

English National Ballet (Limited by Guarantee)

**Trustees' Report and Consolidated
Accounts For the Year Ended
31 March 2013**

Registered in England and Wales
Registered Company number. 735040
Registered Charity number 214005

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Trustees' Report

Report of the Trustees for the year ended 31 March 2013

The Trustees are pleased to present their report together with the consolidated financial statements of the Charity for the year ending 31 March 2013

Reference and administrative details

Charity Number	214005
Company Number	735040
Status	English National Ballet is a company limited by guarantee with no share capital and is a registered Charity governed by its memorandum and articles of association
Principal office	Markova House, 39 Jay Mews, London, SW7 2ES
Bankers	Coutts & Co, Media Banking Division, 440 Strand, London, WC2R 0QS
Solicitors	Simmons & Simmons, Citypoint, One Ropemaker Street, London EC2Y 9SS
Auditor	KPMG LLP, 15 Canada Square, London, E14 5GL

Directors and Trustees

The directors of the charitable company (the Charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and up to the date of this report were as follows

Board of Trustees

Justin Bickle*	Appointed Chairman 19 December 2012
John Talbot*	Resigned 19 December 2012 (Outgoing Chairman)
Wendy Becker	
Carol Brigstocke	
Baroness Rosario de Mandat-Grancey	
Cecilia McNulty*	
Aideen Masterson	Resigned 27 January 2013
Paula Ridley	
John Roberts*	Resigned 19 December 2012
Sir Norman Rosenthal	Appointed 25 September 2012
Stephen Sacks	
Duncan Weston	
Edward Williams *	Deputy Chairman

Trustees marked with an asterisk (*) are also members of the Finance and General Purposes Committee

Trustees' Report *continued*

Company Secretary

Michael Dixon

Principal Officers

The day to day management is the task of the English National Ballet executives. The Trustees appoint the Executive Director who manages the Charity with the assistance of the executive team comprising

Tamara Rojo	Artistic Director
Caroline Thomson	Executive Director
Michael Dixon	Chief Operating Officer
Alan Riches	Technical Director
Sarah Ward	Development Director
Fleur Derbyshire-Fox	Learning Director
Larissa Mariani	HR and OD Director
Chris Denton	Marketing Director

Going Concern

The financial statements have been prepared on a going concern basis, which the Trustees believe to be appropriate. The Charity is dependent for its funding on grants provided to it by Arts Council England (ACE). Funding for the financial year ending 31 March 2014 has been confirmed and the Charity has also received notification of grants for covering the period up to 31 March 2015.

Although the level of funding from ACE has reduced, the Charity has considered its forecasts and sensitised them for a number of scenarios. In light of net current assets of over £3.7 million and cash of in excess of £3 million, the Trustees have a reasonable expectation that the Charity will be able to continue in operational existence for the foreseeable future. Thus they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

Structure, Governance and Management

Governing document

English National Ballet is a company limited by guarantee governed by its Memorandum and Articles of Association amended to allow for current governance arrangement on 21 July 2006. It is registered as a Charity with the Charity Commission. There are currently 10 Trustees (13 in 2012).

Appointment of Trustees

As set out in the Articles of Association, the Chair of the Trustees is nominated by his fellow Trustees. The Trustees may serve for a period of up to two three-year terms. Trustees are, for the period of their appointment, also Members of the Company, guaranteeing a maximum of £1 each in the event of the Company's insolvent liquidation. New Trustees are elected by the Members of the Company, and serve for a maximum of six years, except that this period can be extended for those holding the posts of Chairman and Deputy Chairman.

Trustees' Report *continued*

Trustee induction and training

New Trustees undergo an orientation meeting with the Chair and Principal Officers to brief them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision making processes, the business plan and recent financial performance of the Charity. Trustees are encouraged to keep fully up to date with the latest Charity Commission directives.

Organisation

The Board of Trustees, which can have up to 18 members, administers the Charity. The Board meets six times per year and there is a sub-committee covering finance and management matters which also meets six times per year. An Executive Director is appointed by the Trustees to manage the business operations of the Charity. To facilitate effective operations, the Executive Director has been delegated authority by the Trustees for operational matters including finance, employment and artistic performance related activity. Steve Sacks, as Chairman of English National Ballet School, sits on the Board of English National Ballet and Justin Bickle, as Chairman of English National Ballet, sits on the Board of English National Ballet School.

Employees

Effective, open, two-way internal communication is vital to making English National Ballet a great place to work. The Charity informs and seeks the views of its employees by means of regular meetings open to all employees and they receive regular updates on all ongoing issues significant to operations of the Charity.

Health and safety

The health and safety (H&S) of employees, contractors and visitors at English National Ballet is always a high priority. H&S is communicated throughout the organisation and all new employees are issued with a health and safety policy document. In addition, there are trained first-aiders in all departments.

Disabled employees

The Charity encourages the employment of disabled persons. It is Board policy to ensure that continued employment is offered, wherever possible, to employees who become temporarily disabled and special arrangements are made for those permanently disabled.

Payment policy

It is the Charity's policy to pay suppliers in accordance with agreed credit terms.

Related parties

The Charity has a close relationship with English National Ballet School, a Charity which trains and develops young dancers whilst allowing them to continue in full time education. The Artistic Director of English National Ballet is also non-executive Artistic Director of English National Ballet School and there is a close collaboration which benefits the students of the school in performance experience, coaching and potential employment.

Risk management

The Charity recognises that risk management is an essential part of good business practice and work will continue to develop its risk management policy to include all aspects of its work, including processes for strategic and operational planning, performance management, decision making and project management. Risk management is the responsibility of the Trustees.

Trustees' Report *continued*

The Executive Director is responsible for the development and updating of the Risk Register. The Risk Register is reviewed periodically with regular Board updates.

The Trustees consider the most significant risk facing the organisation to be the status of ongoing funding from the Arts Council. As well as continuing to push alternative sources of income, English National Ballet has also built flexibility into their performance schedule for the coming years. This will allow the Company to vary the repertoire and number of performances should it need to reduce expenditure.

The other significant risk the organisation faces is the ability to book and perform in the most suitable venues thus allowing the Company to maximise box office revenue. To mitigate this risk English National Ballet continues to strengthen the links with key venues and lengthen its planning horizon thus allowing adequate and appropriate venues to be reserved and booked well in advance.

Objectives and activities

The primary objective of the Charity remains to present productions of classical ballet of the highest quality within the UK and around the world, with a particular emphasis on access to these performances to the widest possible audience through affordable pricing and attractive repertoire. The Charity is concentrating its efforts on the following areas in order to further its primary objective:

- to take classical ballet of the highest quality to the widest geographical audience in the UK and overseas at affordable prices,
- to inspire, enlighten and uplift the public through performances, events, interaction and experience in venues including theatres, schools and festivals,
- to develop the art form of ballet by commissioning new choreography, design and/or musical composition as well as cherishing the classical repertoire, whilst maintaining the highest artistic standards and promoting the Charity's activities to a wide and diverse audience.

