

PROTEIN DANCE

England & Wales · Charity number 1103713

Details

Status	Registered
Legal form	Charitable company
Company number	04291125
Registered	2004-05-12
Register	View on the Charity Commission register

Contact

Address	The Fireworks Factory 11 No 1 Street London SE18 6HD
Phone	0330 500 2020
Email	protein@proteindance.co.uk
Website	www.proteindance.co.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE EDUCATION AND APPRECIATION OF THE PUBLIC IN DANCE AND OTHER ARTS INCLUDING, DRAMA, MIME, FILM, SINGING AND MUSIC.

Activities: Dance performances and education

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** NOT DEFINED. IN PRACTICE EUROPE, AMERICAS, ASIA AND AUSTRALASIA
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£228,211	£268,063	-	-
2024-03-31	£327,986	£259,334	-	-
2023-03-31	£413,542	£387,648	-	-
2022-03-31	£411,289	£474,150	-	-
2021-03-31	£327,484	£243,845	-	-

Trustees

Name	Role	Appointed
Simon Pitts	Chair	2019-07-24
CAROLYN NAISH		
Fiona Ross		2017-04-11
Jane Clare Downes		2022-04-26
LEW HODGES		2015-01-28
Rachel Elliott		2025-10-09

PROTEIN DANCE

England & Wales - Charity number 1103713

Accounts

Charity number: 1103713
Company number: 04291125
(England and Wales)

Protein Dance

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2025

Protein Dance
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For the year ended 31 March 2025

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Protein Dance
Report of the Trustees
For the year ended 31 March 2025

PROTEIN DANCE
TRUSTEES REPORT 2024-25

INTRODUCTION

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2025, another year in which Protein demonstrated its value to the communities it serves and the dance sector more widely.

The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

GOVERNANCE AND MANAGEMENT

Protein Dance is a company limited by guarantee and a registered Charity. It is governed by a Memorandum and Articles of Association, incorporated on 20 September 2001.

As a registered Charity, Protein is governed by a Board of trustees. The Board is led by Simon Pitts, an experienced Chair, who has been in place since 2019. Day-to-day management is delegated to the Artistic Director CEO and Executive Producer.

As at 31 March 2025 there were 6 trustees.

OBJECTIVES AND AIMS

The company's Charitable Objectives are to promote, maintain, improve and advance the education and appreciation of the public in dance and other Arts including, drama, mime, film, singing and music.

OVERVIEW

Protein has over 27 years' experience of creating high quality, innovative dance theatre work in both professional and community settings and is recognised as a ground-breaking sector advocate.

Our mission is to connect people and everyday life through dance, both on and off stage, provide dance experiences that everyone can be moved by, amplify the voices which are least heard in mainstream culture and to remain relevant, proactive and humble.

Protein Dance
Report of the Trustees
For the year ended 31 March 2025

Over the past year, Luca Silvestrini's Protein has demonstrated the transformational power of dance – as art, as activism, and as connection.

Key Achievements 2024-25

- **Co-created *En Route Together***, a large-scale outdoor production in Woolwich featuring:
 - 37 community performers, 5 professional dancers, and 5 professional musicians
 - An audience of **8,862** over three days
- **Reached family audiences** through *The Little Prince* at DanceEast and The Place:
 - 19 schools and public performances, with captioned, audio described and relaxed formats
 - 99% audience satisfaction, with 87% rating it "excellent"
 - 3742 Audience members
- **Engaged 2981 people** through participatory programmes, including:
 - Weekly refugee and migrant classes at Islington Centre for Refugees and Migrants (ICRM)
 - A three-week creative project, *There and Here*, with 21 displaced people from 9 countries
 - *There and Here - A Celebration* event for Refugee Week, welcoming 200+ attendees
 - Weekly women's creative sessions with Creating Ground CIC in Woolwich
 - Woolwich Works weekly dance classes for adults
- **Supported early-career artists and students**, offering mentoring and co-creation opportunities with displaced and migrant communities
- **Received international recognition** for our short film *But I Am*, including:
 - Winner of Best Foreign Music at Cyprus Dance Film Festival
 - Screenings in Australia, UK, USA, and Macau
 - Runner-up for Best Original Score at Richmond International Screenwriting and Film Festival
- **Social media success** - Instagram recorded a reach of 35,312, representing an extraordinary +645.9% year-on-year increase, achieved entirely through organic growth without any advertising spend.

Luca Silvestrini's Protein: Annual Overview of Activities

In 2024-25, Luca Silvestrini's Protein delivered an ambitious and impactful programme of performance, participation, and learning activity, reaching audiences and communities across the UK and internationally. Through a combination of innovative productions, inclusive participation projects, and strategic collaborations, we continued to reaffirm our belief in dance as a vehicle for storytelling, social connection, and positive change.

Our work centred on three interdependent strands: **Performance**, **Participation**, and **Sharing Learning**. These strands enable us to reach diverse communities, support artistic excellence, and share insights that benefit the wider cultural sector. Below is a summary of achievements, including Social Media Highlights.

PERFORMANCE

En Route Together – Woolwich, July 2024

Our third iteration of the large-scale outdoor production, *En Route Together*, transformed the streets of Woolwich into a vibrant stage. With 37 community performers, 5 professional dancers, and 5 live musicians, we welcomed an extraordinary 8,862 audience members across three days.

The production's reach and impact were profound, as articulated by Rachel Elliott, Education Director of the English Folk Dance and Song Society:

"An embodiment of human beings at their best... stunning visual and aural images... choreography, live music, and design combined to create an unforgettable experience."

The creative team rose to the challenge of realising a complex production within a tight three-week rehearsal period. The process fostered deep collaboration, risk-taking, and artistic exchange between professional artists and community performers.

The Little Prince – December 2024 at DanceEast and The Place

The Little Prince continued to enchant and inspire family audiences through 19 performances in Ipswich and London, including both school and public shows reaching 3742 people. The production was made accessible through captioned, audio described, and relaxed performances, ensuring a welcoming experience for

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Report of the Trustees
For the year ended 31 March 2025

all. This much-loved production was warmly embraced by audiences of all ages, celebrated for its imagination, inclusivity, and emotional depth.

- 99% of audiences rated the show "good" or "excellent"
- 87% rated it "excellent"
- Feedback included: *"better than the book!"* and *"the best production for kids and adults I've seen"*

Through bespoke digital content for DanceEast's Digital Primaries initiative and pre-show workshops delivered in collaboration with The Place, we extended engagement beyond the stage and laid groundwork for lasting educational impact.

PARTICIPATION

Protein's participatory programme reached **2981 individuals** across the year, a 100.87% increase from last year. We delivered weekly classes, co-created new work with displaced communities, and offered life-changing opportunities to participants of all ages and backgrounds.

Real Life Real Dance – There and Here (Refugee Project, May–June 2024)

There and Here brought together 21 displaced people from countries including Afghanistan, Ukraine, Iran, and Cameroon for a three-week creative residency culminating in two performances at The Place. The process centred participants' stories, using dance, music and spoken word to explore identity, belonging, and resilience.

"First time I feel like a professional artist... I don't want to stop."

100% of participants reported feeling heard and empowered. Beyond the project, several participants have since joined community arts groups, theatre collectives and Protein's wider programmes, illustrating the project's sustained impact.

We also supported four early-career artists, including MA students and DYCP recipients, to develop skills in inclusive, community-based practice. The experience proved invaluable for their professional growth.

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Report of the Trustees
For the year ended 31 March 2025

There and Here – A Celebration (Woolwich Works, June 2024)

As part of Refugee Week, we hosted *There and Here – A Celebration* for over 200 attendees. This joyful event featured performances, craft, a fashion show, shared meals, and a cultural dance jam. Co-produced with local organisations from the Greenwich Borough of Sanctuary, this event reflected the power of art to foster community solidarity and celebrate difference.

“A memorable event... warm, welcoming and immersive.” – Laura Marziale, Creating Ground CIC

Weekly Classes – Islington Centre for Refugees and Migrants (ICRM)

Protein’s long-standing weekly dance classes at the Immigration Removal Centre (ICRM) continued to provide a vital space for creative expression, connection, and wellbeing. Led by Luca Silvestrini, Rachele Rapisardi, Luis Dunn, Kenny Wing Tao Ho, and new team member Romina Dazzarola Forno, an alumna of The Place who joined Protein following a successful placement, the sessions welcomed over 30 regular participants. Rooted in care, consistency, and co-creation, these classes offered meaningful and sustained support to displaced individuals, nurturing both resilience and a sense of belonging through dance.

“Protein’s dance sessions are a highlight of our week... building confidence, communication, and community.” – Andy Ruiz Palma, Chief Executive, ICRM

Following positive outcomes, ICRM successfully secured funding to continue this programme for two years from May 2025.

Creating Ground – Women’s Dance Project

In partnership with Creating Ground CIC, we delivered a second year of workshops for migrant women in Woolwich, led by Rachele Rapisardi and Yuyu Rau.

- 100% of participants reported improved physical and mental well-being
- 100% felt more connected to their community

These sessions included cross-generational collaborations with BA students from London Contemporary Dance School, culminating in performances at Woolwich Works.

“A joyful way to explore the theme of ‘home’... creative, reflective, and inclusive.” – Laura Marziale

**Protein Dance
Report of the Trustees
For the year ended 31 March 2025**

Weekly Classes at Woolwich Works

Our weekly adult contemporary dance classes at Woolwich Works have continued to grow as a vital space for creativity, community, and wellbeing. Led by Protein artists, these inclusive sessions welcome people of all ages, backgrounds, and abilities – from seasoned movers to those new to dance. Participants describe the classes as energising, joyful, and deeply connecting, with many returning week after week to explore movement, express themselves, and build friendships. The classes also provide a crucial link between our professional and participatory work, offering opportunities for involvement in sharings, open rehearsals, and large-scale performances such as *En Route Together*.

SHARING LEARNING

Protein remains committed to learning and knowledge exchange across the dance and cultural sectors.

Screenings and Recognition

Our short film *But I Am*, co-created with students from Newhaven Pupil Referral Unit and King's Park school for autistic young people, received multiple accolades:

- **Cyprus Dance Film Festival:** Winner, Best Foreign Music
- **Inspired Dance Film Festival (Australia)**
- **Richmond International Screenwriting and Film Festival (UK):** Two nominations, including Runner-Up for Best Original Score
- **Rethink Dance Film Festival (USA) and ROLLOUT (Macau)**

These achievements underscore the creative potential of participatory practice and its ability to resonate on international platforms.

Screening and Reunion – There and Here (October 2024, The Place)

We hosted a celebratory screening and reunion event with project participants, partners, and funders to reflect on the impact of *There and Here*. This celebration reinforced the importance of offering safe, inclusive creative spaces for marginalised communities and of showcasing this work to wider audiences.

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Report of the Trustees
For the year ended 31 March 2025

SOCIAL MEDIA HIGHLIGHTS

Protein's digital presence experienced exceptional growth during 2024-2025, significantly extending the company's reach and deepening engagement with audiences.

- Our combined audience reach across Facebook and Instagram exceeded 109,000 people.
- Instagram recorded a reach of 35,312, representing an extraordinary +645.9% year-on-year increase, achieved entirely through organic growth without any advertising spend.
- Facebook reached approximately 74,000 people and generated around 97,000 impressions, underlining its continued value as a platform for visibility and engagement.
- Across both channels, we published over 573 pieces of content (73 Instagram posts, 500 Instagram stories, and 63 Facebook posts), ensuring a consistent and varied presence.
- Community interaction remained strong, with over 500 engagements (likes, clicks, shares) and more than 40 comments on Facebook, reflecting a responsive and active online audience.
- At least two Facebook posts achieved viral scale, reaching up to 25,746 people and generating 49,926 impressions individually.
- While Instagram posts outperformed stories in terms of reach, stories offered high-frequency visibility and maintained consistent audience engagement.
- The most successful content featured compelling storytelling, strong visuals, and relatable themes, highlighting the potential for even greater impact through targeted promotion in future campaigns.

Summary

In 2024-25, Luca Silvestrini's Protein delivered an ambitious programme of performance, participation, and learning that connected people across the UK and internationally. We reached over 8,800 people through our large-scale outdoor production *En Route Together* in Woolwich; and brought *The Little Prince* to family audiences in Ipswich and London, with 99% reporting high satisfaction.

Our participatory work engaged 2981 people, including refugees, migrants, and local communities, through classes, residencies, and public celebrations. Weekly sessions at the Islington Centre for Refugees and Migrants and Woolwich Works continued to offer creativity, connection, and wellbeing. Our short film *But I Am* earned international awards, reflecting the power and reach of our inclusive approach. Through it all, we reaffirmed our commitment to using dance to inspire, empower, and bring people together.

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Report of the Trustees
For the year ended 31 March 2025

FINANCE & RESERVES

Incoming resources for the year were £ 228,211. Total resources expended in the year were £ 268,063. This led to an in-year deficit of (£39,852).

At the year end, total reserves amounted to £198,663. The reserves comprise the Company's Core Cost Reserve (designated) of £80,000 two further designated Protein Dance Report of the Trustees For the year ended 31 March 2025 funds for consultancy of £7,500 and fundraising £14,500 and a general fund of £74,098.

The financial statements have been prepared on a going concern basis. The directors are confident that the group has adequate resources to continue in operational existence and meet its liabilities as they fall due for a minimum of twelve months from the date of approval of these financial statements. The directors are continually reviewing their plans and forecasts and believe that the going concern basis is appropriate.

RISK MANAGEMENT

Protein regularly reviews its risk register in order to mitigate the risks which the company faces. The key risks currently being managed include funding, inflation and staff capacity.

STAFFING

Protein is run by a small core staff team.

Artistic Director / CEO 3 days per week (0.6 FTE)

Executive Producer 4 days per week (0.8 FTE)

Producer 2 days per week (0.4 FTE)

We engage dance artists, musicians, creatives, practitioners and technical staff on a project-by-project basis. Through the year we contracted a total of 31 individuals. Protein use Independent Theatre Councils, Fair Work Contracts, ensuring they are legally compliant and adhere to industry standards.

Protein uses the services of ACHATES PHILANTHROPY FOUNDATION to support fundraising and consultants June Gamble (staff development) and Sarah Trist (Tour booking).

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Report of the Trustees
For the year ended 31 March 2025**

FUNDERS

The company's principal funders during this year:

For activities in Greenwich as a VCS organisation
Royal Borough of Greenwich £50,000

The Little Prince performances and workshops
National Lottery Project Grant Art Council England £27,606

There and Here – a project with people seeking sanctuary and refugees
Rayne £18,000
Stanley Thomas Johnson Foundation - £10,678
City Bridge Foundation £22,000

Co-created performance En Route Together
Berkeley Homes £5000

Protein has commissioned fundraising consultants Achates Philanthropy to work with the company on a fundraising project.

