

Registered number: 01850803
Charity number: 515660

National Youth Choirs of Great Britain

(A company limited by guarantee)

Annual report

Year ended 30 September 2022

National Youth Choirs of Great Britain
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Reference and administrative details Year ended 30 September 2022

Trustees

David Andrew Roper, Chair
Siu-Wai Ng
Patricia Marion Keir
Andrew Garth Pollard (resigned 2 February 2022)
Rebecca Helen Driver
James Simon Olley
Michael John Strutt
Georgina Alison Robb
Gregor Stanley Watson
Margaret O'Shea
Gillian Frances Hillier

Company registered number

01850803

Charity registered number

515660

Registered office

The Rivergreen Centre
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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
Citygate
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Newcastle upon Tyne
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Bankers

Barclays Bank plc
Holmfirth
Huddersfield
HD9 2DW

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Trustees' report

Year ended 30 September 2022

The Trustees present their annual report together with the audited financial statements for the year 1 October 2021 to 30 September 2022. 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).

Objectives and Activities

Objectives

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

Our vision: Through excellence in singing, creating music, training and support, we help young people develop the confidence and skills to realise their greatest potential.

NYCGB is the place to come to for all aspiring singers who want to be inspired, stretched, challenged and nurtured. We want to be a household name, which young people nationwide who love singing together aspire to join, from the widest range of backgrounds.

Our mission: Nurturing talent, reaching new audiences and inspiring new ambitions.

Our mission is to build a nurturing nationwide community where young people can explore a diverse range of music, enjoy singing together and share their creativity. We champion the power of singing, opening up opportunities so that more young people from all walks of life can find and use their voice.

To achieve our mission we are:

1. **Striving for excellence in everything we do**, delivering inspiring, ambitious and relevant creative and learning programmes with young people at their heart.
2. **Expanding our reach**, opening up opportunities for young singers and emerging professionals from all backgrounds across the UK to develop their talent and potential.
3. **Raising the public profile of NYCGB**, our purpose, values, and the impact of singing, increasing awareness and engagement.
4. **Developing organisational resilience**, ensuring we have resources, capacity and structures to achieve ambitions and show our impact.

"Undoubtedly, being a member of this organisation has changed the course of my life." – National Youth Choir Alumnus

"It has enabled me to be able to do the thing that I love most, which is to sing and to sing with other people, at this incredibly high standard. It has given me so much more confidence in music and myself and it gives me so much to look forward to." – NYCGB Choir Member

Activities for achieving objectives

Founded in the North of England in 1983, NYCGB has evolved from a single choir of 100 outstanding young singers to become a nationwide community and champion for youth singing, standing for artistic excellence, creative diversity, and openness and relevance to all.

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. Excellence and inclusivity are core values guiding our work and are embodied in the design, delivery and ethos of all our programmes. Everything we do, we do with

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passion and a belief that all young people should have equal access to high-quality singing programmes and progression opportunities. Each one of them should have the opportunity and support to discover and explore their musical talent, achieving excellence at the highest levels.

Over the last ten years, NYCGB has been on a transformational journey, putting young people right at the heart of our community. We have expanded our profile, national reach, educational and creative programmes, and created new pathways in music progression for young people and aspiring professionals. We have taken direct action to be more representative and inclusive, delivering against ambitious aims to open up access and achieve life-changing musical and personal impact for more young people from a wider range of backgrounds.

At the start of a new five-year strategic planning period, our ambitious and inclusive creative and learning programme now comprises four interconnected strands:

I. Education: National Choirs

Offering over 900 of the country's most talented singers aged 9 to 25 musical, personal and educational development through intensive residential and online training and workshops with professional conductors, musicianship and vocal coaches, and guest artists. Our four choirs are the flagship National Youth Choir (incorporating the National Youth Chamber Choir) for mixed voices age 18-25; National Youth Training Choir for mixed voices age 15-18; National Youth Girls' Choir for upper voices age 9-15 and the National Youth Boys' Choir for trebles and changing voices age 9-15. This unrivalled progression pathway offers the highest quality vocal training and pastoral support, tailored to the needs of individual young singers.

II. Performance

A unique programme of opportunities for participants to create and share music with audiences through a range of creative outputs including live concerts, broadcasts, festivals, special events, digital recordings and music videos. Including co-creating and performing new works from leading and emerging composers. We continue to grow exciting partnerships and collaborations, bringing our music to wider audiences – over 50,000 people through live performance and over a million people through streams and broadcasts.

III. Learning and Engagement

Open access opportunities for young people to be inspired by singing together, discovering and progressing their vocal talent through joined up regional and national pathways, with a particular focus on engaging young people in areas of higher deprivation and with access to fewer creative opportunities. Engaging over 3,500 young people each year, this programme comprises long-term strategic partnerships to reach more young people and create more sustainable singing opportunities in targeted priority areas, and a national on-demand programme of inspirational singing workshops and events.

IV. Emerging Professionals

Training programmes supporting exceptionally talented young choral musicians, leaders and composers – particularly those under-represented in the sector – to develop sustainable music careers. Between 8 and 12 emerging professional musicians are supported each year through our Fellowship and Young Composers schemes, developing skills and creative practice, creating new work and growing their professional profile and networks.

Supporting young people and equipping them with the tools and experiences to excel musically, educationally and socially is at the heart of all our work. We aim to lead the way in choral music, developing new and accessible artistic and educational approaches to inspire and engage young people at all stages of their development.

NYCGB's programme is structured, therefore, to 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. These pathways enable many more young people to 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.

We uphold NYCGB's trademark creative brilliance through ambitious, diverse and representative programming, which will challenge and excite young singers from all backgrounds. Programmes are young people-centred and

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inclusive, relevant to and informed by young people themselves who we value and empower as co-creators.

A dedicated core creative and operational staffing team, together with a pool of over 120 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. Creative programmes are led by outstanding professional conductors, music leaders and guest artists – experts in their fields – and supported by a dedicated pastoral care team.

NYCGB is a National Portfolio Organisation supported by Arts Council England and the Department for Education. NYCGB has an agreed strategic plan for the period 2022 to 2027 setting out our exciting organisational vision, values and strategy. In October 2022 we were pleased to be awarded renewed NPO funding for the three-year period April 2023 to March 2026.

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 national choirs should be on the basis of talent and potential alone.

No young person should be prevented from taking part in our programmes and missing out on the associated benefits because of their financial circumstances. All fees to take part in NYCGB are subsidised by around a third 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, associated travel and attendance at events and concerts 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 and we continue to see an ongoing growth in demand for financial assistance awards. In 2013-14 we assisted 115 young people with 126 awards; in 2021-22 this has increased to 244 bursaries awarded to 167 recipients. The total direct value of these awards was £107,361, which was our highest ever level of awards – reflecting more than 50% increase on the level of awards made in 2019, pre-pandemic. This represented essential support for 21% of our membership and was equivalent to 13% of our overall income from fees.

We continue to project a growing need to remove financial barriers to participation for more young singers, which has been exacerbated by both the pandemic and cost of living crisis. We will continue to support financial assistance through securing funding from regional and national Trusts and Foundations, growing our base of individual donors, and investing in additional awards through funds generated by our investments. Alongside this, in 2022-23 we will restructure our financial assistance programme to provide more support overall, and particularly for families with the lowest incomes.