The philosophy which underpins the Charity's annual activities remains true to that of the original founders of the Company, - Dame Alicia Markova DBE and Sir Anton Dolin – to bring ballet to the people. Central to this philosophy is the belief that quality of life can be enhanced through contact with classical ballet, both as audience and participants, and that truly great performances can uplift, inspire and drive creativity in the wider community.

In shaping the Charity's objectives and plans for the year the Trustees have considered and complied with the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. In the following sections of the Trustees' report we explain further how the Charity has done this. Page 10 lays out our pricing policy, in setting ticket prices and charges for activities, the Trustees give careful consideration to the accessibility of the Charity's activities to those on low incomes. This has been particularly challenging in 2012/13 owing to a difficult funding and fundraising scenario, as well as the general economic climate, however we have succeeded in reaching even more people. There is also a focus on the geographic reach of the Charity's touring schedule to allow people from across the country to attend performances.

Trustees' Report *continue*

The strategies employed to achieve the Charity's aims and objectives are to

- present full scale narrative classical ballets in as many locations as possible across the UK and the world,
- commission new productions for the enjoyment and enrichment of a wide and diverse audience, to broaden audience appreciation of the ballet repertoire, to enhance the UK ballet repertoire and to provide artistic challenges and variety to the dancers,
- work cooperatively with venues and other ballet/dance companies across the UK and internationally to ensure an even and varied presentation of dance,
- maintain a regular presence in London which provides profile, allows for artistic benchmarking, extends our family audiences and connects with potential financial supporters whether corporate, government or individual,
- offer opportunities for a diverse range of people to get involved with ballet and to enhance their experience of ballet through a variety of activities including ballet classes, workshops, make-up demonstrations, pre-performance talks, wardrobe demonstrations and interactive learning resources,
- work with all sections of the community to encourage as broad an attendance as possible including groups who would not normally attend classical ballet,
- develop Company artists through in-house initiatives including Emerging Dancer Competition and Choreographics, as well as encouraging them to engage in international competitions,
- maintain ticket prices starting from £10 for the majority of performances,
- make available discounts for those not in employment, retired people, children, schools, etc ,
- be an industry leader in ballet for the UK and to set the benchmark for excellence,
- be a champion and a voice for ballet in the UK Arts/Culture scene

The Company's activities form three main strands

- Large scale ballet performances across the UK,
- Engagement,
- Performances outside conventional theatre settings, e g small scale performances, pop-up performances, residencies, festivals and international performances

We encourage as many people as possible to attend our ballets. We work closely with education providers, community groups and our performing arts colleagues to ensure that access is truly equal and that there are as few barriers as possible to entry to an English National Ballet performance. We particularly target sections of the community who would not normally be able to go to the ballet. For example, we have links with many educational and community organisations, both regionally and within London, to whom we offer tickets at a substantial discount.

We are mindful of our objective to ensure that our performances remain affordable. Ticket prices are always set with consideration to the environment in which we perform. We have a wide range of ticket prices to encourage accessibility, our lowest ticket price in the year was £6 and many small-scale performances were free of charge. Prices outside London are considerably lower. Furthermore, even in London, we offer discounted family ticket packages, performances where children go free and £10 tickets for all performances. We also have an access strategy for hard to reach groups and those in lower income brackets. Such is the cost base of the presentation of classical ballet of the scale and quality of English National Ballet that we heavily subsidise the ticket prices outside London to ensure that the nation has greater access to ballet.

Large-scale ballet performances

In 2012/13 the Charity performed across England in theatres of a variety of sizes and in London at the London Coliseum

Highlights of the year were

- *Swan Lake* at the London Coliseum
- A national tour of Sir Kenneth MacMillan's *The Sleeping Beauty*
- *The Nutcracker* at the London Coliseum
- Tour to Australia
- Performances in China
- Dance GB collaboration with Scottish Ballet and National Dance Company Wales

Fulfilling the Company's objective of taking ballet to a wider geographical audience, our large-scale regional tours included performances in Oxford, Manchester, Southampton, Milton Keynes and Liverpool. The arrival of new Artistic Director Tamara Rojo as ballerina as well as director drew a great deal of interest in the national tour. The Company production of *The Sleeping Beauty* was highly praised and *The Nutcracker* had another highly successful run at the London Coliseum and was also performed in Southampton.

Dance GB was the first collaboration of three national dance companies – English National Ballet, Scottish Ballet and National Dance Company Wales. It played in all three nations and received extra funding from Arts Council England.

Outside of London over 83,000 people attended one of the Company's productions (2012 70,671). At the London Coliseum we sold 129,950 tickets (2012 104,939) over the Christmas season. The London Coliseum attendance reflects a much broader reach than London with audiences coming from much further afield than we would expect for the regional tour.

Engagement

Engagement, which embraces learning and outreach, is integral to the ethos of English National Ballet and serves to widen access to ballet, develop audiences, interface with the public and to build sustainable partnerships. Our learning and outreach programme *Be Engaged* extends opportunities to connect beyond the main stage, bringing dance to non-traditional venues, public spaces and into host organisations. English National Ballet is the West London Hub for Big Dance and as such works with nine west London boroughs developing and supporting new collaborations, creativity and opportunity for all. Our direct reach extended to approximately 38,000 people for the year.

Special mention must be given to our groundbreaking and acclaimed *Dance for Parkinson's* programme. We have successfully rolled the programme in Oxford in partnership with the City Council delivering CPD training to 25 dance artists, taster sessions and weekly *Dance for Parkinson's* classes. Our London class continues to grow, as does our network with Mark Morris Dance Group, European Parkinson's Disease Association, Parkinson's UK and Dance for Parkinson's UK Network.

Other core activity includes

- *Schools' Link* brings ballet into schools and young people into theatres,
- An engaging *Events* programme comprises stage workshops, live drawing, dance writing, family friendly days, master-classes and talks,
- *Dance for Health* encompasses dance and music activities for older people and for those living with dementia, and are delivered in partnership with Open Age and Community Hubs in Westminster,

Trustees' Report *continued*

- Evening ballet classes,
- A summer school based at The Mayflower Theatre, Southampton

In April 2012 we launched *ENBYouthCo* for dancers aged 14-19. The company has worked with guest teachers including Renato Paroni, George Williamson and Anna Watkins and performed as part of Wayne McGregor's *Big Dance* Trafalgar Square 2012, *ReFresh* at The Place, the Clore Ballroom and at Richdance 2013.

English National Ballet's *Big Dance* 2012 offer included the producing, commissioning and curating of projects and dance activities across west London. Notable pan-London hub partnerships included *Shhh It's a Secret* flash mob choreographed by Andre Gingras at Westfield with partner East London Dance, and a programme of activities in the *Big Dance Big Top Tent* with Greenwich Dance. *Dancing Parallel* saw the three national dance companies English National Ballet, Scottish Ballet and National Dance Company Wales facilitating a creative exchange with young people and producing a dance film.

Performances in other settings

English National Ballet is a touring company, which goes one step further in taking ballet to the people. Not content with visiting out of London theatres, the Company has an established tradition of performing ballet outside conventional theatres which can offer contact with the art with people who might not think of entering a theatre.

