 23,879 | 29,618 |
| Consultancy cost | - | 64,000 |
| | 1,049,890 | 936,861 |

| | | |
|---|----------------|----------------|
| Cost of Key management personnel | | |
| Staff costs | 396,554 | 366,239 |
| Social security | 51,849 | 43,065 |
| Pension costs | 32,078 | 16,129 |
| | 480,482 | 425,433 |

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 2022 £22,000 (2021 £4,000) 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:

| | 2022 No. | 2021 No. |
|--------------------|-------------|-------------|
| £60,000 - £69,999 | - | 1 |
| £70,000 - £79,999 | 1 | - |
| £80,000 - £89,999 | - | - |
| £90,000 - £99,999 | - | 1 |
| £100,000- £109,000 | 1 | - |

No expenses were paid to trustees during the year (2021: Nil).

No trustee received remuneration for their services during the year (2021: Nil).

13. STAFF NUMBERS

| | 2022 Number | 2021 Number |
|------------------------------|----------------|----------------|
| Activities to generate funds | 4 | 3 |
| Productions | 3 | 3 |
| Courses and training | 2 | 2 |
| Social inclusion & bursaries | 3 | 3 |
| Kickstart/IPC | 15 | - |
| Operational | 10 | 11 |
| | 37 | 22 |

Staff numbers reflect the average number of staff in post during the year ended 31st March 2022.

Kickstart/IPC staff are employed on short term contracts funded by the Department of Work and Pensions

14. CORPORATION TAX

The charity is exempt from tax on income and gains falling within section 466-493 of the Corporation Tax Act 2010 to the extent that these are applied to its charitable objects.

THE NATIONAL YOUTH THEATRE OF GREAT BRITAIN
COMPANY NUMBER: 699114

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

15.a TANGIBLE FIXED ASSETS

| | Fixtures and fittings £ | Computers, IT and Technical equipment £ | Assets under construction £ | HWR redevelopment | Leasehold premises £ | Total £ |
|-----------------------|----------------------------|--|--------------------------------|-------------------|-------------------------|------------------|
| Cost | | | | | | |
| At 1 April 2021 | 108,870 | 59,226 | 2,544,872 | - | 5,437,090 | 8,150,058 |
| Additions | - | 27,898 | 1,300,288 | - | - | 1,328,186 |
| Transfer | - | - | (3,845,160) | 3,845,160 | - | - |
| Disposals | (7,090) | (4,723) | - | - | - | (11,813) |
| At 31 March 2022 | 101,780 | 82,401 | - | 3,845,160 | 5,437,090 | 9,466,432 |
| Depreciation | | | | | | |
| At 1 April 2021 | 92,842 | 39,506 | - | - | 966,754 | 1,099,100 |
| Charge in the year | 8,956 | 9,688 | - | 115,355 | 33,759 | 167,757 |
| Transfer | - | - | - | - | - | - |
| Disposals | (7,090) | (4,723) | - | - | - | (11,813) |
| At 31 March 2022 | 94,708 | 44,471 | - | 115,355 | 1,000,513 | 1,255,044 |
| Net book value | | | | | | |
| At 31 March 2022 | 7,072 | 37,930 | - | 3,729,805 | 4,436,577 | 8,211,387 |
| At 31 March 2021 | 16,030 | 19,721 | 2,544,872 | - | 4,469,915 | 7,050,538 |

15.b INTANGIBLE FIXED ASSETS

| | Website £ |
|-----------------------|---------------|
| Cost | |
| At 1 April 2021 | 94,710 |
| Additions | |
| At 31 March 2022 | 94,710 |
| Amortisation | |
| At 1 April 2021 | 65,238 |
| Charge for the year | 10,388 |
| At 31 March 2022 | 75,626 |
| Net book value | |
| At 31 March 2022 | 19,084 |
| At 31 March 2021 | 29,472 |

