

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Company No. 02557811
Limited by Guarantee

Registered Charity No: 1000932

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31st DECEMBER 2019

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Directors:

Patricia Castanha Lloyd
Giles Gordon
Emma Hay (*resigned 20 January 2020*)
Paul Jackson MBE (known as Paul Reeve MBE)
Jonathan Payn
Annabelle Spring (known as Anna Meadmore)
Amanda Woffenden

Charity Number:

1000932

Company Number:

02557811

Registered Office:

Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

Administration:

The Old Dairy
Wintersell Farm, Dwelly Lane
Edenbridge, Kent, TN8 6QD

Accountants:

Moore Kingston Smith LLP
Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

Bankers:

HSBC Bank PLC
89 Buckingham Palace Road
London
SW1W 0QL

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Annual Report and Unaudited Financial Statements
For the year ended 31st December 2019

<u>CONTENTS</u>	<u>PAGE</u>
Report of the Directors and Trustees	1 - 8
Independent Examiner's Report	9
Statement of Financial Activities	10
Balance Sheet	11
Notes to the Financial Statements	12-17

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees

Report of the Directors and Trustees

The Directors have pleasure in presenting their Report and Financial Statements for the year ended 31st December 2019. The Financial Statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice 2015 – Accounting and Reporting by Charities.

National Youth Ballet

The National Youth Ballet of Great Britain (known as National Youth Ballet, or NYB) has nurtured talent for over 30 years by providing empowering and transformational opportunities for young people aged 9 to 18 from across the UK to participate in, create and perform classical and contemporary ballet. Our programme is designed to develop the potential of dancers from all backgrounds, providing opportunities for training, performance and career development.

NYB provides a key stepping stone to a future career in the performing arts. Our alumni make up 10% of the dancers and choreographers in major British ballet companies, and many more go on to work in dance and related industries worldwide. For many participants, the NYB experience provides a bridge into vocational training, complementing and supporting the work of local dance schools. Spanning this gap is a crucial part of the talent pipeline, and ours is the only programme to play this role at this high level of quality within classical ballet.

We seek to give our future generations a strong and diverse voice. Our vision is that young people will create the ballet of the future. We are committed to increasing access to ballet and dance and, over the years, have run engagement workshops in the community and at primary schools, introducing young children from very varied backgrounds to the imaginative world of ballet and offering many their first experience of dance and creative movement. We are determined to develop and extend such initiatives in the future as an integral and essential part of the work we do.

Many of the artists involved in our productions have gone on to work in vocational schools, professional dance companies and musicals across the UK, including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet, Rambert and Matthew Bourne's New Adventures. We believe that the teamwork, discipline, exercise and artistry that we encourage through our activities, whether for the performance company members, Beyond Ballet participants or those who join the engagement programme, provide life-enhancing skills, experiences and memories. We are therefore ambitious to continue to grow our reach and increase our impact.

Performance Company – supporting the development of young dancers aged 9 to 18

Our performance company was once again the central focus of our 2019 programme. Dancers were selected through a two-stage audition process, with sessions held in both London and Birmingham to encourage candidates from around the country.

In 2019, 105 dancers were offered places with the performance company: 30 in the junior company, for dancers between the ages of 9 to 11, and 75 12 to 18 year olds in the main company. The ten-day residential summer school in August took place at outstanding facilities in Birmingham, leading the young dancers on a journey from studio to stage, emulating the experience of working in a professional dance company. As in previous years, we commissioned emerging and established choreographers who devised innovative and exciting ballets which inspired creativity and encouraged collaborative working.

2019 season

The 2019 season was delivered by a triumvirate of alumni: Ruth Brill, Carrie Johnson and Drew McOnie. Mikah Smillie, who worked alongside founder Jill Tookey CBE for many years and became artistic director in 2016, resigned at the end of 2018 having devised three consecutive and successful seasons and led a new creative blossoming of NYB. Before she stepped down in March 2019, Mikah programmed the 2019 season; we searched among NYB alumni for the right artistic leaders to consolidate and deliver it and were heartened by the enthusiasm and loyalty of so many who wanted to support the organisation.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

Drew, already an established West End and Broadway choreographer; Ruth, a soloist with Birmingham Royal Ballet and also making her mark as an emerging choreographer; and Carrie, an experienced dancer and teacher studying for a masters in Applied Sport Psychology at St Mary's University, London, worked seamlessly and tirelessly together to uphold standards of excellence and begin to fashion the next stage of NYB's development.

