



The London Ballet Circle

**Trustees' Report and Examined Accounts
for the year ended 31 October 2022**

THE LONDON BALLET CIRCLE 2021/22

Patron: Sir Peter Wright CBE

President: Dame Monica Mason DBE

Vice Presidents:

Dame Beryl Grey CH, DBE
Dame Merle Park DBE
Wayne Eagling
David Nixon OBE
Darius James OBE
Sir David Bintley CBE
Kevin O'Hare CBE
Cassa Pancho MBE
Dame Darcey Bussell DBE
Carlos Acosta CBE
Tamara Rojo CBE (from 17 October 2022)

The **Trustees and Elected Officers** during the reporting year were:

Susan Dalgetty Ezra (Chair)
Linda Gainsbury (Vice Chair)
Yvonne Crampin (Secretary to 20 May 2022)
Krissie Poyser (Secretary from 20 May 2022)
Keith White (Treasurer)
Sylvia Villa (Membership Secretary)
Virginia Blackburn (to 25 January 2022)
Fiona Erleigh (from 16 November 2021)
Ben Etteridge (from 16 November 2021)
Candace Kuss
Susan Lynas (from 16 November 2021)
Paul Pan
Isabella Pitman (to 9 June 2022)
Alastair Thomson

Registered Charity number: 1123258

Registered Office: 5 Barons Keep, London W14 9AT

Independent Examiner:

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Brentwood
Essex
CM14 4AB

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Four Brindley Place
Birmingham, B1 2JB.

INTRODUCTION

The London Ballet Circle was established in 1946 by Stanley Hawkins with Ninette de Valois (regarded as the founder of British ballet) as its first president. LBC is the world's oldest non-affiliated dance/ballet appreciation society. It became a charity in 2008 and its objects were widened in 2019. In summary these are:

to promote and support dance and the kindred arts for the public benefit.
to enhance public knowledge and appreciation of ballet and associated dance forms
to encourage excellence, in particular by awarding bursaries for ballet/dance students
to offer other charitable assistance for dance but not restricted to dance organisations.

LBC sets out to achieve this in a number of ways by

- * offering talks with dancers and leading creatives to members and the wider public
- * arranging visits to ballet schools and company rehearsals
- * giving bursaries and awards to dance and ballet students, and charitable donations to ballet companies and organisations to develop new work or to recognise their role in helping us achieve our objectives.
- * promoting the art form to members through newsletters and to the world at large through the website and social media.

The effect of Covid lockdown from 2020 was suddenly to suspend live talks and events but talks were able to continue via Zoom. These were offered free to members (live events attracted a £5 charge to cover the cost of venue hires) and this not only successfully retained member interest but also attracted significant donations.

One unplanned outcome was increased interest and membership from outside London, not just within the UK but worldwide, especially North American and Europe. By the end of 2021/22 not only has membership continued to increase rapidly, the first hybrid (live/Zoom) meeting has been held but for the first time more than 50% of members now live outside London.

ACHIEVEMENTS

Membership in the year increased by 18% to reach a milestone of 500. The membership income shown in the accounts can show a different pattern because of the varying time that payments are made in October/November when many members' renewals become due.

One of the main achievements in the year was successfully to deliver a Choreographic Award. This was planned the previous year to celebrate LBC's 75th anniversary and a total of £7,500 was set aside.

Proposals were invited from major ballet schools and companies and a panel comprising Dame Monica Mason, Wayne Eagling and Gerald Dowler made the following awards: £3,000 to the English National Ballet School to support the Young Choreographic Initiative in a special collaboration with the Wallace Collection, £3,000 to Central School towards allowing Mthuthuzelli November to develop an initial sketch into a larger work for the graduate year to take on their 2022 tour and finally, £1,500 to the New English Ballet Theatre to assist paying one of the female choreographers involved in creating a work as part of the Royal Opera House 'Next Generation' Festival.

This year's AGM was held via Zoom on January 25th with around 80 Members signed in. Christopher Powney, Artistic Director of the Royal Ballet School, spoke beforehand with two previous winners of the LBC's Ninette de Valois award. At the end of the meeting LBC's President, Dame Monica Mason, announced the winners of the Choreographic Award.