OPERATIONAL CHANGES

Protein's Artistic Director moved to working 3 days a week, 0.6 Full-Time Equivalent, to reduce expenditure. Protein has streamlined overheads and staffing has been adapted to a more nimble, flexible model with the capacity of the core team scaled up and down with support from our existing pool of expert freelancers, according to the requirements of the programme.

A new fundraising plan has been successfully implemented with support from fundraising consultants. Building on the reputation of Protein's work we have operated without regular funding and made huge impact with our work.

FUTURE DEVELOPMENTS

In the 2025-26 year the company aims to:

- Making a new work for families, premier and tour – The Magic Flute
- Raise funds for core and projects
- Run a programme for refugees and people seeking asylum in the UK
- Convene a celebration event at Woolwich Works for Refugee Week
- Run an intensive project with young people attending a Pupil Referral Unit
- Present En Route Together, an outdoor walking experience in Greenwich

**Protein Dance
Report of the Trustees
For the year ended 31 March 2025**

ARTISTIC ASSOCIATIONS

Resident Artistic Company at Woolwich Works since 2021
Luca Silvestrini is an Affiliate Artist at The Place

TRUSTEES

As of 31 March 2025

Jane Downes
Lew Hodges
Carolyn Naish
Simon Pitts, Chair
Fiona Ross
Sagar Shah

**Registered Address:
Woolwich Works
The Fireworks Factory
11 No.1 Street
London SE18 6HD**

Approved by the board and signed on its behalf by



.....
Simon Pitts

7/10/25

Protein Dance
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiners statement

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.



.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

9/10/25

Protein Dance
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 £	2024 £
Income and endowments from:					
Donations and legacies	2	69,048	78,284	147,332	249,050
Charitable activities	3	76,343	3,192	79,535	78,083
Investments	4	1,344	-	1,344	853
Total		146,735	81,476	228,211	327,986
Expenditure on:					
Raising funds	5	(15,500)	-	(15,500)	(15,300)
Charitable activities	6/7	(191,272)	(61,291)	(252,563)	(244,034)
Total		(206,772)	(61,291)	(268,063)	(259,334)
Net income/expenditure		(60,037)	20,185	(39,852)	68,652
Reconciliation of funds					
Total funds brought forward		236,135	2,380	238,515	169,863
Total funds carried forward		176,098	22,565	198,663	238,515

Protein Dance
Statement of Financial Position
As at 31 March 2025

	Notes	2025 £	2024 £
Current assets			
Debtors: amounts falling due within one year	14	21,475	45,933
Debtors: amounts falling due after more than one year	14	-	12,106
Cash at bank and in hand		228,529	219,173
		250,004	277,212
Creditors: amounts falling due within one year	15	(51,341)	(38,697)
Net current assets		198,663	238,515
Total assets less current liabilities		198,663	238,515
Net assets		198,663	238,515
The funds of the charity			
Restricted income funds	16	22,565	2,380
Unrestricted income funds	16	176,098	236,135
Total funds		198,663	238,515

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



 Simon Pitts
 Trustee 7/10/25

Protein Dance
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Protein Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Income and endowments

Voluntary income including donations, gifts, legacies and grants that provide core funding or are of a general nature is recognised when the Charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

Donations and legacies

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the Charity's compliance with constitutional and statutory requirements, including audit, strategic management and Trustee's meetings and reimbursed expenses.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives.

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Donations received	684	-	684	9,310
Grants received	68,364	78,284	146,648	239,740
	69,048	78,284	147,332	249,050

Analysis of grants received

	2025	2024
	£	£
Arts Council England	30,706	169,740
Berkeley Homes	5,000	-
City Bridge Trust	22,000	-
Greenwich Dance	10,264	-
RAYNE FOUNDATION	18,000	-
Royal Borough of Greenwich	50,000	50,000
Stanley Thomas Johnson Foundation	10,678	-
The Foyle Foundation	-	20,000
	146,648	239,740

3. Income from charitable activities

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
<i>Dance productions</i>				
Performances	36,845	-	36,845	40,172
Education fees	8,126	3,192	11,318	2,974
Commissions	20,772	-	20,772	21,866
Miscellaneous fees	1,000	-	1,000	965
Theatre Tax Relief	9,600	-	9,600	12,106
	76,343	3,192	79,535	78,083
	76,343	3,192	79,535	78,083

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	1,344	853
	1,344	853

5. Expenditure on generating donations and legacies

	2025	2024
	£	£
Unrestricted funds		
Donations	15,500	15,300
	15,500	15,300

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

6. Costs of charitable activities by fund type

	Unrestricted funds £	Restricted funds £	2025 £	2024 £
Dance productions				
Direct cost				
Staff costs - wages & salaries	96,439	-	96,439	132,582
Staff costs - social security costs	4,529	-	4,529	7,836
Staff costs - pension contributions	2,315	-	2,315	3,113
Project purchases	14,997	-	14,997	4,022
Project fees	14,770	54,813	69,583	40,958
Project rent	5,895	-	5,895	7,858
Project travel and freight	12,015	-	12,015	7,558
Project accommodation and subsistence	12,566	-	12,566	6,493
Project marketing	5,975	6,478	12,453	9,736
	169,501	61,291	230,792	220,156
Support costs				
Dance productions				
Management				
Rent	3,755	-	3,755	4,950
Insurance	2,195	-	2,195	2,185
Repairs	1,683	-	1,683	1,683
Telephone	3	-	3	16
Office expenses	210	-	210	391
Subscriptions	4,369	-	4,369	3,264
Sundry	1,072	-	1,072	1,762
Travel	4	-	4	88
Bank charges	327	-	327	210
Book keeping	4,368	-	4,368	3,578
Training and Awards	-	-	-	4,242
Finance	2,113	-	2,113	-
Governance costs	72	-	72	-
Accountancy fees	1,600	-	1,600	1,400
Motor and travel expenses	-	-	-	109
	21,771	-	21,771	23,878
	191,272	61,291	252,563	244,034

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Dance productions	230,792	21,771	252,563	244,034

8. Analysis of support costs

	2025	2024
	£	£
Dance productions		
Management	17,986	22,369
Finance	2,113	-
Governance costs	1,672	1,509
	21,771	23,878

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Accountancy fees	1,600	1,400
Staff pension contributions	2,315	3,113

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	96,439	132,582
Social security costs	4,529	7,836
Pension costs	2,315	3,113
	103,283	143,531

No employee earned more than £60,000 during the year (2024: nil).

The total employee benefits including pension contributions of the key management personnel were £105,868.

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

	2025	2024
Artistic and management	3	4
	<u>3</u>	<u>4</u>

12. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2024 £
Income and endowments from:			
Donations and legacies	221,151	27,899	249,050
Charitable activities	78,083	-	78,083
Investments	853	-	853
Total	<u>300,087</u>	<u>27,899</u>	<u>327,986</u>
Expenditure on:			
Raising funds	(15,300)	-	(15,300)
Charitable activities	(218,515)	(25,519)	(244,034)
Total	<u>(233,815)</u>	<u>(25,519)</u>	<u>(259,334)</u>
Net income	66,272	2,380	68,652
Reconciliation of funds			
Total funds brought forward	169,863	-	169,863
Total funds carried forward	<u>236,135</u>	<u>2,380</u>	<u>238,515</u>

13. Tangible fixed assets

Cost or valuation	Plant and machinery £
At 01 April 2024	9,577
At 31 March 2025	<u>9,577</u>
Depreciation	
At 01 April 2024	9,577
At 31 March 2025	<u>9,577</u>
Net book values	
At 31 March 2025	<u>-</u>
At 31 March 2024	<u>-</u>

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

14. Debtors

	2025	2024
	£	£
Amounts due within one year:		
Trade debtors	11,875	29,820
Prepayments and accrued income	9,600	-
Other debtors	-	16,113
	21,475	45,933
Amounts due after more than one year:		
Prepayments and accrued income	-	12,106
	-	12,106

15. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	5,126	7,603
Other creditors	2,090	-
Accruals and deferred income	44,125	31,094
	51,341	38,697

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2025
	£	£	£	£	£
<i>Designated</i>					
Core cost reserve fund	80,000	-	-	-	80,000
Designated	38,000	-	-	(16,000)	22,000
<i>General</i>					
General	118,135	146,735	(206,772)	16,000	74,098
	236,135	146,735	(206,772)	-	176,098

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Unrestricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
<i>Designated</i>					
Core cost reserve fund	80,000	-	-	-	80,000
Designated	-	-	-	38,000	38,000
Touring reserve	39,530	-	-	(39,530)	-
<i>General</i>					
General	50,333	300,087	(233,815)	1,530	118,135
	169,863	300,087	(233,815)	-	236,135

Purpose of unrestricted Funds

Touring reserve

The Trustees decided to use the Touring Reserve to finance Little Prince in 23-24.

Designated

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Core cost reserve fund

This fund is to provide working capital and financial resilience to secure the company's sustainability.

General

The production of theatrical dance performances

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
Restricted fund	2,380	81,476	(61,291)	22,565
	2,380	81,476	(61,291)	22,565

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Restricted fund	-	27,899	(25,519)	2,380
	-	27,899	(25,519)	2,380

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Purpose of restricted funds

Restricted fund

For specific aspects of performances

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	74,101	74,101
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Designated	-	22,000	22,000
Restricted funds			
Restricted fund	-	22,562	22,562
	-	198,663	198,663

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	118,135	118,135
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Designated	-	38,000	38,000
Restricted funds			
Restricted fund	-	2,380	2,380
	-	238,515	238,515

18. Company limited by guarantee

Protein Dance is a company limited by guarantee and accordingly does not have a share capital.

PROTEIN DANCE

England & Wales - Charity number 1103713

Accounts

Charity number: 1103713

Company number: 04291125

(England and Wales)

Protein Dance

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2024

Protein Dance
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For the year ended 31 March 2024

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Protein Dance
Report of the Trustees
For the year ended 31 March 2024

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2024. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The company's Charitable Objectives are to promote, maintain, improve and advance the education and appreciation of the public in dance and other Arts including, drama, mime, film, singing and music.

OVERVIEW

Protein has over 26 years' experience of creating high quality, innovative dance theatre work in both professional and community settings and is recognised as a ground-breaking sector advocate.

Our mission is to connect people and everyday life through dance, both on and off stage, provide dance experiences that everyone can be moved by, amplify the voices which are least heard in mainstream culture and to remain relevant, proactive and humble.

Highlights from 2023 - 2024 include

-Luca was awarded Artistic Innovation in Dance Award for Home to Home at One Dance UK Awards

-Revival and tour of May Contain Food May Contain You to rural and small venues around the UK, with accompanying dementia friendly show in care homes

-There and Here - A Celebration for people seeking sanctuary, refugees and local people from Greenwich, London as part of Refugee Week 2023

-An intensive project with Newhaven Pupil Referral Unit in Greenwich, London

-Weekly dance sessions with Creating Ground (migrant women's group), Islington Centre for Refugees and Migrants and Woolwich Works (adult classes)

Statement on public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

ACHIEVEMENTS AND PERFORMANCE

Significant activities

PRODUCTIONS:

Home from Home - Luca's commission

'Home from Home' was an ambitious project; directed by Luca Silvestrini, produced by EncoreEast (the Ipswich-based performing company of older community dancers). It grew from a biennial event 'HOST', co-curated by EncoreEast and DanceEast, and responded to questions about how older dancers wanted to be seen, whether there was an audience for dance by older people, and how dance is made. It involved four different companies and their 'home' venues, with the resulting performance, 'In the End we Begin', premiering at DanceEast in Ipswich and touring to Norwich Playhouse and The Place in London.

Under the artistic direction of Luca Silvestrini, each company commissioned a choreographer to create a short piece in response to Luca's brief. All the companies came together to share their works, then Luca and composer Andy Pink took over to create a single, cohesive piece performed by one newly merged company of forty-two dancers.

Rather like a relay race depending on passing the baton, this approach enabled all the dancers to participate in the creative process but challenged them and the choreographers to let go and embrace change, or 'developments', with Luca Silvestrini having final custodianship of 'In the End we Begin'. Bringing different groups of dancers together to share and challenge each other's culture and practice, was a major focus of the project, as was the aspiration to make the performance experience as good for the audience as for the dancers. Many of the performers found the audience response overwhelming, ranging from individuals being lost for words and a bit teary to a standing ovation for a sold-out show at The Place.

Luca raised our artistic ambitions from the beginning. It was his idea to bring everyone together to create one company and a single coherent piece. He discussed ideas and progress with the choreographers, led a creative consultation with the dancers and pulled together the creative team. He held the vision with care, collaboratively and without compromise Jeanette Siddall, EncoreEast

Die Zauberflöte (The Magic Flute) - Luca's commission

Luca was commissioned by Fondazione Teatro delle Muse (Ancona, Italy) to direct and choreograph The Magic Flute for their annual opera season. The opera was performed to great critical and public acclaim at Teatro delle Muse on 29 September and 1 October. This was Luca's first opera and was mentioned by Opera Click as one of the best operas of 2023.

MAY CONTAIN FOOD MAY CONTAIN YOU - Protein's national tour

'May Contain Food May Contain You' is Protein's scaled down rural touring version of 'May Contain Food'. A fun and entertaining performance where Protein transforms a local venue into a musical dining experience.

Following two weeks rehearsal in London, and a week residency in Devon to revive MCFMCY (originally made in 2016), Protein toured the work as part of the Rural Touring Dance Initiative's new programme, reaching 14 rural venues across 9 regions. In addition, 5 dates were supported by an ACE project grant for shows at Landmark Arts Centre (Teddington), Blackwood Miners (Wales), Norden Farm (Maidenhead), Posh Club (Crawley) and Woolwich Works (London). The show was experienced by over 1K people.

"It is an unfiltered representation of our connection to food, in all its messy, communal, sensory and whimsical glory." The Stage ****

"A solid and slick watch... Cullingford and Palmer are extraordinary performers." The Reviews Hub ****

As part of the tour, Protein also presented 'May Contain Food', the dementia friendly version of the show, to 9 Care Homes across the UK, connecting with 136 people living with dementia and 51 staff and family members.

