

Registered number: 01850803
Charity number: 515660

National Youth Choirs of Great Britain

(A company limited by guarantee)

Annual report

Year ended 30 September 2020

National Youth Choirs of Great Britain
(A company limited by guarantee)

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Reference and administrative details

Year ended 30 September 2020

Trustees

Professor Christopher Francis Higgins, Chair
David Benjamin Harold Aspinall (resigned 1 January 2020)
Nicholas Stephen Sears
Patricia Marion Keir
Andrew Garth Pollard
Rebecca Helen Driver
Lynne Dawson
James Simon Olley
Michael John Strutt
Georgina Alison Robb (appointed 28 January 2020)
Gregor Stanley Watson (appointed 28 January 2020)
Margaret O'Shea (appointed 28 January 2020)
Gillian Frances Hillier (appointed 28 January 2020)

Company registered number

01850803

Charity registered number

515660

Registered office

The Rivergreen Centre
Aykley Heads
Durham
DH1 5TS

Key management team

Ben Parry, Artistic Director and Principal Conductor
Anne Besford, Chief Executive
Mark Anyan, General Manager

Independent auditor

UNW LLP
Chartered Accountants & Statutory Auditor
Citygate
St James' Boulevard
Newcastle upon Tyne
NE1 4JE

National Youth Choirs of Great Britain

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Reference and administrative details (continued)

Year ended 30 September 2020

Bankers

Barclays Bank plc
Holmfirth
Huddersfield
HD9 2DW

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Trustees' report

Year ended 30 September 2020

The trustees present their annual report together with the audited financial statements for the year 1 October 2019 to 30 September 2020. The trustees confirm that the annual report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

Objectives

The mission of the National Youth Choirs of Great Britain (NYCGB) is to inspire and empower young people throughout the UK through the life changing experience of singing together. We are a national champion for youth choral music, standing for artistic excellence, creative diversity, and openness and relevance to all.

We achieve our mission by:

- delivering excellent and innovative training and progression opportunities nurturing talented young singers at a national level;
- providing exceptional performance opportunities, extending the reach and showcasing the diversity of youth choral music;
- engaging and inspiring more young people through participation in strategic and targeted singing programmes with partners;
- establishing NYCGB's role as a national champion and sector leader for youth choral music and music education;
- developing organisational resilience, ensuring NYCGB is fit for purpose and able to clearly demonstrate the impact of its work.

I am an ordinary kid from an ordinary background. NYCGB taught me how to be extraordinary.

National Youth Training Choir Member

Undoubtedly, being a member of this organisation has changed the course of my life.

National Youth Choir Member

Activities for achieving objectives

We are more than just a choir: we are a community with a shared passion for singing and the life-changing opportunities it can offer.

Ben Parry, Artistic Director and Principal Conductor, NYCGB

We are the most exciting, innovative and accessible organisation for young choral singers across the UK, providing our young people with unbeatable opportunities to develop skills in music and performance, leadership and teamwork, and to grow in confidence and aspiration. NYCGB is in the middle of an exciting and ambitious five-year plan to develop our role as a national champion for youth choral music, focusing on four principal areas of activity:

- i. **Educational Courses** – offering over 850 of the country's most talented young singers exceptional choral training and participation opportunities annually, including engaging with professional conductors, composers, musicianship and vocal coaches, and guest artists. We are divided into four choirs – our flagship National Youth Choir (age 18-25) incorporating the National Youth Chamber Choir, mixed-voice National Youth Training Choir (age 14-18), National Youth Girls' Choir (age 9-15), and National Youth Boys' Choir (age 9-15) – forming an unrivalled progression environment for young singers aged 9 to 25.
-

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Trustees' report (continued)

Year ended 30 September 2020

- ii. **Performances** – unique opportunities for choir members to take part in concert performances, in some of the country's leading venues, the BBC Proms and major arts festivals, national commemorations, international touring, digital recordings, music videos and broadcasts, including performing new works from leading composers.
- iii. **Learning and Engagement** – open access learning and engagement opportunities for young people outside of our membership to explore and be inspired by singing together. More than 3,500 young people and multiple local partners are engaged each year in areas of high social deprivation and low levels of accessible cultural activities, improving access and inclusion, and supporting delivery of the National Plan for Music Education.
- iv. **Emerging Professional Artists** – supporting exceptionally talented young choral artists through tailored initiatives such as our Fellowship programme - for future choral leaders skilled at delivering learning and engagement programmes as well as performance; and the Young Composers Scheme - supporting a new generation of talented composers from diverse backgrounds and regions.

NYCGB's programme is structured in such a way that passion for singing and excellence can be nurtured and flourish. We create essential, accessible pathways to support our participants from the point when they discover their voice to the development of their talent at the highest level. Those differing pathways ensure that many more young people are able reap the musical, personal and social benefits of singing, and fulfil their potential in whatever career path they choose to pursue, inside or outside music. At the same time, we uphold NYCGB's trademark artistic brilliance, through ambitious and diverse programming.

NYCGB is a National Portfolio Organisation supported by Arts Council England and the Department for Education. NYCGB has an agreed business plan for the period 2018 to 2022 setting out our exciting organisational vision, values and strategy.

Since 2013, NYCGB has worked to transform and develop the organisation, putting in place the necessary staffing, systems, fundraising, planning, policies and programmes to support sustainable growth and strategic expansion. A dedicated operational staffing team, together with a pool of over 90 freelance specialists, provide support to deliver against NYCGB's aims and objectives. This includes specialist development support to help raise funds to deliver the strategic plan. Artistic programmes are led by outstanding professional conductors, music leaders and guest artists and supported by a dedicated pastoral care team.

Activities undertaken for public benefit

The trustees confirm that they have referred to the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives in planning future activities.

Access and financial assistance

NYCGB believes that all young people should have the opportunity to sing, and that access to membership of the choirs should be on the basis of talent and potential alone.

No young person should be precluded from taking part because of financial hardship. All NYCGB participation fees are subsidised and a key message in the promotion of NYCGB auditions and opportunities is the availability of additional generous financial assistance for young people from low-income families to support costs of auditions, membership, uniform costs, course fees and associated travel for members and their families.

The development of our national Learning and Engagement programme has continued to enable us to reach a greater number of talented young singers from an increasingly wide range of backgrounds. This is reflected in an ongoing growth in demand for financial assistance awards. In 2013-14 we assisted 115 young people with 126 awards; in 2019-20 this has increased to 270 bursaries awarded to 172 recipients. Although the total value of these awards was reduced this year to £62,832 due to the impact of Covid-19 on our programmes, we continue to project a growing need to remove financial barriers to participation for more young singers, and will continue to

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Trustees' report (continued) Year ended 30 September 2020

support financial assistance through securing funding from regional and national Trusts and Foundations and growing our base of individual donors.

"I was fortunate enough to receive a bursary for the 2019-20 annual National Youth Choir programme. It was always my intention that this would be my final year with NYCGB, having been part of the organisation since I auditioned for the Boys' Choir 8 years ago, aged 12."

"It simply would not have been possible for me to finance my time with NYCGB without a bursary. The once-in-a-lifetime experiences such as performing in concert with the Tallis Scholars and the National Youth Chamber Choir or even being scheduled to perform at the World Symposium on choral music are one of the many reasons I loved NYCGB, and the bursary scheme has made this all possible. It is not only the experience, but also the skills (both musical and interpersonal) that I have taken away from NYC. The musical training, I received is world-class, and I hope to further these skills in any choirs that I join post-lockdown."

National Youth Choir Member 2019-20

Achievements and performance

Building on the successes of the previous year, NYCGB planned an ambitious and inspirational programme for 2019-20. The arrival of the Covid-19 pandemic, six months into the financial year and just two weeks before the start of our busiest period of delivery, has inevitably had a significant impact on our ability to deliver against this planned programme and associated strategic objectives this year.

Following restrictions implemented by the UK Government, NYCGB took the decision to cancel all planned spring and summer residential courses, concerts and open events in 2020. This was an unprecedented situation in our 37-year history but an essential step in ensuring we played our part in protecting our members, staff and the wider public.