The performance company's work culminated in two performances at the Crescent Theatre in Birmingham in late August and a gala at Sadler's Wells in London in September. The shows were attended by many of our Patrons, together with figures from the dance world, alumni, current and former Trustees and committed supporters. Alumni Ruth Brill (then First Artist, Birmingham Royal Ballet and Interim Artistic Director, NYB), Teo Dubreuil (First Artist, Royal Ballet) and Araminta Wraith (Soloist, Scottish Ballet) spoke passionately to guests about how their experiences with NYB had contributed to shaping their training and developing their careers.

The evening, entitled *Wonderlands*, was an exciting mixed programme of original works that explored the mysteries of fantastical lands, fantasy and imagination:

- **Masquerade** – Stephanie Rosenheim to Aram Khachaturian's *Masquerade Suite*, inspired by the contrasts in the five movements of the music.
- **Day to Night** – Sophia Hurdley to *Dawn* by Dario Marianelli, for the junior company: the wonder and cycle of life portrayed through two contrasting elements, the Sun and Moon.
- **Utopia** – Charlie Brittain to *Lilies of the Valley* by Jun Miyake. Can Utopia exist between humans, defined by our interactions and communal understanding?
- **Carnival** – Richard Bermange to Antonin Dvorak's *Carnival Overture*, a coming of age narrative for a central female character, with the action largely set at a traveling fun fair in the late 1950's / early 1960's.
- **Pulse** – Ruth Brill, to John Adams' *The Chairman Dances* is a pure dance piece inspired by celebrated choreographers Jerome Robbins and Twyla Tharp, showing movement, energy and versatility.
- **Flora** – Louise Bennett to music by Maurice Ravel: a neoclassical ballet, partly inspired by the otherworldly feeling of Ravel's writing for the harp. The semi-narrative ballet takes place in a garden, with characterisations of flowers and plants and their interactions.
- **Heartless** – Matt Nicholson to *Alice in Wonderland* by Carl Davis: the Queen of Hearts' backstory!

Beyond Ballet

An increasingly important strand of our work is the Beyond Ballet programme, providing opportunities for young and emerging choreographers and other creatives to develop their practice. Aimed at graduates and early career professionals, including those transitioning from a performing career, Beyond Ballet enables aspiring rehearsal directors, choreographers, costume and lighting designers and musicians to work in a company environment alongside established professionals. There is an open application process, and we also partner with conservatoires and higher education institutions to increase our reach and connectivity to the wider sector.

Beyond Ballet – choreographers in 2019

This year's programme saw five emerging choreographers working with the young company to create and stage new works in Birmingham and at London's prestigious Sadler's Wells theatre:

- **Sophia Hurdley:** a relatively new choreographer with a well-established performing career with Matthew Bourne's New Adventures, as well as West End musicals. Sophia is highly experienced in teaching both technique and creative task-based work with all age groups.
- **Charlie Brittain:** new choreographer, with a fresh and very current approach to contemporary dance. Works superbly with children. Very knowledgeable sports therapist.
- **Louise Bennett:** a choreographer with her own style and language already well established. *Flora* was her third piece for NYB. Louise graduated from the Royal Ballet School and worked with Norwegian Ballet; she has a real eye for and understanding of the classical technique.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

- **Matt Nicholson:** his second year with NYB, having been recommended by Matthew Bourne. His work is narrative and his choreography imaginative and accessible with contemporary / jazz influences.
- **Richard Bermange:** a graduate of Central School of Ballet. Richard is an experienced teacher and has made classical and neoclassical works for vocational schools and colleges. His work is narrative and classically-based.

Beyond Ballet – emerging creative artists in 2019

NYB's Beyond Ballet also provides creative opportunities within other aspects of the production process. We took the opportunity to search for talent in the Birmingham area and were pleased to contract our make-up artist, stage manager, assistant lighting trainee and two volunteer spot light operators, all of whom either trained, or were living, in the city.

Additional young professionals were brought on as Beyond Ballet rehearsal directors (Freya Rowley, Ciara Clayton, Ellie Marsh, and Emily Pope) to work alongside the Beyond Ballet choreographers, while two professional dancers were supported to develop new skills within NYB's administrative team.

Bursaries

National Youth Ballet offers bursaries to the summer school, as part of our commitment to making opportunities available to as many talented young performers as possible, irrespective of financial circumstances. In 2019, with generous support from The Hobson Charity, we awarded 17 bursaries of varying amounts totalling £6,000 (2018: eight bursaries totalling £3,000). Funding was allocated to three boys and two girls of the junior company and four boys and eight girls participating in the main company.

Eight of the recipients came from families with a total annual income under £20,000. However, financial hardship was not the only determining factor in the decision-making process; applicants' experience dancing in other programmes, past experience with NYB and distance from the summer school venue in Birmingham were also taken into consideration.