"I loved the freedom of it!" Audience member from Care Home

"A variety of everything to reach everybody! Visual, music senses, food, individuality. Excellent in every way." Activities Coordinator from Time Court Care Home, Greenwich

Recognising the current socio-economic challenges faced by many communities, including food poverty, our project managed to successfully partner with the local foodbanks across the UK. In London alone, through donation of food from local audiences, we were able to raise 66 meals for Greenwich based families in need.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

By bringing our adaptable dance theatre productions, MCFMCY and MCY to various venues, care homes, theatres, and community spaces, we were able to connect with a wide range of people, including those affected by dementia. The feedback and evaluations we received highlighted the positive effects of our performances, not only in terms of entertainment but also in promoting social inclusion, stimulating memories, and creating a sense of joy and connection. This reinforced our belief in the importance of accessible and inclusive arts programming for all members of society.

PARTICIPATION:

Protein have had 1484 attendances in our participation programme this year.

There and Here - A Celebration 2023

Following 2022's success, Protein hosted a second 'There and Here - A Celebration' at Woolwich Works, part of Refugee Week 2023. We presented short pieces from two projects which included students from London Contemporary Dance School at The Place (see ARTIST DEVELOPMENT). These performances, featuring members of Islington Centre for Refugees and Migrants and Creating Ground, a migrant women's group based in Greenwich, were performed alongside an extract from Protein's Border Tales, performed by Kenny Wing Tao Ho. The event offered the public and participants arts and craft activities around the theme of Compassion, live music from DelBand, a dance workshop, a fashion show and a delicious, seated lunch.

Protein partnered with Greenwich Borough of Sanctuary and the Leader of the Council, Cllr Anthony Okereke, closed the event with a great speech of support and solidarity. The event featured 29 performers (from Congo, Iran, China, Kurdistan, Nigeria, Chile and more) and around 150 audience aged from 3 to over 70, including Syrian families living in Greenwich.

"It's so important to have these events to celebrate refugees and know that together with compassion we can change thoughts, behaviour and policies for better support to refugees." Audience feedback

Weekly dance class at Islington Centre for Refugees and Migrants

Throughout this year, Protein continued to deliver this popular and much-loved weekly session for asylum seekers, refugees, and migrants who have been displaced from their countries of origin. 23 workshops were led between April 2023 and March 2024 attended by an average of 25 people. Protein were also able to include 7 students from The Place MA Dance: Participation, Communities, Activism and 10 Year 2 BA Dance students from London Contemporary Dance School, enabling them to have hands on work experience.

"Dance is a key element of our community. It brings us together and enables expression and builds confidence within us all. As our long standing, trusted and loved dance partners, Protein have delivered dance classes all year round on a weekly basis to hundreds of our clients. The dance session is one of the main highlights of our week and Protein work tirelessly to ensure that the sessions run smoothly every week bringing in new ideas and working on different aspects of expression and movement while always keeping in mind the sensitivities and vulnerabilities of our client group. The dance session is part of our physical and mental wellbeing programme which enables clients to participate in activities designed to build an overall sense of belonging and reciprocal care. We hugely value our relationship with Protein and look forward to our next steps together." Andy Ruiz Palma, Chief Executive, Islington Centre for Refugees and Migrants

Collaborations with Creating Ground

Creating Ground is a Greenwich-based charity that works with women from migrant backgrounds to promote cross-cultural awareness, learning and sharing across different communities in South-East London through collaborative arts and educational projects. During 2023-2024 Protein have offered three projects.

1. The Place Community Commission - a collaboration with Protein and Year 2 BA students from London Contemporary Dance School culminating in a performance at 'There and Here - A Celebration'
2. Protein dance workshop as part of Creating Ground's 'Mums' Voices' project
3. Following Creating Ground's successful bid to National Lottery Heritage Fund, Protein were invited to offer a weekly dance session throughout their Autumn Term. This led to the creation of a new performance piece which was presented at Brookhill Children Centre in Woolwich (14 December 2023) and as part of International Women's Day at Tramshed (7th March 2024)

Activities with Woolwich Works

Summer - Woolwich Works received funding from Berkeley and, with a short lead in time, programmed free summer activities led by Resident Artistic Companies. Protein provided a workshop for families, which was well attended (31 people) as well as sessions for young children and youths.

Winter - Protein was delighted to be invited back to the RAR's Winter Festival with a fun, family friendly dance workshop on 2

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

December 2023 at Woolwich Works.

Community Dance Classes for Adults

Following the success of Summer Activities at Woolwich Works, Protein launched a weekly dance class for adults in London, leading 24 well attended sessions between September 2023 and March 2024. The classes were taught by both Luca and Protein's dancers and involved elements of the company's repertoire.

100% of participants reported following their weekly adult dance class they feel

- More confident
- Physically healthier
- Empowered
- Their happiness has improved

"I learnt to feel more confident and aware of the body." Class participant

"A place of self-growth in a safe space." Class participant

Farrah The Fox

As part of Hi! Street Fest, a nationwide commission with Emergency Exit Arts (EEA), which was the culmination of Historic England's cultural programme across England's high streets, Protein was commissioned to create dance material for a group of adults from the community and perform at the finale event on the 22nd of September 2023 in Woolwich.

But I Am - PRU project

Part of Protein's inclusion programme, Real Life Real Dance, and based on a model that Luca has developed over the past fifteen years, 'But I Am' aimed to build young people's confidence, self-worth and achievement through their incorporation within a professional dance company making a film. In addition, the project serves to build links between a Pupil Referral Unit (PRU) and their local arts centre, in this case Woolwich Works.

Following a sensitive recruitment programme, Protein worked alongside students and staff from Newhaven School to create a dance film over an intensive three-week residency at Woolwich Works. We also provided the opportunity to obtain a recognised qualification through Arts Award.

All the participants had an Education Health and Care Plan with diagnosis of ADHD, Autism and some were affected by severe and enduring psychological health difficulties and have been excluded or are at risk of exclusion from a mainstream school.

The project offered participants an intense period of daily class, creative workshops, rehearsals, and participation in creating a dance film. The physical commitment was built across the project and an essential aspect intrinsic to its success is that participants worked within the new environment rather than their usual educational centre, allowing them the opportunity to reinvent themselves outside of the school gates and have access to the kinds of spaces and resources and artistic collaborators used by professional companies.

"I feel like I've won a football match!" Newhaven student following an informal sharing

The finished film was premiered at a red-carpet event at Woolwich Works on 13 December 2023. All the students/performers attended the event and were clearly very happy and proud to show their work to family, friends, school staff and Protein's guests. Protein was delighted the Mayor of Greenwich attended and gave a moving, celebratory speech. There was a sense of communal care for the young people, the whole audience willing them to do well and celebrating their achievement - there wasn't a dry eye in the house. This was an important moment in the young people's lives, and you could visibly see them grow in confidence.

Protein made successful impact in intrinsic/quality, community building and improving the mental and physical health and educational benefit for young people during this project.

"Success and the very positive impact on student x's self-esteem. Since returning from the project there have been no behavioural incidents or meltdowns, and the student has displayed a quiet confidence in his business around the school. He has been well engaged in all lessons. This has lasted uninterrupted for a week so far and it feels like there is a real positive shift in how he feels about himself." Extract from case study written by Newhaven's Headteacher, Jon Kelly

PROTEIN SHARING GOOD PRACTICE:

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

The Place Community Commission

Luca Silvestrini was one of nine artists commissioned to introduce second year BA Dance students from LCDS to community dance. The project started in April with prep sessions at the Place and during the month of May Luca took a group of 10 students to Islington Centre for Refugees and Migrants and Creating Ground to develop work with refugees and migrants around the theme of Compassion. The two short pieces were presented at Woolwich Works as part of our Refugee Week event. The Chief Executive of The Place, Clare Connor, and the leader of the BA course as well as the new MA Dance in Participation, Communities, Activism, Jo Parks, attended the day and were very impressed with the work the students did with the participants.

The Place MA Dance: Participation, Communities, Activism

Luca was invited as a visiting artist of the new MA Dance: Participation, Communities, Activism, leading their 7 international students during 2 sessions at Islington Centre for Refugees and Migrants and 1 full day workshop in community dance practice at The Place in January/February 2024.

Rural Touring Dance Initiative Panel Talk

In July Luca was invited to speak at a Rural Touring Dance Initiative event to share insights on rural touring and encourage other dance companies to apply to the scheme.

Embrace

Through 2 days of Embrace, Protein's ongoing professional development training, that focused on dance & dementia, we reached 25 professionals of which 25% were from the Royal Borough of Greenwich. The 2 days were attended by a diverse range of cross-arts practitioners with creative backgrounds beyond dance. These included creative health, arts therapy as well as community dance facilitators & students. Together we were able to share and learn specific skills in working with older people, in care homes & other community settings.

Protein invited specialist-artists Magdalena Schemberger and Zoë Gilmour to share their practices and experiences in connecting creatively with people living with dementia. One Embrace participant wrote, "It was inspirational, we touched upon various disciplines and Magdalena shared a lot of examples and real cases. Very insightful."

- 100% of participants said they'd take part in Embrace again.
- For 47% of participants, this was their first connection to Protein
- 87% of participants strongly agreed the quality of teaching was very high
- 100% will recommend Embrace to others
- As a result of attending Embrace 100% feel their creativity has been enhanced and 73% reported strongly agreeing to this statement
- As a result of attending 100% feel their confidence in this area of work has increased
- 50% feel more employable due to having developed skills at Embrace

Masterclass in Community Dance in Turin (Italy)

Luca was again invited to teach Community Dance Practice at Fileradarte's annual course for practitioners in culture and communities in February 2024.

Meeting People Dancing

Luca was invited to speak to People Dancing students in February 2024 about his community dance experience and its relevance in his career as an artistic director and choreographer. This was an online event.

DIGITAL:

This is Us received an honourable mention in the Greenwich Film Festival, which took place on 15 September 2023. The film was also selected and presented at the Exeter Dance International Film Festival (14-22 October 2023) and was nominated for best Location.

May Contain Food

The film of 'May Contain Food' toured to China in May/June 2023, with screenings at Theatre Young and Shanghai Grand Theatre to an overall live audience of 6546. The film was also part of Feast Fest, a festival in the London Borough of Newham dedicated to those who enjoy food, art, and life. In addition, the film was privately screened in community centres in Newham and free, on-demand screenings were available online until 30th November 2023.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

May Contain You - Care Home digital project

In late October 2023, Protein created a digital version of 'May Contain You', Protein's dementia friendly performance for care settings. This came as a commission from Villages in Actions, Devon's rural scheme. Performers Sonya Cullingford and Matthew Winston took part in a three-day project at Woolwich Works, with filming by our long-term partner Alice Underwood. The approx. 20 mins film was edited and distributed by the commissioner to over 30 care homes in the UK.

FINANCIAL REVIEW

Significant events

Incoming resources for the year were £327,986. Total resources expended in the year were £259,334. This led to an in-year surplus of £68,652.

The company's principal funders in the year were Arts Council England (Transition Funding) and Royal Borough of Greenwich. In addition, we received £31,000 from an ACE Lottery Fund for May Contain Food May Contain You, £20,000 for core funding from The Foyle Foundation', £6,358 from donations and £2,952 from a Crowdfunding campaign.

Protein has commissioned fundraising consultants Achates Philanthropy to work with the company on a fundraising project

Reserves

The company's Reserves Policy is to maintain an unrestricted designated fund of £80,000 as working capital, which represents approximately three months' central costs and a modest contingency. This reserve is to aid cashflow and provide for an orderly wind-down in the event of an unexpected reduction in the funds raised.

At the year end, total reserves amounted to £238,515. The reserves comprise the Company's Core Cost Reserve (designated) of £80,000 two further designated funds for consultancy of £8,000 and fundraising £30,000 and a general fund of £118,135.

RISK MANAGEMENT

Protein regularly reviews its risk register in order to mitigate the risks which the company faces. The key risks currently being managed include funding, inflation and staff capacity.

Going concern

The financial statements have been prepared on a going concern basis. The directors are confident that the group has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future for a minimum of twelve months from the date of approval of these financial statements. The directors are continually reviewing their plans and forecasts and believe that the going concern basis is appropriate.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Company is limited by guarantee and does not have a share capital. It is governed by Memorandum and Articles of Association, incorporated 20 Sept 2001, and registered as a Charity, 12 May 2004.

As a registered Charity, Protein is governed by a Board of trustees. The Board is led by Simon Pitts, an experienced Chair, who has been in place since 2019. Day-to-day management is delegated to the Artistic Director and the Executive Director.

As at 31 March 2024 there were 7 trustees.

STAFFING

Protein is run by a small core staff team. During the year there were 5 members of staff on payroll, working at 4.2 full time equivalent until October 2023. From that point, staffing was reduced to 3 members of staff on payroll working the following:

Artistic Director / COE Full Time (FTE of 1.0)
Executive Producer 4 days per week (0.8 FTE)
Producer 2 days per week (0.4 FTE)

We engage dance artists, musicians, creatives, practitioners and technical staff on a project-by-project basis. Through the year we supported a total of 20 freelancers offering 25 contracts

Protein uses the services of ACHATES PHILANTHROPY FOUNDATION to support fundraising and consultant June Gamble (staff development) and Sarah Trist (Tour booking).

OPERATIONAL CHANGES

Since Arts Council England (ACE) announced that it would not be continuing to fund Protein as a National Portfolio Organisation (NPO) for the period from 2023 to 2026, Protein has streamlined overheads and transitioned to a new operational model to embed sustainability going forwards. Staffing has been adapted to a more nimble, flexible model with the capacity of the core team scaled up and down with support from our existing pool of expert freelancers, according to the requirements of the programme.

A new fundraising plan has been successfully implemented with support from fundraising consultants. Building on the reputation Protein has established, Artistic Director/CEO Luca Silvestrini has been commissioned to create new works this year, increasing earned income for the company.

FUTURE DEVELOPMENTS

In the 2024-25 year the company aims to:

- Raise funds for core
- Raise funds for a new family show, The Magic Flute
- Run a programme for refugees and people seeking asylum in the UK
- Convene a celebration event at Woolwich Works for Refugee Week
- Lead a module on community dance for BA dance students from London Contemporary Dance School
- Present En Route Together, an outdoor walking experience in Greenwich
- Revive The Little Prince for performances and education projects with DanceEast in Ipswich and The Place in London

ARTISTIC ASSOCIATIONS

Resident Artistic Company at Woolwich Works since 2021
Luca Silvestrini is an Affiliate Artist at The Place

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Protein Dance
Charity registration number	1103713
Company registration number	04291125
Principal address	The Fireworks Factory 11 No.1 Street London

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2024

SE18 6HD

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Lorraine Cox
(Resigned: 16 November 2023)
Jane Downes
Lew Hodges
Carolyn Naish
Simon Pitts (Chair)
Fiona Ross Vick
Sagar Shah
Diana Walton

Secretary

Caron Loudy
(Appointed: 12 October 2023)

Independent examiner

Andrew M Wells FMAAT
Counterculture Partnership LLP
Bank Chambers, Main Street
Hawes
North Yorkshire
DL8 3QL

Approved by the Board of Trustees and signed on its behalf by



Date: 17.12.2024

.....
Simon Pitts (Chair)

Protein Dance
Independent Examiners Report to the Trustees
For the year ended 31 March 2024

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiners 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 by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.