However, NYCGB's ethos is to bring young people together. We have been determined to come through this and ensure we not only keep the nation singing in the future, but also support our young singers and our team of permanent and freelance staff during this crisis. While nothing can replace the visceral thrill of live ensemble singing, in the period April to September 2020 we have explored alternative ways to continue to engage our members, emerging artists and wider community in exceptional musical learning opportunities skills development and performance, and have found innovative ways to deliver key aspects of our programme digitally.

Review of activities

Auditions

NYCGB continues to recruit young singers for our choirs by auditioning widely across the UK. In 2019, 680 young singers auditioned to join NYCGB for our 2019-20 programme. 28 audition days were held across 24 locations, with a further two online audition days aiming to provide an increased level of support to young singers in more remote areas and those facing barriers to attending an 'in-person' audition. This brought the total audition days to 30 – our highest ever. 413 (61%) applicants were successful in being awarded places to join the choirs as a new member or to progress through the choirs.

We are committed to being an inclusive, representative organisation. In March 2020 we commenced a review of our member recruitment processes, with the aim of making auditions more accessible, and growing the pool and the diversity of candidates. Covid-19 has accelerated changes to NYCGB's auditions programme. In May we successfully moved all auditions for the National Youth Choir Annual Programme 2020-21 online, and in August we overhauled the format, scoring criteria and communications for National Youth Training Choir, Girls' Choir and Boys' Choir auditions due to take place online in October and November. We plan to complete our review of auditions with further changes to be implemented in 2021.

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Trustees' report (continued) Year ended 30 September 2020

Courses and Training

Due to its largely seasonal nature, NYCGB's programme of innovative training and progression opportunities for our choirs in 2019-20 has been severely impacted by Covid-19.

The flagship National Youth Choir commenced the second year of the new Annual Programme, which aims to offer unbeatable musical experiences for our young people, empowering them to develop advanced vocal skills and perform more challenging works, and supporting creative collaborations with a diversity of artists across a range of musical styles. Members attended the Discovery Weekend in autumn 2019 and performed as part of the Royal Albert Hall Christmas programme in December. Sadly, their planned spring residential, and the summer international tour to New Zealand and Australia were cancelled. In addition, the seven planned residential courses for members of the National Youth Girls', Boys' and Training Choirs in April and August 2020, with 900 participants booked to attend, were also cancelled.

The NYCGB team worked hard to plan and develop an alternative online course programme across our choirs. In spring, despite cancellation taking place just two weeks before courses were due to start, we delivered free digital activities and resources via Zoom and YouTube for our Girls' and Boys' Choir members, and piloted online courses for Training Choir and the National Youth Choir. In summer, with a longer lead-in, we were able to plan and deliver a comprehensive online course programme for each of our choirs.

All NYCGB courses and programmes aim to offer members a rich and inspirational learning experience, and we were just as ambitious for our work online. The programme was designed to deliver as much of the experience of an NYCGB residential course as possible, including musicianship webinars, masterclasses with professional artists, workshops, individual singing lessons, Alexander Technique classes, social activities, full and sectional virtual choir rehearsals, and virtual recordings. Our online programmes engaged 730 members in total, with 95% of participants reporting a positive and enjoyable experience.

I enjoyed so much about the online programme - it felt just like a real course and I loved it! I really struggle with anxiety and being able to reach out to the pastoral team and staff members no matter what time, made a big difference so that I could comfortably engage in the course in my own way.

Training Choir Member 2020

Moving online afforded unique opportunities to connect our members with a diverse range of inspirational international artists. Guest artists working with the choirs this summer included Anthony Trecek-King in the US, Sofi Jeannin from France and Anders Edenroth in Sweden. It would have been impossible to bring together this prestigious roster in person and we are excited about the potential of future international collaborations.

The artistic theme celebrated across NYCGB's programme for the year was 'Cultural Identity'. Inspired by the World Symposium on Choral Music we explored through choral music the relationship humans have with the land that supports them: the sense of identity they derive from it and the tensions that arise out of it. The theme called to mind such notions as family, identity, place, community, culture, celebration, colonialism, dispossession, alienation, partnership, freedom, environmentalism... to name but a few!

NYCGB has remained committed to ensuring a diverse balance of musical programming and has continued to champion music composed or arranged by artists who have historically been under-represented in the choral music sector. Through member forums and discussions, we encourage our young people to explore the wider context of choral music and deepen their understanding beyond the notes on the page. We continue to include a range of voices and perspectives in our planning processes, including our Creative Forum members, and our Member Representatives. Elected each year by their peers, the reps contribute to evaluation, strategic planning, Board meetings and are now vital organisational voices ensuring that our programmes remain relevant and inspiring to the young people at the heart of NYCGB.

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Trustees' report (continued)

Year ended 30 September 2020

Performances, Commissions and Recordings

NYCGB choirs gave a total of 14 live performances in 2019-20. Many scheduled performances post-March had to be cancelled, including our end of course concerts, pop-up performances and appearances at the BBC Proms, Three Choirs and Spitalfields festivals, so concerts fell short of the 44 delivered in the previous year. However, NYCGB choirs reached total live audiences of 58,437 – a 36% increase on our audience reach in 2018-19. This is in large part thanks to our performance partnerships, notably with the Royal Albert Hall and a new relationship with the Tallis Scholars launched in February.

We were keen to ensure our choirs continued to have the opportunity to showcase the breadth and brilliance of their work to a wider audience, and in lieu of the usual end of course concert performances, we supported each choir to take part in virtual recording projects. Each participant recorded and submitted their individual part and these tracks were digitally edited into choral ensemble performances. The programme included three new works commissioned by NYCGB.

- The National Youth Choir would have premiered world-celebrated composer Thea Musgrave's moving and poignant new NYCGB commission 'By the River' to an international audience at the World Symposium on Choral Music in New Zealand. Instead, members of the National Youth Choir with Ben Parry, NYCGB Artistic Director & Principal Conductor, recorded the track from their homes and it was released as both an audio and video track in July.
- Shruthi Rajasekar, a graduate of our 2019 Young Composers Scheme was commissioned to write a 5-minute work for the National Youth Training Choir. 'The Change We Need' was inspired by the choir's discussions about the theme of Cultural Identity and their reflections on current social justice issues, it was recorded in August and was released in autumn 2020.
- Ben Parry composed a new work for the Girls' and Boys' Choirs, 'Just Being Me' with lyrics and accompanying video supplied by members of the choirs reflecting on what cultural identity means to them. The piece was recorded in July for release in November 2020.

NYCGB continues to create and release regular digital content and broadcasts as part of our Digital Plan, via Apple Music, Spotify, Google Play and Amazon Digital, and in 2020 this has become a vital way of continuing to widen public engagement with NYCGB's programme and with the richness and diversity of choral music more generally. In total 25 digital recordings and three music videos were released in 2019-20, receiving over 416,000 streams and views. Streams and views across NYCGB's full catalogue exceeded 1 million for the second year in a row.

Learning and Engagement

NYCGB strives to increase the accessibility of high-quality singing opportunities across the UK and to empower more young people through the transformative and powerful experience of singing together. Despite the growing body of evidence of the personal and social benefits of music-making, opportunities for young people to participate and develop their skills vary widely. Through our national Learning and Engagement programme we aim to inspire more young people in state education and from a wider range of backgrounds to discover and progress their passion for singing, through inclusive and high quality regional opportunities. Using our unique musical and educational expertise, we seek to understand barriers and challenges for young people and work with partners including schools, music education hubs and music organisations to create bespoke singing programmes that meet local needs and help remove regional inequalities in singing provision and participation.

In the first two terms of 2019-20 NYCGB continued to develop and deliver strategic partnership work in target regions to address singing 'cold-spots'. We particularly focussed on established partnerships in Nottinghamshire, the North East, Yorkshire (particularly North Yorkshire and Hull), and aimed to develop new partnerships in the West Midlands, targeting activity in areas where young people are less likely to take part in cultural activities, and more likely to face financial, cultural, geographical or aspirational barriers. In addition, we have continued our complementary national programme of shorter-term learning and engagement activities, which ensures that we achieve a greater reach and engagement of young people and build new networks to raise awareness of

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Trustees' report (continued) Year ended 30 September 2020

NYCGB and our opportunities.