English National Ballet continued to seek out audiences beyond the settings of the conventional auditoria. The 2102 Olympics saw the Company involved not only in the Cultural Olympiad but actually performing at some of the Olympic venues. During the year members of the Company danced in settings which ranged from Kensington Palace Gardens and St Paul's Cathedral to Westfield Shopping Centre and swimming pools/lidos.

- *Against Time* with the Streetdance company Flawless played in a range of new venues
- *My First Sleeping Beauty* tour included smaller venues
- Olympic commissions performed to huge audiences at Olympic venues
- Festival appearances included a performance in St Paul's Cathedral
- Pop-up appearances from Duke of York Square to Milton Keynes
- Performances in China
- *Fish out of Water* – part of Cultural Olympiad at Uxbridge Lido and Hampton Pool

Encouraging new audiences, encouraging new talent

English National Ballet is committed to helping grow the ballet audience of the future by creating new ballets for young audiences. *My First Sleeping Beauty*, specially commissioned for children aged three upwards, gave children their first taste of classical ballet. Students of English National Ballet School who gained valuable performance experience performed the ballet. Following on the success of this first venture, *My First Cinderella* was commissioned for Spring 2013.

Within the Company, young dancers are encouraged to take part in the Emerging Dancer Competition, which sees six finalists compete on stage for the Emerging Dancer Award, and also recognises the audience's views with the People's Choice Award. The third competition took place at London's South Bank Centre in March and was well received by the audience. Sponsors Talbot Hughes McKillop are committed to support a fourth and fifth competition.

Trustees' Report *continued*

Would-be choreographers in the Company are encouraged to create new pieces for the annual choreography workshop, which is performed in the Company's home at Markova House. Following this year's workshop the decision was taken to raise the bar for the following year by agreeing to make the event a public ticketed performance at London's leading contemporary dance venue The Place.

Achievements and performances

This was not a regular year – if there is such a thing in a ballet company. The 2012 London Olympics was the catalyst for an unprecedented number of extra performances both in theatres and in unexpected venues. English National Ballet dancers performed at a number of Olympic events and at the Closing Ceremony. *Like a Fish out of Water* was part of the Cultural Olympiad, Dance GB, the collaboration with Scottish Ballet and National Dance Company Wales, performed in the three nations. We also toured a smaller scale production, *Against Time*, in collaboration with Street dance company Flawless. The *My First Series* was also launched in April 2012 with *My First Sleeping Beauty*. The *My First* series is a partnership with English National Ballet School aimed at introducing younger audiences to ballet and also giving valuable touring exposure to dancers at the school.

All this was within the backdrop of great internal change that saw the arrival of Tamara Rojo as Artistic Director. She was appointed in April 2012 and took up her position in August. In September she announced her artistic vision for the Company, unveiled her new artistic team and announced details of her first commissions. The *Ecstasy & Death* programme would introduce Kylian's choreography into the Company's repertoire and invite the Paris Opera's Etoile Nicolas Le Riche to make a guest appearance. *A Tribute to Rudolf Nureyev* would be an anniversary programme paying homage to the great dancer. As well as being Artistic Director, Tamara continues to dance with the Company and her performances in *The Sleeping Beauty* and *The Nutcracker* drew praise from critics and audiences alike.

Some highlights of the years were

- A range of new commissions – *And the Earth Shall bear Again* (Dance GB), *Like a Fish out of Water*, *My First Sleeping Beauty*, *Against Time*, Olympic performances, Dance GB
- Continued international success with performances in Australia and China
- 89% of tickets sold for Christmas 2012 run of *The Nutcracker*
- Promotion of dancers through the ranks, including home grown talent
- Tamara Rojo established as the voice of ballet in the UK, raising the profile of the Company

Profile and public awareness and audience development

The arrival of Tamara Rojo has had a huge effect on raising the profile of the Company. There has been unprecedented media attention from broadsheet to tabloid, *Sunday Times* to *Metro*, Radio 3 to BBC Breakfast. The marketing collaboration with designer Vivienne Westwood also made headlines and attracted major press, magazine and digital attention. English National Ballet has been very much in the news and in the public eye.

Appearances in settings as varied as Olympic stadia and shopping centres continued the Company's policy of reaching out to new audiences, taking ballet to more people and different audiences and communities. Collaborations with Streetdance company Flawless or students of John Moore's University continue to extend the reach of the art form.

During the Summer 2012 Olympics *Swan Lake* sold 21,067 tickets across ten performances at the London Coliseum which saw 93% audience capacity.

Trustees' Report *continued*

True to its original mission, the Company continued to take classical productions of the highest standard to the regional theatres ensuring that people across the country could experience world-class ballet performed to full orchestral accompaniment

The importance of digital channels has continued to grow for English National Ballet. Our appointment of a Digital Manager enabled us to begin to improve the breadth of digital content that we produce to help inform, inspire and educate audiences. Our focus on developing clear Customer Relationship Management strategies linked to improved data capture and management is enabling us to work towards tailoring information to audiences based on a more detailed understanding of what they do and don't like

Our pricing policy

Our pricing policy reflects our strategy of enabling members of the public, whatever their means, to see a performance by English National Ballet and to have access to ancillary activities such as talks, workshops and events. Wherever possible, tickets for our performances start at £10 and this policy was maintained throughout the financial year

Ticket prices at the London Coliseum were maintained to reflect continued stresses on household incomes through the Recession. We continue to see sustained demand for top price tickets and sales at this price ensure our financial viability. Ticket prices in other venues reflect the market in the individual venue, with top prices being between £35 and £45, and discounts available for students, registered unemployed, over 60s, under 16s, people with disabilities, groups and schools

We also continue initiatives for audience development

- Family friendly performances – up to two children under 16 free with every full paying adult,
- Standbys £8 on the day

To view our programme, to book and for full details of ticket prices and discounts, visit www.ballet.org.uk

Financial Review

The results for the period are presented in the consolidated statement of financial activities on page 16. The basis on which these financial statements have been prepared is explained in note 1 to the accounts

Revenue

We are grateful for the continued support of the Arts Council England which provides core funding enabling us to present ballet on the main stage throughout the UK, develop artistic excellence within the Company and promote ballet and dance through various other related projects. A revenue grant of £6.1 million was received in this financial year (2012: £6.4million). Like all of the major funded Opera and ballet companies, English National Ballet's core funding has reduced considerably over the last three years. In addition to the core grant the Company received two other significant amounts from Arts Council England, £138,000 to cover our costs for Big Dance activity and £150,000 (via Cross Border funding), to support our performances in Cardiff and Glasgow

English National Ballet also derives significant income and in-kind support through various other activities

The most significant of these is box office income and performance fees which contributed over £6.2 million towards revenue. The organisation also raised £208,000 through other donations, membership schemes and other fundraising activities, while our trading subsidiary contributed £507,000 of income principally from sponsorship and corporate events

Unrestricted income, including in-kind support, was £13.4million (2012: £13.7million). We also received £447,000 of restricted funds mainly to support the development of new productions, the *My First* series and our learning and participation activities

Total incoming resources for the year were £13.8million (2012: £13.9million)

Trustees' Report *continued*

Expenditure

The main expenditure for the organisation relates to the commissioning, development, revival and staging of ballets across the UK and overseas, this is core to the Charity's main objective of taking classical ballet of the highest quality to the widest possible audience. The main production and commission costs are analysed in note 5.