17/12/24

.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
Bank Chambers, Main Street
Hawes
North Yorkshire
DL8 3QL

Protein Dance
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 £	2023 £
Income and endowments from:					
Donations and legacies	2	221,151	27,899	249,050	295,992
Charitable activities	3	78,083	-	78,083	117,402
Investments	4	853	-	853	148
Total		300,087	27,899	327,986	413,542
Expenditure on:					
Raising funds	5	(15,300)	-	(15,300)	-
Charitable activities	6/7	(218,515)	(25,519)	(244,034)	(387,648)
Total		(233,815)	(25,519)	(259,334)	(387,648)
Net income		66,272	2,380	68,652	25,894
Reconciliation of funds					
Total funds brought forward		169,863	-	169,863	143,969
Total funds carried forward		236,135	2,380	238,515	169,863

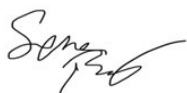
Protein Dance
Statement of Financial Position
As at 31 March 2024

	Notes	2024 £	2023 £
Current assets			
Debtors: amounts falling due within one year	14	45,933	112,982
Debtors: amounts falling due after more than one year	14	12,106	-
Cash at bank and in hand		219,173	89,442
		277,212	202,424
Creditors: amounts falling due within one year	15	(38,697)	(32,561)
Net current assets		238,515	169,863
Total assets less current liabilities		238,515	169,863
Net assets		238,515	169,863
The funds of the charity			
Restricted income funds	16	2,380	-
Unrestricted income funds	16	236,135	169,863
Total funds		238,515	169,863

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Date: 17.12.2024

 Simon Pitts (Chair)
 Trustee

Protein Dance
Notes to the Financial Statements
For the year ended 31 March 2024

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Protein Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Income and endowments

Voluntary income including donations, 'gifts, legacies and grants that provide core funding or are of a general nature is recognised when the Charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

Donations and legacies

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the Charity's compliance with constitutional and statutory requirements, including audit, strategic management and Trustee's meetings and reimbursed expenses.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives.

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Donations received	9,310	-	9,310	1,427
Grants received	211,841	27,899	239,740	294,565
	221,151	27,899	249,050	295,992

Analysis of grants received

	2024	2023
	£	£
Arts Council England	169,740	243,155
Royal Borough of Greenwich	50,000	50,000
The Foyle Foundation	20,000	-
Trust for London	-	1,410
	239,740	294,565

3. Income from charitable activities

	2024	2023
	£	£
Unrestricted funds		
<i>Dance productions</i>		
Performances	40,172	63,098
Education fees	2,974	3,011
Commissions	21,866	2,761
Miscellaneous fees	965	9,002
Theatre Tax Relief	12,106	39,530
	78,083	117,402
	78,083	117,402

4. Investment income

	2024	2023
	£	£
Unrestricted funds		
Bank interest receivable	853	148
	853	148

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

5. Expenditure on generating donations and legacies

	2024	2023
	£	£
Unrestricted funds		
Donations	15,300	-
	15,300	-

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Direct cost				
Staff costs - wages & salaries	132,582	-	132,582	168,099
Staff costs - social security costs	7,836	-	7,836	12,738
Staff costs - pension contributions	3,113	-	3,113	3,506
Depreciation - owned assets	-	-	-	344
Project purchases	4,022	-	4,022	16,878
Project fees	15,439	25,519	40,958	95,892
Project rent	7,858	-	7,858	11,886
Project travel and freight	7,558	-	7,558	24,235
Project accommodation and subsistence	6,493	-	6,493	12,233
Project marketing	9,736	-	9,736	15,024
	194,637	25,519	220,156	360,835
Support costs				
Dance productions				
Management				
Depreciation - owned assets	-	-	-	274
Rent	4,950	-	4,950	9,000
Insurance	2,185	-	2,185	3,022
Repairs	1,683	-	1,683	2,459
Telephone	16	-	16	66
Office expenses	391	-	391	589
Subscriptions	3,264	-	3,264	3,821
Sundry	1,762	-	1,762	1,823
Travel	88	-	88	227
Bank charges	210	-	210	281
Book keeping	3,578	-	3,578	3,851
Training and Awards	4,242	-	4,242	-
Governance costs				
Accountancy fees	1,400	-	1,400	1,400
Motor and travel expenses	109	-	109	-
	23,878	-	23,878	26,813
	218,515	25,519	244,034	387,648

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2024	2023
	£	£	£	£
Support costs				
Dance productions	220,156	23,878	244,034	387,648

8. Analysis of support costs

	2024	2023
	£	£
Dance productions		
Management	22,369	25,413
Governance costs	1,509	1,400
	23,878	26,813

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2024	2023
	£	£
Depreciation of owned fixed assets	-	618
Accountancy fees	1,400	1,400
Staff pension contributions	3,113	3,506

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2024 were:

	2024	2023
	£	£
Salaries and wages	132,582	168,099
Social security costs	7,836	12,738
Pension costs	3,113	3,506
	143,531	184,343

No employee earned more than £60,000 during the year (2023: nil).

The total employee benefits including pension contributions of the key management personnel were £135,695.

Redundancy payments are accounted for in the period in which the employee were informed of the decision. Payments were made in the year totalling £2,429. No amounts were outstanding at the year end.

	2024	2023
	£	£
Artistic and management	4	4
	4	4

11. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year. (2023:nil)

One trustees was reimbursed expenses during the year totalling £26.60 (2023:£nil).

12. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2023
	£	£	£
Income and endowments from:			
Donations and legacies	294,582	1,410	295,992
Charitable activities	117,402	-	117,402
Investments	148	-	148
Total	412,132	1,410	413,542
Expenditure on:			
Charitable activities	(375,119)	(12,529)	(387,648)
Total	(375,119)	(12,529)	(387,648)
Net income/expenditure	37,013	(11,119)	25,894
Reconciliation of funds			
Total funds brought forward	132,850	11,119	143,969
Total funds carried forward	169,863	-	169,863

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

13. Tangible fixed assets

Cost or valuation	Plant and machinery £
At 01 April 2023	9,577
At 31 March 2024	9,577
Depreciation	
At 01 April 2023	9,577
At 31 March 2024	9,577
Net book values	
At 31 March 2024	-
At 31 March 2023	-

14. Debtors

	2024 £	2023 £
Amounts due within one year:		
Trade debtors	29,820	41,760
Prepayments and accrued income	-	4,175
Other debtors	16,113	67,047
	45,933	112,982
Amounts due after more than one year:		
Prepayments and accrued income	12,106	-
	12,106	-

15. Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	7,603	22,579
Other creditors	-	2,426
Accruals and deferred income	31,094	7,556
	38,697	32,561

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2023 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2024 £
<i>Designated</i>					
Core cost reserve fund	80,000	-	-	-	80,000
Designated	-	-	-	38,000	38,000
Touring reserve	39,530	-	-	(39,530)	-
<i>General</i>					
General	50,333	300,087	(233,815)	1,530	118,135
	169,863	300,087	(233,815)	-	236,135

Unrestricted Funds - Previous year

	Balance at 01/04/2022 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2023 £
<i>Designated</i>					
Core cost reserve fund	80,000	-	-	-	80,000
Touring reserve	32,790	-	-	6,740	39,530
<i>General</i>					
General	20,060	412,132	(375,119)	(6,740)	50,333
	132,850	412,132	(375,119)	-	169,863

Purpose of unrestricted Funds

Designated

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Touring reserve

The Trustees decided to use the Touring Reserve to finance Little Prince in 23-24.

Core cost reserve fund

This fund is to provide working capital and financial resilience to secure the company's sustainability.

General

The production of theatrical dance performances

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Restricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Restricted fund	-	27,899	(25,519)	2,380
	-	27,899	(25,519)	2,380

Restricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Restricted fund	11,119	1,410	(12,529)	-
	11,119	1,410	(12,529)	-

Purpose of restricted funds

Restricted fund

For specific aspects of performances

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	118,135	118,135
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Designated	-	38,000	38,000
Restricted funds			
Restricted fund	-	2,380	2,380
	-	238,515	238,515

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	50,333	50,333
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Touring reserve	-	39,530	39,530
Restricted funds			
	-	169,863	169,863

18. Company limited by guarantee

Protein Dance is a company limited by guarantee and accordingly does not have a share capital.

PROTEIN DANCE

England & Wales - Charity number 1103713

Accounts

Charity number: 1103713
Company number: 04291125
(England and Wales)

Protein Dance

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2023

Protein Dance
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For the year ended 31 March 2023

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Statement of Financial Activities	9
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Notes to the Financial Statements	11 to 18

Protein Dance
Report of the Trustees
For the year ended 31 March 2023

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2023, another year in which Protein demonstrated its value to the communities it serves and the dance sector more widely.

The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The company's Charitable Objectives are to promote, maintain, improve and advance the education and appreciation of the public in dance and other Arts including, drama, mime, film, singing and music.

OVERVIEW

Protein has over 25 years' experience of creating high quality, innovative dance theatre work in both professional and community settings and is recognised as a ground-breaking sector advocate.

Our mission is to connect people and everyday life through dance, both on and off stage, provide dance experiences that everyone can be moved by, amplify the voices which are least heard in mainstream culture and to remain relevant, proactive and humble.

In 2022-23 our popular family show The Little Prince toured around the UK once again, including to rural venues as part of the Rural Touring Dance Initiative. En Route, our promenade production created during the pandemic, was revived and further developed for Greenwich and Docklands International Festival as En Route to Common Ground, featuring contributions from local artists and 3 local community groups.

Our There and Here co-created dance and music project with adult refugees, migrants and asylum seekers culminated in performances for invited audience at The Place theatre and was celebrated through a special sharing of the documentary film about the project at Woolwich Works during Refugee Week.

A highlight of the year came at The Stage Awards in January 2023 when There and Here won the award for Community Project of the Year.

FUTURE DEVELOPMENTS

In the 2023-24 year the company aims to:

- Successfully transition to a new operating model in the first half of the year
- Lead a module on community dance for BA dance students from London Contemporary Dance School
- Convene a celebration event at Woolwich Works for Refugee Week
- Deliver a co-created dance project with young people outside of mainstream education from Newhaven PRU in Greenwich
- Revive and tour May Contain Food May Contain You to rural and small venues around the UK, with accompanying workshops in care homes

Statement on public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2023

ACHIEVEMENTS AND PERFORMANCE

Significant activities

PRODUCTIONS:

En Route to Common Ground

A development of the original En Route from 2021, Protein was commissioned by Greenwich and Docklands International Festival to present a new iteration, En Route to Common Ground, for the 2022 festival.

En Route is a unique promenade experience, journeying from Woolwich Common, through Woolwich Town Centre down to the river at Royal Arsenal Riverside. Over a 3-hour period covering 4.5km the audience enjoy dance, specially commissioned live music and storytelling.

Building on the success of the original production, the cast of En Route to Common Ground was expanded to include two local artists, one on Kora and drum and one performing a traditional Nigerian song. Additionally, community performers were incorporated which was not possible in 2021 due to the pandemic restrictions. This included the Some Voices Choir, who run a regular group at Woolwich Works, adults from past Protein projects, including refugees and asylum seekers from the Spring 2022 There and Here project and participants from the 2021 Open Fridays sessions, and young people from the Tramshed.

En Route to Common Ground was experienced by a total audience of around 6,000 people.

'Fun and exciting, bringing the community together!' - Audience member

The Little Prince

The Little Prince is Protein's family show based on the iconic story by Antoine de Saint-Exupery.

In Spring 2023 the main stage version of the show toured nationally, giving 14 performances in 8 venues. We then switched to the adapted version for rural and smaller venues for a 2-week rural tour supported by the Rural Touring Dance Initiative. This involved 8 performances (of which 4 were schools performances) at 7 different rural venues in Somerset, Wales, Norfolk and Chichester, as well as 4 school workshops.

The tour culminated at our home of Woolwich Works in Royal Borough of Greenwich where we performed the smaller version of the show, giving 3 free schools performances and 3 public shows, all of which sold out. Ahead of the run in Woolwich, the company delivered 12 primary school workshops which engaged 650 young people living in the Borough.

The Little Prince was experienced by almost 3,000 children and their grown ups.

'Thoroughly entertaining. Great choreography, humorous, thought provoking and poignant' - Audience member

'Picture This' exhibition at The Lowry

Protein's production of The Little Prince featured in an exhibition at The Lowry in Salford from July to October. The exhibition looked at six popular children's books that have a strong visual identity on the page and have also been vividly brought to life on stage. Protein loaned costumes and prop pieces as well as the original costume design drawings by designer Yann Seabra.

PARTICIPATION:

Refugees, Migrants and Asylum seekers

Our Spring 2023 co-created dance and music project There and Here culminated in two performances at The Place theatre in London to a large and enthusiastic crowd, mixing family, friends, industry guests and partner organisations.

Led by Luca Silvestrini with 2 dance artists, a musician, and our work placement student from Northern School for Contemporary Dance the participants came together every weekday over a three and a half week period to share stories, sing, dance and create movement as well as share a hot lunch, which was provided. A contribution to travel expenses and childcare costs was also given to participants.

The project was delivered in partnership with The Place with funding from the Rebecca Dykes Foundation. The Islington Centre for Refugees and Migrants also supported the project with volunteers who assisted participants to travel to The Place to attend taster workshops and the first few days of the project.

We also connected with the British Red Cross and Care4Calais, both of whom brought participants to the project and supported their participation.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2023

Other supporters included Migrant Help UK, Woolwich Works and Snow Creative with additional funding from Berkeley Group and individual donors and match funding through our crowdfunding campaign.

Project summary:

11 taster workshops and welcome meetings attended by 134 participants
50 individuals took part by attending at least one session
21 participants attended the 18 making days and performed in the work
2 public performances attended by an invited audience of 300
2 participants exhibited their artwork in the theatre foyer
1 participant from the 2015 project was interviewed and took photos
Around 450 hot, freshly prepared lunches provided during the residency
Travel expenses and childcare support offered to the 21 performing participants

I am very happy to be with you for a while and I learned a lot from you. This was a very successful and excellent project. - Participant

It's beautiful to see high quality multi-generational participatory performance, whilst poignantly humanising refugee people and celebrating a multitude of cultures. - Audience Member

Following the project, we continued to deliver weekly dance workshops at the Islington Centre for Refugees and Migrants through to the summer. Thanks to funding from The Place we able to continue the sessions in Autumn 2022 and Spring 2023 and attendance numbers steadily increased to an average of 25 people participating each week, including families and children, elders, wheelchair users and seated participants.

