

Charity Registration No. 1000932

Company Registration No. 02557811

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)**

**REPORT AND ACCOUNTS**

**YEAR ENDED 31 DECEMBER 2022**

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)  
LEGAL & ADMINISTRATIVE INFORMATION**

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<b>Trustees (all of whom are directors)</b>	Patricia Castanha Lloyd Kavya Chauhan (appointed on 01/12/2022) Ashley Dixon (appointed on 01/12/2022) Giles Gordon Paul Jackson MBE (known as Paul Reeve MBE) Rosemary Ryde (appointed 15/08/2022) Annabelle Spring (known as Anna Meadmore) Vanessa Vince-Pang Amanda Woffenden
<b>Charity number</b>	1000932
<b>Company number</b>	02557811
<b>Registered office</b>	The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
<b>Independent Examiner</b>	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN
<b>Bankers</b>	HSBC Bank PLC 89 Buckingham Palace Road London SW1W 0QL
<b>Finance Committee</b>	Simon Box, finance manager Patricia Castanha, trustee Ashley Dixon, trustee Giles Gordon, trustee Barbara Palczynski, chief executive Paul Reeve, trustee
<b>Safeguarding Committee</b>	Charlie Fulton-Langley, general manager Anna Meadmore, trustee Barbara Palczynski, chief executive
<b>Comms Committee</b>	Claire Bowdler, marketing manager Kavya Chauhan, trustee Ciara Clayton, social media coordinator Barbara Palczynski, chief executive

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**EDI Committee**

Claire Bowdler, marketing manager  
Charlie Fulton-Langley, general manager  
Giles Gordon, trustee  
Hephzibah Kwake-Saka, consultant  
Barbara Palczynski, chief executive

**Creative Advisory Committee**

Liam Francis  
Sayaka Ishikawa  
Mlinde Kulashe  
Drew McOnie, patron  
Jo Meredith, creative director  
Tyrone Singleton, patron  
Vanessa Vince-Pang, trustee  
Anna Watkins

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**TRUSTEES' REPORT**  
*FOR THE YEAR ENDED 31 DECEMBER 2022*

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*Another Night's Dream*, choreographed by Matt Nicholson, re|generation 2022 ©Sean Purser

The Directors and Trustees have pleasure in presenting their Report and Financial Statements for the year ended 31 December 2022 together with the accounts for the Charity.

The accounts comply with the requirements of the Charities Act 2011, the charity's governing document and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

**About National Youth Ballet**

For over 30 years NYB has cultivated and nurtured talent in young people, to create the ballet of the future, ensuring it is inclusive and relevant for everyone. NYB provides transformational opportunities for young people to participate in, create and perform classical and contemporary ballet. Our alumni make up 10% of the dancers and choreographers in major British ballet companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet, Rambert and Matthew Bourne's New Adventures, and many more have gone on to work in dance and related industries worldwide. The aim is always to challenge perceptions about what ballet can be, who it is for and how to reach the widest audience. Our mission is to pioneer a programme of talent development which creates an impactful journey for young people from the widest backgrounds into and beyond NYB.

# THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

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#### Executive summary of 2022 outputs

NYB started the year riding on the crest of a wave. We closed 2021 with two firsts: the success of a Big Give campaign and confirmation of Arts Council England's endorsement of project funding for 2022 activity. Here below are the headlines for 2022:

- Four first round and two second round national auditions for our Residential Performance Company **re|generation** took place in London and Birmingham opening the doors to 232 young people from across the UK
- Two **Beyond Ballet**® artists and six NYB dancers partnered with City of Sheffield Youth Orchestra to choreograph Kurt Weill's *Seven Deadly Sins* for a public performance in Octagon Theatre, Sheffield on 14 April 2022 to a public audience of c.350
- Nine-day Residential Performance Company **re|generation** took place at Elmhurst Ballet School, Birmingham for 105 young people from 13-22 August 2022
- Four public performances of **re|generation** took place in Crescent Theatre, Birmingham on 25 & 26 August 2022 and in Sadler's Wells, London on 4 September 2022 to public audiences of c.1500
- Five-day non-residential **Dancers' Development Experience** took place in Elmhurst Ballet School, Birmingham, reaching a further 9 young people from across UK. DDE is NYB's bespoke mobile, non-residential programme to increase geographic reach
- **Beyond Ballet**® recruited a new network in October 2022 of 11 emerging artists to support their professional skills development
- **Applied Ballet - All In!** soft-launched in December 2022, our new programme to make ballet more inclusive and accessible for disabled dancers
- Two **Winter Workshops** took place in London in December 2022 reaching 45 young people
- **National auditions for 2023** Residential Performance Company opened at the end of 2022 with 305 applications including a new audition location in Leeds
- **Moving Minds** was embedded across all our programmes of activity to support mental health and wellbeing of all our young people
- **Social media and digital audience** reach increased to 10,519 active followers in global community; NYB launched on TikTok (123K views of one post) and engaged with 72.7K accounts on Instagram

Throughout the year, NYB Chief Executive worked with the board and team to evaluate the business model and look closely at organisational and artistic development. At the end of 2022 NYB took the decision to move the Residential Performance Company to an exciting new two-year model, providing young dancers with the unique opportunity in 2023 to develop their skills and working relationships with NYB practitioners, ahead of a full scale public performance season in 2024. In this way, the focus of 2023 will be on widening participation, creating even more opportunities for even more young people to experience life-changing and transformational participant journeys with NYB.

#### 2022 Auditions

We were delighted to be returning to in-person auditions this year, and opened the doors to 232 applicants of whom 26% (compared to 21% at DDE in 2021) were non-white British, 10% male, 1% disabled, 9% neurodivergent (new data), reflecting a wider diversity of applicants. For the first time, we hosted an audition in Midland Arts Centre, Birmingham to provide a more central location in the country for families travelling from further afield. We were supported at auditions by our patron Tyrone Singleton, Principal Dancer, Birmingham Royal Ballet.