"Receiving financial assistance from kind and generous funders has opened doors for me that I could never have accessed, and didn't even know existed. NYCGB is an organisation that takes such care to give personal attention and help, whilst also maintaining an extraordinarily high standard of singing and musicianship." – Choir member 2022

"I am hugely grateful for being able to develop my musical journey/experience further with NYCGB at the Spring Course this year. Especially as I do not have any choir opportunities at my current school or local area. It was an incredible chance to push myself out of my comfort zone, forming new friendships with likeminded people and meeting some wonderfully talented and enthusiastic coaches." – Choir member 2022

"NYCGB is the most accepting community I've ever been a part of in terms of my gender identity, staff and members, and I appreciate that so much... I come from a single parent family with the income being minimum, so we have always struggled financially and relied on bursaries. I truly believe that NYCGB has improved my life

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tremendously and I would love to continue to be in that community.” – Choir member 2022

Achievements and performance

Building Our Community

Having radically and flexibly adapted our planned programmes to successfully navigate the unique challenges of the Covid-19 pandemic over the previous two years, in 2021-22 NYCGB has focussed on securing a sustainable increase in levels of programme and engagement, a return to live activities and performances and undertaking strategic planning for the next phase of our development.

Re-establishing our core creative and learning programmes has been a central priority, providing opportunities for young people to come together and be supported in their musical and personal development, re-building a sense of community and ensemble and reconnecting with audiences. We have continued to build on the successes and learning of the previous year, leading the way in returning to residential programmes and expanding our learning and engagement partnerships, while piloting hybrid live and digital delivery models to deliver exceptional learning opportunities and diverse, relevant and high-quality creative and performance outcomes.

Alongside this we have been developing a new strategic plan, listening to our participants, audiences and stakeholders, progressing actions to be more representative and inclusive and building essential capacity in our team. As a result, we have built a firm strategic and operational foundation from which to pursue our future ambitions to grow a national NYCGB community that has greater impact for more young people from the widest range of backgrounds.

Review of activities

Auditions

NYCGB continues to recruit widely for our national choirs by auditioning young people from across the breadth of the UK. In the previous year, Covid-19 required us to move our entire auditions programme online and ongoing uncertainty in 2021-22 meant that we continued to deliver auditions and related Open Events in a fully digital format. 564 auditions took place for our 2022 programmes which is a small drop on the previous year. It is likely that the two years of Covid disruption to both our programme and the wider opportunities for young people to progress their singing in school and youth choirs had a cumulative impact. However, 80.3% applicants were successful in being awarded places to join the choirs as a new member, or to progress through the choirs. Together with a strong continuation rate for existing members, this meant our membership pool for 2021-22 grew by 7%.

During the year, as part of our commitment to being a more inclusive and representative organisation, we completed further work to review the long-term approach to auditions, aiming to improve access, remove barriers and engage with under-represented groups and communities. Changes to date have had a visible impact, with 22% of new auditionees from Black, Asian or other ethnically diverse backgrounds, compared with 16% two years ago. In order to have greater impact and engage with more young singers from state-educated backgrounds and under-represented areas of the country, we are piloting targeted workshop auditions alongside our online national auditions for our 2023 programmes.

Courses and Training

Following the major disruptions over the previous two years, NYCGB's programme of innovative training and progression opportunities for our national choirs in 2021-22 returned to in-person delivery, including a full programme of residential courses. In total we recorded 1,086 participants in membership activities across the year.

The flagship National Youth Choir was able to take part in a complete Annual Programme for the first time since 2018-19, which continues to offer unbeatable musical experiences and development opportunities for members aged 18 and over. The programme empowers them to develop advanced vocal skills and perform more challenging works, supports creative collaborations with a diversity of artists across a range of musical genres and offers leadership and personal development opportunities through roles as Section Leaders, Member

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Representatives and volunteers.

Following a successful autumn Discovery Weekend, the choir were overjoyed to return to the Royal Albert Hall at Christmas for a series of 15 concerts in the Carols at the Hall programme. The spring residential project in April was the culmination of an 18-month collaboration with performance group The Swingles, co-creating a major new work *Until It's Gone: music for our planet*, and a 15-day summer project saw the choir as artists in residence at the prestigious Ryedale Festival in Yorkshire with three performances by the National Youth Choir and National Youth Chamber Choir.

"Being able to attend an in-person course felt incredible; it was my first one since 2019. I forgot how much I loved the atmosphere and the community of NYCGB because it just isn't the same online, although they did an amazing job trying to organise things. NYCGB always helps me to grow and develop socially; it feels like a safe place to let my authentic self come out. Everyone is so friendly, and I have made lifelong friends through the organisation." – National Youth Choir member 2022

NYCGB ran eight residential courses for members of the National Youth Girls', Boys' and Training Choirs in venues from Bristol to Harrogate. All courses offer members a rich and inspirational learning experience, including full and sectional rehearsals, musicianship training, individual and group vocal coaching, masterclasses, career sessions and Alexander Technique classes. The National Youth Girls' and Training Choirs took part in music recording sessions, creating audio and video tracks for our NYCGB online platforms. The National Youth Boys' Choir worked with guest composer Oliver Tarney and lyricist Hazel Gould to create and perform a new commission. In total the choir programmes included 131 training sessions across 49 activity days.

"I really enjoyed being in a singing community and seeing what we were all able to achieve. It was great to interact with other people who all sing at a similar level. It gave me the confidence to push my voice further. I especially enjoyed the wide variety of music and being involved with the pianist. The help we are given at NYCGB makes singing a totally different experience to my school choir and because we all have passion and the people supporting us give all the help we need. It is a totally different experience that I would not be aware of without NYCGB. I enjoyed everything about the course." – National Youth Girls' Choir member 2022

Building from the experience of delivering a range of digital programmes and opportunities during the pandemic, we retained and developed additional supporting online elements for the national choirs programme. This included online workshops, introductory sessions for members in advance of their residential courses, and exciting new digital musicianship resources for 9-15 year olds to introduce them to key musical building blocks and musicianship approaches.

We celebrated and explored the highly relevant theme of Environment across NYCGB's programme in 2021-22. The theme was inspired by conversations with our young people over three years ago. Through it, we have empowered them to talk about things important to them including global issues such as the climate crisis and mass extinction and more personal issues about how young people relate to their own environment and derive a sense of identity and place from it. Repertoire ranged from new commissions using our members' own words and voices, to a setting of a text by Greta Thunberg by Tim Cain and a new arrangement of *Cough Cough* by the band Everything Everything.

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 friends and peers, and our Member Representatives. Elected each year by their National Youth Choir 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. In 2022 we have developed member forums across the National Youth Training Choir to provide more opportunities for members to shape their experience.

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Performances, Commissions and Recordings

NYCGB remains committed to working creatively and collaboratively to showcase the breadth and brilliance of the NYCGB choirs and their work to a wider audience, and to challenging perceptions of what choral music can and should be. During 2021-22 we continued to deliver a range of performance outcomes across both live and digital platforms, and by summer we were particularly pleased to move back to an increased level of live performance, with all choirs taking part in public concerts for the first time since 2019.

NYCGB choirs gave a total of 36 live performances in 2021-22 to an audience of over 53,500. These included end-of-course showcases and concerts including a collaboration with the Swingles at new venue Woolwich Works in April, as well as high profile performances as part of partnerships with the BBC Proms, Royal Albert Hall, Ryedale Festival and London Handel Festival. We were particularly delighted to be invited to perform the national anthem at a Rugby International match at Twickenham, Brahms' *Requiem* with the BBC Scottish Symphony Orchestra conducted by Ilan Volkov and to be invited back to the PRSF Biennial festival to reprise Jessica Curry's 2019 commission *She Who*.

"*The National Youth Choir was rivetingly focussed and intense in sound*" – Telegraph

"*...vividly assured contributions from the National Youth Choir of Great Britain, belying their youthfulness*" – The Guardian

Alongside the resumption of our live performance programme, we continued to reach audiences through our digital creative outputs. This included 4 livestreamed performances to nearly 6,000 people through continued partnerships with Voces8's Live from London series and the London Handel Festival. Throughout 2021-22 growing our digital content across platforms has been an ongoing essential strand of audience development. This has included 21 digital audio and video recordings released across YouTube, Spotify, Apple Music, Google Play and Amazon receiving 140,000 streams, and a further 10 additional broadcasts reaching an estimated 229,000 listeners. Streams and views across NYCGB's full catalogue on YouTube and Spotify reached over 2.35 million people with tracks regularly featuring on Spotify playlists.