All programmes were all free to access at the point of delivery for young participants and included work developing secondary school choirs, showcase events, inspirational workshops as part of our primary Ready Steady Sing programme, Taster events to support talented young singers to progress and continuing professional development (CPD) events for teachers and music leaders.

"I learnt singing is fun and practise makes perfect!"

"You can do anything with your voice!"

"I learned 4 new songs and how to sing more confidently in different parts."

"The musicianship workshop about sight reading and scales was really helpful."

"I feel a lot more confident about singing now."

"Performing songs from lots of different cultures was incredibly interesting and fun."

"I enjoyed it so much that it has encouraged me to look out for other opportunities to take part in. I am also keen to gain more experience and work on the skills I need to take part in the NYCGB choir auditions."

Learning and Engagement Participant Feedback

"Fantastic! Really enjoyed it and I didn't want it to finish. If I can even give the children at our school a little of what I got from this workshop I will be happy. It really proves that you just have to go for things with children and you will get surprising results."

"I came away with a renewed intention to start a new singing group at my primary school."

Teacher and Music Leader feedback

From March, we had to postpone our busy planned programme in schools and communities. However, we have delivered new online open events to support young singers to audition for NYCGB and have worked to apply the learning from our spring and summer course programmes to progress the core elements of our Learning and Engagement programme through a blended model of digital and workshop activities from autumn 2020.

Across the Learning and Engagement programme, we reached and inspired 1,559 young people, 329 of whom were supported to take part in progression activities and encouraged to take their singing further. In addition, over 1,000 people attended showcase performance events as audience members, to support the achievements of participants. 48 teachers and music leaders took part in CPD sessions. We were also delighted to continue to offer opportunities for National Youth Choir members to develop peer leadership skills through volunteering to support regional learning activities.

Professional support and development

As part of NYCGB's sector leadership role we support the professional development of the next generation of professional artists, nurturing talent from the widest diversity of backgrounds and shaping the future of choral music so that it is vibrant, innovative and relevant.

In 2019-20 we recruited our fifth cohort of eight talented aspiring professionals aged 18 to 25 to take part in the annual NYCGB Fellowship training programme, which aims to develop participants as effective choral leaders and educators as well as performers. This was the second year that the Fellows were Section Leaders of the National Youth Choir, adding a further dimension to their training as peer leaders and mentors for the choir in rehearsal and performance, and forming the core of the National Youth Chamber Choir.

We also successfully completed the first year of our new Young Composers Scheme, launched in January 2019 to support four emerging composers from a diverse range of cultural, geographical and musical backgrounds and to develop their compositional skills for ensemble voice. Recordings of seven new works by the composers, performed by the Fellows, were released as an album by programme partners NMC Recordings in January 2020.

Following the success of our inaugural year, in autumn 2019 we recruited our second cohort of Young Composers and launched the scheme in January with an induction weekend, a Showcase Event at the Royal Albert Hall with the 2019 cohort, a workshop with our new Digital Partner Steinberg Media Technologies who

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Trustees' report (continued)

Year ended 30 September 2020

provided free licenses and training on their Dorico Pro-notation software and a weekend of masterclasses with professional composers.

"Talking to the Young Composers was as educational for me as it might have been for them. In so many ways, the profession of composing has changed enormously since I started out nearly 30 years ago. However, this lot were all incredibly bright, sparky and engaging and completely able to implement the suggestions I made re: communication with audiences and performers, during every part of the composition process. It was also very gratifying to see how interested they were in music from other countries and cultures and I hope it'll provide plenty of inspiration for them, in years to come."

Roxanna Panufnik, Composer – Masterclass Weekend

While Covid-19 prevented our cohorts of emerging professional artists from meeting in person after March, participants in both programmes embraced a move online and training sessions, virtual recordings – ranging from Elgar to Rhianna, masterclasses, mentoring, and participation in NYCGB digital courses all took place over the summer. Thanks to the support of Britten Pears Arts our Young Composers were also able to take part in week-long creative composition residencies at the home of Benjamin Britten as lockdown eased in the summer. Their final compositions will be recorded in the autumn and released in early 2021.

"The virtual session was hugely enjoyable in so many ways. It was wonderful to have time to work with the Fellows, to hear their comments on the draft pieces and to continue building a feeling of community with the group. The sessions with guest speakers were all incredibly helpful and interesting. I particularly gained from learning about tax from Amanda Dean and the session with Roxanna Panufnik. It was also really great to meet the team from Stainer and Bell and to learn about the publishing process."

Lisa Robertson, Young Composer 2020

Together with our new commissions programme the Young Composers Scheme has quickly become an exciting and central part of NYCGB's commitment to the support of innovative new choral music and to embedding diversity and representation at the heart of our music policy.

Impact – Changing Lives

Young people are supported to realise their highest ambitions in singing with NYCGB through a diverse array of choral repertoire – from Monteverdi to beatbox. No matter what their background or future ambitions, every singer makes a unique contribution to our community and walks away with a life-changing experience. We work tirelessly to open young people's eyes to the breadth and beauty of music, and to break down barriers preventing children and young people from engaging with music.

We firmly believe that the benefits of singing extend far beyond the development of musical expertise. Singing with us supports the growth of skills and attributes including confidence, aspiration, teamwork, communication and leadership skills. We enable young people to go out into the world as confident, bright, engaged and empowered individuals who are valuable additions to any organisation or career path, whether or not connected to music.

While the feedback we receive from participants, partners, stakeholders and alumni regularly bears testimony to these many benefits, in 2019-20, the importance and impact of NYCGB activities for our community of young singers has never been more clear. Our drive to ensure that our choirs could continue to engage through online programmes despite Covid-19 has not only successfully ensured that members could continue to develop their musical, personal and social skills, but also supported their health and wellbeing through an incredibly challenging time in their lives.

"I really enjoyed the musicianship session with Greg. With A-Level exams being cancelled, it was refreshing to feel like I was really learning something worthwhile, after missing out on learning lots over the last few weeks."

"Just a massive thank you for making this online week so memorable and fun! I was really struggling before this week and having mental health support and something to motivate me to get up in the mornings for the first time in a month really has made a massive difference! I had such a great time and have made so many new friends"

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Trustees' report (continued)

Year ended 30 September 2020

and can't thank you all enough!"

"In my career I would love to be a part of a professional ensemble and meeting the Swingles and finding out about their journeys made my future goals seem more achievable. It was great to know that some of them started in NYCGB, so I am taking the right steps to get there."

"I liked how we did almost everything we would normally do on an off-line NYC course that we could to keep the overall atmosphere, especially the dancercise. I think it made everyone feel a little bit more cheery at this weird time and I'm very glad the course still went ahead :)"

"It was so good to be able to sing again, even at a distance."

"I felt the course really helped me develop my vocal technique, including mouth shape and tongue position. I felt my posture for singing has also improved and I have gained many other useful tips and tricks for music overall. After having had several months of lockdown it was really nice to see my friends and have some structure in my day, it was such a fun week and I really enjoyed the whole experience."

"The sessions with the guest speakers were an absolute delight and I loved every minute of their jam-packed presentations. For example seeing Anthony's journey of American Choral Music from the time of slavery right up to the modern day and how it's influenced everything we listen to today was one of my standout moments."

"The female musicians we had on the course were absolutely amazing and it made me feel like I could do anything! More, please!"

"It helped me with musical skills, like sight singing the new music, and it greatly improved my wellbeing as I was so excited every day for the virtual course and it has given me a project to do to record the songs really well."
Choir Member feedback 2020

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Trustees' report (continued)

Year ended 30 September 2020

Principal sources of funding

The trustees are most grateful to all our funders who have supported NYCGB during the year. They are particularly pleased to report NYCGB's successful ongoing partnerships with the Associated Board of the Royal Schools of Music (ABRSM) and two new partnerships with Stainer & Bell and Steinberg Media Technologies. ABRSM have supported our Widening Access and Engagement programme and our Fellowship Programme since its launch in 2015 and our two new partners have both come on board to sponsor our Young Composers Scheme. Steinberg Media Technologies also sponsored NYCGB's New Music Programme in 2020, which resulted in two new music commissions by Ben Parry and Shruthi Rajasekar.