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Understanding our talent pipeline (who is applying, where they come from) through collecting data in a robust way with a standardised set of questions at the point of application is allowing us to use granular level detail to understand how we can improve pathways into NYB. We will continue to collect new data to map geographic and socio-economic diversity as well as understand the ratio of applicants from vocational vs non-vocational dance schools.

## **Beyond Ballet®**

Beyond Ballet® is our unparalleled initiative of professional skills development for 18-25 year olds. We provide mentoring with industry experts and paid work opportunities at NYB to support emerging creatives in the early stages of their careers, from choreography to set design and wardrobe.

In December 2021 we successfully secured Arts Council National Lottery Project Grants funding for a groundbreaking cross arts project. *Seven Deadly Sins* was a partnership between City of Sheffield Youth Orchestra and National Youth Ballet. It took place between February and April 2022 and brought together over 200 young people across multiple art forms - classical music, ballet, singing and film. Beyond Ballet® artists Alice O'Brien and Bianca Mikahil choreographed Kurt Weill's complete *Seven Deadly Sins* working with six NYB dancers, two NYB practitioners, 64 CSYO musicians, five professional soloists, six instrumental specialists, two CSYO practitioners, two emerging young filmmakers, Anachroma, and a professional conductor. NYB and CSYO practitioners delivered four music and movement workshops to secondary schools, including one for SEND in Sheffield with Beyond Ballet® artist Tierney Lawlor reaching 130 school age children culminating in a successful performance in Octagon Theatre, Sheffield on 14 April 2022 to an audience of 350+ local people.



Beyond Ballet®: *Seven Deadly Sins*, choreographed by Alice O'Brien/Bianca Mikahil © Nick Singleton

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This project fulfilled a real need within our art form, giving emerging artists a chance to develop their skills creatively in a live setting with conductor, dancers and musicians, when dance work is ordinarily created only with recordings. As a partnership we want to build on this project's legacy and create more opportunities for young artists, workshop participants and audience in South Yorkshire to experience classical music through a composite art form like dance. This project was the initial building block in allowing us to test the ambition of two youth arts organisations working in partnership, to build our reach for longer-term impact and to create a lasting legacy. Our intention is to use the evaluation to repeat this model again in April 2024.

Independent qualitative evaluation (undertaken by Something Good) with workshop participants, project participants and audience members, revealed the true impact of this partnership. The audience nearly all commented that they have never had the chance to see a collaboration like this and the response was wholly positive. Over 50% of the musicians had never taken part in any ballet project before, confidence levels increased and 100% of dancers learned new skills including timings, flexibility, resilience and learning alongside other art forms. All choreographers gained new professional skills in collaboration, time management, working with live musicians, and understanding the creative process. The detailed data highlighted how a collaboration of this nature has introduced new audiences to live performance of both ballet and classical music art forms. This project was nominated for a Royal Philharmonic Society Award for Impact.

As part of our commitment to nurturing opportunities for skills development of young people, we used this opportunity to commission two young filmmakers Anachroma from the Beyond Brontës Screen Yorkshire programme supporting emerging filmmakers to follow the project and create their own short film about Beyond Ballet®. <https://nationalyouthballet.org/take-part/choreographers-and-emerging-professionals/>

Feedback from evaluation:

*Without doing Beyond Ballet I never would have been confident enough to say that choreographing work with young people is my passion, but I have become more confident.* Participant

*I've learnt a lot about resilience and not giving up. It's exceeded my expectations as I've felt like I've learnt and developed so much.* Participant

*This is the first time we've ever seen anything in collaboration with dancers... I've been blown away... I can't believe the amount of work and skill from the young people.* Audience member

*I think it would be great to have more of this sort of thing in South Yorkshire. There's so much music-wise happening in Sheffield... but not much, if anything, in collaboration.* Audience member

The creation of paid work opportunities offered through Beyond Ballet® was central to the delivery of **re|generation 2022**. We increased our offer to support two emerging artists in technical roles: Assistant Stage Manager James Beattie and Wardrobe Assistant Elisa Mozzanica. Outside the Beyond Ballet® programme we also ran an open recruitment for four student interns to join the wardrobe team under the careful supervision of our Head of Costume Emilie Depauly-Viguié. Across the season Beyond Ballet® undertook 10 sessions of online mentoring and professional skills development and industry talks.

In September 2022 we put out an open call for the 2022/2023 season for a new cohort of Beyond Ballet® emerging career artists. We received 14 applications from all over the UK, and selected five more Beyond Ballet® artists for the next season. There is so much need for more of this work. We were delighted by the volume of applicants, and in addition to the new seven core Beyond Ballet® artists, we set up a new Beyond Ballet® network of an additional four young people to give them access to some of the online talks with industry professionals, to widen the opportunity where possible. We continue to fundraise actively for Beyond Ballet® which we see as absolutely crucial to the training and development of our NYB team and to shore up the skills of professionals working in ballet in the future.



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**re|generation 2022**

The positive experience at our national auditions and the feedback from young people in 2021 gave us the confidence to proceed with our first Residential Performance Company since 2019. The RPC replicates the experience of a professional company, providing a stepping-stone for 105 aspiring 9-18 year olds to a future career in the performing arts.

The RPC took place at Elmhurst Ballet School, Birmingham from 14 - 22 August 2022 with four performances in the Crescent Theatre (Birmingham) on 25 & 26 August 2022 and at Sadler's Wells (London) on 4 September 2022. We announced Louise Bennett as NYB RPC Artistic Director in January 2022. Louise has a wealth of experience as a choreographer, international guest teacher and rehearsal director, and she worked closely with NYB Creative Director Jo Meredith to reimagine and shape the artistic vision of the Residential Performance Company in 2022.

**re|generation** was a rich and varied programme of both new works and revivals\* of much-loved NYB repertoire. Choreographers included: Matt Nicholson *Another Night's Dream*\*, Sophia Hurdley *The Green Umbrella*\*, Jonathan Payn *Iken*\*, Monique Jonas *Infinite*, Daniel Davidson *Hover*, Alice O'Brien, Beyond Ballet® *Mimos*, Gerrard Martin *Rise* and Arielle Smith *Athena*\*. The whole company came together to deliver a creative triumph of ballet spanning a range of technical and expressionistic styles. During this intensely busy period, the team increased from our core team of seven to over 80 freelancers including choreographers, restagers, rehearsal directors, dramaturg, projection design, hair and make-up, photography, film makers, technical, stage management, lighting, wardrobe, alumni assistants, Moving Minds team, pianists, pastoral support team, house parents, and chaperones.