Other Activities

During the course of the year, National Youth Ballet was involved in other activities to complement our mission to nurture young dancing talent; these both helped to further awareness of the work we do and / or supplemented our revenues to help us fund core costs and our ambitious engagement plans. Activities included:

- **“Mini Ballet” workshop:** to support and develop auditionees not selected for the performance company, we again offered a non-residential workshop series for 10 – 14 year olds. This small company of ten had the opportunity to work alongside professional choreographer Heather Habens, residential staff, Beyond Ballet rehearsal directors and NYB alumni, to build their technique through a variety of classes and to create a short ballet. The work took inspiration from *Alice in Wonderland* and culminated in an informal performance to parents and friends.
- **Choreography competition:** the Frank Freeman Choreographic Competition is an integral part of the summer season with the winning piece/s included in the public performances. In 2019 the adjudicators were alumni Tyrone Singleton (Principal, Birmingham Royal Ballet) and Arielle Smith (Young Associate Choreographer, New Adventures). They selected *Too Foolish to Groove*, choreographed and danced by Euan Garrett and Hamish Ogilvy and *Until* by Seirian Griffiths.
We encourage all members of the Performance Company to participate in the competition, whether as choreographers or dancers. The aim is to introduce choreography at an early stage in a dancer's development, nurturing creative ability and talent, collaborative participation and self-reflective practice.
It is also the first stage in identifying potential talent for Beyond Ballet and / or facilitating signposting to alternative creative pathways.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

Social Media

In recent years we have developed an energetic social media presence, enabling us to facilitate effective communication with our young target audience and other stakeholders. There were regular Instagram and Facebook posts throughout the year, connecting our thousands of followers to the entire process of creating *Wonderlands* and to the performances themselves.

Volunteers

National Youth Ballet relies significantly on a group of dedicated volunteers. They bring invaluable skills and expertise into the organisation and we can help them to learn new competences and gain experience working on a large-scale stage production in a professional performing environment. We welcome applications from volunteers over the age of 18, from all backgrounds. All staff and volunteers undertake an Enhanced Disclosure and Barring Service (DBS) check.

We are extremely grateful to our volunteers. Many have come back to support us over a long time: indeed one has worked for over thirty years with NYB and four others for over ten. In 2019, there were 31 volunteers giving their time in the wardrobe and shoe department (nine), chaperones (ten), house parents (six), administration (three) and technical assistants (three).

Trustees were pleased to note that in 2019, for the first time, we budgeted to pay volunteers' expenses.

Our purposes and activities for public benefit

We have considered the Charity Commission's guidance on public benefit, including in relation to fee charging. Our charitable objectives are set out in our Articles of Association. Trustees ensure this purpose is carried out for the public benefit by delivering services that are of value to beneficiaries, whether the young people in the performance company, Beyond Ballet, our engagement programme or our audiences of family, friends and the wider community. We offer a range of ticket prices to performances to encourage as wide an audience as possible.

Looking to the future – challenges, opportunities and responsibilities

Towards the end of the year, to support its aim to ensure the organisation and its work remain relevant and sustainable, NYB engaged two consultants to undertake a strategic review and map the market in terms of dance training provision and the wider youth performing arts ecology. Anna Rowe, an experienced arts management consultant, led the project, working with Christopher Barron OBE, former CEO of, inter alia, Birmingham Royal Ballet, who took on the competitor assessment and consultation with the ballet and wider dance sector.

Trustees found the process and reports extremely useful. The first action was to re-focus on the recruitment of a small executive team and a new creative / artistic lead (all part-time) and we are pleased that Melanie Wilson (General Manager) and Jo Meredith (Creative Development Director) took up their posts in June 2020.

Trustees had offered Melanie Wilson the General Manager role at the end of March. With the Covid lockdown in place however, we realised that before contracting with her, we must seek to ensure that all charitable grants secured for 2020 would remain in place, in spite of the fact we could no longer deliver the planned programme of activity. Funders were very understanding and we're grateful that all unrestricted grants were confirmed, so we were able to proceed.

Two of our key strategic objectives are to widen access, thus promoting diversity in participation, and to become truly "national". Clearly this will require time and resources to achieve. We are committed to starting to put in place new partnerships to enable the objectives to be met in the longer term, and to drawing on the skills of Beyond Ballet and other professional NYB alumni.

Achieving greater diversity and inclusion continues to be a challenge, as it is in the wider dance and ballet world, and we intend to take a more proactive approach to addressing it. We plan to put in place initiatives to broaden access to our activities, increase the number and diversity of the young people

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

with whom we interact, and achieve greater diversity across our organisation, including at Board level and within the teams of artists and creative professionals we engage. We will continue to monitor and evaluate our progress in a transparent way. We are also committed to providing equal access to the opportunities we offer to all talented young dancers, irrespective of their financial circumstances, and will continue to offer bursaries to the summer school where possible and appropriate.