The trustees wish to record their thanks to major supporters Arts Council England and the Department for Education, Esmée Fairbairn Foundation, The Leverhulme Trust, Garfield Weston Foundation, Peter Sowerby Foundation, The Ofenheim Trust, Gillian Dickinson Trust, PRS for Music Foundation, John S Cohen Foundation, John James Bristol Foundation, Holbeck Trust, Schroder Charity Trust and The Radcliffe Trust for their kind and ongoing support.

In 2019-20, many of our funders gave permission to change the use of their grant to help the organisation during these difficult times for which the trustees would like to express heartfelt gratitude for their kind understanding and flexibility. The Esmée Fairbairn Foundation also awarded an additional unrestricted grant to NYCGB, which was crucial in helping us through 2020. We are incredibly grateful to the Esmée Fairbairn Foundation for this unsolicited support and to Durham County Council for their additional support during 2020.

NYCGB was successful in securing a diverse range of grants from regional and national trusts and foundations and the trustees wish to pay thanks to:

ABRSM; Andor Charitable Trust; The Roger and Sarah Bancroft Clark Charitable Trust; Baron Davenport's Charity; The Beerling Foundation; Catherine Cookson Trust; The Chapman Charitable Trust; John S Cohen Foundation; The Derrill Allatt Foundation; Durham City Council; The Elmley Foundation; Ernst von Siemens Music Foundation; Esmée Fairbairn Foundation; The Fidelity UK Foundation; Garfield Weston Foundation; The Garrick Charitable Trust; Goldsmith's Company Charity; The Golsoncott Foundation; Hadrian Trust; Holbeck Trust; The H.R. Taylor Charitable Trust; John James Bristol Foundation; The Joseph Strong Frazer Trust; Sir James Knott Trust; The Leverhulme Trust; Lochlands Trust; the Lord Belstead Charitable Settlement; The Lord and Lady Lurgan Trust; Mercers' Company; The Michael Tippett Musical Foundation; Mulberry Trust; The Ofenheim Trust; The Paul Bassham Charitable Trust; Peter Sowerby Foundation; PRS for Music Foundation; The Radcliffe Trust; the Royal Albert Hall; RVW Trust; The Samuel Gardner Memorial Trust; Scarfe Charitable Trust; Schroder Charity Trust; Stainer & Bell, Steinberg Media Technologies (Dorico); Sylvia and Colin Shepherd Charitable Trust; Veronica Awdry Charitable Trust; The W E Dunn Charitable Trust.

In 2020, NYCGB launched a fundraising appeal entitled 'Keep the Nation Singing' with the aim of raising funds to support the organisation and our members during the Covid-19 pandemic. In total, we received over 1,200 donations, which included over 500 parents donating all or a portion of the cancelled course fees back to NYCGB. The trustees wish to convey a huge thank you to all the donors for this amazing and heart-warming support, which ensured NYCGB was able to keep our members singing and smiling during 2020.

The trustees would like to extend their gratitude to all the people who most generously donated their time or money to NYCGB in 2019-20. We would also like to thank all our kind supporters who have chosen to remain anonymous and the Alumni Champions Committee members who continue to have a huge impact on our fundraising capacity.

Vocal Supporters

Alex McColl
Anthony Townsend
Ben Parry
The Baker Family
Elfreda Tealby-Watson
John Daszak

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Trustees' report (continued)

Year ended 30 September 2020

Lady Margaret Elliot
Estate of Mrs Elizabeth A Main
Andy Farris
Prof. Christopher Higgins
Adrian Melrose
The Munden Family
Garth & Lucy Pollard
Nicholas Sears
Mr & Mrs R Tett
Alex McColl and Charles Wynn-Evans
Fiona Yeomans

Gold Friends

Sooty Asquith
Andrew Brixey-Williams
Chris and Elizabeth Byng
Bryony Coapes
David Aspinall
Kieran Cooper
Kate Davies
Andrew Evans
Christian Grobel
The Hillier Family
Felix Leach
Geoff Mountfield
Polly Penter
Stephen and Lydia Pierce
Janet Read
Gareth Saunders
Mr & Mrs P Tuch
Fiona Yeomans

Silver Friends

The Cox Family
Scott & Simone Green
Simara Kirapaty
James Prescott-Martin
Michael Seeney
Patrick and Caroline Strafford
Carole Varney
Tracy & Robert Watson

Alumni Champions Committee

Andy Farris (1980s)
Anna George (nee Tonkin; 1980s/1990s)
Bryony Coapes (nee Lonsdale; 1990s)
Charlotte Dougan (nee Mobbs; 1990s)
Charlotte Brosnan (2000s)
Gareth Saunders (1980s/1990s)
Josh Xerri (2010s)
Liz Hurran (1980s/1990s)
Lizzie Spear (nee Rowe; 1980s/1990s)
Nick Jefferson (1980s)
Simon Wright (1980s)

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Trustees' report (continued) Year ended 30 September 2020

Financial review

Financial position

As will be the case for so many organisations, the Covid-19 pandemic has impacted NYCGB financially as well as operationally.

The statement of financial activities for 2019-20 shows an annual deficit of £28,848. The principal factor contributing to the loss was the immediate cessation of activities required to support the nationwide measures applied to restrict the spread of the pandemic. The lockdown was required just as the NYCGB's season of residential courses – our principal income earning activity – was about to start. Switching from residential to online provision enabled some activity, but this had a significant impact on the financial model. We were able to offset some of this loss of income through related reductions in direct programme expenditure.

The detrimental effect of the virus on the final year-end position would have seen a much greater loss had NYCGB not benefitted from the help and financial support of donors, suppliers, members and both national and local government, all of which mitigated that loss. Thankfully, previous trustees have prudently built a suitable level of reserves, which has meant that the organisation had sufficient cash to meet its ongoing commitments during the course of this financial year. In the face of the ongoing impact of Covid-19 in 2020-21 Trustees recognise the critical importance of sustaining those reserves to ensure they are sufficient to provide future security.

Reserves policy

NYCGB's total reserves at 30 September 2020 were £633,475. Future planning is fundamental to NYCGB's operation, combining the seasonal nature of annual activities with the necessity of planning programmes and projects more than one year ahead, to link with the expected advance schedules of partner venues and guest artists. The reserves policy reflects the need to provide a degree of security to support advance planning over longer timescales, and to provide confidence to stakeholders that artistic plans are soundly based and funded.

Trustees have previously agreed the need to hold sufficient reserves to cover a suitable period of salary and other operational costs as a budget and cash flow contingency in the event of a significant loss of income. In 2019-20 a balance of £375,000 was designated to this purpose. In the light of the Covid-19 pandemic, the trustees have reviewed these funds to ensure they are sufficient. They have determined that the suitable level of budget and cashflow contingency needs to cover the equivalent of 12 months' staffing costs which will enable NYCGB to manage the organisation through potential future changes in the economic climate or exceptional events and to commit to longer-term planning. £400,000 is now designated as a budget and cash flow contingency.

A Founder's Fund of £106,749 is restricted to providing financial assistance supporting National Youth Choir members to take part in exceptional and additional activities such as international touring, in accordance with the wishes of the donor.

In 2018-19, the trustees designated £70,476 as a fixed asset fund reflecting the expected amortisation costs of the CRM system over the next five years. A further £810 of CRM costs were capitalised in the current year. The amortisation for the current year amounts to £18,458. This leaves an overall balance of £52,828 in the fund. Grant funding for the project was received and reflected in the accounts in a previous financial year, and currently forms part of NYCGB's reserves.