*Infinite*, choreographed by Monique Jonas, re|generation 2022 ©Sean Purser

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A dancer from Sonia Sabri Company, a Birmingham-based South Asian dance and music company, taught classes to all 75 senior students and the DDE students at the residential. A Kathak class gave the young dancers an opportunity to explore this complementary classical dance technique. We would like to collaborate further and explore the similarities between these two classical dance techniques in more detail in the coming years. We extend our thanks to Elmhurst Ballet School, Birmingham for hosting us and look forward to returning in 2023.

During performances, we screened a short film made in 2021, *What Makes NYB Special*, to give voice to the young people we work with, and show the audience the unique company experience that the NYB residential provides.

The return to public performances was unnerving, as we were still operating under a cloud of COVID-19 uncertainty, but also thrilling to feel the gaze of a live audience enjoying a showcase of the best of young ballet talent. It also allowed NYB to recharge its earned income pipeline with ticket sales exceeding expectations in both Crescent Theatre and Sadler's Wells. We achieved this not through increasing the cost of ticket sales but rather through the % tickets sold, reaching 1371, an uplift of 6.8% from 2019.



*Iken*, choreographed by Jonathan Payn, re|generation 2022 ©Sean Purser

The evaluation of the demographics of the final Residential Performance Company showed:

- 14% male, 85% female, 1% non-binary, (1 person preferred not to say)
- 70% white British, 19% global majority, 11% white other, (1 person preferred not to say)
- 1% deaf/disabled, 6% neurodivergent, (1 person preferred not to say)

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Participants completed a pre- and post- RPC survey to help us understand the progress people are making at NYB. We received 47 responses out of 103 participants. The post RPC evaluation (which included DDE participants as well) showed that:

- overall confidence increased by 10% (pre 86% and post 96% rated as 4/5 or 5/5)
- overall skills and knowledge increased by 17% (pre 21% and post 38% rated as 5/5)

#### **Dancers' Development Experience**

Our return to Elmhurst Ballet School in August 2022 provided access to their beautiful theatre space. From here, we delivered our second Dancers' Development Experience to a small company of nine dancers from across the UK. Based on the model developed in 2021, this was an intensive one-week non-residential course. During this course, the students created a short choreography with Beyond Ballet® artist Tierney Lawlor which was performed under lights and in costume to friends and family at Elmhurst Studio Theatre on the final day.

Students worked on their ballet technique whilst also developing their skills in drama, contemporary dance and in performance. In addition they started and finished the day with a short Moving Minds session, to help focus them during the day and support their personal development and confidence. There was a tangible difference in the progress they made throughout the week, building a strong company bond as a team against the backdrop of the main residential company.

*I felt that I learned lots of new skills including being more reflective and focusing on mental health as a dancer and also how to work successfully as a company.* Participant

*I learned to be more confident in my creativity and Moving Minds really had an impact on me.* Participant

Finding new ways to engage the talents of potential future company members is an important part of our strategic growth as we are seeing an increase in numbers at RPC auditions. In 2023 NYB is committed to create improved pathways into NYB for new young people from different geographic locations and socio-economic backgrounds. 2023 plans include working directly with dance teachers and the national CAT schemes to take mobile Dancers' Development Experiences to Grimsby, Birmingham, Ipswich and Wigan.

Our DDE participant survey told us that by the end of the week, eight of nine dancers rated their confidence 5/5 and one rated it 4/5 for being involved in a creative process, learning new repertoire and in performance. 100% were new beneficiaries.

#### **Moving Minds**

In 2022 Moving Minds was firmly embedded not only in all NYB's activity but also in all NYB's language around the vital importance of nurturing the relationship between mind and body to look after the wellbeing of our dancers. The NYB core team undertook Moving Minds training in February 2022 with Moving Minds practitioners Charlie Brittain and Carrie Johnson. Charlie Brittain's specialism in Sports Therapy and musculoskeletal health, combined with Carrie Johnson's in Sports Psychology and their joint experience working in professional dance continues to be invaluable for this activity. The NYB team was trained to deliver short Moving Minds sessions as part of all our activity and our aim is to increase the team confidence in 2023 so we can start to share this in wider settings to reach a wider audience and focus on building physical and mental resilience and confidence in more young people more widely in the performing arts.

96% of participants in 2022 said Moving Minds supported their development as a dancer:

*It helped me understand the creative process in more depth and to be ready to change and adapt to any situation within the classes...Puts dance into perspective. Gives a chance to spend time just thinking and preparing my mind in a healthy way.*



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## **Applied Ballet - All In!**

Working in partnership with inclusive dance expert Parable Dance, NYB delivered three days-in-residence in December 2022 at national dance agency South East Dance in Brighton. Led by Jo Meredith, NYB Creative Director and Natasha Britton, Parable Dance Co-Founder and Artistic Director, we successfully delivered phase one of this project training, exploring inclusive practice with four NYB practitioners and three Beyond Ballet® choreographers, building new inclusive practice skills working with professional dancers with lived-experiences of disability. This opportunity was extended to local ballet teachers for free. Experts included professional ballet dancer and wheelchair user Joe Powell Main, former Candoco (a physically integrated dance company) artist Vicky Malin and Unconscious Bias training youth leader Zach Opere-Onuguende. The feedback from these training days and research into sector need and end-user demand formed the basis of an application to Arts Council National Project Lottery Grants to deliver a second phase of Applied Ballet-All In! At the point of writing this application this funding has been awarded to NYB for 2023 to develop the work through a four-day residency at South East Dance. This will allow us to build a small, inclusive performance company in August 2023 consisting of NYB dancers and Parable Dance dancers with SEND needs, including neurodiversity. The ongoing appetite for NYB to develop more inclusive practice through projects like Applied Ballet- All In! is building towards developing a more inclusive talent pipeline in 2023 and beyond. In 2022 less than 1% of our Residential Performance Company were D/deaf or disabled and 6% identified as neurodivergent. Data from audition registrations 2023 shows a small increase to 1.15% and 10% respectively.