We must also forge a new robust and sustainable operating model, whilst preserving – and even enhancing – our USP, which is the very high calibre experience that we offer participants at all levels. We are therefore exploring variations on the established financial and delivery template. Hence new programme strands are simultaneously an artistic priority and envisaged as the foundations of alternative income streams – although they may require support in the pilot phase.

One of the most noticeable consequences of the transition from NYB's voluntary founder-led management (up to mid-2016) to professionalisation continues to be the cost of personnel. At the time of writing we have a small core management and administration team and a creative lead now in place. As mentioned above, in 2019 we paid travel and accommodation expenses to volunteers for the first time; we also aim to work towards paying a competitive professional fee to all personnel. While obviously adding to costs, we believe it is important to aspire to a position in which we demonstrate good practice in these areas, as part of our further professionalisation of the organisation.

Coronavirus pandemic

Like so many other arts organisations, in the early months of 2020 NYB faced the unforeseen challenge of having to devise and deliver a radically different and "virtual" programme, as it became obvious that the onset of the Coronavirus pandemic and national lockdown would make it impossible to deliver the two-week residential summer school and public performances.

Thanks to the creativity and energy of Jo Meredith (since appointed Creative Development Director) we responded very quickly, developing and curating #InThisTogether, an online participation and social media campaign on Instagram and Facebook that, over a 17-week period, involved 40 choreographers and other arts professionals – most of them NYB alumni – creating at least three short videos every week. #InThisTogether was free to participants. The project has also helped to engage a number of freelance artists and bring them a sense of community at a challenging time. This stronger sense of the NYB community is a positive outcome on which we intend to build further. Some of the artists participating in the social media initiative will become involved in next year's Beyond Ballet mentoring programme, and the content delivered leads naturally towards a series of planned online masterclasses.

We aim to continue this new strand of online engagement. It is accessible, encourages interaction and also supports NYB's ambition to become more diverse and truly "national". As a result of the campaign, our statistics on reach, impressions and interactions have all increased to the tens of thousands: #InThisTogether generated just over 32,000 views, showing spread across the country, which we must now work to translate into additional interest in all of our programmes.

As the Risk Management section below indicates, the ongoing Coronavirus pandemic presents significant challenges for NYB, in terms of our ability to plan with confidence for 2021, both in terms of programme in the context of fast-moving lockdown and social distancing directives, and budget, with considerable uncertainty regarding earned income and fundraising potential. Consequently, Trustees are meeting almost monthly to monitor the situation, evolving plans and the organisation's financial position.

However, the establishment of a new executive management team, the creativity that has led to a successful and proactive response to the UK lockdown, strengthened commitment to diversity and inclusion, and the high level of engagement of NYB's young dancers and alumni all give cause for optimism that the organisation will be able to emerge from the current situation having built the foundations for a dynamic future.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

Risk management

NYB's Risk Register identifies a number of potential financial, operational, reputational and strategic risks and outlines the possible causes, impacts and mitigating management actions. Trustees review and update the Risk Register regularly. The Coronavirus pandemic brings additional unknown factors – aside from that, we estimate the main uncertainties facing NYB are:

- **Potential de-stabilisation following the death of National Youth Ballet's founder:** The death in 2016 of Jill Tookey inevitably had a major impact, as she had been Executive and Artistic Director and NYB's driving force. NYB has nevertheless delivered very successful seasons of activities since then. Meanwhile, we have put in place plans to create a staff structure to enable us to both maintain stability and transition to a new strategy and business plan. In June 2020, a General Manager and Creative Development Director took up their new posts. We also continue to seek additional Trustees possessing the range of skills and experience to support the development of NYB's work.
- **The uncertainty of future funding beyond 2020:** NYB had a generous legacy from Jill Tookey's family which sustained us immediately after her death. In 2018, we initiated a fundraising strategy appealing, in particular, to trusts / foundations and Patrons and Trustees. It is essential to continue to place a major focus on fundraising in order to meet and sustain a professional staff team, maintain delivery of activity and develop new strands of engagement and health and wellbeing work.
This is particularly so in a post-Covid environment in which we have, and will probably continue, to deliver activity online and moreover in the context of both a challenging fundraising climate and the current uncertainty for all cultural organisations, particularly in the performing arts.
We constantly research and identify new trust and foundation prospects and, at the time of writing, are developing an annual individual fundraising programme. We will also continue to seek public grants wherever possible.
- **The risk of making the transition to a new staff structure and organisational strategy:** NYB has identified that its further evolution, sustainability and success will rely on maintaining a professional management / administration unit, allied to the development and implementation of a new strategy and business plan. Again, at the time of writing, we recognise this will be affected and potentially constrained by Covid.
We will closely monitor the settling in of the new structure and individual team members. While the formulation and implementation of a new operating model also carry risk, we will oversee this process, recognising that it is crucial to the future relevance, positive impact and fundraising of National Youth Ballet.
- **Continuing to prioritise child safeguarding procedures:** Since our activities focus on work with children and young people, safeguarding and ensuring the health and wellbeing of every participant are of crucial importance. We have put in place robust systems and protocols relating to all activities, including to the new strands of "virtual" online delivery, and storage of information and data. Relevant staff receive safeguarding training and the Safeguarding Policy is reviewed annually, now with assistance from a specialist consultant, Safron Rose.