NYCGB continues to lead the way in commissioning and creating innovative new choral music. The choirs' programme included four new commissions:

- The National Youth Choir co-created and premiered the epic new work for choir and amplified vocal group *Until It's Gone: music for our planet* by performance group the Swingles.
- Oliver Tarney composed a new work *I am. We are.* for the National Youth Boys' Choir with lyrics workshopped with choir members in spring and written by Hazel Gould. The piece was premiered and filmed at the Boys' Choir residential in Giggleswick in the summer.
- Derri Joseph Lewis, a graduate of the 2021 Young Composers scheme was commissioned to write a new work *Locus Iste* for the National Youth Training Choir, with premiere performances in Harrogate and Bristol in the summer. The piece explores both the calm, gentle music of mindfulness and the bright buzzing energy of an environment brought to life by music.
- The National Youth Girls' Choir premiered *Into the Sea* by Lisa Robertson, 2019 Young Composer graduate.

Our new music commissions are increasingly receiving recognition for their quality and innovation, with several 2021 commissions being nominated for awards. Nathan James Dearden won a Making Music award for *i breathe*, and Jo Marsh and Derri Joseph Lewis were nominated for prestigious Ivor Novello Composer awards for *A short story of falling* and *Something Exciting* respectively. Derri has recently been named as a BBC Music Rising Star for 2022.

We seek to ensure that new choral music is exciting and relevant for our young people, by involving them as collaborators and co-creators in the creative process in their own right. The National Youth Choir's 18-month long collaboration with the Swingles exemplifies this approach.

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

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participate and develop their skills vary widely. Sadly, the pandemic and inflationary pressures on school budgets and cost of living have only exacerbated these issues.

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 and national 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 develop sustainable progression pathways. All opportunities are free at the point of access for young participants.

We are delighted to report that over the past year we have gradually resumed our targeted Learning and Engagement partnership programmes in schools and communities, as schools returned to a more normal schedule, especially in the recent summer term. This included working with over 2,700 young people, with a focus on working in schools and areas where there is greater socio-economic disadvantage and lower levels of cultural participation. We have continued to blend live participatory activities with digital CPD sessions, Open Events and learning resources to maximise the reach and impact of our work.

Current priority areas have included the North East where we continue to deliver the Gillian Dickinson Young Singers programme over three years and has included continuing to support the new Sunderland City youth choir; North Yorkshire where we have developed a collaborative model for work in secondary schools with the Royal Northern College of Music; as well as developing partnerships in Greater Manchester, Birmingham, Warwickshire, Southampton and Nottinghamshire. We have continued to be responsive to local needs and challenges, with activities ranging from workshop programmes and intensive progression projects, to choir development support and training young leaders.

"I love singing after today"

"I will definitely continue singing, and I'm now learning to play some of the songs we learned at home"

"I feel a lot more confident about singing now" – Learning and Engagement participant feedback

"I am in awe at how the leaders engage the children so quickly and effectively. The singing was wonderful and the children have just been randomly burst into song in class with the songs they were working on. It was a truly wonderful morning, it was inspirational for our children." – Primary teacher, Trafford, July 2022

"[Our young singers] absolutely loved it! Lots of students have come to find me to say how much they enjoyed it and were asking if it was going to become a regular thing... I had two particular students who suffer from social anxiety and initially weren't going to attend the workshops (their parents had informed me in the morning). The students also came to find me to tell me that they weren't going to take part - they are very difficult to engage in extra-curricular activities and in lessons sometimes. But when the session started they had found the courage to come along and join in. They came to find me Monday morning to tell me that it was one of the best things that they had ever done and they left feeling so much better about themselves. They are now meeting with me on Friday to discuss how we can set up some Singing for Wellbeing sessions because in their words "they realised how good it made them feel" and "their anxiety just vanished."" – Secondary teacher, Richmond, June 2022

Across the Learning and Engagement programme, we reached and inspired 2,710 young people and family groups, with 94% of participants reporting a positive and enjoyable learning experience. 1,216 young people were supported to take part in progression activities and encouraged to take their singing further. In addition, over 580 people attended showcase performance events as audience members, to support the achievements of participants. 136 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.

"It was so brilliant to see the young singers grow in confidence, musically and socially, across even just such a short space of time." - Charlotte, National Youth Choir member from Sunderland, and Young Singers Intensive vocal leader.

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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 2021-22 we recruited our seventh cohort of talented emerging professionals aged 20 to 28 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. The Fellowship cohort comprises four artists who work in close collaboration with the NYCGB Young Composers. The 2022 Fellows benefitted from an extensive hybrid programme of online and in-person training and mentorship by leading representatives from the choral and wider music sector (e.g. Charlotte Brosnan, Nicki Kennedy, Esther Jones, Voces8, and Ken Burton) live, recorded and broadcast performances and paid opportunities to work on NYCGB residencies and supporting learning and engagement activities.

"What has been noticeably clear in the Fellowship so far is that we have access to many people who have an overwhelming amount of knowledge to share and who really want to help us succeed... One of the most unique parts of being an NYCGB Fellow is that we are being prepared for a career in the industry, in addition to working on our musical skills." – Olivia Shotton, 2022 Fellow

"It has been a whirlwind participating on the Fellowship Programme, and I've had the opportunity to grow as a musician in the most nurturing environments. When entering the programme, I was really keen to learn how to lead and nurture young voices most effectively. Throughout the year, the Fellowship has offered amazing opportunities to develop this, and a particular highlight was in Sunderland on the Young Singers Intensive Weekend in the spring, where I had so much fun leading rounds, taking sectionals, and I even conducted a choral arrangement of a song by Lewis Capaldi in the concert- definitely an unexpected experience!" – Florence Price, 2022 Fellow

In February 2022 we successfully completed the third year of the NYCGB Young Composers scheme, which aims to support four emerging composers each year from a diverse range of cultural, geographical and musical backgrounds and to develop their skills composing for ensemble voice. Together with our new commissions programme, the NYCGB Young Composers scheme is 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.

We recruited the fourth cohort of Young Composers who commenced their year-long programme in February with a weekend of introductory workshops together with the new Fellows. An extensive programme of training has been delivered including masterclasses with professional freelance composers (e.g. Alexander L'Estrange, Joanna Forbes-L'Estrange and Rachel Portman) participation in NYCGB residential courses, music industry and technology workshops with partners Stainer & Bell and Dorico, creative retreats at Snape with Britten Pears Arts, and joint creative music-making workshops with the Fellows. The 2022 Young Composers' album will be launched at the NYCGB Showcase in February 2023.

"I was impressed by how extensive and multi-faceted the scheme was, not just a single commission but a whole series of workshops, masterclasses, mentorships and meetings with industry professionals. I think it's rare that an organisation invests this much into supporting all aspects of an artist's career in this way, taking a really holistic approach." – Ben Nobuto, 2022 Young Composer

"I feel that NYCGB really cares about the composers on the scheme (shown by the unparalleled opportunities it gives to us) and is committed to supporting intensively during and (crucially) after the scheme has ended. The investment put into our work is very touching and I'm thrilled to be a part of such an inclusive and progressive foundation." – Tom Metcalf, 2022 Young Composer

A hybrid model of delivery for these programmes, developed during the pandemic, has continued to work very well allowing for a combination of online training and mentoring combined with unique opportunities to work with the members and conductors of our choirs during live activities.