In the year there were 12 online Zoom meetings, excluding the AGM, and 3 live meetings; the first since lockdown with former Royal Ballet Principals Leanne Benjamin & Edward Watson, the second with Royal Opera House pianists Kate Shipway & Robert Clark and another with former

Royal Ballet Principal Mara Galeazzi. In October the LBC held its first hybrid meeting which featured Tamara Rojo In Conversation with Graham Watts. This proved hugely popular and attracted over 100 members at the Royal Ballet School and a further 40 plus members on Zoom. Tamara was shortly to leave as ENB Artistic Director to take up a similar post in San Francisco but agreed to become LBC's first international Vice President. Following the success of this hybrid event a second, with Royal Ballet Principal Marcelino Sambé, is planned for December.

Thanks to Zoom the LBC was able to invite speakers from throughout the UK and Europe. Guests ranged from senior dancers, choreographers such as Sir David Bintley, Kenneth Tindall and Alexei Ratmansky as well as artistic directors such as Federico Bonelli, newly appointed Artistic Director of Northern Ballet and Nehemiah Kish the Artistic Director of the Nureyev Legends and Legacy Gala who appeared with his wife Yuhui Choe, a First Soloist with the Royal Ballet. Ivan Putrov, Ukrainian born former Principal with the Royal Ballet, appeared In Conversation with Graham Watts in the wake of his highly successful 'Dance for Ukraine' Gala. Patricia Ward Kelly (widow of Gene Kelly) talked about her collaboration with Scottish Ballet in reviving her husband's 'Starstruck', and two former Prix de Lausanne winners, now with Bayerisches Staatsballett in Munich, talked about their experiences.

This year a total of 11 visits were made. These included follow-up visits to the three recipients of the LBC Choreographic Award, a joint visit with the Ballet Association to the Royal Ballet Upper School and an exclusive visit to the V&A Museum's 'On Point' exhibition celebrating 100 years of the Royal Academy of Dance. Members also attended rehearsal watches of the Northern Ballet in 'Casanova' as well as classes and rehearsals by the New English Ballet Theatre at the newly opened headquarters of the Royal Academy of Dance in Battersea. In June the LBC was invited on a fundraising Theatreland Walk by Blue Badge Tour Guide Gavin Webb. Also in June the LBC was invited to the National Dance Awards ceremony of The Critics Circle, chaired by Graham Watts, where the LBC's award for the Outstanding Male Classical Performance was won by English National Ballet's Jeffrey Cirio for his portrayal in Akram Khan's 'Creature'. Organised visits were also made to the Master of Ballet Academy Summer School and to the Ballet Cymru Summer School.

The website is used to promote activities to members and the general public. It has established itself as the platform to enable payments to be made in advance for events as well as memberships and donations. There are still arrangements for payments to be made in other ways but this continues to decline. Although e commerce involves transaction costs, alternative payments by cheques are now also incurring costs at similar levels. LBC's experience suggests that making payments easier has increased both membership levels and event income. Live events run smoother without cash handling, a more general trend in society.

Zoom events are free to members and at a charge to others but where Zoom is part of a hybrid event a charge is made at the same level as it is for live attendees to cover the additional costs of a Zoom technician. This helps ensure that the live event can be successful and members understand that the venue costs need to be covered, if possible. However LBC also needs to fulfill its charitable duties and not just seek profitable events.

The reintroduction of live events has led to an increase in event income but also a noticeable reduction in donations, which were significant during lockdown as members still wanted to support LBC's work. The overall effect is broadly neutral.

Social media is used more extensively to promote LBC's events, membership and its profile.

Newsletters are circulated bi-monthly, electronically to most members but posted to a reducing number of UK members without access to the technology, for which a charge is made (which does not cover the full printing and postage cost).