16. DEBTORS

| | 2022 £ | 2021 £ |
|------------------------------------|----------------|----------------|
| Trade debtors | 212,838 | 419,611 |
| Prepayments and accrued income | 88,114 | 159,109 |
| VAT | 107,485 | - |
| Other debtors | 27,896 | - |
| Theatre Tax Relief - CT receivable | 21,915 | 99,899 |
| | 458,248 | 678,619 |

| | 2022 £ | 2021 £ |
|---|----------------|----------------|
| 17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR | | |
| Trade creditors | 62,728 | 417,079 |
| Mortgage payments | 94,175 | - |
| Other taxes and social security costs | 4,112 | 36,904 |
| Accruals | 156,232 | 126,976 |
| Deferred income (see note 18) | 49,566 | 104,906 |
| | 366,813 | 685,865 |

18. DEFERRED INCOME

| | 2022 £ | 2021 £ |
|---|---------------|----------------|
| Deferred income brought forward | 104,906 | 62,531 |
| Incoming resources deferred in the year | 49,566 | 104,906 |
| Released from previous year | (104,906) | (62,531) |
| Deferred income carried forward | 49,566 | 104,906 |

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.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

19. RELATED PARTY TRANSACTIONS

Related parties donated £13,200 during the year ended 31 March 2022 (2021: Nil).

20. NET INCOME/ EXPENDITURE

| | Total 2022 £ | Total 2021 £ |
|---|-----------------------------|-----------------------------|
| Net income / expenditure is stated after charging: | | |
| Auditors' remuneration | 19,389 | 17,000 |
| Auditors' remuneration -PY under provision | - | 4,625 |
| Fees other | 500 | 2,945 |
| Depreciation/ amortisation | 178,145 | 27,568 |
| Bank loans and overdraft interest payable | 64,141 | 51,324 |
| Operating lease - Other | 16,864 | 20,843 |
| | <u>16,864</u> | <u>20,843</u> |

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

| | 2022 £ | 2021 £ |
|--|-------------------|-------------------|
| Mortgage falling due within 1 year | 94,175 | - |
| Mortgage falling due between 2 - 5 years | 415,665 | 503,636 |
| Mortgage falling due after 5 years | 2,260,160 | 2,266,364 |
| | <u>2,770,000</u> | <u>2,770,000</u> |

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 2022

| | 01 April 2021 £ | Income £ | Expenditure £ | Transfers | 31 March 2022 £ |
|--|----------------------------|---------------------|--------------------------|------------------|----------------------------|
| Restricted Funds | | | | | |
| Leverhulme Trust | 149,405 | 85,290 | (117,000) | - | 117,695 |
| Judy Browne - Bursary Funding | 7,798 | - | | - | 7,798 |
| Cripplegate | 37,464 | 20,000 | | - | 57,464 |
| Bryan Forbes - Bursary for Young Directors | 55,661 | - | | - | 55,661 |
| Hugh Bonneville Auditions Access Fund | 10,000 | 5,000 | (15,000) | - | - |
| Clothworkers' Foundation | 9,000 | - | (9,000) | - | - |
| Arts Council NLPG for NYT Tour | 178,300 | 73,800 | (252,100) | - | - |
| Clothworkers' Foundation | 30,000 | - | (30,000) | - | - |
| The Ancestors Porchester (NLHF, Uni of War | 34,590 | 109,209 | (143,799) | - | - |
| Portal Trust | 20,000 | - | (20,000) | - | - |
| Clothworkers' Foundation | 2,000 | | (2,000) | - | - |
| Jack Petchey Foundation | 1,500 | 1,700 | (3,200) | - | - |
| John Lyons | - | 12,500 | (12,500) | - | - |
| Youth Endowment Fund | - | 23,260 | (23,260) | - | - |
| Christina Smith Foundation | - | 62,500 | - | - | 62,500 |
| St Olaves | - | 3,000 | (3,000) | - | - |
| Derek Hill Foundation | - | 5,000 | (5,000) | - | - |
| Groundwork | - | 8,000 | - | - | 8,000 |
| Islington Children in Need | - | 750 | (750) | - | - |
| Islington - Tourettes Heros | - | 6,000 | - | - | 6,000 |
| GLA Young Londoners | - | 27,799 | (27,799) | - | - |
| Sir Ian Mckellen | - | 10,000 | - | - | 10,000 |
| Sophie's Silver Lining Fund | - | 1,300 | - | - | 1,300 |
| Capital Redevelopment Fund | 3,528,717 | 846,732 | (115,355) | - | 4,260,094 |
| | <u>4,064,435</u> | <u>1,301,840</u> | <u>(779,762)</u> | <u>-</u> | <u>4,586,514</u> |