We were delighted to be invited to present an adapted, shorter version of There and Here at the Islington Centre for Refugees and Migrant's 25th anniversary celebration which took place at the Amnesty International building in November. Members of the original cast rehearsed alongside newcomers to adapt the piece at weekly rehearsals in the Autumn.

HOST

In May Luca led workshops on 'Dance on Location' and participated in a 'Conversations on Dance & Age' artist panel as part of HOST in Ipswich. HOST is a celebration of dance and age organised by Dance East and Encore East, which brought together older dancers with artists, practitioners and choreographers to dance and talk in a programme of workshops, presentations, discussions and performances. Luca's sessions, delivered to 35 dancers, explored the implications and opportunities when creating and performing dance outside the conventional theatre frame.

ARTIST DEVELOPMENT:

Northern School of Contemporary Dance placement students

The 2021-22 placement student finished their time with the company in May, having toured with The Little Prince, co-led the refugee project, taught children's workshops and performed at the opening of Woolwich Works.

A new placement student joined Protein for the 22-23 year in August, going straight into the cast of En Route to Common Ground. They also went on to tour with The Little Prince and teach workshops.

People Dancing in the Summer

Luca led an all-day professional development opportunity on 'People, Places and Unusual Spaces' in Leicester in July as part of the People Dancing summer school.

Embrace

Embrace is Protein's ongoing professional development programme and includes practical and reflective work that allows space for sharing and discourse around working in or practising dance today.

In November 2022 we convened an iteration of Embrace titled Navigating Change. Life and Business coach June Gamble worked with Protein to deliver zoom sessions for artists from the sector and the Protein staff team.

Corso per DanzEducatore in Bologna

In early January, Luca was once again invited to lead a three-day intensive on Community Dance Practice at Mousike's Corso per DanzEducatore in Bologna, Italy. Luca is a long-term course leader of this two-year course for dance practitioners coming from all over Italy and his module is one of the highlights of the programme.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2023

ROYAL BOROUGH OF GREENWICH/WOOLWICH WORKS:

As well as En Route to Common Ground and the performances and engagement activity for The Little Prince Protein delivered the following activity in the borough.

The Queen's Platinum Jubilee Weekend

Protein was involved with a number of celebration events over the Queen's Jubilee weekend.

On Thursday 2 June we took part in the Together 22 event in Charlton Park where we had a stall in the 'Community Village'. On Saturday 4 June we ran free family dance workshops for children and their grownups at Woolwich Works to explore and make dance together. And on Sunday 5 June Protein joined a street party outside the Woolwich Common Community Centre together with Taru Arts, a local carnival organisation, leading dance through seven decades of the Queen's reign, reaching 300 local people.

Woolwich Common Community Centre Opening

We were proud to be asked to perform at the opening of the new Woolwich Common Community Centre building on 8 June. Eryck Brahmania performed a solo from Border Tales.

Refugee Week 2022

For Refugee Week in June we held a number of events celebrating the contributions, creativity and resilience of refugees and people seeking sanctuary.

On Tuesday 21 June we joined the Lewisham Refugee and Migrant Network Migrant Hub at Woolwich Common Community Centre where we led a dance workshop.

On Thursday 23 June Luca and Caron led a Zoom workshop in association with People Dancing to enhance dance artists' confidence and skillset when inviting refugee communities to take part in dance projects.

The highlight of the week was There and Here - A Celebration on Saturday 25 June. This was a special event featuring the premiere of the documentary film about our performance project with refugees and asylum seekers earlier in the year. There were artist and refugee-led craft workshops, dance and music activities and a free buffet lunch. Representatives from Greenwich Borough of Sanctuary had a stall providing information and resources. We had 115 attendees including the Syrian Women's Dance Group, refugee families based in Greenwich and participants from Protein's project There and Here.

Dance through the Decades at Christmas Market

As part of the Royal Arsenal Christmas Market, organised by Berkeley Group and GCDA, Protein and Taru Arts returned to the project originally created and presented as part of the Queen's Jubilee. This festive edition of Dance through the Decades took place just outside Woolwich Works on Saturday 26 November with around 200 children and adults participating.

Young people in care workshops

Protein was commissioned by Greenwich Virtual School and Inclusive Services, who support Looked After children in the borough to deliver dance workshops as part of their weekly club. A group of the participants also attended a performance of The Little Prince at Woolwich Works

DIGITAL:

International Film Festivals

Protein's work continued to be featured at international film festivals. LOL (lots of love) featured in the Busan International Performing Arts Festival in Korea. The Ramallah Contemporary Dance Festival showed both This is Us and The Sun Inside. This is Us was also presented as part of the PlatArtistic Spring Dancefilm festival in Spain and the Kino Tanca online dance festival in Poland.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2023

FINANCIAL REVIEW

Significant events

Incoming resources for the year were £413,542. Total resources expended in the year were £387,648. This led to an in-year surplus of £25,894.

FUNDERS

The company's principal funders in the year were Arts Council England and Royal Borough of Greenwich. The project with refugees, migrants and asylum seekers was funded by the Rebecca Dykes Foundation (Princes Exchange Foundation), for which a restricted accrual of £11,119 was carried forwards from 2021-22. Funding of £1,410 was received from Trust for London as match funding for the crowdfunding campaign towards the refugee project.

The continued delivery of weekly dance sessions at the Islington Centre for Refugees and Migrants in Autumn 2022 and Spring 2023 was supported by The Place.

In summer 2022 Protein commissioned fundraising consultants Achates Philanthropy to work with the company on a funding review and a new fundraising strategy to support the diversification of funding streams going forwards.

OPERATIONAL CHANGES

In November 2022, Arts Council England (ACE) announced that it would not be continuing to fund Protein as a National Portfolio Organisation (NPO) for the period from 2023 to 2026. Transition Funding of £141,841, equivalent to 7 months of the previous NPO grant, has been secured from ACE to enable the company to develop and adapt to a new operating model.

From April to September 2023 Protein will undertake a period of organisational development, streamlining our structure and overheads and transitioning to a new operational model to embed sustainability going forwards. Staffing will be adapted to a more nimble, flexible model with the capacity of the core team scaled up and down with support from our existing pool of expert freelancers, according to the requirements of the programme.

A revised fundraising plan has been developed in collaboration with fundraising consultants and earned income will be increased through proactively seeking additional external commissions and engagements for the Artistic Director, building on the reputation Protein has established as the expert sharing learning around community participation through dance.

Reserves

The company's Reserves Policy is to maintain an unrestricted designated fund of £80,000 as working capital, which represents approximately three months' central costs and a modest contingency. This reserve is to aid cashflow and provide for an orderly wind-down in the event of an unexpected reduction in the funds raised.

At the year end, total reserves amounted to £169,863. The reserves include the Company's Core Cost Reserve (designated) of £80,000 and a Touring Reserve (designated) of £39,530. The net book value of the company's fixed assets at the year end was nil, and the company's free reserves at 31 March 2023 amounted to £50,333.

RISK MANAGEMENT

Protein regularly reviews its risk register in order to mitigate the risks which the company faces. The key risks currently being managed include funding, inflation and staff capacity.

Going concern

The financial statements have been prepared on a going concern basis. The directors are confident that the group has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future for a minimum of twelve months from the date of approval of these financial statements. The directors are continually reviewing their plans and forecasts and believe that the going concern basis is appropriate.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Company is limited by guarantee and does not have a share capital. It is governed by Memorandum and Articles of Association, incorporated 20 Sept 2001, and registered as a Charity, 12 May 2004.

As a registered Charity, Protein is governed by a Board of trustees. The Board is led by Simon Pitts, an experienced Chair, who has been in place since 2019. Day-to-day management is delegated to the Artistic Director and the Executive Director.

As at 31 March 2023 there were 8 trustees.

ARTISTIC ASSOCIATIONS

Partner Company of ARC Stockton on Tees since 2016

Associate Company of People Dancing since 2017

Resident Artistic Company at Woolwich Works since 2021

Luca Silvestrini is Affiliate Artist at The Place

STAFFING

Protein is run by a small core staff team. During the year there were 5 members of staff on payroll, working at 4.2 full time equivalent.

We engage dance artists, musicians, creatives, practitioners and technical staff on a project by project basis. Through the year we supported a total of 28 freelancers.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Protein Dance
Charity registration number	1103713
Company registration number	04291125
Principal address	The Fireworks Factory 11 No.1 Street London SE18 6HD

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Lorraine Cox
Jane Downes
(Appointed: 26 April 2022)
Lew Hodges
Carolyn Naish
Simon Pitts (Chair)
Fiona Ross Vick
Sagar Shah
Diana Walton

Independent examiner

Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2023

Approved by the Board of Trustees and signed on its behalf by

09 October 2023

.....

Simon Pitts (Chair)

Protein Dance
Independent Examiners Report to the Trustees
For the year ended 31 March 2023

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiners 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 by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.

.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

09 October 2023

Protein Dance
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2023

	Notes	Unrestricted funds £	Restricted funds £	2023 £	2022 £
Income and endowments from:					
Donations and legacies	2	294,582	1,410	295,992	322,900
Charitable activities	3	117,402	-	117,402	88,380
Investments	4	148	-	148	9
Total		412,132	1,410	413,542	411,289
Expenditure on:					
Charitable activities	5	(375,119)	(12,529)	(387,648)	(474,150)
Total		(375,119)	(12,529)	(387,648)	(474,150)
Net income/expenditure		37,013	(11,119)	25,894	(62,861)
Reconciliation of funds					
Total funds brought forward		132,850	11,119	143,969	206,830
Total funds carried forward		169,863	-	169,863	143,969

Protein Dance
Statement of Financial Position
As at 31 March 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	10	-	618
		<u>-</u>	<u>618</u>
Current assets			
Debtors	11	112,982	62,641
Cash at bank and in hand		89,442	103,851
		<u>202,424</u>	<u>166,492</u>
Creditors: amounts falling due within one year	12	(32,561)	(23,141)
Net current assets		<u>169,863</u>	<u>143,351</u>
Total assets less current liabilities		<u>169,863</u>	<u>143,969</u>
Net assets		<u>169,863</u>	<u>143,969</u>
The funds of the charity			
Restricted income funds	13	-	11,119
Unrestricted income funds	13	169,863	132,850
Total funds		<u>169,863</u>	<u>143,969</u>

For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

 Simon Pitts (Chair)
 Trustee

09 October 2023

Protein Dance
Notes to the Financial Statements
For the year ended 31 March 2023

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Protein Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Income and endowments

Voluntary income including donations, 'gifts', legacies and grants that provide core funding or are of a general nature is recognised when the Charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

Donations and legacies

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the Charity's compliance with constitutional and statutory requirements, including audit, strategic management and Trustee's meetings and reimbursed expenses.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Donations received	1,427	-	1,427	4,793
Grants received	293,155	1,410	294,565	318,107
	294,582	1,410	295,992	322,900

Analysis of grants received

	2023	2022
	£	£
Arts Council England	243,155	243,155
Princes Exchange Foundation	-	22,238
Royal Borough of Greenwich	50,000	50,000
Royal Docks	-	2,714
Trust for London	1,410	-
	294,565	318,107

3. Income from charitable activities

	2023	2022
	£	£
Unrestricted funds		
<i>Dance productions</i>		
Performances	63,098	46,373
Education fees	3,011	3,354
Commissions	2,761	1,711
Miscellaneous income	9,002	4,152
Theatre Tax Relief	39,530	32,790
	117,402	88,380
	117,402	88,380

4. Investment income

	2023	2022
	£	£
Unrestricted funds		
Bank interest receivable	148	9
	148	9

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Direct cost				
Staff costs - wages & salaries	166,143	1,956	168,099	152,928
Staff costs - social security costs	12,738	-	12,738	9,850
Staff costs - pension contributions	3,506	-	3,506	4,436
Depreciation - owned assets	344	-	344	344
Project purchases	16,371	507	16,878	31,340
Project fees	93,601	2,291	95,892	173,110
Project rent	11,886	-	11,886	5,896
Project travel and freight	23,559	676	24,235	33,079
Project accommodation and subsistence	7,585	4,648	12,233	10,109
Project marketing	12,573	2,451	15,024	33,850
	348,306	12,529	360,835	454,942

Support costs

Dance productions

Management

Depreciation - owned assets	274	-	274	746
Rent	9,000	-	9,000	3,438
Insurance	3,022	-	3,022	2,424
Repairs	2,459	-	2,459	1,301
Telephone	66	-	66	84
Office expenses	589	-	589	2,451
Subscriptions	3,821	-	3,821	3,997
Sundry	1,823	-	1,823	2,972
Travel	227	-	227	210
Bank charges	281	-	281	185
Book keeping	3,851	-	3,851	-

Governance costs

Accountancy fees	1,400	-	1,400	1,400
	26,813	-	26,813	19,208
	375,119	12,529	387,648	474,150

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

6. Analysis of support costs

	2023	2022
	£	£
Dance productions		
Management	25,413	17,808
Governance costs	1,400	1,400
	26,813	19,208

7. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation of owned fixed assets	618	1,090
Accountancy fees	1,400	1,400
Staff pension contributions	3,506	4,436

8. Staff costs and emoluments

Total staff costs for the year ended 31 March 2023 were:

	2023	2022
	£	£
Salaries and wages	168,099	152,928
Social security costs	12,738	9,850
Pension costs	3,506	4,436
	184,343	167,214

	2023	2022
	£	£
Artistic and management	4	4
	4	4

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

9. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2022 £
Income and endowments from:			
Donations and legacies	293,706	29,194	322,900
Charitable activities	88,380	-	88,380
Investments	9	-	9
Total	382,095	29,194	411,289
Expenditure on:			
Charitable activities	(447,259)	(26,891)	(474,150)
Total	(447,259)	(26,891)	(474,150)
Net income/expenditure	(65,164)	2,303	(62,861)
Reconciliation of funds			
Total funds brought forward	198,014	8,816	206,830
Total funds carried forward	132,850	11,119	143,969

10. Tangible fixed assets

Cost or valuation	Plant and machinery £
At 01 April 2022	9,577
At 31 March 2023	9,577
Depreciation	
At 01 April 2022	8,959
Charge for year	618
At 31 March 2023	9,577
Net book values	
At 31 March 2023	-
At 31 March 2022	618

11. Debtors

	2023 £	2022 £
Amounts due within one year:		
Trade debtors	41,760	18,603
Prepayments and accrued income	4,175	16,520
Other debtors	67,047	27,518
	112,982	62,641

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

12. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	22,579	12,807
Other creditors	2,426	4,026
Accruals and deferred income	7,556	6,308
	32,561	23,141

13. Movement in funds

Unrestricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
<i>Designated</i>					
Core cost reserve fund	80,000	-	-	-	80,000
Touring reserve	32,790	-	-	6,740	39,530
<i>General</i>					
General	20,060	412,132	(375,119)	(6,740)	50,333
	132,850	412,132	(375,119)	-	169,863

Unrestricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
<i>Designated</i>					
Core cost reserve fund	45,000	-	-	35,000	80,000
Touring reserve	-	-	-	32,790	32,790
<i>General</i>					
General	153,014	382,095	(447,259)	(67,790)	20,060
	198,014	382,095	(447,259)	-	132,850

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

Purpose of unrestricted Funds

Touring reserve

The trustees have decided to designated the TTR income to finance the tour of The Little Prince in 2022-23.