Applied Ballet - All In! © Jules Renehan

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#### **Theory of Change and Impact Evaluation**

NYB is working to a Theory of Change to show strategic objectives and organisational purpose. It outlines why the model will be effective, showing how change happens to achieve the intended impact. Our Impact Evaluation Plan outlines clearly NYB's aims (vision, mission), outputs, outcomes, outcome indicators and data collection tools. By surveying participants before and after the activities, NYB can measure the changes that are happening as a result of the activity. The monitoring and evaluation of the work NYB delivers is crucial to understanding what works and to informing future decision-making as an organisation, and informing policy level change. All evaluation takes into consideration voluntary participation, informed consent, safeguarding, and confidentiality. NYB's Impact Evaluation Plan is drawn from the Nesta [Understanding the Difference You Make Evaluation Toolkit](#) and [ACE Impact and Insight Quality Evaluation Framework](#)

The changes NYB has already started to see in 2022 as part of its strategic aims include:

- improved pathways into NYB including wider geographic reach
- more inclusive and more diverse company
- increased knowledge, enhanced professional skills and improved employment prospects
- improved confidence, mental health, and wellbeing
- increased awareness of the process of a performance company

#### **Our purpose 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 continue to be of value to beneficiaries, whether young people, or our audiences of family, friends and the wider community. We continue to review our range of fee structures for all NYB activity, taking into consideration the cost of living crisis and our commitment to fair access to encourage as wide an audience as possible.

We conduct regular and comprehensive reviews of all NYB policies (available on the website) as part of the continued professionalisation of the structure of the organisation. Our core values are embedded through all our documentation and procedures, including contracts, recruitment, policies and participant documentation.

#### **Bursaries**

NYB is committed to keeping its activity as financially accessible to families as possible, especially at a time where there is a cost of living crisis. Across the whole 2022 season we supported 14 dancers on bursaries spread over three areas of activity including Beyond Ballet® (City of Sheffield Youth Orchestra residency), re|generation (Elmhurst residency) and Dancers' Development Experience (Elmhurst non-residential), up threefold from 2021. Recognising the socio-economic barriers to accessing ballet is part of our EDI strategy, and bursaries are key to removing financial barriers. Since September 2021 we have been using the [Jerwood Toolkit for Socio-Economic Diversity and Inclusion in the Arts](#) to ensure a robust assessment framework. We continue to seek specific funds to allow us to support more young people. NYB is adjusting its own delivery of activity through e.g. location of auditions in other parts of the country to help with escalating travel costs. The target for bursaries in 2023 is to support up to 25 dancers based on socio-economic need.

#### **Governance**

NYB has a dedicated board of trustees. In 2022, matching new skills to the needs of the organisation, the board welcomed new trustees Kavya Chauhan (communications), Ashley Dixon (dancer, Northern Ballet) and Rosemary Ryde (legal). The board continues to recruit for new trustees with a close eye on diversity, succession planning and ensuring the board has the right number of trustees.

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The board meets four to five times a year and the various sub-groups as required. There is also a regular annual trustees' Away Day, which the executive and creative directors join. In 2022, with a new emphasis on talent pipeline development, participant journey, audience development and impact evaluation, new committees were created for Safeguarding, Finance, EDI, Creative and Communications to nurture a more informed decision-making framework backed up by specialist knowledge, action-oriented KPIs and coordinated strategic planning. There is at least one board member in each of these groups.

The Chair and Chief Executive meet once a month to review activity, successes and challenges, and consolidate forward planning.

#### **Leadership and organisational development**

Under Barbara's leadership, 2022 ushered in a spectacular return to public performances in Octagon Theatre (Sheffield), Crescent Theatre (Birmingham) and Sadler's Wells (London), whilst simultaneously refocusing the lens on widening participation.

In April 2022 Barbara was selected for Clore Leadership Inclusive Cultures programme. Described as a disabled-led programme for cultural leaders wanting to challenge themselves to do better around inclusion and access in their organisations or practice, the programme had over 80 applications for 30 places. The sessions took place over six months and the course provides NYB with Clore accreditation, which further underpins our commitment to inclusive leadership. The application centred on the work NYB is developing with Applied Ballet-All In! and challenging perceptions around ballet. Barbara reflected on Inclusive Cultures on the Clore Leadership website blog as part of International Leadership Week 2023.

<https://www.cloreleadership.org/cultural-leadership/hierarchy-space>

Barbara led a team Away Day in September, to review the year by projects and reflect on impact, strengths and challenges both artistic and organisational. The subsequent board Away Day in October was led by external consultant Rosie Allimonos, founder of the Cultural Agility Sessions, Chair of Boundless Theatre (an NPO youth theatre organisation), tech and media expert (Google, YouTube, Instagram). Sessions included Cultural Values Workshop, Audience Development and Brand, as well as Getting NPO-ready: Investment Principles of Arts Council England in relation to NYB's long-term aim and trajectory over the next 20 years. As participant data from 2022 shows that 1% of our dancers identify gender in non-conventional ways, NYB was delighted to welcome guest speaker Tracy Hawkes, Principal Director, Dance for All, who presented a summary of her MA paper on working with non-binary dancers, *Can rainbow become the new pink?*

Widening participation and inclusivity was a central outcome to setting the strategic priorities for 2023. NYB's aim is to challenge and change perceptions about what ballet can be, who it is for and how to reach the widest audience. Taking into consideration the size of our team and relative limitations on our income, the board and senior executives agreed to move to a new two-year planning cycle for delivery of public performances of its Residential Performance Company. NYB will still host its annual residential at Elmhurst Ballet School in August 2023 but the focus will be on research and development, with a private sharing in the studio theatre for friends and family, allowing the creative team more time to plan and prepare for the return to public performances in 2024.