Cost of generating funds (which are mainly driven by the costs attributed to driving sponsorship, event and donation income) was £553,000 down slightly from £580,000 in 2011/12.

Production and sales costs for the year were £12.8million down from £13million in the previous year. Production costs vary year on year depending on the scale and complexity of repertoire chosen. In the year ended 31 March 2013 we programmed less mixed bill performance. The costs of staging mixed bills are typically higher than for full scale repertoire.

Education costs for the year ended 31 March 2013 were £355,000 up from £247,000 for the previous year. This was due to activity driven by our involvement in Big Dance which is programmed via this department.

Management and administration costs (see note 5b), which are spread across the cost categories above, are slightly down on previous years.

Total resources expended were £13.8million (2012: £13.9million). An analysis and explanation of these funds and reserve movements are provided in note 14.

Reserves Policy

The Company operates on the basis that, over a typical planning cycle of five years, revenue will exceed expenditure. Reserves have also been accumulated to fund on-going and future productions of classical ballet. The Trustees are determined that the Company should continue to perform classical ballet, provided it is financially viable to do so. In the short term this is largely dependent upon the continued funding from Arts Council England, which has been agreed until 31 March 2015. The Trustees ensure that the relevant officers of the Arts Council England are kept informed of the Company's achievements, plans and aspirations at all times.

Levels of unrestricted funds, both current and forecast, are monitored to ensure they remain at an adequate level in order to provide financial flexibility and a safeguard against operational and economic risk.

The Company shows a cumulative surplus on general unrestricted reserves (excluding designated funds) at 31 March 2013 of £2.2million (2012: £2.9million). This represents amounts available to cover the on-going working capital commitments of the Charity and to provide a contingency against poor box office revenue/attendance levels or a significant fall in sponsorship and donations. In the present economic and funding climate the Trustees believe this amount is appropriate in light of the reduced funding awarded by Arts Council England for the period up to 31 March 2015. The Trustees consider that the Charity is able to continue in operation for the foreseeable future.

In 2008 the Company began to set aside funds specifically for the development of new productions, and these funds are held in the unrestricted future repertoire fund (a designated fund). During the year just over £257,000 was drawn from this fund mainly to finance the production of a number of new one act pieces. In March the Board elected to increase this fund to £1.5million to reflect aspirations to invest further in repertoire over the coming years. A new full length ballet has been commissioned for the Autumn 2013. Typically the commissioning costs of a full length ballet are in the region of £750,000 and for a single act ballet £100,000.

Trustees' Report *continued*

The Charity also maintains an unrestricted fixed asset and building fund (designated fund) This fund is set at a level equivalent to the net book value of Charity's fixed assets, excluding assets purchased via the Arts Council England (ACE) recovery grant (which is covered by a separate restricted reserve) The remaining net book value of the assets purchased via the ACE recovery fund is represented by the restricted recovery plan asset depreciation fund (see note 14)

From time to time the Charity may also receive donations or grants for specific projects, these will be set aside in restricted funds

Note 14 provides further explanation and analysis of movements in unrestricted and restricted funds during the year

Investment Policy

Cash earmarked for the designated repertoire fund is placed on deposit of between 1 month and 6 months, depending on rates prevailing at the time, to maximise return Additional surplus cash is put on overnight deposit each night

Box office income, Performance and Audience Numbers for the year ended 31 March 2013

	2012/13			2011/12		
	Box office	Number	Audience	Box office	Number	Audience
	Income	of perfs	Numbers	Income	of perfs	Numbers
	£			£		
London	4,332,510	99	156,166	4,387,659	82	174,012
Regions	1,524,629	93	78,967	1,323,755	40	61,109
Cross borders	-	9	4,433	190,435	6	9,562
Foreign	157,535	19	9,000	9,283	2	1,000
Big Dance	162,287	69	20,261			
Olympic	-	14	16,133			
Other	-			29,241	13	23,498
	6,176,961	303	284,960	5,940,373	143	269,181

Plans for future periods

The plans for the year up to Spring 2014 are to build on the Artistic Director's vision to make the Company the most loved and most creative ballet company in the UK At the heart of this will be the objective of touring the very best large-scale narrative ballets and making them appealing to audiences through employing well-known names as dancers, designers, choreographers and composers

Key to meeting those aims are

- A tribute programme to the memory of Rudolf Nureyev featuring works which illustrate his role as dancer, creator and icon,
- *My First Cinderella* – a new production in our series of ballets choreographed for young children which tours for eight weeks,
- A national tour of a new production of *Le Corsaire* The World Premiere will be danced by Alina Cojocaru who joins the Company as Lead Principal,
- Choreographics, our programme to give opportunities to aspiring choreographers in the Company will move from our own studios to The Place, opening it to wider audiences,

Trustees' Report *continued*

- Collaboration with the designer Julian MacDonald as part of Her Majesty The Queen Coronation Celebrations

Sponsorship and box office income alone will not make up the shortfall in funding income so we are also investigating cost savings through shared resources, co-productions and economies of scale. We already have co-funded a commission with Queensland Ballet and are looking at further ways of collaborating and sharing costs.

Meanwhile, we continue to explore alternative ways of fundraising. We are looking to develop our membership schemes and calendar of events.

Spring 2013 will see the company in residence at the Barbican Theatre in London for a mixed programme to mark the centenary of the Great War with new commissions from Akram Khan, Russell Maliphant and Liam Scarlett.

We are also searching out new opportunities for collaborations to support and promote our performances at our regional hubs.

A further focus this year has been to explore options for the Company to exploit broadcast and download opportunities around future repertoire and we hope to be able to realise this ambition over the course of 2013/14.

Disclosure of information to auditor

The Trustees who held office at the date of approval of this Trustees' Report confirm that, so far as they are each aware, there is no relevant audit information of which the Company's auditor is unaware, and each governor has taken all the steps that they ought to have taken as a governor to make themselves aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

Pursuant to a shareholders' resolution, the company is not obliged to reappoint its auditor annually and KPMG LLP will therefore continue in office.

By order of the Board


Justin Bickle
Chairman

20 Dec 2013

Markova House
39 Jay Mews
London
SW7 2ES

2013

Statement of responsibilities of the Trustees of English National Ballet Limited in respect of the Trustees' annual report and the financial statements

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations

Company law requires the Trustees to prepare financial statements for each financial year. Under that law they have are required to prepare the group and parent company financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice)

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and charitable company and of the group's excess of income over expenditure for that period. In preparing each of the group and charitable company financial statements, the Trustees are required to

- select suitable accounting policies and then apply them consistently,
- 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 financial statements on the going concern basis unless it is inappropriate to presume that the group and the charitable company will continue its activities

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that its financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the group and to prevent and detect fraud and other irregularities

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

Independent auditor's report to the members of English National Ballet Limited

We have audited the financial statements of English National Ballet for the year ended 31 March 2013 set out on pages 16 to 30. The financial reporting framework that has been applied in their preparation is applicable law and UK Accounting Standards (UK Generally Accepted Accounting Practice).