CHARITABLE DONATIONS

The current criteria for donations are:

- * The recipient is a charity and/or an organisation that LBC visits or there is potential to develop a relationship, including visits, which would open up opportunities for members to widen their experience.
- * The recipient must have been in existence for at least 3 years (unless exceptionally a newer initiative provides opportunities for the development of young dancers and/or their pathway into a professional career).
- * It must be possible to research the legitimacy of the recipient's cause.
- * If the recipient is not a school, they should offer an outreach programme and their profile in widening participation in dance should be traceable.

The overall level of charitable donations increased in 2021/22 by 35% to £15,580 and accounted for nearly three-quarters of total expenditure as in the previous year.

The expenditure included £3,300 for the traditional awards: The Sir Peter Wright Prize for an Elmhurst student and The LBC Dame Ninette de Valois Awards for the leading male and female graduates of The Royal Ballet School; the Stanley Hawkins Scholarship for the Ballet Cymru Summer School and annual scholarships for the Yorkshire Ballet Seminars.

In addition to the Choreographic Awards of £7,500, further donations were made to the 3 successful organisations following visits by members. Other donations were made after visits, including the annual Royal Ballet School event organised jointly with the Ballet Association. A contribution was made to GradPro, a vocational project supporting young dance graduates and to Cecilia Watts to develop new choreography.

RISKS

Lockdown initially exposed LBC's reliance on live events but LBC was able to adapt the programme of events to the new situation. The success of this in retaining and attracting new members has enabled LBC to continue to adapt its programme. Some events continue only on Zoom to reflect demand from our widespread membership but it has enabled us to get speakers from around the world in a way that would not have been possible under the traditional approach.

The availability of venues to hold meetings in central London is now more restricted and the cost is much higher but LBC considers that there is a continuing need to hold live events as this offers something different to online events and some members do not have the ability to watch online. LBC has been able to use the facilities of The Royal Ballet School in the evening from time to time and, while the cost is at a commercial rate, the expenditure stays within the "ballet community".

It can be challenging to recruit sufficient trustees with digital skills for social media, website and hybrid meeting management and maintaining financial/data controls. LBC in addition needs trustees with ballet and dance knowledge to create an interesting and varied programme.

The Trustees maintain a risk list and review it at regular intervals.

RESERVES AND ACCOUNTING

While most of the expenditure is charitable donations, which could be varied according to income to maintain a suitable financial position, in practice LBC has a number of long standing student awards which it wishes to sustain to provide certainty to the receiving organisations. Having built up the expectations of a larger and more dispersed membership, LBC also needs funds to meet those expectations, while still being able to respond to unexpected needs and costs.

LBC therefore seeks to maintain a minimum reserve of an average one year's expenditure, excluding those restricted for a particular purpose. It has for some years held substantially in

excess of this and plans over a number of years to expand charitable donations and further choreographic awards in a sustainable programme.

The Trustees are responsible for keeping proper accounting records and preparing financial statements for each financial year which give a true and fair view of the financial position in accordance with legal requirements. They are required to select suitable accounting policies and apply them consistently; make judgements and estimates that are reasonable and prudent; and prepare financial statements on a going concern basis, unless it is inappropriate to presume that The London Ballet Circle will continue. They are also responsible for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees present their report and examined accounts for the year ended 31 October 2022.

On behalf of the Trustees:

Signed: *Ken White*.....(Treasurer) Dated: *21 Jan 2023*

Signed: *Susan Dalgetty*.....(Chair) Dated: *25 Jan 2023*
Boya

THE LONDON BALLET CIRCLE

Year ending 31 October 2022

INDEPENDENT EXAMINER'S REPORT

To the Trustees of The London Ballet Circle

I report on the accounts of the charity for the year ended 31 October 2022.

Respective responsibilities of Trustees and Examiner

The Trustees are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the General Directions given by the Charity Commission
- state whether particular matters have come to my attention.

Basis of Independent Examiner's Report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

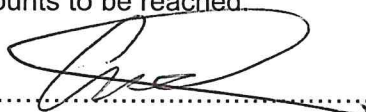
In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements:
- to keep accounting records in accordance with section 130 of the Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act and with the methods and principles of the Statement of Recommended Practice : Accounting and Reporting by Charities

have not been met; or

- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed:.....