Fundraising

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, and now regulated by the Fundraising Regulator. Our fundraising is relationship-based, comprising approaches to trusts, businesses, public bodies and individuals. Donor care of the highest standards is at the heart of our culture. Systems and structures are in place and a commitment to a personal and friendly approach ensures that our donors can enjoy a positive and long relationship with NYB.

During our on-going transition from a volunteer-managed to a professional organisation, Trustees have led the way in making gifts to NYB and we also have appealed to Patrons and other individuals with whom we have established relationships. The total secured in 2019 from trusts, businesses and individuals (including gift aid) was £34,790 (2018: £101,356). We are most grateful for some multi-year commitments pledged in 2018 and currently extending into 2021.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

We owe thanks to the trusts and foundations which supported NYB in 2019: D'Oyly Carte Charitable Trust, Hobson Charity Ltd, International Music & Arts Foundation, Frank Jackson Foundation and GJW Turner Trust. (2018: D'Oyly Carte Charitable Trust, Foyle Foundation, Golsoncott Foundation, Hobson Charity Ltd, Idlewild Trust, International Music & Arts Foundation, Frank Jackson Foundation, Leche Trust and Garfield Weston Foundation.)

NYB has established a complaints procedure in line with the Fundraising Regulator's advice, as well as a Donor Charter, which can be found on our website. At NYB we greatly value the support we receive and personal data and privacy is extremely important to us. Our Privacy Policy is also on website.

Financial Review

National Youth Ballet is reporting a deficit of £59,104 for the year ended 31 December 2019 (2018: £11,587 surplus). At 31 December 2019, NYB had net assets of £67,503 (2018: £126,607) comprising unrestricted reserves only. Details of our restricted reserves are shown in note 13 to the financial statements. National Youth Ballet has no debt and at 31 December 2019 had cash of £98,584 (2018: £112,611). We continue to manage our budgets very carefully year on year and Trustees are satisfied that there is adequate funding in place to safeguard NYB.

The financial outcomes from 2018 and 2019 are significantly different. As has been previously noted, during 2017 NYB benefitted from a generous legacy from the founder's family and was able to invest in initiating a process of professionalisation, including fundraising. In 2018 we secured just over £100,000 in all, including three multi-year grants, offering the prospect of stability and the scope to plan longer-term.

During 2019 we therefore directed our efforts to fundraising for 2020, in a bid to start to put in place a longer-term financing and operating model. Inasmuch as we started 2020 with £39,800 secured (whether pledged or banked), with a further £31,500 received in early 2020, this strategy was successful. In April 2020 we were able to start work on 2021, the longest fundraising lead time we have achieved since Jill Tookey's death.

Reserves Policy

National Youth Ballet's reserves fall into two main categories: restricted funds, which may be used only for the purposes specified by the donor, and unrestricted funds, which are free for any of the purposes of the charity as set out in the governing document. Unrestricted reserves comprise free general reserves.

We budget to deliver our charitable objectives whilst ensuring financial stability. This is achieved by aiming to keep levels of unrestricted free reserves sufficient to ensure that contractual commitments to general overheads and any programmed works can be made with reasonable confidence.

The appropriateness of the reserves policy is reviewed each year in conjunction with the budget setting process. Trustees have set a formal reserves policy and concluded that the overall level of the charity's unrestricted general reserves should be maintained at a minimum of six months' worth of support costs, which are approximately £25,000. As at 31 December 2019, NYB's free reserves amounted to £67,503 (2018: £120,104).