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

22 (continued)

Unrestricted Funds

| | | | | | |
|------------------------------------|-----------|-----------|-------------|-----------|-----------|
| General Fund | 1,113,981 | 3,610,373 | (2,862,781) | (395,316) | 1,466,257 |
| Designated Programme National Fund | 500,000 | - | - | - | 500,000 |
| Designated New Commissioning Fund | 200,000 | - | - | - | 200,000 |
| Designated Property Fund | 500,000 | - | - | - | 500,000 |
| David Toguri Bursary Fund | 356,000 | - | - | 295,316 | 651,316 |
| S106 fund | 300,000 | - | - | - | 300,000 |
| Digital fund | 200,000 | - | - | - | 200,000 |
| Clive Mantle Bursary Fund | - | - | - | 100,000 | 100,000 |

| | | | | | |
|--------------------|------------------|------------------|--------------------|----------|------------------|
| Total Funds | 3,169,981 | 3,610,373 | (2,862,781) | - | 3,917,573 |
|--------------------|------------------|------------------|--------------------|----------|------------------|

In line with NYT's policy on designated funds, £395,316 of 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 the 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.

Toguri legacy 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.

Clive Mantle Bursary Fund

The fund is to be used to offer financial assistance to NYT members who would otherwise be unable to take part in NYT activities.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

23. ANALYSIS OF CHARITABLE FUNDS IN PRIOR YEAR

ANALYSIS OF CHARITABLE FUNDS 2021

| | Movement in Funds - Restated | | | | |
|--|------------------------------|------------------|------------------|-----------|------------------|
| | 1 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 | - | 1,000 | (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) | - | 4,064,436 |

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

23. (continued)

| Unrestricted Funds | 1 April 2020 | Movement in Funds - Restated | | | 31 March 2021 |
|------------------------------------|---------------------|-------------------------------------|--------------------|------------------|----------------------|
| | | Income | Expenditure | Transfers | |
| 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 |
| Digital Programme 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 |

24. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Fund balances at 31 March 2022 are represented by:

| | Unrestricted Funds | Restricted Funds | Total Funds |
|-------------------------|---------------------------|-------------------------|--------------------|
| | £ | £ | £ |
| Tangible fixed assets | 3,951,293 | 4,260,094 | 8,211,387 |
| Intangible assets | 19,084 | - | 19,084 |
| Current assets | 2,989,832 | 326,420 | 3,316,252 |
| Current liabilities | (366,813) | - | (366,813) |
| Long Term Liabilities | (2,675,824) | - | (2,675,824) |
| Total net assets | 3,917,573 | 4,586,514 | 8,504,087 |

Fund balances at 31 March 2021 updated

| | 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 |

25. COMMITMENTS UNDER OPERATING LEASES

At 31 March 2022 the charity had aggregate annual commitments under non-cancellable operating leases on Printer equipment as set out below.

| | 2022 | 2021 |
|----------------------------|-------------|-------------|
| | £ | £ |
| Within one year | 3,968 | 3,979 |
| Between one and five years | 12,896 | 16,864 |