Core cost reserve fund

This fund is to provide working capital and financial resilience to secure the company's sustainability.

General

The production of theatrical dance performances

Restricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Restricted fund	11,119	1,410	(12,529)	-
	11,119	1,410	(12,529)	-

Restricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Restricted fund	8,816	29,194	(26,891)	11,119
	8,816	29,194	(26,891)	11,119

Purpose of restricted funds

Restricted fund

For specific aspects of performances

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2023

14. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	50,333	50,333
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Touring reserve	-	39,530	39,530
Restricted funds			
	-	169,863	169,863

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	618	19,442	20,060
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Touring reserve	-	32,790	32,790
Restricted funds			
Restricted fund	-	11,119	11,119
	618	143,351	143,969

15. Company limited by guarantee

Protein Dance is a company limited by guarantee and accordingly does not have a share capital.

PROTEIN DANCE

England & Wales - Charity number 1103713

Accounts

Charity number: 1103713
Company number: 04291125
(England and Wales)

Protein Dance

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

Protein Dance
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For the year ended 31 March 2022

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Protein Dance
Report of the Trustees
For the year ended 31 March 2022

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2022, another year in which Protein demonstrated its value to the communities it serves and the dance sector more widely.

The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The company's Charitable Objectives are to promote, maintain, improve and advance the education and appreciation of the public in dance and other Arts including, drama, mime, film, singing and music.

OVERVIEW

Protein has 25 years' experience of creating high quality, innovative dance theatre work in both professional and community settings and is recognised as a ground-breaking sector advocate.

Our mission is to connect people and everyday life through dance, both on and off stage, provide dance experiences that everyone can be moved by, amplify the voices which are least heard and to remain relevant, proactive and humble.

In 2021-22 we celebrated the return to live performance with a new outdoor promenade production, En Route, and our family show The Little Prince toured to theatres and arts centres around the UK and to Italy.

In our participation strand we delivered an engagement project with young people outside of mainstream education and a performance project with refugees, migrants and asylum seekers.

We continued to share our digital work, with films The Sun Inside and This is Us featuring at international film festivals.

In November 2021 we finally moved into our new home of Woolwich Works in the Royal Borough of Greenwich where we are Resident Artistic Company. And in March 2022 we were proud to win a Civic Award from the Royal Borough of Greenwich in recognition of our contribution to the local community over the past decade.

FUTURE DEVELOPMENTS

In the 2022-23 year the company aims to:

- Complete the There and Here project with refugees, migrants and asylum seekers in partnership with The Place
- Lead workshops and participate on an artist panel as part of HOST, a celebration of dance and age organised by Dance East and Encore East
- Deliver activities for communities in the Royal Borough of Greenwich over the Queen's Platinum Jubilee weekend
- Collaborate with Greenwich and Docklands International Festival on En Route to Common Ground, an evolution of En Route including community participation
- Bring back The Little Prince for the final tour of the current 5 year licence period
- Work with partners on events to celebrate Refugee Week in June 2022

Statement on public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2022

ACHIEVEMENTS AND PERFORMANCE

Significant activities

PRODUCTIONS:

En Route

Following periods of research and development in 2020-21 Protein created a new work, En Route. En Route is a unique promenade experience, journeying from Woolwich Common, through Woolwich Town Centre down to the river at Royal Arsenal Riverside. Over a 3 hour period covering 4.5km the audience enjoyed dance, specially commissioned live music and storytelling.

An ambitious project logistically, En Route also had the biggest cast of any Protein production, with 9 dancers and 5 musicians. There was original music and songs written by 5 composers.

Access was at the heart of En Route and a detailed access plan was developed with a dedicated route for wheelchair users and those with pushchairs, a detailed map of the route and BSL interpretation.

A covid case in the cast in the latter part of the rehearsal period resulted in the loss of the production week and three performances. Three public performances took place in late July/early August 2021, experienced by a ticketed audience and those who joined along the way totalling around 1,500 people.

During the creation and rehearsal process one day a week was devoted to free community engagement activities. Starting with online sessions and one to one walks between the artists and members of the public during lockdown, this developed into weekly outdoor dance fitness workshops, story sharing sessions and picnics. The participants became 'Friends of Protein' and many volunteered to support during the rehearsals and performances.

The project was thoroughly evaluated by a PhD student who was on a placement from the University of Roehampton to learn about making and staging outdoor work.

The Little Prince

We returned to live theatre performance in Autumn 2021 with a remount of The Little Prince. The first 2 weeks of rehearsals took place in a studio at our new home of Woolwich Works. The show toured to 8 venues around the UK and to Marche Teatro in Italy, a postponed venue from the Spring 2020 tour.

The tour included a week long run at Norden Farm in Maidenhead over half term, a 9 show run at The Place in London in the run up to Christmas and our first ever performances at Woolwich Works, with 2 public performances and 2 schools' matinees. Overall there were 28 performances of the main stage version and 2 performances of the adapted version for smaller/rural venues. 3,920 people attended the public performances.

Using our learning from previous relaxed shows we supported The Place to host their first relaxed performance.

PARTICIPATION:

Protein 21 Reimagine

Our final rescheduled Reimagine project (part of Protein's 21st anniversary celebrations) took place over Easter 2021. Three Protein dancers worked with Centre for Advanced Training (CAT) students from Dance4 in Nottingham over zoom to reimagine Border Tales. A film was made of the resulting work.

Real Life Real Dance - PRU project 'This is Us'

In May 2021 we were finally able to undertake a planned project with New Directions Pupil Referral Unit in the London Borough of Newham. The project had been postponed due to the pandemic and the outcome was changed from a live performance to a film. The resulting dance film, This is Us, was created in collaboration with Luca, 3 dance artists and filmmaker Alice Underwood and a Bronze Arts Award qualification was weaved into the programme.

The project focused on the importance of the young people's engagement in the arts while developing their awareness and connection to their local area, the Royal Docks. It investigated identity and how digital communication and the rules about social distancing at the time had affected their sense of self and of the space and people around them.

The film was released in early October and featured at the launch event of the Royal Docks Cultural Quarter on 15 October. It also went on to feature at international film festivals.

Real Life Real Dance - Refugee project 'There and Here'

In Spring 2022 we embarked on a performance project with refugees, migrants and asylum seekers. Following the

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2022

successful model from the previous project in 2015 and with funding from the Rebecca Dykes Foundation it was delivered in partnership with The Place in London who hosted the company over a three and a half week period.

Delivered by Luca with 2 dance artists, a musician, and our work placement student the participants came together every weekday over the period to share stories, sing, dance and create movement as well as share a hot lunch which was provided. A contribution to travel expenses and childcare costs was also provided.

Protein once again connected with the Islington Centre for Refugees and Migrants to run weekly dance classes in the run up to the project. The Centre also supported the project with volunteers who assisted participants to travel to The Place to attend taster workshops and the first few days of the project.

We also connected with the British Red Cross and Care4Calais, both of whom brought participants to the project and supported their participation.

Other supporters included Migrant Help UK, Woolwich Works and Snow Creative with additional funding from Berkeley Group and individual donors through our crowdfunding campaign.

As at 31 March 2022 the project was at the midway stage.

ARTIST DEVELOPMENT:

Northern School of Contemporary Dance MA Placement

Protein hosted an MA student from NSCD as a 'work based learner' for the first time this year. The placement runs over a 10 month period where the student gains an insight into life at a professional dance company. The student toured as an understudy on the tour of The Little Prince, stepping in to perform occasionally, taught children's workshops, co-led the refugee project and performed at the opening of Woolwich Works.

Professional Development - Embrace

Embrace is Protein's ongoing professional development programme and includes practical and reflective work that allows space for sharing and discourse around working in or practising dance today.

In March 2022 we hosted 2 days of interactive online training focusing on engaging and working creatively with asylum seekers, refugees, migrants and displaced communities. The sessions were attended by representatives from dance and other creative organisations, independent dance artists, the creative team for the refugee project and the Protein staff team.

Guest speakers included Counterpoints Arts' Emily Churchill Zarea, independent artist Aida Silvestri, Phosphoros Theatre's Kate Duffy-Syedi and Syed Haleem Najibi and Legal Case Worker Maya Thomas-Davis.

ROYAL BOROUGH OF GREENWICH/WOOLWICH WORKS:

Woolwich Works Opening Event

The opening event at Woolwich Works took place on 22 September. Five Protein dancers shared the stage with musicians from the National Youth Jazz Orchestra (NYJO), carnival dancers and musicians from Taru Arts and singer Mica Paris in a number choreographed by Luca. The event was attended by around 800 invited guests and featured performances and speeches ahead of the public opening on 23 September.

The Little Prince performances and workshops

One of the highlights of the Autumn tour was performing The Little Prince at our new home in Woolwich. Ahead of our four-day run at Woolwich Works we delivered 5 days of dance theatre workshops with children from local Greenwich primary schools, organised in conjunction with the Education and Community team at Woolwich Works. Over 400 children from 10 different schools and one home educated group attended the workshops. Following the workshops nearly 1,000 children came to see the 2 dedicated schools' matinee performances.

Greenwich connections

The Greenwich Cultural Forum, an informal network of artists and cultural organisations in the borough, was rebooted with a return to face-to-face meetings in February 2022. This was spearheaded by a new Administrative Group, comprising of the new Executive Director from Protein together with representatives from the University of Greenwich and Artfix, a local café/arts space.

Protein continues to be an active member of the Greenwich Cultural Education Partnership (CEP) which also returned to in

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2022

person meetings following the pandemic.

Through our refugee work we have created new relationships with Greenwich Inclusion Project, Migrant Hub, Greenwich Borough of Sanctuary and the Greenwich Syrian Women's group.

DIGITAL:

May Contain Food online

Protein continued to collaborate with venues on ticketed broadcast events. May Contain Food was shown with partners South Hill Park, Lancaster Arts, Kings Place and Norwich Theatre Royal in April/May 2021. The menu was available for audiences to download to prepare their own food beforehand and Luca did an Instagram live with Lancaster Arts and a Zoom Q&A with Kings Place.

International Film Festivals

The Sun Inside, Protein's film created in lockdown from 152 contributors from around the world and This is Us, created with students from New Directions PRU in the London Borough of Newham were shown at film festivals.

The Sun Inside was presented at the Experimental Film and Music Video Festival in Toronto and Los Angeles and also at Hangart Arts Festival in Italy.

This is Us was selected to be shown as part of CAN.CIN.FEST, an online film festival based in France and received Honourable Mention at the Athens International Monthly Art Film Festival.

The Shows Must Go On!

Protein entered into a 5 year agreement with NBCUniversal in April 2021 to be part of The Shows Must Go On! which celebrates all things theatre on YouTube. To date Border Tales has received over 25,000 views.

FINANCIAL REVIEW

Significant events

Incoming resources for the year were £411,289. Total resources expended in the year were £474,150. This led to a planned in year deficit of £62,861 mitigated by funds carried over from 2020-21 for our production of En Route.

FUNDERS

During 2021-22 in addition to ongoing funding from Arts Council England and Royal Borough of Greenwich we received a grant of £22,238 from the Rebecca Dykes Foundation (Princes Exchange Foundation) to support the delivery of our Real Life Real Dance project with refugees, migrants and asylum seekers. A crowdfunding campaign also raised £1,592 towards this project and Berkeley Homes gave a grant of £2,500 to support our work with refugees in the Royal Borough of Greenwich.

We also received £2,714 from Royal Docks on successful completion of the Real Life Real Dance project with New Directions Pupil Referral Unit.

Reserves

The company's Reserves Policy is to maintain an unrestricted designated fund of £80,000 as working capital, which represents approximately three months' central costs and a modest contingency. This reserve is to aid cashflow and provide for an orderly wind-down in the event of an unexpected reduction in the funds raised.

At the year end, total reserves amounted to £143,969. The reserves include a restricted fund, which stood at £11,119, the Company's Core Cost Reserve (designated) of £80,000, and a Touring Reserve (designated) of £32,790. The net book value of the company's fixed assets at the year end was £618, and the company's free reserves at 31 March 2022 amounted to £19,442.

RISK MANAGEMENT

Protein regularly reviews its risk register in order to mitigate the risks which the company faces. The key risks currently being managed include funding, the continued impact of the pandemic, inflation, staff capacity and staff retention.

POST BALANCE SHEET EVENT

In November 2022, Arts Council England announced that it would not be continuing to fund Protein as a National Portfolio Organisation (NPO) for the period from 2023 to 2026. The company was very disappointed with this decision, but will be applying for ACE Transition Funding for a period during which Protein can re-engineer its business model to ensure its sustainability under the new circumstances.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Company is limited by guarantee and does not have a share capital. It is governed by Memorandum and Articles of Association, incorporated 20 Sept 2001, and registered as a Charity, 12 May 2004.

As a registered Charity, Protein is governed by a Board of trustees. The Board is led by Simon Pitts, an experienced Chair, who has been in place since 2019. Day-to-day management is delegated to the Artistic Director and the Executive Director.

ARTISTIC ASSOCIATIONS

Partner Company of ARC Stockton on Tees since 2016

Associate Company of People Dancing since 2017

Resident Artistic Company at Woolwich Works since 2021

Luca Silvestrini is Affiliate Artist at The Place

STAFFING

Protein is run by a small core staff team. During the year there were 5 members of staff on payroll, working at 4.2 full time equivalent.