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"These courses and meetings gave me not only the most practical knowledge of choral music but also the most sparkling inspirations. I am incredibly grateful to every staff member in NYCGB for their warmth and generous help." – Rocky Sun Keting, 2022 Young Composer

Inclusion and Representation

NYCGB is committed to being an inclusive and representative organisation – we passionately embrace our responsibility as a national organisation to ensure that the widest range of young people from all backgrounds are able to participate in ensemble singing and musical experiences of the highest quality. 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. As a sector leader we also have an important role to play to ensure that choral music is relevant and representative and to champion inclusive practice, influence wider change and address social injustice.

In April 2021, following our participation in the pilot I'm IN programme and an audit of our current strengths and weaknesses in relation to equality, diversity and inclusion, we implemented a new EDI (Equality, Diversity and Inclusion) action plan and set out priorities across all areas of our work to:

- become more inclusive and representative
- create and promote a culture of belonging within the organisation and the wider music sector
- be more relevant to young people
- champion best practice so that anyone who wants to be part of the choral music sector is encouraged and supported to maximise their true potential.

Key actions we have taken to deliver against the plan this year have included:

- Continuing to create space for regular and open discussion about EDI issues and approaches, committing to creating a culture of belonging across the NYCGB community
- Developing new opportunities for young people's voices to be heard in the organisation, including supporting the voices of members in Training Choir through regular forums
- Updating analysis of NYCGB demographic data to identify gaps and priorities
- Implementing new more inclusive and accessible recruitment processes for participants, staff and trustees, including targeted work to increase representation in our workforce and to develop placement opportunities
- Completing work to review our auditions model and developing plans to pilot targeted auditions
- Developing our networks and connections, including our ongoing work as a partner of Black Lives in Music
- Completing a significant piece of work to understand internal and external perceptions of NYCGB and revisit our core purpose, mission and values
- Continuing to evolve our branding and communications so that our messaging is inclusive and welcoming

This work will remain a core priority in future years, and we recognise that sustained investment and action will be required over a longer period in order to see the changes and impact we need, both within NYCGB and the wider sector.

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.

The feedback we receive from our beneficiaries, partners, stakeholders and alumni provides overwhelming evidence of these many benefits. NYCGB has directly enabled young people to develop musical, personal and social skills and supported their health and wellbeing during a period that has been incredibly challenging for

National Youth Choirs of Great Britain

(A company limited by guarantee)

Trustees' report (continued) Year ended 30 September 2022

them. Members in 2022 reported an average score of 9.1/10 for enjoyment of our programmes, 8.2/10 for developing their skills and abilities, and 8.3/10 for the positive impact on their health and wellbeing. 88% reported a sense of belonging to the NYCGB community. Some of the qualitative feedback from our young people adds depth to these metrics:

"After two years of virtual courses, it helped to remind me how singing in a choir and learning rep in real time felt again, and how much singing in a choir boosts my wellbeing. Working with the Young Composers reminded me of my passion for new choral music and composing."

"NYCGB is an organisation that takes such care to give personal attention and help, whilst also maintaining an extraordinarily high standard of singing and musicianship. While in previous years NYCGB has given me intense classical technique and training, this past year opened up the world of accapella, jazz, and even how technology can be employed in order to create new genres of music."

"The opportunity to be part of NYCGB this year will be something I treasure for the rest of my life. The organisation has created a unique space for exploration of and exposure to experience, repertoire, discussion and leadership opportunities alongside a community of like-minded people. I hope to continue to get to know this community better as I work with them both in and outside of choir."

"Not only is the music utterly fantastic and varied, the staff genuinely love what they are doing which is so inspiring to see. You meet friends that will never leave your life, and the course does so much for your wellbeing, it's insane."

"The residential has completely changed my voice and I now sing with more soul. It has also improved my sight reading and I now write songs and lyrics at home. I have started to find out what I am capable of, not just in singing, but by pushing myself out of my comfort zone and if it goes wrong, nobody cares! In a short space of time we go from knowing nothing to achieving an amazing sound. That makes me feel good about myself, being part of a team that creates such music. It makes me so happy."

"The environment was always 100% positive. I never experience any form of exclusion due to such a friendly atmosphere. There was also a healthy balance between social time and working time."

"You don't get to sing in a choir like this anywhere else in the country. The songs that we learn to perform and the friends I've made are second to none."

"The confidence I have gained from being part of this choir both musically and mentally has been outstanding. I left with amazing friends, experiences and knowledge around both choral singing and the music industry. The overall positive effect on my mental health is something I cannot thank the staff and organisation for enough."

"It was amazing to be around other young people who loved singing as much as I did! Being away from home with new people was exciting and I learnt so many music skills throughout the course."

"I loved the feeling of being part of the community and making new friends."

"I made some fantastic friends, had so much fun and learned so much! Singing in a big choir was unbelievable and I'm so grateful!"

"I enjoyed the course because it has made me feel a lot more independent and I made lots of new friends and met amazing people. It was incredible to be part of the recording session and concert. The music was really beautiful and diverse, and there were lots of activities that related to it."

Choir Members' feedback 2022

National Youth Choirs of Great Britain

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Trustees' report (continued)

Year ended 30 September 2022

Principal sources of funding

The trustees are incredibly 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), Stainer & Bell and Steinberg Media Technologies. ABRSM have supported our Learning and Engagement programme and our Fellowship Programme since its launch in 2015. Steinberg Media Technologies sponsored NYCGB's Emerging Professional Artists programmes and New Music Programme in 2022, which resulted in three new music commissions. Whereas Stainer & Bell continued to support NYCGB's Young Composers Scheme.

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 and The Radcliffe Trust for their kind and ongoing support.

In December 2021, NYCGB took part in the Big Give Challenge, aiming to raise £54,000 to support 50 members through our Financial Assistance Scheme. In total 171 kind people donated just over £27,000, which was matched £ for £ by the Julia and Hans Rausing Trust and The Emily Fund. The trustees would like to thank everyone who kindly supported NYCGB's most successful appeal to date and especially our two match funders, who generously supported the campaign and The Big Give.

The trustees would also like to record their gratitude to all our partners who provide incredibly valuable and impactful in-kind support. This includes Britten Pears Arts who provide residential retreats for our young composers, NMC Recordings Ltd who produce and release an album featuring new works written by our Young Composers and performed by our Fellows, Royal Albert Hall who provide free use of their spaces and meeting rooms, Stainer & Bell who provide in kind support, mentoring and publish new works written by our Young Composers and Steinberg Media Technologies who provide free Dorico software, training and advice for our Young Composers. Alongside these partners there are also many schools, Music Hubs and other venues who provide in-kind support through free spaces for our Learning and Engagement work in target regions, which the trustees are most grateful for.

As in previous years, 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; Baron Davenport's Charity; The Beerling Foundation; Chapman Charitable Trust; John S Cohen Foundation; The Derrill Allatt Foundation; The Earl of Chester's Fund; The Elmley Foundation; The Emily Fund, Ernst von Siemens Music Foundation; Esmée Fairbairn Foundation; The Finzi Trust; Garfield Weston Foundation; The Gillian Dickinson Trust; Goldsmith's Company Charity; The Gwendoline & Margaret Davies Charity; Hadrian Trust; The H.R. Taylor Charitable Trust; John James Bristol Foundation; The Joseph Strong Frazer Trust; Julia and Hans Rausing Trust; Sir James Knott Trust; The Leverhulme Trust; The Lord Belstead Charitable Settlement; The Lord and Lady Lurgan Trust; The Michael Tippet Musical Foundation; Mulberry Trust; The Norman Family Charitable Trust; The Ofenheim Trust; The Paul Bassham Charitable Trust; Payne Gallwey Charitable Trust, PRS for Music Foundation; The Radcliffe Trust; RVW 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.

The trustees would like to extend their gratitude to all the following people who most generously donated their time or money to NYCGB in 2021-22. We would also like to thank all our kind supporters who have chosen to remain anonymous and the Alumni Champions Committee members and Campaign Planning Group members who continue to have a huge impact on our reach, engagement, and fundraising capacity.