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Report of the Directors and Trustees (Continued)

Structure, Governance and Management

Patrons:

Carlos Acosta CBE	Sir David Bintley CBE
Sir Matthew Bourne OBE	Dame Deborah Bull CBE
Dame Darcey Bussell DBE	Jayne Cadbury MBE
Lauren Cuthbertson	Antony Dowson ARAD
Stephen Jefferies	Janet Kinson FISTD
Joanna Lumley OBE	Dame Monica Mason DBE
Anna Meadmore	Angela Mortimer
Samira Saidi	Dame Antoinette Sibley DBE
Wayne Sleep OBE	Sir Peter Wright CBE

Statutory Directors and Trustees:

Patricia Castanha Lloyd
Giles Gordon
Emma Hay (resigned 20th January 2020)
Paul Jackson MBE (known as Paul Reeve MBE)
Jonathan Payn
Annabelle Spring (known as Anna Meadmore)
Amanda Woffenden

Non-statutory Directors:

General Manager: Melanie Wilson (from 8th June 2020)
Creative Development Director: Jo Meredith (from 15th June 2020)

Governing Document and Members' Guarantees

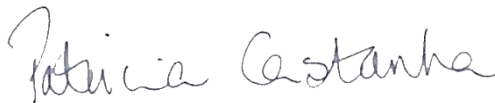
The National Youth Ballet of Great Britain operates as a company limited by guarantee, according to the terms of its Memorandum and Articles of Association dated 29 October 1990. It is also a charity registered with the Charity Commission. Each of the Trustees agrees to contribute an amount not exceeding £1 in the event of the charity being wound up.

Appointment of Trustees

Trustees' appointments are made by the Board and do not require the approval of any external authority. NYB seeks to appoint Trustees who can advance the objects of the charity through their professional expertise, local knowledge and experience. All give their time voluntarily and receive no benefits from the charity. No Trustee remuneration was paid in the year. Details of Trustees' expenses are disclosed in note 10 to the accounts.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

Patricia Castanha Lloyd
Chair of the Board of Trustees
By order of the Board of Trustees



Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

24 September 2020

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Independent Examiner's Report to the Trustees of The National Youth Ballet of Great Britain

I report on the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2019, which comprise the Statement of Financial Activities, Balance Sheet and related notes.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination, I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

Your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am member of the ICAEW, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

- (1) accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of and independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report, in order to enable a proper understanding of the accounts to be reached.



PAUL E M SAMRAH
For and on behalf of Moore Kingston Smith LLP
Chartered Accountants

Betchworth House
57-65 Station Road
Redhill
Surrey
RH1 1DL

Date: 24 September 2020

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Statement of Financial Activities
for the Year Ended 31 December 2019

	Note	Unrestricted Funds 2019 £	Restricted Funds 2019 £	Total Funds 2019 £	Total Funds 2018 £
INCOME AND ENDOWMENTS					
Donations and legacies	2	28,790	6,000	34,790	101,356
Investment Income		341	-	341	284
Charitable Activities	3	148,496	-	148,496	139,916
Other Trading Activities					
Other income		5,311	-	5,311	5,894
		<u>182,938</u>	<u>6,000</u>	<u>188,938</u>	<u>247,450</u>
EXPENDITURE					
Raising Funds					
Generating Voluntary Income		10,000	-	10,000	7,680
Charitable activities		232,042	6,000	238,042	228,183
Total Operating Expenditure	4	<u>242,042</u>	<u>6,000</u>	<u>248,042</u>	<u>235,863</u>
Net Operating (Expenditure)/Income		(59,104)	-	(59,104)	11,587
Transfers between funds	14	<u>6,503</u>	<u>(6,503)</u>	-	-
Net movement in funds		(52,601)	(6,503)	(59,104)	11,587
Total Funds brought forward at 1 January 2019		<u>120,104</u>	<u>6,503</u>	<u>126,607</u>	<u>115,020</u>
Total Funds carried forward at 31 December 2019		<u><u>67,503</u></u>	<u><u>-</u></u>	<u><u>67,503</u></u>	<u><u>126,607</u></u>

The charity has no recognised gains or losses other than the surplus for the financial year.

The Notes on pages 12 to 17 form part of these financial statements.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

Balance Sheet

As at 31 December 2019

	<u>Note</u>	2019		2018	
		£	£	£	£
Fixed Assets					
Tangible assets	9		781		987
Current Assets					
Debtors	11	630		18,899	
Cash at Bank and in hand	12	<u>98,584</u>		<u>112,611</u>	
		99,214		131,510	
Creditors: Amounts falling due within one year	13		<u>32,492</u>		<u>5,890</u>
Net Current Assets			<u>66,722</u>		<u>125,620</u>
Total Net Assets			<u><u>67,503</u></u>		<u><u>126,607</u></u>
Unrestricted Funds	14		67,503		120,104
Restricted Funds	14		<u>-</u>		<u>6,503</u>
Total funds			<u><u>67,503</u></u>		<u><u>126,607</u></u>

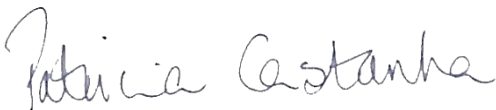
For the financial year ended 31 December 2019, the company was entitled to exemption from audit under section 477 Companies Act 2006.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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

Approved by the Board for issue on 24 September 2020



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Patricia Castanha Lloyd - Director

Company Registration No. 02557811

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2019

1. Accounting Policies

(a) Accounting basis and standards

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The charitable company is a public benefit entity for the purposes of FRS 102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006 and Charities Act 2011.