Franck Bordese, Executive Director since 2017, left the company in June 2021 and was replaced by Louise Allen who joined in September 2021. An interim Executive Director, Anna Arthur, provided cover from July to early September.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Protein Dance
Charity registration number	1103713
Company registration number	04291125
Principal address	The Fireworks Factory 11 No.1 Street London SE18 6HD

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Lorraine Cox
Jane Downes
(Appointed: 26 April 2022)
Lew Hodges
Carolyn Naish
Hakeem Onibudo
(Resigned: 31 August 2021)
Simon Pitts (Chair)
Fiona Ross Vick
Sagar Shah
Diana Walton

Independent examiner	Andrew M Wells FMAAT Counterculture Partnership LLP 99 Western Road Lewes East Sussex BN7 1RS
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Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2022

Approved by the Board of Trustees and signed on its behalf by

.....
Simon Pitts (Chair)

06 December 2022

Protein Dance
Independent Examiners Report to the Trustees
For the year ended 31 March 2022

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiners 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 by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.

.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

06 December 2022

Protein Dance
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 £	2021 £
Income and endowments from:					
Donations and legacies	2	293,706	29,194	322,900	305,352
Charitable activities	3	88,380	-	88,380	22,120
Investments	4	9	-	9	12
Total		382,095	29,194	411,289	327,484
Expenditure on:					
Charitable activities	5	(447,259)	(26,891)	(474,150)	(243,845)
Total		(447,259)	(26,891)	(474,150)	(243,845)
Net income/expenditure		(65,164)	2,303	(62,861)	83,639
Reconciliation of funds					
Total funds brought forward		198,014	8,816	206,830	123,191
Total funds carried forward		132,850	11,119	143,969	206,830

Protein Dance
Statement of Financial Position
As at 31 March 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	10	618	1,709
		618	1,709
Current assets			
Debtors	11	62,641	62,058
Cash at bank and in hand		103,851	213,491
		166,492	275,549
Creditors: amounts falling due within one year	12	(23,141)	(70,428)
Net current assets		143,351	205,121
Total assets less current liabilities		143,969	206,830
Net assets		143,969	206,830
The funds of the charity			
Restricted income funds	13	11,119	8,816
Unrestricted income funds	13	132,850	198,014
Total funds		143,969	206,830

For the year ended 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

 Simon Pitts (Chair)
 Trustee

06 December 2022

Protein Dance
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Protein Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Income and endowments

Voluntary income including donations, 'gifts', legacies and grants that provide core funding or are of a general nature is recognised when the Charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

Donations and legacies

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the Charity's compliance with constitutional and statutory requirements, including audit, strategic management and Trustee's meetings and reimbursed expenses.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	551	4,242	4,793	1,340
Grants received	293,155	24,952	318,107	304,012
	293,706	29,194	322,900	305,352

Analysis of grants received

	2022	2021
	£	£
Arts Council England	243,155	243,155
Princes Exchange Foundation	22,238	-
Royal Borough of Greenwich	50,000	50,000
Royal Docks	2,714	10,857
	318,107	304,012

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
<i>Dance productions</i>		
Performances	46,373	3,358
Education fees	3,354	4,213
Commissions	1,711	4,418
Miscellaneous income	4,152	131
Theatre Tax Relief	32,790	10,000
	88,380	22,120
	88,380	22,120

4. Investment income

	2022	2021
	£	£
Unrestricted funds		
Bank interest receivable	9	12
	9	12

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Direct cost				
Staff costs - wages & salaries	149,936	2,992	152,928	145,183
Staff costs - social security costs	9,850	-	9,850	9,974
Staff costs - pension contributions	4,436	-	4,436	4,015
Depreciation - owned assets	344	-	344	344
Project purchases	28,836	2,504	31,340	1,484
Project fees	158,237	14,873	173,110	43,136
Project rent	5,896	-	5,896	5,276
Project travel and freight	30,520	2,559	33,079	868
Project accommodation and subsistence	9,329	780	10,109	1,068
Project marketing	31,265	2,585	33,850	21,507
	428,649	26,293	454,942	232,855

Support costs

Dance productions

Management

Depreciation - owned assets	746	-	746	-
Rent	3,438	-	3,438	-
Insurance	2,424	-	2,424	2,403
Repairs	1,301	-	1,301	115
Telephone	75	9	84	162
Office expenses	2,451	-	2,451	152
Subscriptions	3,946	51	3,997	3,556
Sundry	2,434	538	2,972	1,661
Travel	210	-	210	84
Bank charges	185	-	185	170

Finance

Depreciation - owned assets	-	-	-	1,287
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Governance costs

Accountancy fees	1,400	-	1,400	1,400
	18,610	598	19,208	10,990
	447,259	26,891	474,150	243,845

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

6. Analysis of support costs

	2022	2021
	£	£
Dance productions		
Management	17,808	8,303
Finance	-	1,287
Governance costs	1,400	1,400
	19,208	10,990

7. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation of owned fixed assets	1,090	1,631
Accountancy fees	1,400	1,400
Staff pension contributions	4,436	4,015

8. Staff costs and emoluments

Total staff costs for the year ended 31 March 2022 were:

	2022	2021
	£	£
Salaries and wages	152,928	145,183
Social security costs	9,850	9,974
Pension costs	4,436	4,015
	167,214	159,173

	2022	2021
	£	£
Artistic and management	4	5
	4	5

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

9. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2021 £
Income and endowments from:			
Donations and legacies	294,495	10,857	305,352
Charitable activities	22,120	-	22,120
Investments	12	-	12
Total	316,627	10,857	327,484
Expenditure on:			
Charitable activities	(241,804)	(2,041)	(243,845)
Total	(241,804)	(2,041)	(243,845)
Net income	74,823	8,816	83,639
Reconciliation of funds			
Total funds brought forward	123,191	-	123,191
Total funds carried forward	198,014	8,816	206,830

10. Tangible fixed assets

Cost or valuation	Plant and machinery £
At 01 April 2021	9,577
At 31 March 2022	9,577
Depreciation	
At 01 April 2021	7,868
Charge for year	1,091
At 31 March 2022	8,959
Net book values	
At 31 March 2022	618
At 31 March 2021	1,709

11. Debtors

	2022 £	2021 £
Amounts due within one year:		
Trade debtors	18,603	5,026
Prepayments and accrued income	16,520	47,032
Other debtors	27,518	10,000
	62,641	62,058

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

12. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	12,807	59,112
Other creditors	4,026	5,407
Accruals and deferred income	6,308	5,909
	23,141	70,428

13. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
<i>Designated</i>					
Core cost reserve fund	45,000	-	-	35,000	80,000
Touring reserve	-	-	-	32,790	32,790
<i>General</i>					
General	153,014	382,095	(447,259)	(67,790)	20,060
	198,014	382,095	(447,259)	-	132,850

Unrestricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
<i>Designated</i>					
Core cost reserve fund	45,000	-	-	-	45,000
<i>General</i>					
General	78,191	316,627	(241,804)	-	153,014
	123,191	316,627	(241,804)	-	198,014

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Purpose of unrestricted Funds

Core cost reserve fund

This fund is to provide working capital and financial resilience to secure the company's sustainability.

Touring reserve

The trustees have decided to designate the TTR income to finance the tour of The Little Prince in 2022-23.

General

The production of theatrical dance performances

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Restricted fund	8,816	29,194	(26,891)	11,119
	8,816	29,194	(26,891)	11,119

Restricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Restricted fund	-	10,857	(2,041)	8,816
	-	10,857	(2,041)	8,816

Purpose of restricted funds

Restricted fund

For specific aspects of performances

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2022

14. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	618	19,442	20,060
<i>Designated</i>			
Core cost reserve fund	-	80,000	80,000
Touring reserve	-	32,790	32,790
Restricted funds			
Restricted fund	-	11,119	11,119
	618	143,351	143,969

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	1,709	151,305	153,014
<i>Designated</i>			
Core cost reserve fund	-	45,000	45,000
Restricted funds			
Restricted fund	-	8,816	8,816
	1,709	205,121	206,830

15. Company limited by guarantee

Protein Dance is a company limited by guarantee and accordingly does not have a share capital.

PROTEIN DANCE

England & Wales - Charity number 1103713

Accounts

Charity number: 1103713
Company number: 04291125
(England and Wales)

Protein Dance

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

Protein Dance
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For the year ended 31 March 2021

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Protein Dance
Report of the Trustees
For the year ended 31 March 2021

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2021. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

Objects of Protein

The objects of Protein are to advance the education of the public in the art of dance. Protein aims to produce high quality dance theatre for both theatres and non-theatrical spaces. Protein's objectives follow thus:

- To produce high quality dance theatre performances that are stimulating, enjoyable and are accessible to a wide public.
- To deliver education and creative programmes in which people who do not normally have access to the arts can participate.
- To support the professional development of its performing members.
- To maintain an organisational structure and management team that can best meet the above objectives

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2021

ACHIEVEMENTS AND PERFORMANCE

Significant activities

We started the year with the outbreak of the COVID-19 pandemic which affected the programmes we had initiated or were planning at the time. Protein has managed to transform the COVID challenges into opportunities and reimagined its work, adapted to online delivery and created new work within the constraints imposed at the time, resulting in a very productive and successful year.

We had to cancel one show from The Little Prince tour due to the pandemic and managed to adapt our Protein 21 anniversary programme to be delivered online. The PRU project planned with New Haven School in Greenwich was rescheduled for the autumn 2021.

In order to maintain the connection to our audience and partners, we started 'touring' online. We edited footage of our repertoire and started broadcasting the work online in partnership with venues and festivals nationally and internationally.

We also used the restrictions imposed by the government to fight the virus as stimulus for the creation of new work such as The Sun Inside film which went on to be screened internationally and won an award in Los Angeles.

Over the year we created over 68 pieces of digital content and reached over 100,000 unique views.

The Little Prince

The Little Prince was due to tour in Autumn 2020 but instead Norden Farm, in partnership with The Place, commissioned a new digital interactive performance/workshop based on the theatre show to be offered to audiences as 'stocking filler' for the Christmas holidays. This digital work toured to 10 partner venues in the UK. It has been available for a modest fee of £2 as a pay per view piece on Vimeo.

This digital asset will be part of the wrap-around offer that will be made available to the venues for the Autumn 2021 tour of The Little Prince in the UK and abroad.

Finally, The Little Prince won the Fantastic for Families Best Family Event Award, 2020 and on 7 May 2021, Luca Silvestrini has been nominated for best modern choreography at the National Dance Awards, 2021.

Border Tales

Border Tales had a new lease of life, this time online where it was shown in partnership with The Place, Lakeside Arts and the Rural Touring Dance Initiative.

Throughout the year we developed a new partnership with NBCUniversal, one of the world's leading media and entertainment companies in the development, production, and marketing of entertainment, news and information. The collaboration resulted in the broadcast on their The Shows Must Go On YouTube channel of Border Tales from 23 April 2021, already receiving over 24,000 views. The video is an AVOD broadcast and Protein will share the advertising proceeds with NBCUniversal and all the artists involved in the work.

(In)visible Dancing

Protein's acclaimed outdoor participatory performance was presented online in partnership with SIRF (Stockton International Riverside Festival) as part of their digital festival, SIRF20 at Home.

Protein 21

Protein 21 marked the company's 21st birthday in 2020 with a three-part thematic programme: Reimagine, Reflect and Remix.

Protein 21 Reimagine brought together groups of all ages creating new dance works in response to Protein's shows Dear Body (2008), LOL (lots of love) (2010) and Border Tales (2013). Our five artists started working with elders' performance groups, young people from National Centres for Advanced Training, pre-vocational dance students and community groups. Before the project was suspended due to the outbreak of Covid-19, 15 groups nationwide had started their Reimagine work. Groups that had not been able to complete their project before the pandemic were supported by Protein to switch to online projects. This resulted in the production of dance films instead of live performances. On 29 April 2021, to mark international dance day Protein hosted an online sharing of the films made by the different groups taking part, including Magpie Dance, Leap of Faith (East London Dance), Boundless (Trinity Laban), Encore East (DanceEast) and Rambert School.

The Sun Inside

Protein's own Reimagine project, The Sun Inside was launched in August 2020 with ZOOTOV (Zoo Venues' online taste of the Edinburgh Fringe) and seen by over 12,535 people that week alone. The film has been presented as part of international festivals, FIFTH WALL FEST (Philippines' first international dance film festival), UK-China Contemporary Culture Festival

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2021

programmed by the British Council, Athens Video Dance Project, and won Best Dance Film, 2020 at Los Angeles Film Awards.

Protein 21 Reflect focused on 27 people who have been associated with the company since the start. In the filmed interviews broadcast on social media and Protein's website, they recalled how Protein has impacted their lives and how in turn they contributed to shaping Protein's history.

Protein 21 Remix, planned as a digital broadcast of Protein's repertoire was brought forward in response to the closing of theatres in March 2020 due to the pandemic. The first digital broadcast in partnership with The Place, showing Border Tales, took place on 7 May 2020 for 24 hours to an online audience of over 1,400. LOL (Lots of Love) aired on 25-28 June 2020 with DanceEast and The Place Online and in August again at ZOOTOV, Edinburgh. We presented Border Tales again in partnership with Lakeside Arts and The Place online on 9-12 July.

In the autumn, we presented a series of double bills of shorter works online starting with DanceEast, Northern Ballet and The Arts Centre at Edge Hill University for a tribute to the work that Luca created for and with HeadSpaceDance. The bill included After the Interval (2012) and its sequel Before the Interval (2014) both commissioned by and originally presented at The Royal Opera House.

The second double bill, in partnership with The Wapping Project (TWP) coincided with their 20th anniversary and celebrated the site-responsive work that Luca developed from 2001 to 2013 with TWP and its founder Jules Wright, including Stairworks (2001) and Ride (2008). This screening was co-presented by Woolwich Works and marked our first collaboration with our forthcoming new home.

In February 2021, in partnership with Kings Place, London, we presented the online premiere of May Contain Food as an interactive digital experience, inviting the audience to cook the recipes that are part of the show and eat the dishes as prompted by the performers during the broadcast. This successful premiere led to further broadcasts with The Lowry, Norwich Theatre Royal, South Hill Park and Nuffield Theatre.

En Route

Luca Silvestrini started the research phase of the company's new production En Route in August 2020 with a two-week residency at Villa Nappi near Ancona, Italy, in partnership with Marche Teatro, one of the co-commissioners of the work. This research continued in London in late September with further walks in Woolwich with local community members. Following two weeks of planning at the end of 2020, the making process started in earnest early March 2021 with a cast of 9 dancers. 4 Composers have been commissioned and 5 musicians will join the cast to perform in this new work which will be presented as an outdoor promenade experience in Woolwich at the end of July 2021 in partnership with our other co-commissioner Woolwich Works. Protein sent out calls for tenders to 4 marketing companies with a view to recruiting one to run the marketing campaign for this new and very unusual project. HDK Associates have been appointed to run the marketing for this work.

New Work

Luca Silvestrini started researching a new work on gender and identity. Concept development and R&D begun at the end of September 2020 with a weeklong residency at The Place and will continue in 2021-22.