During 2018-19 the trustees agreed to invest a proportion of reserves for two key purposes. Firstly, to provide an initial income stream to support the increasing need for access initiatives as NYCGB broadens its reach and, secondly, to invest in the development of exceptional artistic projects and programmes (particularly where sources of income are not otherwise available). In October 2019 an initial investment of £200,000 was placed in a CCLA COIF fund, which comprises the Founder's Fund and a proportion of NYCGB's designated budget and cash flow contingency. The intention is to add to this fund as the opportunity arises, and to use the annual interest generated to contribute to the provision of financial assistance to members. Together with interest

National Youth Choirs of Great Britain

(A company limited by guarantee)

Trustees' report (continued) Year ended 30 September 2020

received in 2019-20 the fund was valued at £216,530 at 30 September 2020.

Excluding balances tied up in designated funds, restricted funds, and fixed assets, NYCGB's total free reserves are £70,783. A substantial proportion of reserves are required as working capital, which is the cash held to enable the organisation to meet its commitments throughout the year.

The experience gained during the period since March 2020, reinforces the need for sufficient reserves to ensure the future of the organisation is sustainable and trustees will continue to review the reserves position on an annual basis.

Going concern

Given the likely ongoing impact of Covid-19 into 2020-21, the trustees have given careful consideration to the matter of financial sustainability and NYCGB's viability in the coming months. Trustees have reviewed a number of different budget assumptions, scenarios and cashflow projections. We are fortunate to have direct experience in 2019-20 of the potential impact of Covid-19 on NYCGB's usual activity programme, and know we have the ability to respond and adapt programme. This experience has been invaluable in developing these financial projections.

Trustees agree that NYCGB currently retains a suitable level of reserves to help mitigate immediate financial pressures and manage anticipated cashflow needs in the coming year.

Furthermore, trustees are grateful that NYCGB's financial position in 2020-21 is further supported by the award of a generous grant of £170,000 from the Government's Culture Recovery Fund, administered by Arts Council England. This grant will support NYCGB's core organisational costs during the period October 2020 to March 2021, while Covid-19 restrictions are ongoing and enable NYCGB to plan Covid-secure programmes for the following period.

After making appropriate enquiries, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

Financial risk management objectives and policies

Our management team and our Finance Sub committee robustly monitor financial risks, and in 2020-21 this includes regular review of a comprehensive budget risk assessment. This ensures appropriate risk mitigation strategies can be implemented and contingency plans can be made. This management of risks is underpinned by a strong reserves policy. This approach ensures that NYCGB (as a registered charity and a company limited by guarantee) meets its legal and charitable financial compliance and probity requirements. The control environment and framework are appropriate for the current and planned future scale of the organisation and assures a strong platform of financial governance and control to NYCGB funders and stakeholders.

To support prudent financial management and mitigation of financial risk, trustees have carefully considered and agreed an investment strategy, described in the reserves policy above.

Plans for future periods

While NYCGB is already a national leader, engaging many talented young singers nationwide, by 2030 we want it to be the go to organisation for any talented young singer in the country who wants to be inspired, challenged and nurtured. We aim to provide unparalleled opportunities for young people from the widest diversity of backgrounds through performance, education and regional, national and international engagement. We want NYCGB to be a household name that all talented young singers, from the widest possible range of social, ethnic and cultural backgrounds, and from every part of the UK, aspire to join.

NYCGB trustees approved a new business plan for the period 2018 to 2022 in autumn 2018, and this plan has been updated annually. The plan sets out NYCGB's ambitious organisational mission and strategic aims across

National Youth Choirs of Great Britain

(A company limited by guarantee)

Trustees' report (continued)

Year ended 30 September 2020

artistic, engagement and learning, national leadership and organisational development strands.

In 2020-21 NYCGB's programme of activities will continue to contribute towards the delivery of the stated organisational and charitable aims and objectives, however with Covid-19 expected to continue to impact into 2021 we are planning to be flexible and creative in order to navigate the ongoing challenges in the short-term, and ensure that NYCGB is in a solid position to pursue the growth that we need for the future. Plans will be reviewed and refreshed regularly by management and trustees.

Courses, Training and Professional Development

Eight courses are currently planned during 2020-21: National Youth Girls', Boys' and Training Choir in spring and summer, and alongside this NYCGB will deliver the National Youth Choir Annual Programme. We aim to engage over 900 members. We will deliver our courses residentially if we are able to do so safely and within government guidelines, however we are also planning alternative programmes blending digital and in-person delivery should contingencies be required. We will be carrying forward our artistic theme of 'Cultural Identity' from 2020.

Across all our programmes, regardless of the way we deliver them, we will continue to offer unique and high-quality learning and performance opportunities, including the chance for members to work with guest artists and practitioners from the widest diversity of cultures and musical genres. We strive to ensure that our training remains at the forefront of choral practice and is inspiring and relevant to our young people.

Our development programmes for emerging professional artists will continue for the sixth cohort of the Fellowship Programme, and the third year of our Young Composers Scheme in partnership with NMC Recordings. We have reviewed the structure and content of the Fellowship programme to align this more closely with the Young Composers Scheme and to expand the focus on choral leadership and skills in educational delivery.

Performances, Commissions and Recordings

NYCGB will aim to deliver a programme of around 25 concerts across our ensembles in 2020-21, seeking to continue to offer members unbeatable performance opportunities. These concerts will include a mix of live and broadcasted performances, responding to changes in Covid-19 restrictions as required. Exciting plans include the National Youth Choir performing as part of the 'Live from London' digital broadcast series with the Tallis Scholars, a live-streamed Annual Showcase in February, participation in the Royal Albert Hall's 150th anniversary celebrations and performances at the Spitalfields and Three Choirs festivals in summer 2021.

Two new choral commissions are planned, connected to our theme of Cultural Identity. This includes an exciting new work from award-winning British-Iranian composer and turntable artist, Shiva Feshareki, for the National Youth Choir. A further new piece will be commissioned for the National Youth Girls' Choir.

NYCGB will continue to develop new virtual audiences for choral music by creating and releasing a regular programme of audio and video recordings across streaming platforms. This will include releases of virtual recordings created by our choirs during lockdown in 2020 and release of the second Young Composers album by NMC Recordings.

Learning and Engagement

From the autumn term 2020 we will restart delivery of our Learning and Engagement programme. Due to ongoing restrictions, young people face more barriers than ever before in accessing high-quality singing programme. Therefore, it continues to be important for NYCGB to find ways to support young singers even in challenging times. We plan to create a hybrid model of both online and in-person delivery, drawing on the unique experience and learning we have developed through creating online programmes in 2020.

We will continue to focus on developing our strategic partnership programmes in Yorkshire, the North East and the West Midlands and continue 'legacy' partnership work in Nottinghamshire. Alongside this we plan to reboot our wider national programme of outreach workshops, open events, and CPD. We will aim to engage around 3,500 young people through our learning and engagement activities.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Trustees' report (continued)

Year ended 30 September 2020

Access, Inclusion and Representation

NYCGB is committed to being an inclusive and representative organisation, championing high-quality singing opportunities for all young people. We passionately believe that all children and young people with the widest range of backgrounds and regardless of individual circumstance should be able to make music with others, and have the opportunity to discover and explore their musical talent and achieve at the highest levels. As a national organisation, we want all talented young singers to experience what NYCGB has to offer, and to be supported to thrive and contribute equally to our community.

We have made significant progress in reaching and inspiring more young people and in supporting artists from a greater diversity of backgrounds. However, we believe there is much more we could do, in particular around engaging communities that do not have easy access to opportunities for ensemble singing, and in addressing barriers to Black, Asian and Minority Ethnic singers joining and progressing within NYCGB. The Black Lives Matter movement has highlighted the ongoing issues and discrimination many communities still face, and in 2020-21 we will be working with greater urgency to deliver actions against NYCGB's equality, diversity and inclusion priorities.

This work will include taking part in 'I'm IN' – a pilot initiative for music organisations to assess and improve diversity and inclusion; implementing new approaches to our auditions processes – removing barriers to recruiting young singers from the widest range of backgrounds; continuing to champion diverse voices in our programmes and supporting our members voices to be heard; and recruiting and training members, staff and trustees from a wider diversity of ethnic, socio-economic, and geographical backgrounds.

