

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.

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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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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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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

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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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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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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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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

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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

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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

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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

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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.

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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

	Plant and machinery £
Cost or valuation	
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>

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Notes to the Financial Statements Continued
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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
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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.