Participation

Despite the outbreak of COVID and the closure of most educational activities, in 2020/21 our participation programme was attended by over 780 people from a variety of backgrounds mainly online or through outdoor projects nationally and internationally.

Luca Silvestrini conducted 27 walks as part of the research and development for the work En Route. Over 80 people joined our digital touring workshops for Border Tales and The Little Prince. Our Open Fridays classes and walks in March 2021 attracted over 230 participants both online and in person.

The programme included workshops as part of Protein 21 Reimagine, and film workshops with over 115 participants as part of The Sun Inside.

Over the course of the year, Luca Silvestrini contributed and led several artists' talks online in the context of Protein 21 Remix and participated in Gary Clarke Company's "In Conversation" series as well as Greenwich Dance's Podcast series Talking Moves which aired on 28 April 2021.

We delivered our Pupil Referral Unit Performance project with Newhaven School's King's Park Campus in Greenwich during

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2021

the brief release from lockdown in November 2020 and worked with 5 young people on creating a short dance film. The film artform was particularly well suited to the participating autistic young people on this project. This also marked the first delivery of the project to autistic participants for Protein.

Artist Development

We supported 89 dance artists and practitioners through three professional development sessions as part of our Embrace programme.

Embrace is our professional development programme for artists which includes practical and reflective work and allows space for sharing and debate around dance-making and community practice. Embrace is conceived to support the artists that we employ to deliver our programmes and is extended to the entire dance sector as a way of influencing dance practice in the country but also as a way of enriching our own knowledge and sharing good practice.

In July 2020, Embrace focused on emotional wellbeing for artists working in performing arts. In October in the lead up to our work with Greenwich New Haven PRU school, a new edition of Embrace focused on young people's emotional wellbeing, allyship in the workplace and distanced dance practice. Finally in March 2021, in the lead up to the start of our rehearsals for En Route, Embrace focused on creating work outdoors and building participation projects with local communities. A total of 14 artists and experts in the fields of diversity, access, inclusion and programming contributed to delivering these training sessions online, maintaining a much-needed sense of community in the dance profession during the extended lockdown period.

In March 2021, as part of En Route, Protein delivered a weeklong training for dance artists on Inclusive practice.

In January 2021, Luca Silvestrini delivered a masterclass on Community Dance Practice to La Piataforma - La città Nuova, 2021 in partnership with Filieradarte and Associazione Didee in Turin, Italy. And in March 2021, he contributed to the international symposium Micro and Macro Dramaturgies in Dance, Weaving together the Self, the Performance, the Community in partnership with Marche Teatro, Ancona, Italy.

Organisation and Development

Protein's move to Woolwich Works is scheduled for autumn 2021. Delays have occurred due to COVID in 2020 which impacted the planned opening of the arts centre.

Protein will become based at the arts centre where it will have its offices and access to studio space.

Following the resignation of Executive Director Franck Bordese in February 2021, a recruitment process has started to recruit a new Executive Director. This process was still on-going at the end of March 2021.

FINANCIAL REVIEW

Significant events

Incoming resources for the year were £327,484 (2020: £447,796). Total resources expended in the year were £243,845 (2020: £459,993). This led to an Unrestricted fund balance of £198,014 (2020: £123,191) and Restricted funds of £8,816 (Royal Docks) (2020: £0) carried forward at the year-end.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2021

Reserves

The company's medium-term aim is to build up an unrestricted designated fund as working capital to a level that represents approximately three months' central costs of future expenditure (£30,000-£50,000) to aid cashflow and provide for an orderly wind-down in the event of an unexpected reduction in the funds obtained. This aim is planned to be met by careful budgeting, keeping overheads to a minimum and increasing income from alternative sources. At the year end, the Company's designated fund reserves were £45,000 (2020: £45,000).

The shift of the activity to online platforms due to COVID allowed us to create savings which will be transferred to reserves for use in 2021-22 and thereafter. At the end of March 2021, the unrestricted general fund stood at a healthy £153,014 (2020: £78,191). Half of this fund is budgeted for use in 2021-22, with the remainder for future years.

Risk Management

Protein reviews its risk register regularly in order to mitigate the risks it faces. Currently, Protein's primary risks are:

Financial: not meeting our targets for earned and grant income, and over-spending on productions. The income risk is mitigated by diversification of income streams, and assiduous attention to fundraising. Expenditure is controlled by tight budget controls, and where possible, expenditure is committed only when the related income is known and confirmed.

Personnel: loss of key performers and of senior staff. On the production side, these risks are mitigated by careful planning and contracting, and contingency provision. On the staffing side, the risks are mitigated by competitive reward policies and close involvement with the Board.

Implications of COVID-19 Control Measures

The COVID-19 pandemic has continued to have serious implications in Protein's capacity to deliver its planned programme.

This impacted Protein's future income, essentially our earned income from touring. The programme has been reduced to remain within funds available. Fundraising targets have been revised in accordance to trusts and foundations' new funding guidelines. The organisation's fundraising capacity has been greatly affected and at present the number of funds that Protein is eligible to apply for remains very small.

Protein has retained its staff thanks to the maintenance of the Arts Council and the Royal Borough of Greenwich grants. Staff have been asked to work from home and where necessary Protein is providing computers and/or internet connections to make this remote work possible.

All our critical administrative operations can be conducted online therefore the impact of the closure of our office has not been too detrimental to our on-going programme of activity which has switched to an online platform through the company's website and YouTube.

The organisation does not own investments or pension funds and was therefore not adversely affected in this respect.

Protein is not planning to use reserves to address the drop in earned income, the strategy adopted has been to reduce expenditure in order to remain within confirmed income. Savings and delayed expenditure are at the root of the increase carry forward of funds at the end of 2020-21. These are designated funds that will allow for delivery of planned activity in the following year.

Going forward, plans for new productions have been revised and adapted to integrate control measures as part of the production design. The new production, En Route has been planned as a COVID-safe performance presented outdoor in conformity with the current restriction measures.

The closure of all major festivals and theatre touring has impacted Protein's capacity to form new partnerships nationally and internationally. However, with the delivery of our Protein 21 Remix series online, we have maintained relationships with existing partners which in turn helped preserve our reach to audiences in the UK and abroad.

Protein Dance
Report of the Trustees Continued
For the year ended 31 March 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Company is limited by guarantee and does not have a share capital. It is governed by Memorandum and Articles of Association, incorporated 20 Sept 2001, and registered as a Charity, 12 May 2004.

Artistic Associations

Luca Silvestrini and Protein currently have associations as follows:

Associate company with People Dancing

Partner with Greenwich Dance, Yorkshire Dance and ARC Stockton

Luca Silvestrini is an Affiliate Artist at the Place, London.

Company in residence (planning stage) at Woolwich Works.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Protein Dance
Charity registration number	1103713
Company registration number	04291125
Principal address	Protein Dance University Of Greenwich Bathway London England SE18 6QX

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Lorraine Cox
Hans De Kretser
(Resigned: 12 March 2021)
Lew Hodges
Carolyn Naish
Hakeem Onibudo
Simon Pitts (Chair)
Fiona Ross Vick
Sagar Shah
Diana Walton

Independent examiner	Andrew M Wells FMAAT Counterculture Partnership LLP 99 Western Road Lewes East Sussex BN7 1RS
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Approved by the Board of Trustees and signed on its behalf by

..... 13 September 2021
Simon Pitts (Chair)

Protein Dance
Independent Examiners Report to the Trustees
For the year ended 31 March 2021

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiners 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 by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.

.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

13 August 2021

Protein Dance
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 £	2020 £
Income and endowments from:					
Donations and legacies	2	294,495	10,857	305,352	295,891
Charitable activities	3	22,120	-	22,120	151,822
Investments	4	12	-	12	53
Total		316,627	10,857	327,484	447,766
Expenditure on:					
Charitable activities	5	(241,804)	(2,041)	(243,845)	(459,993)
Total		(241,804)	(2,041)	(243,845)	(459,993)
Net income/expenditure		74,823	8,816	83,639	(12,227)
Reconciliation of funds					
Total funds brought forward		123,191	-	123,191	135,418
Total funds carried forward		198,014	8,816	206,830	123,191

Protein Dance
Statement of Financial Position
As at 31 March 2021

	Notes	2021 £	2020 £
Fixed assets			
Tangible assets	10	1,709	2,519
		1,709	2,519
Current assets			
Debtors	11	62,058	46,999
Cash at bank and in hand		213,491	113,384
		275,549	160,383
Creditors: amounts falling due within one year	12	(70,428)	(39,711)
Net current assets		205,121	120,672
Total assets less current liabilities		206,830	123,191
Net assets		206,830	123,191
The funds of the charity			
Restricted income funds	13	8,816	-
Unrestricted income funds	13	198,014	123,191
Total funds		206,830	123,191

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

 Simon Pitts (Chair)
 Trustee

13 September 2021

Protein Dance
Notes to the Financial Statements
For the year ended 31 March 2021

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Protein Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Income and endowments

Voluntary income including donations, 'gifts', legacies and grants that provide core funding or are of a general nature is recognised when the Charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

Donations and legacies

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the Charity's compliance with constitutional and statutory requirements, including audit, strategic management and Trustee's meetings and reimbursed expenses.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Plant and Machinery

33% Straight line

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	1,340	-	1,340	2,479
Grants received	293,155	10,857	304,012	293,412
	294,495	10,857	305,352	295,891

Analysis of grants received

	2021	2020
	£	£
Arts Council England	243,155	238,762
Berkeley Homes	-	1,050
Peabody Trust	-	3,600
Royal Borough of Greenwich	50,000	50,000
Royal Docks	10,857	-
	304,012	293,412

3. Income from charitable activities

	2021	2020
	£	£
Unrestricted funds		
<i>Dance productions</i>		
Performances	3,358	98,202
Education fees	4,213	5,410
Commissions	4,418	140
Miscellaneous income	131	5,300
Theatre Tax Relief	10,000	42,770
	22,120	151,822
	22,120	151,822

4. Investment income

	2021	2020
	£	£
Unrestricted funds		
Bank interest receivable	12	53
	12	53

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

5. Costs of charitable activities by fund type

	Unrestricted funds £	Restricted funds £	2021 £	2020 £
Dance productions				
Direct cost				
Staff costs - wages & salaries	145,183	-	145,183	142,029
Staff costs - social security costs	9,974	-	9,974	10,647
Staff costs - pension contributions	3,985	30	4,015	4,249
Depreciation - owned assets	344	-	344	344
Project purchases	1,420	64	1,484	31,803
Project fees	41,924	1,212	43,136	163,387
Project rent	5,276	-	5,276	5,021
Project travel and freight	868	-	868	25,072
Project accommodation and subsistence	939	129	1,068	37,910
Project marketing	20,901	606	21,507	26,308
	230,814	2,041	232,855	446,770
Support costs				
Dance productions				
Management				
Depreciation - owned assets	-	-	-	1,305
Insurance	2,403	-	2,403	3,020
Repairs	115	-	115	69
Telephone	162	-	162	376
Office expenses	152	-	152	1,180
Subscriptions	3,556	-	3,556	3,553
Sundry	1,661	-	1,661	2,148
Travel	84	-	84	-
Bank charges	170	-	170	172
Finance				
Depreciation - owned assets	1,287	-	1,287	-
Governance costs				
Accountancy fees	1,400	-	1,400	1,400
	10,990	-	10,990	13,223
	241,804	2,041	243,845	459,993

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

6. Analysis of support costs

	2021	2020
	£	£
Dance productions		
Management	8,303	11,823
Finance	1,287	-
Governance costs	1,400	1,400
	10,990	13,223

7. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021	2020
	£	£
Depreciation of owned fixed assets	1,631	1,649
Accountancy fees	1,400	1,400
Staff pension contributions	4,015	4,249

8. Staff costs and emoluments

Total staff costs for the year ended 31 March 2021 were:

	2021	2020
	£	£
Salaries and wages	145,183	142,029
Social security costs	9,974	10,647
Pension costs	4,015	4,249
	159,173	156,925

	2021	2020
	£	£
Artistic and management	5	5
	5	5

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

9. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2020 £
Income and endowments from:			
Donations and legacies	291,241	4,650	295,891
Charitable activities	151,822	-	151,822
Investments	53	-	53
Total	443,116	4,650	447,766
Expenditure on:			
Charitable activities	(455,343)	(4,650)	(459,993)
Total	(455,343)	(4,650)	(459,993)
Net income/expenditure	(12,227)	-	(12,227)
Reconciliation of funds			
Total funds brought forward	135,418	-	135,418
Total funds carried forward	123,191	-	123,191

10. Tangible fixed assets

Cost or valuation	Plant and Machinery £
At 01 April 2020	8,756
Additions	822
At 31 March 2021	9,577
Depreciation	
At 01 April 2020	6,237
Charge for year	1,631
At 31 March 2021	7,868
Net book values	
At 31 March 2021	1,709
At 31 March 2020	2,519

11. Debtors

	2021 £	2020 £
Amounts due within one year:		
Trade debtors	5,026	6,511
Prepayments and accrued income	47,032	488
Other debtors	10,000	40,000
	62,058	46,999

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

12. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	59,112	18,934
Other creditors	5,407	6,838
Accruals and deferred income	5,909	13,939
	70,428	39,711

13. Movement in funds

Unrestricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
<i>Designated</i>				
Designated fund	45,000	-	-	45,000
<i>General</i>				
General	78,191	316,627	(241,804)	153,014
	123,191	316,627	(241,804)	198,014

Unrestricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
<i>Designated</i>				
Designated fund	45,000	-	-	45,000
<i>General</i>				
General	90,418	443,116	(455,343)	78,191
	135,418	443,116	(455,343)	123,191

Purpose of unrestricted Funds

Designated fund

This fund is to provide working capital and financial resilience to secure the company's sustainability.

General

The production of theatrical dance performances

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Restricted Funds

	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£
Restricted fund	10,857	(2,041)	8,816
	10,857	(2,041)	8,816

Restricted Funds - Previous year

	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£
Restricted fund	4,650	(4,650)	-
	4,650	(4,650)	-

Purpose of restricted funds

Restricted fund

For specific aspects of performances

14. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	1,709	151,305	153,014
<i>Designated</i>			
Designated fund	-	45,000	45,000
Restricted funds			
Restricted fund	-	8,816	8,816
	1,709	205,121	206,830

Protein Dance
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	2,519	75,672	78,191
<i>Designated</i>			
Designated fund	-	45,000	45,000
Restricted funds			
	2,519	120,672	123,191

15. Company limited by guarantee

Protein Dance is a company limited by guarantee and accordingly does not have a share capital.