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

Respective responsibilities of Trustees and auditor

As explained more fully in the Statement of Trustees Responsibilities set out on page 14, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit, and express an opinion on, the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

A description of the scope of an audit of financial statements is provided on the Financial Reporting Council's website at www.frc.org.uk/auditscopeukprivate.

Opinion on financial statements

In our opinion the financial statements

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2013 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended,
- have been properly prepared in accordance with UK Generally Accepted Accounting Practice, and
- have been prepared in accordance with the Companies Act 2006.

Opinion on other matter prescribed by the Companies Act 2006

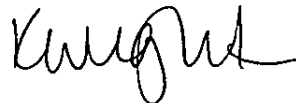
In our opinion the information in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

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

- the charitable company has not kept adequate accounting records or returns adequate for our audit have not been received from branches not visited by us, or
- the charitable company financial statements are not in agreement with the accounting records and returns, or
- certain disclosures of Trustees' remuneration specified by law are not made, or
- we have not received all the information and explanations we require for our audit,

Karen Wightman (Senior Statutory Auditor)
for and on behalf of KPMG LLP, Statutory Auditor
Chartered Accountants
15 Canada Square
London
E14 5GL



20 December 2013

Consolidated statement of financial activities (incorporating an Income and Expenditure account)

Year ended 31 March 2013

	Notes	Unrestricted funds £	Restricted funds £	Total 2013 £	Total 2012 £
Incoming resources					
Incoming resources from generated funds					
Voluntary income					
Donations, legacies and similar incoming resources		185,037	21,300	206,337	235,141
Grants	2	6,100,403	425,510	6,525,913	6,712,465
Activities for generating funds*					
Income of trading subsidiary	10	506,638		506,638	565,387
Income from in-kind sponsorships		129,578		129,578	150,170
Income from hiring productions		162,881		162,881	229,109
Income from programmes and merchandise		76,118		76,118	74,044
Investment income		27,916		27,916	25,229
Incoming resources from charitable activities					
Ticket sales		6,176,961		6,176,961	5,940,373
Total incoming resources		13,365,532	446,810	13,812,342	13,931,918
Resources expended					
Costs of generating funds:					
Charitable activities.	3	(552,549)		(552,549)	(580,038)
Cost of production and sales	5a	(12,598,743)	(205,269)	(12,804,012)	(13,029,271)
Educational costs	5a	(149,005)	(206,143)	(355,148)	(247,303)
Governance costs	6	(36,020)		(36,020)	(26,021)
Total resources expended		(13,336,317)	(411,412)	(13,747,729)	(13,882,633)
Net incoming resources		29,215	35,398	64,613	49,285
Fund balances brought forward	14	4,369,132	502,233	4,871,365	4,822,080
Fund balances carried forward	14	4,398,347	537,631	4,935,978	4,871,365

The statement of financial activities includes all gains and losses recognised in the year

Incoming resources and resulting net movement in funds each year arise from continuing operations

There is no difference between the result for the year stated above and its historical cost equivalent

The statement provides the consolidated information for the charitable company and subsidiary undertakings. Total incoming resources and net outgoing resources for the charitable company alone were £13,305,704 and £21,852 respectively

The notes on pages 20 to 30 form part of these financial statements

Consolidated balance sheet

at 31 March 2013

	Notes	2013 £	2012 £
Fixed assets	9	1,148,926	1,177,128
Current assets			
Stocks		83,757	82,178
Debtors	11	908,823	974,637
Cash at bank and in hand		3,749,418	3,741,050
		<u>4,741,998</u>	<u>4,797,865</u>
Creditors amounts falling due within one year	12	<u>(954,946)</u>	<u>(1,103,628)</u>
Net current assets		<u>3,787,052</u>	<u>3,694,237</u>
Total assets less current liabilities		<u>4,935,978</u>	<u>4,871,365</u>
Consolidated Funds			
General unrestricted funds	14	2,206,858	2,855,734
Unrestricted future repertoire fund (designated fund)	14	1,500,000	818,855
Unrestricted fixed asset and building fund (designated fund)	14	691,489	694,543
Total unrestricted funds		<u>4,398,347</u>	<u>4,369,132</u>
Restricted funds	14	537,631	502,233
Total Consolidated Funds		<u>4,935,978</u>	<u>4,871,365</u>

The notes on pages 20 to 30 form part of these financial statements

These accounts were approved by the Board of Trustees on
and signed on its behalf by

20 Dec

2013

Justin Bickle

20 Dec 2013

Cecilia McAnulty

20 Dec 2013

Cecilia McAnulty

Trustees


Charity balance sheet

at 31 March 2013

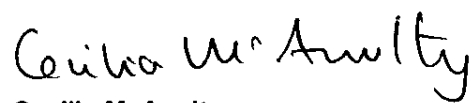
	Notes	2013 £	2012 £
Fixed assets			
Tangible fixed assets	9	1,148,926	1,177,128
Investments	10	<u>2</u>	<u>2</u>
		1,148,928	1,177,130
Current assets			
Stocks		83,757	82,178
Debtors	11	850,254	929,502
Cash at bank and in hand		<u>3,725,711</u>	<u>3,741,050</u>
		4,659,722	4,752,730
Creditors amounts falling due within one year	12	<u>(872,672)</u>	<u>(1,058,495)</u>
Net current assets		<u>3,787,050</u>	<u>3,694,235</u>
Total assets less current liabilities		<u>4,935,978</u>	<u>4,871,365</u>
The funds of the Charity			
General unrestricted funds	14	2,206,858	2,855,734
Unrestricted future repertoire fund (designated fund)	14	1,500,000	818,855
Unrestricted building fund (designated fund)	14	<u>691,489</u>	<u>694,543</u>
Total unrestricted funds		4,398,347	4,369,132
Restricted funds	14	<u>537,631</u>	<u>502,233</u>
Total Charity Funds		<u>4,935,978</u>	<u>4,871,365</u>

The notes on pages 20 to 30 form part of these financial statements

These accounts were approved by the Board of Trustees on 2013 and signed on its behalf by


Justin Bickle

20 Dec 2013


Cecilia McAnulty

20 Dec 2013

Trustees

Consolidated cash flow statement

Year ended 31 March 2013

	Notes	2013	2012
			£
Net cash inflow from operating activities	15	30,167	631,236
Return on investments and servicing of finance			
Investment Income		27,916	25,229
Capital expenditure			
Payments to acquire tangible fixed assets	9	(49,715)	(60,510)
Increase in cash in the year		<u>8,368</u>	<u>595,955</u>

Reconciliation of net cash flow to movement in net funds

Year ended 31 March 2013

	Notes	2013	2012
			£
Increase in cash in the year	16	8,368	595,955
Opening net funds	16	<u>3,741,050</u>	<u>3,145,095</u>
Closing net funds		<u>3,749,418</u>	<u>3,741,050</u>

The notes on pages 20 to 30 form part of these financial statements

Notes

(forming part of the accounts)

1 Accounting policies

Basis of preparation of accounts

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements

Basis of preparation

The financial statements have been prepared in accordance with the reporting requirements of Companies Act 2006 and applicable accounting standards and under the historical cost accounting rules and in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities" issued in March 2005 (SORP 2005)

The financial statements are drawn up on the going concern basis which assumes that English National Ballet will continue in operational existence for the foreseeable future. The Charity substantially relies on funding through grants from Arts Council England for its current and future commitments and operates on the basis that, each year, revenue will at least match expenditure.