(b) Going Concern

The Trustees have assessed whether the use of going concern is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charity to continue as a going concern. The Trustees have made this assessment for a period of at least one year from the date of the approval of these financial statements. In particular, the Trustees have considered the charity's forecasts and projections and have taken account of pressures on income. After making enquiries, the Trustees have concluded that there is a reasonable expectation that the charity had adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Tangible Fixed Assets

All fixed assets are capitalised at cost.

Depreciation of tangible fixed assets is provided at rates estimated to write off the cost, less estimated residual value, of each asset over its expected useful life as follows:

Office Equipment	-	20% straight line
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At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted if necessary. In addition, if events or change in circumstances indicate that the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(d) Income

All income is recognised when there is an entitlement to the funds, the receipt is probable and the amount can be measured reliably.

Legacies are recognised following probate and once there is sufficient evidence that the receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists, but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2019 (Continued)

1. Accounting Policies (continued)

(e) Resources expended

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure is analysed between Direct and Support costs based on the nature of the expense.

Governance costs comprise the cost of running the charity, including external accountancy, legal advice and constitutional and statutory compliance costs. These have been included in support costs.

(f) Fund Accounting

Funds held by the charity are either:

Unrestricted General Funds - these are funds which can be used in accordance with the charitable objects at the discretion of the Trustees.

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

(g) Critical Accounting Estimates and Areas of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements.

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry any significant risk of material adjustment on the next financial year.

(h) Cash Flow Statement

The charity has taken the exemption available in paragraph 7.1B of FRS 102 and has not prepared a cash flow statement.

(i) Financial Instruments

Cash and cash equivalents

Cash and cash equivalents include cash at bank and in hand and short term deposits with a maturity date of three months or less.

Debtors and creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. Debtors and creditors that are receivable or payable in more than one year and not subject to market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2019 (Continued)

2. Incoming Resources from Donations and Legacies

	Year to 31 December 2019			Year to 31 December 2018		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Trusts & Foundations	23,000	6,000	29,000	79,869	13,000	92,869
Corporate Donations	2,000	-	2,000	3,000	-	3,000
Individual Donations	3,050	-	3,050	3,890	-	3,890
Gift Aid	740	-	740	1,597	-	1,597
	<u>28,790</u>	<u>6,000</u>	<u>34,790</u>	<u>88,356</u>	<u>13,000</u>	<u>101,356</u>

3. Incoming Resources from Charitable Activities

	Year to 31 December 2019			Year to 31 December 2018		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Theatre Ticket sales	41,452	-	41,452	36,949	-	36,949
Programme Income	5,233	-	5,233	5,208	-	5,208
Rehearsal & Workshop Fees	101,811	-	101,811	97,759	-	97,759
	<u>148,496</u>	<u>-</u>	<u>148,496</u>	<u>139,916</u>	<u>-</u>	<u>139,916</u>

4. Total Resources expended

	Year to 31 December 2019			Year to 31 December 2018		
	Direct Costs	Support Costs	Total	Direct Costs	Support Costs	Total
	£	£	£	£	£	£
Raising Funds	-	10,000	10,000	-	7,680	7,680
Charitable Activities	158,821	79,221	238,042	113,968	114,215	228,183
	<u>158,821</u>	<u>89,221</u>	<u>248,042</u>	<u>113,968</u>	<u>121,895</u>	<u>235,863</u>

Charitable Activities	Year to 31 December 2019			Year to 31 December 2018		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Theatre Direct Costs	41,996	-	41,996	26,940	-	26,940
Performance Related Costs	42,439	-	42,439	26,616	-	26,616
Programme Costs	2,799	-	2,799	2,435	-	2,435
Rehearsal & Workshop Fees	62,654	-	62,654	51,439	-	51,439
Other resources expended	2,933	-	2,933	3,238	-	3,238
Bursaries	-	6,000	6,000	300	3,000	3,300
	<u>152,821</u>	<u>6,000</u>	<u>158,821</u>	<u>110,968</u>	<u>3,000</u>	<u>113,968</u>

In previous years direct costs relating to other resources expended have been allocated to Raising Funds, however, the Trustees feel allocating these costs to Charitable Activities is more reflective of their true nature. As a result, the costs in the year ended 31 December 2019 and 31 December 2018 have been reclassified.