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#### **Commitment to EDI**

Through active evaluation we are improving our understanding of this pipeline and starting to broaden our geographic and demographic reach. We will use the data that we collect and data from the sector more widely to inform our strategic partnerships and ensure we maximise impact. NYB will continue to test ideas so that we can learn how to add value and scale our work to other parts of the UK. Our 2022-2025 plan is to expand our NYB network and enable more young people to participate in shaping the narrative around ballet through a meaningful, impactful and sustainable learning experience into and beyond NYB.

NYB's EDI committee met quarterly throughout 2022. NYB believes that ballet is for everyone and is committed to ongoing improvement of EDI as part of its vision for the growth of its talent pipeline and internal organisational development. The committee has a Theory of Change for how to improve EDI within the organisation, projects, team and leadership and ultimately in the art form itself. By the end of 2022 the committee had collected data consistently across all NYB's activity allowing us to reliably monitor the types of young people we engage with, especially in terms of socio-economic data including: gender identity, ethnic group, D/deaf or disabled, neurodivergent, long term health condition, type of school attended, parental occupation, parental education, young carer, in care, care leaver and/or adopted.

Using this data, the committee has identified clear KPI's to measure under-represented groups and uses the data alongside other factors to determine the strategic priorities of NYB's programmes. The committee will continue to evaluate the impact of this approach and will revise it for 2024-2025.

The changes (KPI's) we want to see in audition applications in 2023, across other NYB activity and in audiences would be to register increases in:

- socio economic diversity
- geographic diversity
- participants who identify as male
- participants who are D/deaf disabled / have long term health condition
- participants who are neurodivergent

Through monitoring developments across all these priority areas, over three years NYB aims to steadily increase the % of dancers in the company and in creative roles across its workforce that are more representative of the society in which we live, thus reflecting a space which feels relevant for young people and audiences.

#### **Youth Voice and Public Engagement**

Youth voice is at the heart of our work. In 2022 we launched NYB Voices as part of our Residential Performance Company. Through NYB Voices the participants were able to engage directly with their (non-ballet) peers through Instagram Takeovers by young people and also launching NYB on TikTok, with 123K views from one post alone. NYB is committed to building on the work of NYB Voices to create an NYB Youth Board in 2023, seeking more regular youth advisory moments to work strategically so NYB can make decisions and evolve in line with all its stakeholders.

As an organisation with an ambition to change the perception of ballet, reaching different communities and public engagement is an important part of NYB's Marketing and Audience Development Strategy. In October 2022 NYB recruited new trustee Kavya Chauhan, a marketing and content consultant, specialising in social media, content and influencer strategy, to elevate comms and grow brands. She has spearheaded the formation of a Communications Committee which prioritises the growth of NYB's digital audience. Public engagement will continue to form a large part of the remit of this committee in 2023.

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#### **Fundraising and diversification of income**

NYB adheres to the Fundraising Code of Practice formerly administered by the Fundraising Standards Board, now regulated by the Fundraising Regulator.

Our fundraising continues to be relationship-based, comprising approaches to trusts and foundations, businesses, public funders and individuals. The overall total secured in 2022 including legacies and Gift Aid was £168,005 (2021 £129,708).

Looking ahead, the board and chief executive are working together to move away from the cycle of in-year fundraising towards strategic fundraising for the future. This will increase our financial resilience and sustainability as we grow a model for diversifying income streams which includes:

- increasing grant income through regularly submitting proposals to funders. At the end of 2022 we had already secured 44% of target for Trusts and Foundations grants for 2023
- actively engaging prospects and patrons with the mechanism of the giving circles to boost our income from individuals
- securing multi-year core funding from key trusts and foundations
- developing earned income potential through workshops and CPD opportunities with the dance sector

#### **Trusts and Foundations**

We are most grateful for grants towards our core costs, including multi-year commitments extending into 2023 - 2024. This includes a significant grant from the Garfield Weston Foundation of £75,000 over three years, as well as on-going support from the Frank Jackson and International Music and Arts Foundations and the Maria Björnson Memorial Fund. We were also pleased to receive a new three-year grant from 29th May 1961 Charity and a two-year grant from the Garrick Charitable Trust. We are grateful to returning donors Idlewild Trust and S&D Lloyd Charity.

#### **Public Funding**

NYB continues to align its work with Arts Council England's Investment Principles. Building on its first public funding through DCMS/Arts Council Culture Recovery Funding Round 2 (£36,504) in 2021, 2022 saw the delivery of a subsequent Arts Council National Lottery Project Grant awarded in December 2021 (£14,950). At the time of writing this report, NYB has successfully secured a third Arts Council National Lottery Project Grant (£29,950) to support Applied Ballet - All In! in 2023. Over the next three years NYB aims to continue to build this relationship with the Arts Council.

#### **Pat Prime Award**

In 2021, NYB launched the Pat Prime Award. Following the powerful Black Lives Matter movement in 2020, it became very clear that there is more to be done to ensure that NYB's work is as representative as possible.

This scheme supports young black dancers with remarkable potential, allowing candidates to experience a unique creative journey, emulating that of a professional dance company. The award was generously donated by Patricia Prime's family with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent aged 9-18 and from the United Kingdom, who are under-represented in our art-form. In 2022 only 3% of our company fitted this criteria. NYB continues to monitor how to build the narrative to celebrate these dancers.

*I want to be the difference and show that black girls can do ballet too. It was an honour to be one of the first dancers to be awarded the Pat Prime Award... I learnt so much about what it is like to be a part of a professional ballet family. I'm grateful for the opportunity NYB has provided.* Lauren Beharie, first Pat Prime award winner

## **THE NATIONAL YOUTH BALLET OF GREAT BRITAIN TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2022**

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*I endorse the recently launched Pat Prime Award, which will support talented young dancers of Black African and/or Black African-Caribbean heritage. This type of action is what our industry needs to ensure that young, diverse talent is nurtured in a genuine and useful way.*

Cassa Pancho MBE, Founder & Artistic Director, Ballet Black

### **Individuals and campaigns**

On 4 September 2022 at Sadler's Wells, NYB launched a new regular giving circles scheme to maximise relationships with individual prospect as follows:

- NYB Company Sponsors from £500 per annum
- Barre Circle from £1,000 per annum
- Centre Circle from £2,500 per annum
- Spotlight Circle from £5,000 per annum

We were grateful to receive a number of donations following this event including five generous donors who joined the schemes in 2022. There is full board participation in fundraising.