Digital Developments

We have learned a huge amount from the rapid development of online programmes in 2020, and digital platforms offer a significant opportunity for NYCGB to deliver flexibly through further periods of Covid-19 restrictions and, longer-term, to reach more widely than ever before. In 2020-21, we will be evaluating how we can integrate these new ways of working alongside our regular programmes. For example, we are exploring the potential to create a regular online programme to help young people improve their musicianship skills. This new approach would aim to level the playing field for young people without the financial means or access to private singing tuition or regular learning opportunities in their community.

In addition to this, we are considering how we can create more regular contact with members, alumni and our audiences by using digital technology. This could include online masterclasses with professionals, annual virtual choir recordings with alumni and schools, online open days for aspiring members and even social sessions so members can get to know each other and develop as a community before and between courses.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Trustees' report (continued) Year ended 30 September 2020

Structure, governance and management

Constitution

NYCGB was established in 1983 and registered as a charity and incorporated as a company limited by guarantee in 1984. The company was established under a Memorandum of Association which established the objects and powers of the charitable company, and is governed under its Articles of Association, renewed and revised in 2010.

Effective governance

The trustees are committed to ensuring the effective governance of NYCGB and in 2019-20 have reviewed current policies and procedures to ensure voluntary compliance with the Charity Governance Code as updated in July 2017. The review process has resulted in an action plan which will further enhance NYCGB's approach to governance.

Recruitment and appointment of trustees

The directors of the company are also charity trustees for the purpose of charity law and, under the company's Articles, are known as members of the Board of trustees. Under the requirements of the Memorandum and Articles of Association the members of the Board of trustees are elected to serve for a period of three years, after which they must be re elected at the next Annual General Meeting. Trustees are elected for a maximum of three cycles.

The board of trustees seeks to ensure that its members possess the range of skills and expertise required to benefit the diverse range of work the company undertakes. In the event of particular skills or expertise being lost due to retirement, appropriate individuals are identified and approached to offer themselves for election to the Board of trustees.

Policies adopted for the induction and training of trustees

On appointment trustees participate in an established induction process and meet with the senior management team to understand the workings of the charity and their roles. Further training is provided on an ad hoc basis as and when required.

Pay policy for senior staff

The trustees are responsible for setting the remuneration level for the senior team, which is done taking account of the financial position of the charity and prevailing market rates for similar roles.

Organisational structure and decision making

NYCGB has a Board of trustees which meets quarterly and is responsible for the strategic direction and policy of the charity. All trustees give their time voluntarily. Any expenses claimed by the trustees from the charity are set out in note 10 to the financial statements.

The trustees employ a Chief Executive and an Artistic Director & Principal Conductor as an Executive team, with overall responsibility for a team of creative and operational staff (including the Head of Artistic Planning and Participation, General Manager, Director of Development, and Head of Communications and Audience Development) to develop and implement the vision of the charity and its activities.

The Board, with detailed work carried out by its Finance Sub committee, approves the draft annual budget. The Chief Executive and Artistic Director are afforded full artistic and operational control subject to the budgeting limits set by the Board.

National Youth Choirs of Great Britain

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Trustees' report (continued) Year ended 30 September 2020

Risk management

The Board of trustees and the management committee regularly undertake a review of the major risks to which the charity is or may be exposed. Where appropriate, systems and procedures have been established to mitigate the risks that the charity is facing or may face.

Appropriate policies and procedures are in place to ensure compliance with legislative requirements, which include employment laws, equality duties, child protection policies, data protection policies and health and safety of members, staff, and volunteers.

It is NYCGB policy that 'all persons be accorded full and equal consideration on the basis of merit or other relevant, meaningful criteria, regardless of any potential source of discrimination.' We aim to achieve this by nurturing a culture of mutual respect and trust, fairness and dignity, and positive, inclusive behaviour.

Following a comprehensive review of our safeguarding practices by NSPCC in 2013, we have prioritised 'member voice', ensuring that any member has the means and opportunity to express themselves and be heard. To support this NYCGB appointed a permanent Head of Safeguarding who is responsible for delivering a safeguarding training programme to all staff members, and working with staff to ensure appropriate future plans are put in place for young people and especially those with protected characteristics where and when required.

Disclosure of information to auditor

Each of the persons who are trustees at the time when this trustees' report is approved has confirmed that:

- so far as that trustees are aware, there is no relevant audit information of which the charitable company's auditor is unaware, and
- that trustees have taken all the steps that ought to have been taken as a trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

Auditor

Pursuant to section 487(2) of the Companies Act 2006, the auditor will be deemed to be reappointed and UNW LLP will therefore continue in office.

This report was approved by the trustees, on 29 January 2021 and signed on their behalf by:

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Professor Christopher Francis Higgins (FRSE FMedSci FRSA), Chair

National Youth Choirs of Great Britain

(A company limited by guarantee)

Statement of trustees' responsibilities **Year ended 30 September 2020**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial . Under company law, the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the 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 company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



Independent auditor's report to the Members of National Youth Choirs of Great Britain

Opinion

We have audited the financial statements of National Youth Choirs of Great Britain (the 'charitable company') for the year ended 30 September 2020 which comprise the Statement of financial activities, the Balance sheet, the Statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2020 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 United Kingdom, including the Financial Reporting Council'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

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.



Independent auditor's report to the Members of National Youth Choirs of Great Britain (continued)

Other information

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

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

We have nothing to report in this regard.

Opinion 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' report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

We have nothing to report in respect of the following matters in relation to which 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' exemptions in preparing the Trustees' report and from the requirement to prepare a Strategic report.



Independent auditor's report to the Members of National Youth Choirs of Great Britain (continued)

Responsibilities of trustees

As explained more fully in the Trustees' responsibilities statement, 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.

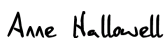
Auditor's responsibilities for the audit of the financial statements

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 the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

Use of our report

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

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Anne Hallowell BSc FCA DChA (Senior Statutory Auditor)
for and on behalf of UNW LLP, Statutory Auditor
 Chartered Accountants
 Newcastle upon Tyne

29 January 2021

National Youth Choirs of Great Britain

(A company limited by guarantee)

Statement of financial activities (incorporating income and expenditure account) Year ended 30 September 2020

	Note	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Income from:					
Donations and legacies	3	287,404	287,280	574,684	535,390
Charitable activities	4	130,512	-	130,512	747,108
Other trading activities	5	-	780	780	19,580
Investments		1,638	-	1,638	3,286
Total income		419,554	288,060	707,614	1,305,364
Expenditure on:					
Raising funds	6	89,009	-	89,009	78,348
Charitable activities	7	375,923	288,060	663,983	1,162,704
Total expenditure		464,932	288,060	752,992	1,241,052
Net gains on investments		16,530	-	16,530	-
Net movement in funds		(28,848)	-	(28,848)	64,312
Reconciliation of funds:					
Total funds brought forward		555,574	106,749	662,323	598,011
Net movement in funds		(28,848)	-	(28,848)	64,312
Total funds carried forward		526,726	106,749	633,475	662,323

The notes on pages 26 to 45 form part of these financial statements.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Balance sheet

At 30 September 2020

	Note	2020 £	2019 £
Fixed assets			
Intangible assets	11	52,828	70,476
Tangible assets	12	3,115	3,673
Investments	13	216,530	-
		272,473	74,149
Current assets			
Stocks		-	986
Debtors	14	104,424	84,130
Cash at bank and in hand		451,520	685,897
		555,944	771,013
Creditors: amounts falling due within one year	15	(194,942)	(182,839)
Net current assets		361,002	588,174
Net assets		633,475	662,323
Charity funds			
Restricted funds	16	106,749	106,749
Unrestricted funds	16	526,726	555,574
Total funds		633,475	662,323

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the trustees on 29 January 2021 and signed on their behalf by:

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Professor Christopher Francis Higgins, Chair

Company registered number: 01850803

The notes on pages 26 to 45 form part of these financial statements.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Statement of cash flows Year ended 30 September 2020

	2020 £	2019 £
Cash flows from operating activities		
Net cash used in operating activities	(33,567)	87,928
Cash flows from investing activities		
Purchase of intangible assets	(810)	(29,615)
Purchase of investments	(200,000)	-
Net cash used in investing activities	(200,810)	(29,615)
Change in cash and cash equivalents in the year	(234,377)	58,313
Cash and cash equivalents at the beginning of the year	685,897	627,584
Cash and cash equivalents at the end of the year	451,520	685,897

The notes on pages 26 to 45 form part of these financial statements

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2020

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

National Youth Choirs of Great Britain meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are prepared in sterling, which is the functional currency of the charity and are rounded to the nearest £1.