National Youth Choirs of Great Britain

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Trustees' report (continued)

Year ended 30 September 2022

Vocal Supporters

Anthony Townsend
The Baker Family
Lady Margaret Elliot
Christine Evans
Andy Farris
Prof. Christopher Higgins
Sir Thomas Hughes-Hallett
The Morgan Family
The Munden Family
Ben Parry
Garth & Lucy Pollard
Michael & Tina Strutt
Elfreda Tealby-Watson & Greg Watson
Mr & Mrs R Tett
Mr and Mrs D von Preyss
Fiona Yeomans

Gold Friends

Chris and Elizabeth Byng
Bryony Coapes
Kieran Cooper
Kate Davies
Andrew Evans
Julian Forbes
Christian Grobel
The Hillier Family
Adrian Melrose
Geoff Mountfield
Polly Penter
Stephen and Lydia Pierce
Janet Reid
Alan Renwick
Gareth Saunders
Malcolm Smith
Mike Wright

Silver Friends

The Cox Family
Scott and Simone Green
Samara Kirapaty
James Prescott-Martin
Michael Seeney
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) – Resigned in 2022
Gareth Saunders (1980s/1990s) – Resigned in 2022
Liz Hurran (1980s/1990s)

National Youth Choirs of Great Britain

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Trustees' report (continued)

Year ended 30 September 2022

Campaign Planning Group

Angela Au
 Andy Farris
 David Roper
 Greg Watson
 Kate Minch
 Louise Marshall
 Sir Thomas Hughes-Hallett
 Helen Kihmm von-Preyss
 Anne Besford
 Tim Croall
 Rob Colbert
 Blythe Day
 Ben Parry
 Martin Kaufman (consultant)

NYCGB fundraises from public and private sources by making funding applications to trusts, foundations and public bodies, running public campaigns and regular giving schemes, and soliciting corporate, individual and legacy donations. NYCGB's fundraising is carried out by a specialist in-house development team employed directly by the organisation, with support from other staff members and a small number of volunteers. NYCGB is registered with the Fundraising Regulator and all fundraising activities comply with the Code of Fundraising Practice. We are open and transparent in our fundraising communications and treat donors and supporters fairly and ethically, following best practice in cultivating new supporter relationships. We process personal data in accordance with GDPR and clearly set out how we use personal data in our Privacy Policy, which is reviewed annually. During 2021-22 NYCGB did not receive any complaints relating to our fundraising activities.

Financial review

Financial position

The statement of financial activities for 2021-22 shows an annual operating deficit of £57,636 against a budgeted operating deficit of £75,609. After revaluation of investments, which decreased in value by £12,556 due to volatility in the market around year end at 30 September, NYCGB has recorded an overall annual deficit of £70,192 against a budgeted deficit of £64,809.

Although the Omicron variant of Covid-19 continued to impact plans in the early part of the financial year, NYCGB has largely been able to increase levels of activity back towards more normal pre-pandemic levels, in particular our principal income generating activities – residential courses and performances. As a result, NYCGB saw an increase in earned income from fees and charges and a corresponding increase in the associated expenditure relating to these activities including venue hires and staffing costs. Normal fundraised income streams from grants and individual giving were also rebuilt during the year.

The reported annual deficit is in line with budgeted plans to invest from designated reserves in key areas of business development and staffing capacity, in order to support longer-term resilience and growth. In particular, we successfully recruited into new communications, development and digital posts during the year. Reserves were also invested in further planned strategic work to review NYCGB's high-level brand as part of the development of a new five-year strategy with a renewed core purpose and vision for the organisation as we go into our 40th anniversary year in 2023.

Overall, NYCGB has, to date, successfully navigated a challenging period, both in financial and operational terms, and with careful financial management has achieved a small net contribution to reserves across the last three financial years. We remain hugely grateful for the help and financial support of donors, funders, participants, partners and government, which has directly contributed to NYCGB's ongoing financial stability.

Looking ahead, with continued economic challenges around inflation and cost of living affecting both NYCGB programmes and our beneficiaries going into 2022-23, trustees continue to recognise the importance of sustaining a suitable level of cash reserves to provide future security and to support the carefully planned

National Youth Choirs of Great Britain

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Trustees' report (continued)

Year ended 30 September 2022

investment of funds into activities which will support future organisational priorities and business resilience.

Reserves policy

NYCGB's total reserves at 30 September 2022 were £682,434. 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 organisations 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. The suitable amount was reviewed in the light of the Covid-19 pandemic and, in 2021-22 a balance of £410,000 was designated to this purpose, reflecting the equivalent of 12 months' core staffing costs. This continues to be considered a suitable sum to enable NYCGB to manage the organisation through potential future changes in the economic climate or other exceptional events and commit to longer-term planning.

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 a fixed asset fund reflecting the expected amortisation costs of the CRM system over the next five years. The amortisation for the current year amounts to £18,493. This leaves an overall balance of £15,836 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.

Trustees recognise their responsibility to ensure that funds are allocated appropriately towards the achievement of NYCGB's charitable objectives. During 2021-22 the organisation has undertaken significant work to review vision, mission and strategic aims and outcomes, developing a new five-year strategic plan for the period 2022-2027. As part of this work, trustees have identified areas where future investment will be needed to support delivery of the plan and have agreed that designated funds aligned with our mission and priorities should be allocated from reserves as follows:

- £4,400 to complete and implement the review of NYCGB's high-level brand identity and core purpose.
- £42,857 to support the creation of new staff posts to increase Development and Communications capacity, which will support the growth of more sustainable income streams.
- £30,000 as an Access and Inclusion fund, which provides dedicated resources to underpin the delivery of NYCGB's Equality, Diversity and Inclusion plan and enable us to support costs of specific access needs.
- £40,000 to support the costs of developing and delivering an outstanding creative and learning programme in NYCGB's 40th anniversary year 2023.

Excluding balances tied up in designated funds, restricted funds, and fixed assets, NYCGB's total free reserves are £31,709. 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.

Investments

During 2018-19 the trustees agreed to invest a proportion of reserves to provide a longer-term income stream for two key purposes:

1. To support the increasing need for access initiatives as NYCGB widens its reach and raises its profile.
2. To invest in the development of exceptional creative projects and programmes, particularly where sources of income are not otherwise available.

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Trustees' report (continued) Year ended 30 September 2022

In October 2019 an initial investment of £200,000 was used to purchase units in the CCLA COIF Charities Investment fund, which comprised the Founders Fund and a proportion of NYCGB's designated budget and cash flow contingency. The intention was to use any annual interest generation to contribute to the provision of financial assistance to members. In 2022 trustees approved the incremental investment of a further £150,000 in the fund over a period of 6 months from April. At 30 September 2022 NYCGB holds 1770 units valued at £389,086. Due to volatility in the market at our year-end this represents a decrease in value of investments across the year of £12,556.

Going concern

Given the uncertainty around the economic picture and the effects of inflation in the coming year, the trustees have given careful consideration to the matter of financial sustainability and NYCGB's viability. Trustees have reviewed a number of different budget assumptions, scenarios and cashflow projections in setting a budget for 2022-23 and undertaken a detailed assessment of financial and organisational risks. This means we are confident in our financial projections and equipped to mitigate risks if they materialise.

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.

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 Finance Sub-committee robustly monitor financial risks and, in 2022-23, this again 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.

Strategic Plan 2022-27

NYCGB trustees approved a new strategic plan for the period October 2022 to September 2027 in autumn 2022. The plan is a live document that will be updated annually and it sets out a clear and compelling new vision and ambition for how we plan to build our community and develop our reach and impact in the next phase – starting with NYCGB's 40th anniversary in 2023. The plan has been based on consultation with audience and stakeholder groups to ensure our plans and priorities are relevant, inspiring, inclusive and sustainable. Core strategic aims are to: strive for excellence; expand our reach; raise our public profile and develop our resilience.