### **Legacy**

In 2022, we were very surprised – and delighted – to receive an £80,000 legacy, a residuary legacy shared equally with five large-scale national charities. We don't know the donor, nor why she selected NYB. The sum is clearly very significant for us and trustees took the view that we should use it over three years, for maximum impact and towards our ambitions around widening participation.

### **Safeguarding**

NYB is committed to the safety and protection of children and young people in our care as well as to our staff, trustees and volunteers. NYB's Safeguarding Committee met quarterly and its Safeguarding Policy is publicly available on the website, as well as to staff at both contracting and induction stage. The Safeguarding Policy is revised annually in conjunction with updates to the DfE Keeping Children Safe in Education Guidance. Further amendments may be necessary as new guidance is published. NYB worked with *Squad Safe*, specialist in safeguarding children in Cheerleading, Dance and Gymnastics to run an all-team safeguarding training on 13 August 2022 ahead of the residential. Barbara Palczynski and Charlie Fulton-Langley are both Level 3-trained and Designated Safeguarding Officer and Deputy Designated Safeguarding Officer respectively. Safeguarding is central to the NYB culture and forms a regular part of team meeting discussions. NYB practises Safer Recruitment.

### **Sustainability and environmental responsibility**

NYB has made ethical and sustainable working a priority. The team continues to work remotely which minimises NYB's carbon footprint. We continue to embed carbon consciousness in all that we do and role model this to our participants.

In 2022 we sourced merchandise from an ethical supplier, to ensure low environmental impact. We also introduced NYB water bottles to avoid the use of plastic cups at auditions and activities. Our NYB T-Shirts are made with 100% recycled materials. At the time of writing, Charlie Fulton-Langley has prepared NYB's Climate Action Plan and presented this to the board – this is not a policy, it is a call to action. It aligns with the Arts Council Investment Principles on Environmental Sustainability and looks in depth at how NYB can make environmentally conscious active choices across: advocacy, governance, equality of access, operations, creative outputs and banking.

# THE NATIONAL YOUTH BALLET OF GREAT BRITAIN

## TRUSTEES' REPORT

### FOR THE YEAR ENDED 31 DECEMBER 2022

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#### **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 annually. Assessing risk in the wake of Covid-19 still remains a challenge in 2022, as insurance for live public performances has become a complex conundrum with entire shows still being cancelled. NYB activities went ahead in 2022 in line with the government guidelines for Living With Covid-19 Plan, but our commitment to safeguarding both our young people, our staff and the company product has meant NYB continued to be challenged with brave decisions to commit to delivery of activity with contingency plans for all eventualities in place.

The main uncertainties facing NYB (at the end of December 2022) are:

#### **Failure to achieve fundraising target**

NYB's current business model and ability to meet core organisational costs and achieve a balanced budget is heavily reliant on fundraising and our targets for 2023 continue to be challenging. This is in the context of a very competitive fundraising landscape, impending deep recession, escalating costs of living and high rates of inflation due to the Covid-19 pandemic. The board and chief executive review targets regularly to ensure we have a realistic and achievable strategic plan linked to a fundraising strategy and timeline.

#### **COVID-19**

The risks placed on NYB of a global pandemic were significantly decreased by the end of 2022 with no further threats of national lockdowns. The national vaccination programme has helped reduce spread and has given the public more confidence. NYB has the confidence to know how to respond quickly to any changes and can with confidence deliver a 'blended' programme of live and online content. Scenario planning for disruption to any planned live activity forms part of our ongoing risk assessment. At the time of writing, NYB is preparing an Outbreak Management Plan for its residential activities thanks to a pro bono offer from a parent who works for Public Health England.

#### **Loss of key team**

Proposed activity is increasing exponentially but the core team remains the same as in 2019. In 2022 NYB invested in this dedicated core team with a 5% uplift in fees as well as increasing contracted days, to avoid loss of key team due to over-work. 2023/2024/2025 budgets must reflect an increased fees budget implemented carefully over time and set against growth in support costs incorporated into the fundraising strategy.

Whilst NYB recognises there are external challenges, both global in terms of the pandemic and national in terms of the cultural landscape and economic recession, the team is confident that organisationally and artistically we are in an even stronger position at the end of this financial year. The ambition for the next three years is to use the Impact Evaluation Plan to capture a consistent body of learning, to measure impact and evaluate the model to ensure that with inspirational leadership NYB can continue to grow its offer nationally and build the profile that the name merits.

#### **Financial review**

National Youth Ballet is reporting a surplus of £17,507 for the year ended 31 December 2022 (2021: £28,674). At 31 December 2022, NYB had assets of £97,252 (2021: £79,745) comprising unrestricted reserves and restricted/designated income. NYB has no debt and at 31 December 2022 had cash at £123,220 (2021: £88,292). We continue to manage our budgets very carefully year on year and trustees are satisfied that there is adequate funding in place to operate and safeguard NYB.

# **THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**

## **TRUSTEES' REPORT**

### ***FOR THE YEAR ENDED 31 DECEMBER 2022***

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Financial outcomes from 2019 to 2022 are significantly different, reflecting the unusual climate in which arts organisations have been operating, with reduced capacity to deliver in-person activity in 2020 and 2021 due to the pandemic, and the gradual return to full scale public performances and residential activities in 2022. This, together with growth in demand and growth in activities has led to the need to increase capacity for longer-term fundraising.

The return to meaningful and impactful in-person activity as outlined in this report demands that NYB continues to travel along the path of professionalisation, moving slowly from a cycle of short-term fundraising towards putting in place a longer-term financial and operating model that the current team is capable of delivering. The ratio of earned income to donated income has shifted significantly from a 6/94% split in 2020 and 13/87% in 2021, returning to a more balanced 57/43% in 2022 with the reopening of the Residential Performance Company and public performances. The decision to defer public performances from 2023 to 2024 will reduce the capacity for earned income but also reduce the cost burden on the organisation.