1.2 Company status

The company is a company limited by guarantee, incorporated and domiciled in England. The members of the company are the trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £10 per member of the company.

1.3 Going concern

As set out in more detail in the trustees report, the charity's activities were severely impacted by the onset of the Covid-19 pandemic in March 2020. However, thanks to the generous support of a number of funders and supporters, and the work undertaken to ensure that delivery of programmes and activities were able to run at least in part virtually, the financial impact on the organisation was kept to a minimum and the charity remains in a relatively strong cash position. Whilst much uncertainty remains, the award in October 2020 of an additional £170k from the Culture Recovery Fund has added to the organisations ability to meet future challenges with confidence and to ensure that it is able to further adapt to the restrictions on the normal operations that remain in place.

Consequently the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income, including course fees and grant income, is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donated goods or services are included in income at a valuation which is an estimate of the financial cost borne by the donor, where such a cost is quantifiable and measurable. No income is recognised where there is no financial cost borne by the third party.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2020

1. Accounting policies (continued)

1.5 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the company. They include governance costs, which are those incurred in connection with the administration of the company and compliance with constitutional and statutory requirements.

Costs of generating funds are costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

All expenditure is inclusive of irrecoverable VAT.

1.6 Intangible assets and amortisation

Intangible assets are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably. Intangible assets are initially recognised at cost and are subsequently measured at cost net of amortisation and any provision for impairment.

Amortisation is provided at the following rates:

Software	-	5 year straight line basis
Website	-	3 year straight line basis

1.7 Tangible fixed assets and depreciation

All assets costing more than £5,000 are capitalised.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment.

Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases

Office equipment	-	5 year straight line basis
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1.8 Investments

Fixed asset investments are a form of financial instrument and are initially recognised at their transaction cost and subsequently measured at fair value at the balance sheet date, unless the value cannot be measured reliably in which case it is measured at cost less impairment. Investment gains and losses, whether realised or unrealised, are combined and presented as 'Gains/(Losses) on investments' in the statement of financial activities.

1.9 Stocks

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

Stock comprises branded merchandise held for resale.

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1. Accounting policies (continued)

1.10 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.11 Cash at bank and in hand

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

1.12 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.13 Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

1.14 Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

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Notes to the financial statements Year ended 30 September 2020

2. Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

In preparing these financial statements the directors do not consider there were any significant areas of judgment that were required in applying the company's accounting policies as set out above.

Estimates included within these financial statements include depreciation and asset impairments. None of the estimates made are considered to carry significant estimation uncertainty, nor to bear significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

3. Income from donations and legacies

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Donations	82,923	28,876	111,799
Government grants	31,781	-	31,781
Grants	118,841	258,404	377,245
Membership fees	21,859	-	21,859
Legacies	32,000	-	32,000
	<u>287,404</u>	<u>287,280</u>	<u>574,684</u>

Donations comprise donations from individuals of £82,923 and from corporate partners of £28,876.

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Donations	46,328	25,000	71,328
Grants	-	394,847	394,847
Membership fees	21,215	-	21,215
Legacies	48,000	-	48,000
	<u>115,543</u>	<u>419,847</u>	<u>535,390</u>

Donations comprise donations from individuals of £46,328 and from corporate partners of £25,000.

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4. Income from charitable activities

	Unrestricted funds 2020 £	Total funds 2020 £
Course fees	66,424	66,424
Audition fees	20,832	20,832
Sales of merchandise	374	374
Concert and performing fees	30,128	30,128
Ticket sales and contributions - concerts	4,468	4,468
Other income	8,286	8,286
Total 2020	130,512	130,512
	Unrestricted funds 2019 £	Total funds 2019 £
Course fees	605,309	605,309
Audition fees	19,860	19,860
Sales of merchandise	1,892	1,892
Concert and performing fees	55,416	55,416
Ticket sales and contributions - concerts	24,099	24,099
Other income	40,532	40,532
Total 2019	747,108	747,108

5. Income from other trading activities

Income from fundraising events

	Restricted funds 2020 £	Total funds 2020 £
Fundraising events	780	780

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5. Income from other trading activities (continued)

Income from fundraising events (continued)

	Restricted funds 2019 £	Total funds 2019 £
Fundraising events	19,580	19,580

6. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2020 £	Total funds 2020 £
Fundraising - other costs	10,361	10,361
Wages and salaries	70,516	70,516
National Insurance	8,132	8,132
	89,009	89,009

	Unrestricted funds 2019 £	Total funds 2019 £
Fundraising - other costs	1,290	1,290
Wages and salaries	69,073	69,073
National insurance	7,985	7,985
	78,348	78,348

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Notes to the financial statements Year ended 30 September 2020

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Charitable activities	375,923	288,060	663,983

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Charitable activities	723,277	439,427	1,162,704

8. Analysis of expenditure by activities

	Direct costs 2020 £	Support costs 2020 £	Total funds 2020 £
Charitable activities	520,112	143,871	663,983

	Direct costs 2019 £	Support costs 2019 £	Total funds 2019 £
Charitable activities	1,011,039	151,665	1,162,704

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8. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Charitable activities 2020 £	Total funds 2020 £
Staff costs	227,941	227,941
Courses accomodation, music	201,436	201,436
Insurance	12,019	12,019
Travelling expenses	12,803	12,803
Advertising, website, promotion and printing	19,945	19,945
Legal and professional	3,543	3,543
Consulting and training	2,869	2,869
Office costs	37,533	37,533
Bank charges	2,023	2,023
	520,112	520,112
	Charitable activities 2019 £	Total funds 2019 £
Staff costs	244,279	244,279
Courses accomodation, music	627,804	627,804
Insurance	8,840	8,840
Travelling expenses	37,650	37,650
Advertising, website, promotion and printing	22,321	22,321
Legal and professional	9,329	9,329
Consulting and training	9,485	9,485
Office costs	41,068	41,068
Bank charges	10,263	10,263
	1,011,039	1,011,039

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Notes to the financial statements

Year ended 30 September 2020

8. Analysis of expenditure by activities (continued)

Analysis of support costs

	Charitable activities 2020 £	Total funds 2020 £
Staff costs	96,844	96,844
Legal and professional fees	10,547	10,547
Rent and rates	14,828	14,828
Office costs	2,318	2,318
Trustee costs	318	318
Depreciation	19,016	19,016
	<u>143,871</u>	<u>143,871</u>
	Charitable activities 2019 £	Total funds 2019 £
Staff costs	99,584	99,584
Legal and professional fees	9,623	9,623
Rent and rates	22,847	22,847
Office costs	2,079	2,079
Trustee costs	219	219
Depreciation	17,313	17,313
	<u>151,665</u>	<u>151,665</u>

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Notes to the financial statements Year ended 30 September 2020

9. Auditor's remuneration

	2020 £	2019 £
Fees payable to the company's auditor for the audit of the company's annual accounts	5,350	5,300
Fees payable to the company's auditor in respect of:		
Other services	1,000	1,000
	<u>1,000</u>	<u>1,000</u>

10. Staff costs

	2020 £	2019 £
Wages and salaries	360,428	378,192
Social security costs	32,788	33,696
Other pension costs	10,217	9,033
	<u>403,433</u>	<u>420,921</u>

The average number of persons employed by the company during the year was as follows:

	2020 No.	2019 No.
Average no. of employees	11	13
	<u>11</u>	<u>13</u>

The average headcount expressed as full-time equivalents was:

	2020 No.	2019 No.
Staff	8	8
	<u>8</u>	<u>8</u>

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Notes to the financial statements Year ended 30 September 2020

10. Staff costs (continued)

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2020 No.	2019 No.
In the band £60,001 - £70,000	1	1

Key management personnel

Key management personnel are deemed to be those having authority and responsibility, delegated to them by the trustees for planning, directing and controlling the activities of the charity. During 2019/20 they were:

Director - Ben Parry
 Director - Robert Colbert
 Chief Executive - Anne Besford
 General Manager - Mark Anyan

The total employee benefits of the key management personnel of the charity were £225,684 (2019: £176,642).