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2019 (Continued)

4. Total Resources expended (continued)

Support Costs	2019	2018
	£	£
Rent, rates, utilities & cleaning	16,249	16,014
Insurance	1,587	1,601
Travel	1,849	2,057
Office costs	5,630	3,087
Telephone, internet & website costs	3,759	15,530
Fundraising staff	10,000	7,680
Permanent staff	26,870	60,578
Administrator	1,489	-
Accountancy	2,811	1,800
Legal and professional & consultancy	14,031	9,926
Repairs & maintenance & computer costs	-	159
Recruitment	2,655	(82)
Bad and doubtful debts	-	550
PR	2,085	372
Depreciation	206	2,623
	<u>89,221</u>	<u>121,895</u>

Support costs are allocated 100% to charitable activities, with the exception of fundraising staff costs which are allocated 100% to raising funds. In previous years support costs were allocated 15% to raising funds and 85% to charitable activities but the Trustees feel the revised allocations are more reflective of the charity's activities. The split of support costs in 2018 have been restated as a result.

Support costs includes governance costs of £1,800 (2018: £1,800).

£nil (2018: £10,000) of support cost expenditure relates to restricted funds.

5. Net operating expenditure

This is stated after charging:

	2019	2018
	£	£
Independent Examiner's remuneration	<u>1,800</u>	<u>1,800</u>

6. Employee Information

There were 3 (2018: 3) employees during the year.

In 2019 there were 31 volunteers assisting and giving their time for free within the following departments: Wardrobe and costume (9), chaperoning (10), administration (3), hair and makeup (0), backstage technical team (3), front of house (6) and teaching assistants (0).

7. Trustees' Remuneration and Expenses

Key management personnel include the directors of the charitable company.

The directors of the charitable company are the Trustees under Charity Law and received no remuneration or benefits in kind from the charity. One Trustee was reimbursed travel expenses in the year totalling £184 (2018: £70 one Trustee).

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2019 (Continued)

8. Taxation

The Company is not liable to Corporation Tax as the income is of an exempt nature.

9. Tangible Fixed Assets

Cost	Office Equipment £
At 1 January 2019 and 31 December 2019	<u>21,473</u>
Depreciation	
At 1 January 2019	20,486
Charge for the year	<u>206</u>
At 31 December 2019	<u>20,692</u>
Net Book Value	
At 31 December 2019	<u>781</u>
At 31 December 2018	<u>987</u>

The assets are held for use by the charity.

10. Financial Instruments

	2019 £	2018 £
Carrying amount of financial assets		
Debt instruments measured at amortised cost	<u>-</u>	<u>-</u>
Carrying amount of financial liabilities		
Measured at amortised cost	<u>32,492</u>	<u>5,890</u>

11. Debtors

	2019 £	2018 £
Other Debtors	<u>630</u>	<u>18,899</u>

12. Cash at Bank and in hand

	£	£
HSBC Current Account	38,172	52,540
HSBC Deposit Account	268	267
COIF Charities Deposit Account	60,144	59,804
	<u>98,584</u>	<u>112,611</u>

THE NATIONAL YOUTH BALLET OF GREAT BRITAIN
Notes to the Financial Statements
For the Year Ended 31 December 2019 (Continued)

13. Creditors: Amounts falling due within one year

	£	£
Creditors	14,994	3,107
Accruals and Deferred Income	17,498	2,783
	<u>32,492</u>	<u>5,890</u>
Deferred income comprises:		
Balance at 1 January 2019	-	-
Amount released to incoming resources	-	-
Amount deferred in the year	13,000	-
Balance at 31 December 2019	<u>13,000</u>	<u>-</u>

Deferred income comprises grants and audition income received in relation to the following year.

14. Movement in Funds

	At 1 January 2019 £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31 December 2019 £
Restricted Funds					
Hobson Charity Fund	-	6,000	(6,000)	-	-
Outreach	6,503	-	-	(6,503)	-
	<u>6,503</u>	<u>6,000</u>	<u>(6,000)</u>	<u>(6,503)</u>	<u>-</u>
Unrestricted Funds	<u>120,104</u>	<u>182,938</u>	<u>(242,042)</u>	<u>6,503</u>	<u>67,503</u>
Total Funds	<u>126,607</u>	<u>188,938</u>	<u>(248,042)</u>	<u>-</u>	<u>67,503</u>

Restricted funds have arisen from donations given to the charity for specific purposes. The remaining balance on the Outreach fund has been transferred to unrestricted funds as the balance was spent on the specific project in previous years.

15. Allocation of Net Assets between Funds

	Fixed Assets £	Current Assets £	Current Liabilities £	Total £
Unrestricted funds	781	99,214	(32,492)	67,503
Restricted funds	-	-	-	-
	<u>781</u>	<u>99,214</u>	<u>(32,492)</u>	<u>67,503</u>

16. Related Party Transactions

There were no related party transactions in the reporting period requiring disclosure.