At the time of writing, we can report that during 2023 NYB has been able to use impactful reporting on 2022 activity to continue to secure funding from new trusts and foundations, and has been invited to make renewed applications from 2021 and 2022 funders to continue their relationship with NYB.

The Finance Committee meets after the close of each quarter to review management accounts, anticipated income and cash flow, as well as scenario planning. The minutes of the finance meetings are circulated to the full board. Trustees have considered the possible events or conditions that might affect our ability as a charity to continue as a going concern. They have made an assessment for a period of at least one year from the date of the approval of these financial statements. In particular, trustees have considered the charity's forecasts and projections and have taken account of pressure on income and cash flow. We have concluded the charity has adequate resources to continue in operational existence for the foreseeable future, and that therefore NYB is a going concern.

#### **Reserves Policy**

National Youth Ballet 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 resources 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 commitment to general overheads and any programmed works can be made with reasonable confidence.

As outlined in the Legacy section, the board has designated £50,000 of the £80,000 legacy received in 2022 for the purpose of widening participation activity in 2023 and 2024.

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 minimum of £25,000, although the strategic aim remains to grow this year on year. As at 31 December 2022 NYB free reserves amounted to £46,226 (2021: £77,219).

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
**TRUSTEES' REPORT**  
***FOR THE YEAR ENDED 31 DECEMBER 2022***

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The annual report was prepared jointly by the chair and chief executive; approved by the board of trustees on 22<sup>nd</sup> September 2023 and signed on its behalf by:

*Patricia Castanha Lloyd*

Patricia Castanha Lloyd  
**Chair of the Board of Trustees**



## **THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**

### **STATEMENT OF TRUSTEES' RESPONSIBILITIES**

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The Trustees, who are also the Directors of The National Youth Ballet of Great Britain for the purpose of company law, are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these accounts, the Trustees are required to:

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

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the Charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
**INDEPENDENT EXAMINER'S REPORT**  
**TO THE TRUSTEES OF THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**

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I report to the trustees on my examination of the accounts of The National Youth Ballet of Great Britain for the year ended 31 December 2022.

**Responsibilities and basis of report**

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement**

Since the charitable company's gross income exceeded £250,000 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 a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

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

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.

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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.



**Mr Mark Cummins FCCA FCIE**  
**for and on behalf of TC Group**

The Courtyard  
Shoreham Road  
Upper Beeding  
Steyning  
West Sussex  
BN44 3TN

Dated: 25 September 2023

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR TO 31 DECEMBER 2022**

		Unrestricted funds	Designated funds	Restricted funds	Total 2022	Total 2021
	Notes	£	£	£	£	£
<b><u>INCOME AND ENDOWMENTS:</u></b>						
Donations and legacies	3	168,404	-	-	168,404	129,708
Investment income		199	-	-	199	6
Charitable activities	4	160,090	-	-	160,090	19,214
Other income		2,528	-	-	2,528	660
<b>Total income</b>		<b>331,221</b>	<b>-</b>	<b>-</b>	<b>331,221</b>	<b>149,588</b>
<b><u>EXPENDITURE:</u></b>						
Raising funds	5	13,200	-	-	13,200	14,560
Charitable activities		299,014	-	1,500	300,514	106,354
<b>Total expenditure</b>		<b>312,214</b>	<b>-</b>	<b>1,500</b>	<b>313,714</b>	<b>120,914</b>
<b>Net income/(expenditure)</b>		<b>19,007</b>	<b>-</b>	<b>(1,500)</b>	<b>17,507</b>	<b>28,674</b>
<b>Transfer between funds</b>	14	<b>(50,000)</b>	<b>50,000</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net movement in funds</b>		<b>(30,993)</b>	<b>50,000</b>	<b>(1,500)</b>	<b>17,507</b>	<b>-</b>
Fund balances at 1 January 2022		77,219	-	2,526	79,745	51,071
<b>Fund balances at 31 December 2022</b>		<b>46,226</b>	<b>50,000</b>	<b>1,026</b>	<b>97,252</b>	<b>79,745</b>

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

The Notes on pages 21 to 27 form part of these financial statements.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
**(LIMITED BY GUARANTEE)**  
**BALANCE SHEET**  
**AS AT 31 DECEMBER 2022**

	Notes	2022 £	2021 £
<b>Current Assets</b>			
Debtors	10	5,758	7,807
Cash at bank and in hand		<u>123,220</u>	<u>88,292</u>
		<b>128,978</b>	<b>96,099</b>
<b>Current Liabilities</b>			
Creditors	11	<u>(31,726)</u>	<u>(16,354)</u>
<b>Net Current Assets</b>		<b>97,252</b>	<b>79,745</b>
<b>Total Net Assets</b>		<u><b>97,252</b></u>	<u><b>79,745</b></u>
<b>Represented by:</b>			
Restricted funds	13	1,026	2,526
Designated funds	14	50,000	-
Unrestricted funds		<u>46,226</u>	<u>77,219</u>
		<b>96,226</b>	<b>77,219</b>
		<u><b>97,252</b></u>	<u><b>79,745</b></u>

For the financial year ended 31 December 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

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.

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

The financial statements were approved by the board of directors and authorised for issue on 22<sup>nd</sup> September 2023 and are signed on its behalf by:

*Patricia Castanha Lloyd*

.....  
 Patricia Castanha Lloyd  
**Director**

**Company Registration No. 02557811**

The notes attached here form part of the financial statements.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)  
NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2022**

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**1.0 Company information**

The National Youth Ballet of Great Britain (02557811) is a charity and company limited by guarantee incorporated in England and Wales. The registered office is The Courtyard, Shoreham Road, Upper Beeding, Steyning, West Sussex, BN44 3TN.

**2.0 Accounting policies**

**2.1 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.

**2.2 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

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 value of tangible fixed assets are reviewed for impairment.

**2.3 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.

**2.4 Expenditure**

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.

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**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)  
NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2022**

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**2.5 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.

Designated funds – these are funds which have been set aside by trustees to be spent on a specific purpose.