Trustees' remuneration and expenses

No trustees received any remuneration during the current or prior year.

During the year, two trustees (2019: one trustee) received reimbursed expenses of £318 (2019: £219) in respect of travel and subsistence costs.

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11. Intangible assets

	Software £	Website £	Total £
Cost			
At 1 October 2019	91,686	18,720	110,406
Additions	810	-	810
Disposals	-	(18,720)	(18,720)
At 30 September 2020	92,496	-	92,496
Amortisation			
At 1 October 2019	21,210	18,720	39,930
Charge for the year	18,458	-	18,458
On disposals	-	(18,720)	(18,720)
At 30 September 2020	39,668	-	39,668
Net book value			
At 30 September 2020	52,828	-	52,828
At 30 September 2019	70,476	-	70,476

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12. Tangible fixed assets

	Office equipment £
Cost or valuation	
At 1 October 2019	15,119
At 30 September 2020	15,119
Depreciation	
At 1 October 2019	11,446
Charge for the year	558
At 30 September 2020	12,004
Net book value	
At 30 September 2020	3,115
At 30 September 2019	3,673

13. Fixed asset investments

	Unlisted investments £
Cost or valuation	
Additions	200,000
Revaluations	16,530
At 30 September 2020	216,530
Net book value	
At 30 September 2020	216,530

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14. Debtors

	2020 £	2019 £
Trade debtors	12,419	11,357
Prepayments and accrued income	92,005	72,773
	<u>104,424</u>	<u>84,130</u>

15. Creditors: Amounts falling due within one year

	2020 £	2019 £
Trade creditors	4,317	52,679
Other creditors	21,792	27,273
Accruals and deferred income	168,833	102,887
	<u>194,942</u>	<u>182,839</u>

	2020 £	2019 £
Deferred income at 1 October 2019	91,690	69,341
Resources deferred during the year	137,311	91,690
Amounts released from previous periods	(91,690)	(69,341)
	<u>137,311</u>	<u>91,690</u>

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Notes to the financial statements Year ended 30 September 2020

16. Statement of funds

Statement of funds - current year

	Balance at 1 October 2019 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 30 September 2020 £
Unrestricted funds						
Designated funds						
General contingency & budget	374,950	-	-	25,050	-	400,000
CRM / API project	70,476	-	(18,458)	810	-	52,828
Contingency - new programme	30,000	-	-	(30,000)	-	-
	<u>475,426</u>	<u>-</u>	<u>(18,458)</u>	<u>(4,140)</u>	<u>-</u>	<u>452,828</u>
General funds						
General funds	80,148	419,554	(446,474)	4,140	16,530	73,898
Total Unrestricted funds	<u>555,574</u>	<u>419,554</u>	<u>(464,932)</u>	<u>-</u>	<u>16,530</u>	<u>526,726</u>
Restricted funds						
Founder's Scholarship Fund	106,749	-	-	-	-	106,749
Arts Council England	-	108,016	(108,016)	-	-	-
Gillian Dickinson Trust	-	10,000	(10,000)	-	-	-
The Leverhulme Foundation	-	35,040	(35,040)	-	-	-
Peter Sowerby Foundation	-	16,333	(16,333)	-	-	-
PRS Foundation	-	10,000	(10,000)	-	-	-
Other small grants and donations	-	108,671	(108,671)	-	-	-

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Notes to the financial statements Year ended 30 September 2020

16. Statement of funds (continued)

Statement of funds - current year (continued)

	Balance at 1 October 2019 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 30 September 2020 £
	<u>106,749</u>	<u>288,060</u>	<u>(288,060)</u>	<u>-</u>	<u>-</u>	<u>106,749</u>
Total of funds	<u>662,323</u>	<u>707,614</u>	<u>(752,992)</u>	<u>-</u>	<u>16,530</u>	<u>633,475</u>

The CRM / API fund has been designated by the trustees to represent the amount tied up in intangible assets, and consequently a transfer has been made from general funds representing additions in the year. Amortisation has been charged against the fund.

In 2018 the trustees designated £30,000 to provide a contingency reserve to support the potential additional costs of introducing a new Annual Programme for the National Youth Choir. This new programme has now been successfully embedded and the trustees agree that this designated fund may be released.

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16. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 October 2018 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2019 £
Unrestricted funds					
Designated funds					
General contingency & budget	374,950	-	-	-	374,950
CRM / API project	21,390	-	(38,145)	87,231	70,476
Contingency - new programme	30,000	-	-	-	30,000
	<u>426,340</u>	<u>-</u>	<u>(38,145)</u>	<u>87,231</u>	<u>475,426</u>
General funds					
General funds	<u>64,922</u>	<u>865,937</u>	<u>(763,480)</u>	<u>(87,231)</u>	<u>80,148</u>
Total Unrestricted funds	<u>491,262</u>	<u>865,937</u>	<u>(801,625)</u>	<u>-</u>	<u>555,574</u>
Restricted funds					
Founder's Scholarship Fund	106,749	-	-	-	106,749
Arts Council England	-	107,000	(107,000)	-	-
Gillian Dickinson Trust	-	65,000	(65,000)	-	-
The Leverhulme Foundation	-	34,720	(34,720)	-	-
Royal Albert Hall	-	35,000	(35,000)	-	-
Peter Sowerby Foundation	-	16,333	(16,333)	-	-
Garfield Weston Foundation	-	30,000	(30,000)	-	-
PRS Foundation	-	27,750	(27,750)	-	-
Other small grants and donations	-	123,624	(123,624)	-	-
	<u>106,749</u>	<u>439,427</u>	<u>(439,427)</u>	<u>-</u>	<u>106,749</u>
Total of funds	<u>598,011</u>	<u>1,305,364</u>	<u>(1,241,052)</u>	<u>-</u>	<u>662,323</u>

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17. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Tangible fixed assets	3,115	-	3,115
Intangible fixed assets	52,828	-	52,828
Fixed asset investments	109,781	106,749	216,530
Current assets	555,944	-	555,944
Creditors due within one year	(194,942)	-	(194,942)
Total	526,726	106,749	633,475

Analysis of net assets between funds - prior period

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
Tangible fixed assets	3,673	-	3,673
Intangible fixed assets	70,476	-	70,476
Current assets	664,264	106,749	771,013
Creditors due within one year	(182,839)	-	(182,839)
Total	555,574	106,749	662,323

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Notes to the financial statements Year ended 30 September 2020

18. Reconciliation of net movement in funds to net cash flow from operating activities

	2020 £	2019 £
Net income/expenditure for the period (as per Statement of Financial Activities)	(28,848)	64,312
Adjustments for:		
Depreciation charges	558	558
Amortisation charges	18,458	16,755
(Gains)/losses on investments	(16,530)	-
Decrease in stocks	986	960
Increase in debtors	(20,294)	(18,840)
Increase in creditors	12,103	24,183
Net cash provided by/(used in) operating activities	(33,567)	87,928

19. Analysis of cash and cash equivalents

	2020 £	2019 £
Cash in hand	451,520	685,897
Total cash and cash equivalents	451,520	685,897

20. Analysis of changes in net debt

	At 1 October 2019 £	Cash flows £	At 30 September 2020 £
Cash at bank and in hand	685,897	(234,377)	451,520
	685,897	(234,377)	451,520

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21. Pension commitments

The company operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the company in an independently administered fund. The pension cost charge represents contributions payable by the company to the fund and amounted to £540 (2019: £849) were payable to the fund at the balance sheet date and are included in creditors.

22. Related party transactions

There were no related party transactions in the current or prior year.

23. Post balance sheet events

In October, the charity heard that it had been successfully awarded a grant of £170,000 from the Culture Recovery Fund to support its financial position following the Covid-19 pandemic in the period October 2020 to March 2021. An amount of £153,000 was received in November 2020, with the balance of £17,000 receivable in April 2021.