In 2022-23 NYCGB's programme of activities will contribute towards the delivery of the stated organisational and charitable aims and objectives. Plans will be reviewed and refreshed regularly by management and trustees and we remain flexible in responding to external factors and their impact on our programme and beneficiaries, such as inflationary pressures and cost of living.

National Youth Choirs of Great Britain

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Trustees' report (continued) Year ended 30 September 2022

Courses, Training and Professional Development

Seven residential courses are currently planned during 2022-23: National Youth Girls', Boys' and Training Choir in spring and summer, and alongside this NYGCB will deliver the National Youth Choir Annual Programme comprising four projects. All programmes will explore the theme of Celebration, reflecting the wonderful occasion of NYCGB's 40th anniversary. We aim to engage at least 1,100 participants across the choir programmes.

We are committed to continuing 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, backgrounds 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. During the year we aim to create and pilot a framework for evaluating our creative and learning programme, which sets out indicators for what excellence looks like across all facets of the programme and empowers input from young people, staff and peers. We will also be reviewing the structure of the under-18's choirs to ensure we continue to offer excellent and inclusive programmes for this age group.

Our highly respected development programmes for emerging professional artists will continue with delivery of the 2023 Fellowship and NYCGB Young Composers schemes, supporting and mentoring 8 emerging artists.

Performances, Commissions and Recordings

NYCGB will aim to deliver a programme of over 30 concerts across our ensembles in 2022-23, seeking to continue to offer members unbeatable performance opportunities. These concerts will continue to include a mix of live and broadcasted performances, building on the partnerships and opportunities including with London Handel Festival and the Royal Albert Hall. As part of this programme we are thrilled to be planning to mark our 40th anniversary with a milestone concert for all the national choirs at the Royal Albert Hall in April and other highlights will include a performance collaboration between the massed forces of the National Youth Training Choir and an orchestral ensemble at Ely in the summer.

Two new choral commissions are planned, connected to our theme of Celebration. This includes a major new work from our own Ben Parry, with lyrics by rising star Anoushka Lucas. This is by far NYCGB's most ambitious commission to date and to celebrate our 40 years it will feature 40 parts – each one being sung by a different mix of singers and voice parts and including all our choir members, Fellows, Young Composers, participants from schools and communities, Alumni and even the audience. Our second commission for Training Choir in the summer will be a piece by one of our graduate Young Composers from 2022. The National Youth Boys' Choir will also record our 2021 commission *I am. We are.* by Oliver Tarney.

NYCGB will continue to build 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 audio and video recordings created by our choirs during courses and projects in 2022, new recordings made in 2023 and release of the fourth Young Composers album by NMC Recordings.

Learning and Engagement

In 2022-23 we will continue to grow our national Learning and Engagement programme and particularly our strategic partnerships in the North East, Yorkshire, the West Midlands and the North West, as well as developing our partnership with Ark Schools multi-academy trust. We will also continue to offer our wider national programme of workshops, open events and CPD. We will aim to engage around 3,800 young people through our learning and engagement activities.

This programme is critical to achieving our aim to expand our reach and open up opportunities for young people from all backgrounds to develop their talent and potential. Gaps in opportunities and aspiration to access high-quality singing and music education, and to progress regionally and nationally have widened as a result of the pandemic. The current cost of living crisis further affects many young people, creating additional barriers to participation.

During the next year we will be developing new approaches to addressing barriers for more young people, including introducing NYCGB:Sing a year-long programme to provide targeted support for young singers from under-represented groups and communities and create strong progression pathways. We will also pilot targeted

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Trustees' report (continued) Year ended 30 September 2022

workshop auditions alongside our open auditions, with a view to rolling these out more widely in 2023-24.

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 be able to experience what NYCGB has to offer, and to be supported to thrive and contribute equally to our community.

We will prioritise ongoing Equality, Diversity and Inclusion work, taking action to identify and remove barriers for potential participants, audiences, staff and Trustees, so that NYCGB is a welcoming and inclusive community. Key activities include new auditions approaches, implementing a revised financial assistance programme, developing our work around young people's voices, and taking proactive steps to develop a more inclusive and representative workforce. We will also be developing partnerships with specialist organisations to inform this work and act as critical friends.

Creative Director

After ten years at the helm, our Artistic Director and Principal Conductor, Ben Parry, will be stepping back from the Artistic Director role at the end of December 2022. He will remain as Principal Conductor of the National Youth Choir and mentor for the Young Composers until September 2023. Following a review of the role in the light of our strategic ambitions for the next five years, we will be appointing a new, expanded executive role of Creative Director, who will come into post in spring 2023.

Budget

For 2022-23 Trustees have made the strategic decision to set a deficit budget, with a planned deficit of £169k for the year. In addition to progressing activities supported by the current designated funds described in the financial review, above, this will support NYCGB's strategic aims to widen our reach and impact and to develop an inclusive community where all young people feel they belong. Trustees have committed to reducing the impact of inflation by limiting increases in fees and charges for all participants to 5% for the year and making greater provision for financial assistance support, increasing the available pot by 34% on the previous year and restructuring the programme to provide more support to those who are most affected by cost of living pressures.

Arts Council England Support

We were pleased in October 2022 to receive confirmation that Arts Council England and the Department for Education have pledged to continue funding NYCGB as part of the National Portfolio investment programme for the period April 2023-March 2026. We are committed to embedding Arts Council's Investment Principles across the organisation and these principles are aligned with our strategic objectives.

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 reviewed current policies and procedures to ensure voluntary compliance with the Charity Governance Code as updated in December 2020. Following the review process the trustees were satisfied that NYCGB met the key requirements of the code and developed an action plan to further enhance NYCGB's approach to governance. A further review will take place in 2022-23. NYCGB is a member of the Cultural Governance Alliance, a national network committed to championing best practice in the governance of culture.

National Youth Choirs of Great Britain

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Trustees' report (continued)

Year ended 30 September 2022

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 meeting of trustees. Trustees are elected for a maximum of three cycles.

The Board of Trustees seeks to ensure that its members possess the range of skills, expertise and perspectives required to benefit the diverse range of work the company undertakes. In the event of particular skills, expertise or perspectives being lost due to retirement, a recruitment process is undertaken comprising open advertisement alongside targeted approaches to identify appropriate individuals for election to the Board of Trustees. Trustee recruitment is led by a Nominations Committee, which is a sub-committee of the board.

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. All trustees are required to undertake safeguarding training and 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 8 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) 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.

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 'youth voice', ensuring that any young person participating in our programmes 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 volunteers and working with staff to ensure appropriate future plans are put in place for young people, especially those with protected characteristics where and when required.

National Youth Choirs of Great Britain

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Trustees' report (continued)

Year ended 30 September 2022

Disclosure of information to auditor

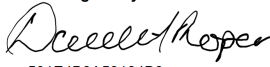
Each of the persons who are Trustees at the time when this trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware, and
- that Trustee has 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.

Approved by order of the members of the board of trustees on 3 February 2023 and signed on their behalf by:

DocuSigned by:

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David Roper
Chair

National Youth Choirs of Great Britain

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Statement of trustees' responsibilities Year ended 30 September 2022

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.

Approved by order of the members of the board of trustees and signed on its behalf by:

DocuSigned by:

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David Roper
Chair

Date: 3 February 2023



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 2022 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 2022 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

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

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

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



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

Other information

The other information comprises the information included in the Annual report other than the financial statements and our Auditor's report thereon. The trustees are responsible for the other information contained within the Annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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.

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

We identified areas of law and regulations that could reasonably be expected to have a material effect on the financial statements from our general and sector experience and through discussions with the directors and other management (as required by Auditing Standards) and from inspection of the company's legal correspondence and we discussed with the directors and other management the policies and procedures in place regarding compliance with laws and regulations. We communicated identified laws and regulations throughout our audit team and remained alert to any indications of non-compliance throughout the audit.