Dated:

01/02/2023

Corné von Wielligh ACA
M J Bushell Ltd
8 High Street
Brentwood
Essex

THE LONDON BALLET CIRCLE
Receipts and payments Accounts

Charity registration number 1123258
1 November 2021 to 31 October 2022

	Note	Unrestricted	Restricted	Total	2020/21
RECEIPTS					
Memberships		9320	0	9320	5559
Donations		2870	250	3120	4912
Gift Aid	1	1805	0	1805	1488
Events (Talks/Visits)		5150	0	5150	2325
Interest		32	0	32	0
Other		145	0	145	84
TOTAL RECEIPTS		19322	250	19572	14368
PAYMENTS					
Bursaries and donations					
Bursaries and Awards to students	2	3050	250	3300	3200
Donations to ballet organisations	2	12280	0	12280	8300
sub total		15330	250	15580	11500
Administration and Governance					
AGM costs		0	0	0	91
Charity insurance		143	0	143	143
Bank and transaction charges		593	0	593	337
Computer software		185	0	185	132
Newsletter (Printing and Postage)		807	0	807	764
Website		1074	0	1074	954
General administration		167	0	167	158
sub total		2969	0	2969	2579
Event costs					
Talks / visits		1548	0	1548	357
Zoom licences		806	0	806	1030
sub total		2354	0	2354	1387
TOTAL PAYMENTS		20653	250	20903	15466
NET RECEIPTS (PAYMENTS)		-1331	0	-1331	-1098

Statement of funds 2021/22

	Note	Unrestricted	Restricted	Total
Cash funds as at 31 October 2021		21452	2000	23452
Total Receipts		19322	250	19572
Total Payments		20653	250	20903
Net Receipts (Payments)		-1331	0	-1331
Transfers between funds		0	0	0
Cash funds as at 31 October 2022		20121	2000	22121

Statement of Assets and Liabilities at 31 October 2022

	Note	Unrestricted	Restricted	Total
Cash funds at bank	3	19780	2000	21780
Other monetary assets				
Gift Aid repayable	1	341	0	341
less Liabilities		0	0	0
NET ASSETS at 31 October 2022		20121	2000	22121

Unrestricted funds are freely available for use by the trustees to further the charity's purposes.

Restricted funds are received and used for purposes specified by the donor.

NOTES

- 1 - Gift aid claimed covered the period 1 November 2021 to 30 September 2022. The claim for the period 1 October to 31 October 2022 is made in 2022/23.

Gift aid repayable from HMRC is recognised as income at the time of the donation.

- 2 - The following bursaries, awards and donations were made in 2021/22:

TO STUDENTS	Amount £
The Sir Peter Wright Prize (Elmhurst)	500
Yorkshire Ballet Seminars	1300
Ballet Cymru (Stanley Hawkins prize)	500
The LBC's Dame Ninette de Valois Awards (RBS)	1000
Total	3300

TO BALLET ORGANISATIONS	Amount £
Dance Forward *	250
English National Ballet School *	250
GradPro	500
Royal Academy of Dance (V&A exhibition) *	200
English National Ballet School (CH)	3000
New English Ballet (CH)	1500
Central School of Ballet (CH)	3000
Central School of Ballet *	100
New English Ballet *	60
Royal Ballet School *	1025
Northern Ballet *	570
English National Ballet School *	100
Masters of Ballet Academy *	125
New English Ballet *	100
Cecilia Watts Dance	500
Inspiration in Motion (towards costs of Ukraine gala)	1000
Total	12280
* Donation following visit (CH) Choreographic award	

- 3 - Cash funds
Restricted funds - The Company of Actuaries made a charitable donation to the London Ballet Circle in 2017 as a contribution towards the move of the LBC Archive to the V&A Museum, which has not yet been possible.
- 4 - Trustee expenses
Trustee expenses in 2021/22 were £20 (one taxi fare delivering speaker gifts). Trustees purchase goods and services on behalf of the charity. Transactions with trustees are as ordinary members.