Arts Council England has confirmed funding for the Charity up to 31 March 2015. The going concern basis used in the preparation of these financial statements is based upon the expectation that the group will continue to receive sufficient support from Arts Council England to match its expenditure net of the total revenue that it raises.

Basis of consolidation

The consolidated financial statements include the financial statements of the charitable company and its subsidiary undertakings on a line by line basis. The trading results of the subsidiary undertakings are disclosed in note 10. A separate Statement of Financial Activities for the Charity is not presented because the Charity has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006 and paragraph 397 of SORP 2005.

Incoming resources

Grant, donation, legacy and sponsorship income is recognised on an accruals basis in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income tax recoverable in respect of covenanted or gift aid donations is reflected in the accounts at the time the donations are received.

Income from theatre ticket sales is included in incoming resources in the period in which the relevant performance takes place. Income received before the year end relating to performances in subsequent periods is recorded in deferred income.

Gifts in kind, in the form of donated facilities, are included in the Statement of Financial Activities at a reasonable estimate of their value to the Charity, in the period to which they relate and are matched by equivalent expenditure. The estimation of value is based on the supplying company's standard Charity rate card.

Notes (continued)

1 Accounting policies (continued)

Resources expended and basis of allocation of costs

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to that category. Where costs cannot be directly attributed to a particular heading they have been allocated to activities on a basis consistent with the use of the resources.

Costs of generating funds represent the cost of direct fundraising and the costs of the commercial trading operation mainly incurred through the trading subsidiary. These are recognised when incurred and are separately disclosed on the face of the Statement of Financial Activities.

Costs of charitable activities include the salaries, direct expenditure and overhead costs of rehearsing, staging, performing and marketing ballet, and additional costs associated with carrying out educational activities. Production costs are recognised when incurred and are charged to the Statement of Financial Activities in the year of first performance. Costs relating to productions which do not have their first performance by the end of the financial year are held on the balance sheet as part of prepayments.

Management and administration costs are those incurred in connection with the administration of the Charity and have been allocated across cost of generating funds, cost of production and sales, and education costs. The key driver for the management and administration costs is considered to be level of spending so these costs are allocated to these areas in proportion to the costs incurred with those activities. Management and administration costs are analysed in note 5b.

Governance costs represent the cost of governance arrangements and consist of audit fees, legal fees and the cost of Trustees meetings.

Any irrecoverable VAT is included as part of the cost to which it relates.

Liabilities

Liabilities are recognised upon receipt of goods and services supplied. Contracted commitments are not recorded as liabilities on the balance sheet, as the criteria for recognition have not been met. Commitments are disclosed in note 18.

Fixed assets and depreciation

Tangible fixed assets are stated at cost less accumulated depreciation. Tangible assets costing less than £3,000 are not capitalised and are expensed through the Statement of Financial Activities. Tangible fixed assets are depreciated on a straight line basis, at rates calculated to write off the cost of each asset over its useful economic life.

Leaseholds and leasehold improvements are depreciated over the remainder of the term of the lease. Plant, fixture and fittings are depreciated over their useful economic life, ranging between 5 to 25 years. Equipment is depreciated in equal annual instalments over 5 years. Musical instruments are depreciated in equal annual instalments over 15 years.

The value of fixed assets is reviewed annually for any potential impairment. No further impairment was identified in the financial year ended 31 March 2013.

Stocks

Stocks comprise stocks of ballet shoes and merchandise which are carried at the lower of cost and net realisable value.

Pensions

The company contributes to three defined contribution pension schemes. Contributions are expensed in the Statement of Financial Activities in the year to which they relate.

Notes (continued)

1 Accounting policies (continued)

Fund accounting

Unrestricted general funds are funds which can be used in accordance with the charitable objectives at the discretion of the Trustees. Unrestricted funds are further segregated between general funds and two designated funds, the building and fixed asset fund and the future repertoire fund. The building and fixed asset fund is set at a level at least equivalent to the value of the net book value of the Charity's fixed assets (excluding assets purchased via ACE recovery plan funds). A transfer will be made each year between the unrestricted general fund and the unrestricted building and fixed asset fund to match the net movement in the Charity's fixed assets, excluding depreciation on assets which were purchased via the ACE recovery plan funds. The future repertoire fund earmarks funds for the commissioning of new full scale and one act productions. Periodically the Trustees will review the unrestricted general fund and may transfer funds to the unrestricted future repertoire fund with a view to maintaining this at level so the Charity can commission one major production every three years.

Restricted funds are funds that are to be used for specific purposes or projects. In 2008 the Charity received a restricted grant from Arts Council England, part of which was used to purchase various fixed assets. The ACE recovery plan asset depreciation fund is a restricted fund which is equal to the remaining depreciation on fixed assets purchased via that Arts Council England grant. Each year this fund is reduced by the equivalent of the depreciation charge on these assets. Other restricted funds are set up as monies which are received for specific purposes. An analysis of restricted funds is shown in note 14.

Leases

Operating lease rentals are charged to the profit and loss account on a straight line basis over the period of the lease.

Taxation

English National Ballet is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2011 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Related party transactions

The company has taken advantage of the exemption contained within FRS 8 'Related Party Disclosures' and not disclosed transactions with subsidiary undertakings where the Charity controls 100% or more of the voting rights.