Firstly, the company is subject to laws and regulations that directly affect the financial statements including financial reporting legislation (including related companies legislation), distributable profits legislation and taxation legislation and we assessed the extent of compliance with these laws and regulations as part of our procedures on the related financial statement items.

Secondly, the company is subject to many other laws and regulations where the consequences of non-compliance could have a material effect on amounts or disclosures in the financial statements, for instance through the imposition of fines or litigation. We identified the following areas as those most likely to have such an effect; health and safety, employment law, data protection, environmental law, safeguarding and child protection and certain aspects of company legislation, recognising the nature of the academy's activities. Auditing Standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the directors and other management and inspection of regulatory and legal correspondence, if any. Through these procedures we did not become aware of any actual or suspected non-compliance material to the financial statements.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves



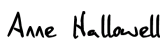
Independent auditor's report to the members of National Youth Choirs of Great Britain (continued)

intentional concealment, forgery, collusion, omission or misrepresentation.

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.

DocuSigned by:

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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

3 February 2023

National Youth Choirs of Great Britain

(A company limited by guarantee)

Statement of financial activities (incorporating income and expenditure account) Year ended 30 September 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	3	222,034	296,516	518,550	613,132
Charitable activities	4	871,418	-	871,418	483,902
Investments		318	-	318	100
Total income		1,093,770	296,516	1,390,286	1,097,134
Expenditure on:					
Raising funds	5	94,727	-	94,727	97,530
Charitable activities	6	1,056,679	296,516	1,353,195	915,565
Total expenditure		1,151,406	296,516	1,447,922	1,013,095
Net (expenditure)/income before net (losses)/gains on investments		(57,636)	-	(57,636)	84,039
Net (losses)/gains on investments	11	(12,556)	-	(12,556)	35,112
Net movement in funds		(70,192)	-	(70,192)	119,151
Reconciliation of funds:					
Total funds brought forward		645,877	106,749	752,626	633,475
Net movement in funds		(70,192)	-	(70,192)	119,151
Total funds carried forward	14	575,685	106,749	682,434	752,626

The notes on pages 29 to 46 form part of these financial statements.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Balance sheet

At 30 September 2022

	Note	2022 £	2021 £
Fixed assets			
Intangible assets	9	15,836	34,329
Tangible assets	10	883	1,999
Investments	11	389,086	251,642
		405,805	287,970
Current assets			
Debtors	12	48,938	79,526
Cash at bank and in hand		379,080	627,771
		428,018	707,297
Creditors: amounts falling due within one year	13	(151,389)	(242,641)
Net current assets		276,629	464,656
Total net assets		682,434	752,626
Charity funds			
Restricted funds	14	106,749	106,749
Unrestricted funds	14	575,685	645,877
Total funds		682,434	752,626

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 03 February 2023 and signed on their behalf by:

DocuSigned by:

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David Roper
Chair

Company registration number 01850803

The notes on pages 29 to 46 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 2022

	Note	2022 £	2021 £
Cash flows from operating activities			
Net cash used in operating activities	16	(98,691)	176,251
Cash flows from investing activities			
Purchase of investments		(150,000)	-
Net cash (used in)/provided by investing activities		(150,000)	-
Change in cash and cash equivalents in the year		(248,691)	176,251
Cash and cash equivalents at the beginning of the year		627,771	451,520
Cash and cash equivalents at the end of the year	17	379,080	627,771

The notes on pages 29 to 46 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 2022

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. Following the removal of all Covid-19 restrictions, the charities activities have largely returned to normal.

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 2022

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.

Expenditure on raising funds includes all expenditure incurred by the company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the company's objectives, as well as any associated support costs.

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
------------------	---	----------------------------

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.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

1. Accounting policies (continued)

1.9 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.

1.10 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.

1.11 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.

1.12 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.

1.13 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.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

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 2022 £	Restricted funds 2022 £	Total funds 2022 £
Donations	101,667	31,351	133,018
Government Grants	-	-	-
Grants	97,125	265,165	362,290
Membership fees	23,242	-	23,242
Legacies	-	-	-
	<u>222,034</u>	<u>296,516</u>	<u>518,550</u>

Donations comprise donations from individuals of £101,667 and from corporate partners of £31,351.

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Donations	58,447	28,000	86,447
Government Grants	4,078	-	4,078
Grants	94,000	401,516	495,516
Membership fees	24,281	-	24,281
Legacies	2,810	-	2,810
	<u>183,616</u>	<u>429,516</u>	<u>613,132</u>

Donations comprise donations from individuals of £58,447 and from corporate partners of £28,000.

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

4. Income from charitable activities

	Unrestricted funds 2022 £	Total funds 2022 £
Course fees	776,724	776,724
Audition fees	10,980	10,980
Sales of merchandise	5,471	5,471
Concert and performing fees	42,619	42,619
Ticket sales and contributions - concerts	17,146	17,146
Other income	18,478	18,478
Total 2022	871,418	871,418
	Unrestricted funds 2021 £	Total funds 2021 £
Course fees	448,191	448,191
Audition fees	11,260	11,260
Sales of merchandise	2,370	2,370
Concert and performing fees	12,320	12,320
Other income	9,761	9,761
Total 2021	483,902	483,902

5. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2022 £	Total funds 2022 £
Fundraising - other costs	10,081	10,081
Wages and salaries	73,650	73,650
National Insurance	10,996	10,996
	94,727	94,727

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements

Year ended 30 September 2022

5. Expenditure on raising funds (continued)

	Unrestricted funds 2021 £	Total funds 2021 £
Fundraising - other costs	17,685	17,685
Wages and salaries	71,585	71,585
National insurance	8,260	8,260
	<u>97,530</u>	<u>97,530</u>

6. Analysis of expenditure by activities

	Direct costs 2022 £	Support costs 2022 £	Total funds 2022 £
Charitable activities	<u>1,204,269</u>	<u>148,926</u>	<u>1,353,195</u>

	Direct costs 2021 £	Support costs 2021 £	Total funds 2021 £
Charitable activities	<u>773,422</u>	<u>142,143</u>	<u>915,565</u>

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

6. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Charitable activities 2022 £	Total funds 2022 £
Staff costs	267,377	267,377
Courses accomodation, music	781,068	781,068
Insurance	8,982	8,982
Travelling expenses	28,142	28,142
Advertising, website, promotion and printing	26,519	26,519
Consulting and training	16,847	16,847
Office costs	62,902	62,902
Bank charges	12,432	12,432
	<u>1,204,269</u>	<u>1,204,269</u>
	Charitable activities 2021 £	Total funds 2021 £
Staff costs	237,126	237,126
Courses accomodation, music	438,734	438,734
Insurance	8,872	8,872
Travelling expenses	15,223	15,223
Advertising, website, promotion and printing	22,719	22,719
Consulting and training	9,444	9,444
Office costs	34,288	34,288
Bank charges	7,016	7,016
	<u>773,422</u>	<u>773,422</u>

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

6. Analysis of expenditure by activities (continued)

Analysis of support costs

	Charitable activities 2022 £	Total funds 2022 £
Staff costs	94,203	94,203
Legal and professional fees	11,402	11,402
Rent and rates	23,712	23,712
Amortisation & depreciation	19,609	19,609
	<u>148,926</u>	<u>148,926</u>

	Charitable activities 2021 £	Total funds 2021 £
Staff costs	95,393	95,393
Legal and professional fees	7,940	7,940
Rent and rates	18,851	18,851
Office costs	180	180
Trustee costs	164	164
Amortisation & depreciation	19,615	19,615
	<u>142,143</u>	<u>142,143</u>

7. Auditor's remuneration

	2022 £	2021 £
Fees payable to the company's auditor for the audit of the company's annual accounts	7,750	5,650
Fees payable to the company's auditor in respect of: Other services	<u>1,000</u>	<u>1,000</u>

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

8. Staff costs

	2022 £	2021 £
Wages and salaries	403,348	368,705
Social security costs	29,016	33,924
Other pension costs	13,862	9,735
	446,226	412,364

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

	2022 No.	2021 No.
Average no. of employees	13	10

The average headcount expressed as full-time equivalents was:

	2022 No.	2021 No.
Staff	10	6

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

	2022 No.	2021 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 2021/22 they were:

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

The total employee benefits of the key management personnel of the charity were £236,031 (2021: £241,116).