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

**2.6 Critical Accounting Estimates and Area 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.

**2.7 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.

**2.8 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.

**2.9 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**  
**(LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**3 Income from donations and legacies**

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	£	£	£	£
Public	14,950	-	<b>14,950</b>	-
Trusts and Foundations	66,000	-	<b>66,000</b>	115,911
Legacy	80,000	-	<b>80,000</b>	
Individual	4,694	-	<b>4,694</b>	13,111
Gift aid	399	-	<b>399</b>	686
Corporate	2,361	-	<b>2,361</b>	-
	<u>168,404</u>	<u>-</u>	<u><b>168,404</b></u>	<u>129,708</u>

**4 Income from charitable activities**

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	£	£	£	£
Rehearsal & Workshop Fees	154,479	-	<b>154,479</b>	18,680
Other incoming resources	5,611	-	<b>5,611</b>	534
	<u>160,090</u>	<u>-</u>	<u><b>160,090</b></u>	<u>19,214</u>

**5 Expenditure**

	Direct costs	Support costs	Total 2022	Total 2021
	£	£	£	£
Raising funds	-	13,200	<b>13,200</b>	14,560
Charitable activities	219,375	81,139	<b>300,514</b>	106,354
	<u>219,375</u>	<u>94,339</u>	<u><b>313,714</b></u>	<u>120,914</u>

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)  
NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2022**

**5 Expenditure (continued)**

**Support Costs**

	<b>Total 2022</b>	Total 2021
	£	£
Accountancy	<b>2,798</b>	2,610
Administrator	<b>7,336</b>	14,027
Advertising & Marketing	<b>14,787</b>	8,875
Depreciation	-	575
Fundraising costs	<b>13,200</b>	14,560
Chief Executive costs	<b>28,350</b>	9,200
Insurance	<b>1,641</b>	1,272
IT Software and Consumables	<b>2,656</b>	838
Legal, professional & consultancy	<b>6,600</b>	7,750
Office costs	<b>1,710</b>	1,211
PR	<b>3,770</b>	2,100
Recruitment	-	225
Rates, rent, utilities & cleaning	<b>7,800</b>	4,004
Repairs, maintenance & computer costs	<b>988</b>	-
Staff training	<b>666</b>	450
Telephone, internet & website costs	<b>1,496</b>	1,962
Travel	<b>541</b>	107
	<b>94,339</b>	<b>69,766</b>

Support costs are allocated 100% to charitable activities, with the exception of fundraising staff costs which are allocated 100% to raising funds

Support costs includes governance costs of £2,400 (2021: £2,400).

None of the support cost expenditure relates to restricted funds.

**6 Independent examination fee**

	<b>Total 2022</b>	Total 2021
	£	£
Independent examination fee	<b>2,400</b>	2,400
	<b>2,400</b>	<b>2,400</b>

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN  
(LIMITED BY GUARANTEE)  
NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2022**

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**7 Employee Information**

In 2022 there were nil (2021: nil) employees during the year.

In 2022 there were 31 volunteers (2021: nil) assisting and giving their time for free at the Residential Performance Company.

**8 Trustee's Remuneration and Expenses**

Key management personnel include the directors of the charitable company. The Chief Executive is contracted on a self-employed basis.

The directors of the charitable company are Trustees under Charity Law and received no remuneration or benefits in kind from the charity. No Trustees were reimbursed expenses in the year (2021: nil).

**9 Taxation**

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

**10 Debtors**

The following debtors are estimated to be received within one year:

	<b>Total 2022</b>	Total 2021
	£	£
Accrued income	2,935	1,021
Prepayments	2,823	6,786
	<u>5,758</u>	<u>7,807</u>

**11 Creditors**

The following creditors are payable within one year:

	<b>Total 2022</b>	Total 2021
	£	£
Trade creditors	15,454	1,466
Other creditors	249	-
Accruals	12,273	11,888
Deferred income	3,750	3,000
	<u>31,726</u>	<u>16,354</u>

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
**(LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**12 Movement in funds**

	Unrestricted funds	Designated funds	Restricted funds	Total 2022
	£	£	£	£
At 1 January 2022	77,219	-	2,526	79,745
Incoming resources	331,221	-	-	331,221
Outgoing resources	(312,214)	-	(1,500)	(313,714)
Transfers	(50,000)	50,000	-	-
At 31 December 2022	<u>46,226</u>	<u>50,000</u>	<u>1,026</u>	<u>97,252</u>

**13 Restricted funds**

	Balance at 1 January 2022	Incoming resources	Resources expanded	Balance at 31 December 2022
	£	£	£	£
Pat Prime Fund	2,526	-	(1,500)	1,026
	<u>2,526</u>	<u>-</u>	<u>(1,500)</u>	<u>1,026</u>

The Pat Prime Fund relates to donations received with the specific intention of removing barriers for dancers of Black African and Black African-Caribbean descent who are under-represented.

**14 Designated funds**

	Balance at 1 January 2022	Incoming resources	Resources expanded	Transfers	Balance at 31 December 2022
	£	£	£	£	£
Allocated of legacy income	-	-	-	50,000	50,000
	<u>-</u>	<u>-</u>	<u>-</u>	<u>50,000</u>	<u>50,000</u>

Some of the legacy income received in the year has been designated with the specific intention of widening participation in ballet.

**THE NATIONAL YOUTH BALLET OF GREAT BRITAIN**  
**(LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**15 Analysis of net assets between funds**

Fund balances at 31 December 2022 are represented by:

	<b>Unrestricted Funds</b>	<b>Designated funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>
	£	£	£	£
Current assets	77,952	50,000	1,026	128,978
Creditors: amounts falling due within one year	(31,726)	-	-	(31,726)
	<u>46,226</u>	<u>50,000</u>	<u>1,026</u>	<u>97,252</u>

Fund balances at 31 December 2021 are represented by:

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>
	£	£	£
Current assets	93,573	2,526	96,099
Creditors: amounts falling due within one year	(16,354)	-	(16,354)
	<u>77,219</u>	<u>2,526</u>	<u>79,745</u>

There were no designated funds in 2021.

**16 Related party transactions**

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