2 Grant income

	Unrestricted General Funds	Restricted Funds	Total 2013	Total 2012
	£	£		£
Arts Council of England – Revenue Grant	6,100,403	-	6,100,403	6,387,857
Arts Council of England – Sustain Grant	-	-	-	87,925
Arts Council of England – Cross Border	-	150,000	150,000	125,000
Other Grants	-	275,510	275,510	111,683
	<u>6,100,403</u>	<u>425,510</u>	<u>6,525,913</u>	<u>6,712,465</u>

Notes (continued)

2 Grant income (continued)

The Sustain grant represents the final tranche of funds awarded by Arts Council England to help maintain the quality of the company's artistic output due to reduced sponsorship and other development income affected by the recession

Cross Border grants are awarded by Arts Council of England to encourage organisations to tour outside of England. In 2013 the company toured to both Glasgow and Cardiff as part of the Dance GB project

Other restricted grants comprise amounts awarded by various organisations specifically for learning, education and outreach projects and to support the creation of new productions and the running costs of the *My First* series

3 Cost of generating funds

	Total 2013 £	Total 2012 £
Management and administration <i>Note 5b</i>	55,347	58,666
Events	227,598	269,318
Fundraising	10,480	19,182
Salaries	259,124	232,872
	552,549	580,038

All these costs were from the unrestricted general fund

Cost of generating funds includes £77,029 (2012 £52,191) of costs associated with benefit in-kind income

4 Net income for the year before transfers is stated after charging

	2013 £	2012 £
<i>Operating lease rentals</i>		
Land and buildings	139,000	139,000
Depreciation on tangible fixed assets	77,917	70,019
<i>Auditor's remuneration</i>		
Group and company	30,000	22,000
		-

Notes (continued)

5 Charitable activities

	Unrestricted Funds	Restricted Funds	Total 2013	Total 2012
	£	£	£	£
5a) Cost of production and sales				
Management and administration (note 5b)	1,274,015	25,149	1,299,164	1,336,210
New productions and Refurbishment	194,829	180,120	374,949	767,501
Performances	3,713,205	-	3,713,205	4,087,741
Theatre charges	1,351,195	-	1,351,195	1,301,308
Copynghts and royalties	101,354	-	101,354	289,468
Artists	3,278,286	-	3,278,286	2,946,653
Technical	601,682	-	601,682	571,877
Music and orchestra management	141,084	-	141,084	121,935
Wardrobe	306,306	-	306,306	314,431
Production Equipment Depreciation	28,019	-	28,019	26,626
Health and safety	15,057	-	15,057	13,373
Medical and welfare	307,620	-	307,620	278,021
Marketing and publicity	1,226,138	-	1,226,138	900,887
Hiring productions	58,929	-	58,929	71,257
Programmes and Merchandise	1,024	-	1,024	1,983
	<u>12,598,743</u>	<u>205,269</u>	<u>12,804,012</u>	<u>13,029,271</u>
Educational costs				
Management and administration (note 5b)	35,574	-	35,574	25,013
Education Department	113,431	206,143	319,574	222,290
	<u>149,005</u>	<u>206,143</u>	<u>355,148</u>	<u>247,303</u>
	Unrestricted Funds	Restricted Funds	Total 2013	Total 2012
	£	£		£
5b) Management and administration				
Salanes	711,595	-	711,595	653,160
Premises	361,633	-	361,633	337,009
Depreciation	23,988	25,149	49,137	42,633
Other	267,720	-	267,720	387,087
	<u>1,364,936</u>	<u>25,149</u>	<u>1,390,085</u>	<u>1,419,889</u>

Management and administration costs are split across cost of production and sales in note 5a (£1,299,164) education costs also in note 5b (£35,574) and cost of generating funds in note 3 (£55,347) The sum of these three amounts equals £1,390,085

The main driver for the management and administration costs is considered to be level of spending so these costs are allocated to these areas in proportion to the costs incurred with those activities

Notes (continued)

6 Governance costs

	2013	2012
	£	£
Audit Fee	30,000	22,000
Committee costs	6,020	4,021
	<u>36,020</u>	<u>26,021</u>

7 Remuneration of Trustees

The Board are all non-executive Trustees and none received remuneration in the year (2012 £nil) The Trustees and officers of the Company are covered by Directors Liability Insurance, with maximum cover of £1 million The premium paid was £3,021 (2012 £3,021) No Trustees received expenses for travel (2012 £nil) No trustee's expenses were reimbursed (2012 £nil)

8 Staff numbers and costs

The average number of full time equivalent employees during the year, analysed by category, was as follows

	Number of employees	
	2013	2012
Management and Administration	55	49
Technical	24	22
Dancers	62	64
Orchestra	42	42
	<u>183</u>	<u>177</u>

The aggregate payroll costs of these persons were as follows

	Unrestricted General Funds	Restricted Funds	Total 2013	Total 2012
	£	£	£	£
Wages and salaries	5,971,773	66,840	6,038,613	5,962,689
Social security costs	592,246	5,587	597,833	542,166
Other pension costs	312,865	-	312,865	341,260
	<u>6,876,884</u>	<u>72,427</u>	<u>6,949,311</u>	<u>6,846,115</u>

The number of employees with emoluments for the year in excess of £60,000 fell within the following bands

	2013	2012
£60,000 - £69,000	5	6
£80,000 - £89,999	1	-
£100,000 - £109,999	1	-
£260,000 - £270,000	-	1
	<u>7</u>	<u>7</u>

Of staff earning in excess of £60,000 in the year, 7 are members of a defined contribution pension scheme (2012 six) The company contributed £28,615 to the defined contribution pension scheme in respect of these employees (2012 £30,314)

Notes (continued)

9 Tangible fixed assets

Company Group and	Long leaseholds	Plant, Fixtures, fittings, equipment and musical instruments	Vehicles	Asset Under Construction	Total
£	£	£	£	£	£
Cost					
At 1 April 2012	1,231,934	564,215	34,800	20,421	1,851,370
Additions	9,640	40,075	-	-	49,715
Transfers	-	20,421	-	(20,421)	-
At 31 March 2013	1,241,574	624,711	34,800	-	1,901,085
Depreciation					
At 1 April 2012	274,125	386,196	13,921	-	674,242
Charge for the year	36,785	38,579	2,553	-	77,917
At 31 March 2013	310,910	424,775	16,474	-	752,159
Net book value					
At 31 March 2013	930,664	199,936	18,326	-	1,148,926
At 31 March 2012	957,809	178,019	20,879	20,421	1,177,128

Included within fixed assets are fixed assets acquired out of restricted funds with a cost of £824,374 (2012 £824,374) and a net book value of £457,439 (2012 £482,588). All fixed assets are held for charitable purposes.

10 Investments

Company	2013	2012
£	£	£
Shares in subsidiary undertaking	2	2

The Company owns the whole share capital comprising 2 fully paid up ordinary shares of £1 each of English National Ballet Enterprises Limited, a company registered in England and Wales. The principal activity of English National Ballet Enterprises Limited is raising sponsorship.