Trustees' remuneration and expenses

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

During the year, no trustees (2021: one trustee) received reimbursed expenses (2021: £164).

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

9. Intangible assets

	Software £
Cost	
At 1 October 2021	92,496
At 30 September 2022	92,496
Amortisation	
At 1 October 2021	58,167
Charge for the year	18,493
At 30 September 2022	76,660
Net book value	
At 30 September 2022	15,836
At 30 September 2021	34,329

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

10. Tangible fixed assets

	Office equipment £
Cost	
At 1 October 2021	15,119
At 30 September 2022	15,119
Depreciation	
At 1 October 2021	13,120
Charge for the year	1,116
At 30 September 2022	14,236
Net book value	
At 30 September 2022	883
At 30 September 2021	1,999

11. Fixed asset investments

	Unlisted investments £
Cost or valuation	
At 1 October 2021	251,642
Additions	150,000
Revaluations	(12,556)
At 30 September 2022	389,086
Net book value	
At 30 September 2022	389,086
At 30 September 2021	251,642

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

12. Debtors

	2022 £	2021 £
Trade debtors	7,842	9,699
Other debtors	1,920	-
Prepayments and accrued income	39,176	69,827
	48,938	79,526

13. Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	9,741	38,891
Other creditors	22,418	27,578
Accruals and deferred income	119,230	176,172
	151,389	242,641

	2022 £	2021 £
Deferred income at 1 October 2021	125,459	137,311
Resources deferred during the year	44,371	125,459
Amounts released from previous periods	(83,084)	(137,311)
	86,746	125,459

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

14. Statement of funds

Statement of funds - current year

	Balance at 1 October 2021 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 30 September 2022 £
Unrestricted funds						
Designated funds						
General contingency & budget	410,000	-	-	-	-	410,000
CRM / API project	34,329	-	(18,493)	-	-	15,836
Access and inclusion initiative	30,000	-	-	-	-	30,000
40th Anniversary initiative	40,000	-	-	-	-	40,000
Organisational development initiative	70,000	-	-	(27,143)	-	42,857
Brand review initiative	20,000	-	-	(15,600)	-	4,400
	604,329	-	(18,493)	(42,743)	-	543,093
General funds						
General funds	41,548	1,093,769	(1,132,912)	42,743	(12,556)	32,592
Total Unrestricted funds	645,877	1,093,769	(1,151,405)	-	(12,556)	575,685

National Youth Choirs of Great Britain

(A company limited by guarantee)

Notes to the financial statements Year ended 30 September 2022

14. Statement of funds (continued)

Restricted funds

Founder's Scholarship Fund	106,749	-	-	-	-	106,749
Arts Council England	-	122,158	(122,158)	-	-	-
Gillian Dickinson Trust	-	1,964	(1,964)	-	-	-
The Leverhulme Foundation	-	36,040	(36,040)	-	-	-
Garfield Weston Foundation	-	25,000	(25,000)	-	-	-
PRS Foundation	-	14,000	(14,000)	-	-	-
Other small grants and donations	-	97,354	(97,354)	-	-	-
	<u>106,749</u>	<u>296,516</u>	<u>(296,516)</u>	<u>-</u>	<u>-</u>	<u>106,749</u>
Total of funds	<u>752,626</u>	<u>1,390,285</u>	<u>(1,447,921)</u>	<u>-</u>	<u>(12,556)</u>	<u>682,434</u>

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

In the prior year the trustees have designated funds for four important initiatives amounting to £160,000. NYCGB will continue to seek specific funding for these, however this designation ensures that each initiative is underwritten.

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Notes to the financial statements Year ended 30 September 2022

14. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 October 2020 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 30 September 2021 £
Unrestricted funds						
Designated funds						
General contingency & budget	400,000	-	-	10,000	-	410,000
CRM / API project	52,828	-	(18,499)	-	-	34,329
Access and inclusion initiative	-	-	-	30,000	-	30,000
40th Anniversary initiative	-	-	-	40,000	-	40,000
Organisational development initiative	-	-	-	70,000	-	70,000
Brand review initiative	-	-	-	20,000	-	20,000
	<u>452,828</u>	<u>-</u>	<u>(18,499)</u>	<u>170,000</u>	<u>-</u>	<u>604,329</u>
General funds						
General funds	<u>73,898</u>	<u>667,618</u>	<u>(565,080)</u>	<u>(170,000)</u>	<u>35,112</u>	<u>41,548</u>
Total Unrestricted funds	<u>526,726</u>	<u>667,618</u>	<u>(583,579)</u>	<u>-</u>	<u>35,112</u>	<u>645,877</u>

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14. Statement of funds (continued)

Restricted funds

Founder's Scholarship Fund	106,749	-	-	-	-	106,749
Arts Council England	-	287,609	(287,609)	-	-	-
Gillian Dickinson Trust	-	5,411	(5,411)	-	-	-
The Leverhulme Foundation	-	36,040	(36,040)	-	-	-
Other small grants and donations	-	100,456	(100,456)	-	-	-
	<u>106,749</u>	<u>429,516</u>	<u>(429,516)</u>	<u>-</u>	<u>-</u>	<u>106,749</u>
Total of funds	<u>633,475</u>	<u>1,097,134</u>	<u>(1,013,095)</u>	<u>-</u>	<u>35,112</u>	<u>752,626</u>

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Tangible fixed assets	883	-	883
Intangible fixed assets	15,836	-	15,836
Fixed asset investments	282,337	106,749	389,086
Current assets	380,518	47,500	428,018
Creditors due within one year	(103,889)	(47,500)	(151,389)
Total	<u>575,685</u>	<u>106,749</u>	<u>682,434</u>

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15. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Tangible fixed assets	1,999	-	1,999
Intangible fixed assets	34,329	-	34,329
Fixed asset investments	144,893	106,749	251,642
Current assets	613,183	94,114	707,297
Creditors due within one year	(148,527)	(94,114)	(242,641)
Total	645,877	106,749	752,626

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

	2022 £	2021 £
Net income/(expenditure) for the year (as per the Statement of Financial Activities)	(70,192)	119,151
Adjustments for:		
Depreciation charges	1,116	1,116
Amortisation charges	18,493	18,499
Gains/(losses) on investments	12,556	(35,112)
Decrease in debtors	30,588	24,898
(Decrease) / increase in creditors	(91,252)	47,699
Net cash provided by/(used in) operating activities	(98,691)	176,251

17. Analysis of cash and cash equivalents

	2022 £	2021 £
Cash in hand	379,080	627,771

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Notes to the financial statements Year ended 30 September 2022

18. Analysis of changes in net debt

	At 1 October 2021 £	Cash flows £	At 30 September 2022 £
Cash at bank and in hand	627,771	(248,691)	379,080

19. 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 £11,702 (2021: £9,735). Contributions totalling £1,295 (2021: £264) were payable to the fund at the balance sheet date and are included in creditors.

20. Related party transactions

A director at Atom Holdco Limited is a trustee of National Youth Choirs of Great Britain. Atom Holdco Limited charges National Youth Choirs rental income for use of their office building. Total rental income recognised in the year is £23,641 (2021: £18,851)

There were no related party transactions in the prior year. Trustees expenses have been disclosed separately within note 8.