	2013	2012
£	£	£
Turnover	506,638	565,387
Expenditure	(420,173)	(453,663)
Net profit	86,465	111,724
Amount donated to the Charity under deed of covenant	(86,465)	(111,724)
Retained in the subsidiary	-	-

The assets held in the trading subsidiary were

	2013	2012
£	£	£
Current assets	109,943	74,645
Current liabilities	(109,941)	(75,643)
Net assets	2	2
Aggregate share capital and reserves	2	2

Notes (continued)

11 Debtors

Group	2013 £	2012 £
Trade debtors	212,913	497,935
Other debtors	165,611	114,812
Prepayments and accrued income	<u>530,299</u>	<u>361,890</u>
	<u>908,823</u>	<u>974,637</u>
Company		
Trade debtors	140,999	428,623
Amounts owed by subsidiary undertaking	11,917	22,915
Other debtors	181,362	121,574
Prepayments and accrued income	<u>515,976</u>	<u>356,390</u>
	<u>850,254</u>	<u>929,502</u>

12 Creditors: amounts falling due within one year

Group	2013 £	2012 £
Trade creditors	229,175	255,290
Other creditors including taxation and social security		
Social security and PAYE	160,844	174,128
VAT and other	<u>153,952</u>	<u>309,048</u>
	314,796	483,176
Accruals	272,358	242,843
Deferred income	<u>138,617</u>	<u>122,319</u>
	<u>954,946</u>	<u>1,103,628</u>
Company		
Trade creditors	229,175	255,290
Other creditors including taxation and social security		
Social security and PAYE	160,844	174,128
Other	<u>153,952</u>	<u>309,048</u>
	314,796	483,176
Accruals	239,675	242,843
Deferred income	<u>89,026</u>	<u>77,186</u>
	<u>872,672</u>	<u>1,058,495</u>

The movement on deferred income is as follows

	Group £	Company £
Balance brought forward at 1 April 2012	122,319	77,186
Amounts deferred in the year	138,617	89,026
Amounts released to the Statement of Financial Activities in the year	<u>(122,319)</u>	<u>(77,186)</u>
Balance carried forward at 31 March 2013	<u>138,617</u>	<u>89,026</u>

Notes (continued)

13 Pensions

The Company operates two defined contribution schemes and contributes to a defined contribution scheme run by an independent body. The assets of all schemes are held separately from those of the Company in independently administered funds. The pension cost charge represents contributions payable by the Company to the funds and amounted to £282,751 (2012 £310,041). Under a special arrangement the company also makes pension contributions to some employees' personal pension schemes. The charge for this in the year ended 31 March 2013 was £30,113 (2012 £31,219).

14 (a) Unrestricted Reserves

Group and Company	Bwfd at 1 April 2012 £	Inflows in the year £	Net outflows in year £	Transfer between funds £	Total £
Unrestricted general fund (accumulated Surplus)	2,855,734	13,365,532	(13,079,390)	(935,018)	2,206,858
Unrestricted future repertoire fund (designated fund)	818,855	-	(256,927)	938,072	1,500,000
Unrestricted building and fixed asset fund (designated fund) -	694,543	-	-	(3,054)	691,489
	4,369,132	13,365,532	(13,336,317)	-	4,398,347

Unrestricted general fund

General funds represent free reserves which are available to the Trustees to apply for the general purpose of the Charity as set out in the Trustee report. The Trustees aim to maintain this fund at a level that will provide financial and artistic flexibility and a buffer against operational risk. At the end of the year £935,018 was transferred from this fund, part to the unrestricted building and fixed asset fund and part to the Unrestricted repertoire fund (see below for explanation of both of these).

Unrestricted future repertoire fund (designated Fund)

The purpose of this designated fund is to allow for the commissioning of new repertoire, both for full scale and one act productions. The Trustees aim to build and maintain this fund to a level that will ensure that a new full scale production can be commissioned every two or three years and at least one other new piece each year.

During the year ended 31 March 2013 £256,927 was spent on the development of a number of new one act or short form ballets.

At the end of the year the Board authorised that this reserve should be set at £1.5 million at 31 March 2013 and as such £938,072 was transferred to this designated fund.

Unrestricted building and fixed asset fund (designated fund)

This fund is set at a level equivalent to the Charity's fixed assets, excluding assets purchased via the ACE Recovery fund. The net book value of the assets purchased via the ACE recovery fund is represented by the restricted recovery plan asset depreciation fund (see below).

Notes (continued)

14 (a) Unrestricted Reserve (continued)

It includes the value of the unamortised portion of the company's leasehold interest in Markova House (English National Ballet's headquarters). The following grants were received and used for the acquisition of the leasehold and for the adaptation of Markova House, London SW7 2ES

- (a) Arts Council of Great Britain £125,000 - Capital Grant offered 30 July 1976
- (b) Greater London Council £75,000 Grant offered 26 July 1976, subject to the following conditions
This grant is repayable in the event of the Company disposing of the property without GLC consent. It is secured by a legal charge on the lease of Markova House, subject to a prior charge in favour of Coutts & Co. The charge is now held by Westminster City Council.

In the year ended 31 March 2013 the net movement in the fixed assets not covered by the unrestricted recovery plan asset depreciation fund was an increase of £3,054 (being the net of fixed asset acquisitions less depreciation on assets not covered by the restricted recovery plan asset depreciation fund). An amount equal to this was transferred to the unrestricted general fund.

14 (b) Restricted Reserves

Group and Company	Bwfd at 1 April 2012 £	Inflows in the year £	Net outflows in year £	Total £
Restricted learning and outreach fund	15,148	218,250	(206,143)	27,255
Restricted Other	4,500	228,560	(180,120)	52,940
Restricted recovery plan asset depreciation fund	482,585	-	(25,149)	457,436
	<u>502,233</u>	<u>446,810</u>	<u>(411,412)</u>	<u>537,631</u>

Restricted learning and outreach Fund

The Charity supports its objectives through various learning and outreach projects. This fund represents grants or donations received for specific projects the Charity undertook. In the financial year we received grants for projects that spanned the year end.

Restricted Other

This represents funds the Charity received which were restricted to supporting new production costs or specific artistic costs. All funds in this category were spent in the year.

In particular, during the year the Charity received a restricted grant from Arts Council England to support the Dance GB project which saw the company perform in Cardiff and Glasgow.

Restricted recovery plan asset depreciation fund

In 2008 the Charity received a restricted grant from Arts Council England, part of which was used to purchase various fixed assets. The ACE recovery plan asset depreciation fund is a restricted fund which is equal to the remaining depreciation on fixed assets purchased via that Arts Council England grant. Each year this fund is reduced by the equivalent of the depreciation charge on these assets.

Notes (continued)

15 Reconciliation of net income for the year to net cash inflows/ (outflows) from operating activities

	2013	2012
	£	£
Net income for the year	64,613	49,285
Investment income	(27,916)	(25,229)
Operating surplus	36,697	24,056
Loss on disposal of fixed asset	-	24
Depreciation charge	77,917	70,019
(Increase) in stocks	(1,579)	(13,111)
Decrease in debtors	65,814	243,904
(Decrease)/increase in creditors	(148,682)	306,344
Net cash inflow from operating activities	30,167	631,236

16 Analysis of net funds

	Opening balance	Net cash flow	Closing Balance
	£	£	£
Cash at bank and in hand	3,741,050	8,368	3,749,418

17 Analysis of net assets between funds

	Fixed Assets	Cash and Bank	Other net assets	Total Net Assets
	£	£	£	£
Unrestricted	691,490	3,669,223	37,634	4,398,347
Restricted	457,436	80,195	-	537,631
Total	1,148,926	3,749,418	37,634	4,935,978

18 Commitments

At 31 March 2013 the Company had annual commitments under operating leases as follows

	2013	2012
	£	£
<i>Land and buildings</i>		
Amounts payable after more than five years on operating leases	139,000	139,000
	139,000	139,000