

**Company number 06737326**  
**Charity number 1130255**

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2022**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

# **Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

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## **Hofesh Shechter Company Limited**

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### **Reference and Administrative Details**

#### **Constitution**

The Company is a private company limited by guarantee registered in EW - England and Wales, Company number 06737326 and its governing document is the Memorandum and Articles of Association. The Company is a registered charity, number 1130255.

#### **Directors and trustees**

The Directors of the charitable Company ("The Company") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

The Trustees during the year and since the year end, were :

Theresa Beattie	
Chui-Yee Cheung	appointed 6 September 2021
Steven Fogel	
Jason Gonsalves	
Jonathan Kanagasooriam	
Gerard Lemos (Chair)	
Martine Simmonds	

#### **Secretary**

Colette Stocks (nee Hansford)

#### **Executive Director/Producer**

Colette Stocks (nee Hansford)

#### **Artistic Director**

Hofesh Shechter

#### **Auditors**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

Lloyds TSB Bank plc, 10 Booth Street, Manchester M2 4AW.  
Virgin Money plc, Jubilee House, Gosforth, Newcastle upon Tyne NE3 4PL.  
Hampshire Trust Bank, 55 Bishopsgate, London EC2N 3AS.  
TransferWise, The Tea Building, 56 Shoreditch High Street, London E1 6JJ.

#### **Registered office**

New Wing, Somerset House, Strand, London WC2R 1LA.

# Hofesh Shechter Company Limited

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## Trustees' Report

### Trustees' Report

The Trustees present their report together with the financial statements of the charity for the year ended 31 March 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The Trustees confirm that in shaping their objectives for the year and planning their activities, they have considered the Charity Commission's guidance on public benefit, including the guidance 'Public Benefit: Running a Charity (PB2)'. They are satisfied that the Company's activities are fully compliant with that guidance.

### 2021-2022 Chairman's Statement

2021-2022 was a year of dynamism and sustained ambition, when live performance became possible once again, and our artistic and learning programmes were adapted to a rich and varied hybrid offer.

This remarkable year of delivery was not without challenges. New variants of Covid-19 continued to impact travel, delay the reopening of theatres, and cause extended disruption, yet, with the company's skilled team and strong leadership and governance, we successfully produced an ambitious programme of live work in the UK and internationally and increased the range of our film and digital offer with 5 world premieres.

We also began to rebuild the office team back to pre-Covid levels - essential to sustaining the quality and reach of our work; meeting the additional administrative demands of ongoing Covid-19 restrictions and post Brexit logistics; and ensuring the expertise and capacity necessary to build on the digital momentum created in 2020-21.

Our artistic programme evidenced an exciting period of regrowth and renewed ambition aligned to our core values of creativity, diversity, and dynamism, and began the realisation of our strategic aims for the next 3-4 years.

Overall, 84 freelancers and staff were engaged, we produced 12 collaborative works, offered a hybrid artistic programme that reached 74,000 live audience members, comprising 36% who were new bookers, and more than 1.4m viewers of the film and digital material we generated. Through our hybrid learning programme we delivered 220 workshop sessions, (127 in secondary schools, HEI, colleges or conservatoires) and 93 sessions in informal education to 4,953 people.

Significant contributors to our success were the World Premieres of **LIGHT: Bach dances** at the Royal Danish Theatre, Copenhagen; **Double Murder** at Sadler's Wells, London; and **Contemporary Dance 2.0** performed by our third Shechter II cohort; the development of our schools partnership work and programmes for emerging artists; the World Premiere of our second short film **POLITICAL MOTHER: The Final Cut**, screened online to UK audiences and, at the end of the period, **En corps** - a new feature-length comedy drama directed by French film maker Cédric Klapisch starring Hofesh and our company dancers.

With our earned income still recovering as we increased delivery, we were extremely grateful to receive continued Culture Recovery Funding from the DCMS, support from the Arts Council England and the Trusts and Foundations, individual donors, corporate partners and co-commissioners who enabled us to initiate our recovery and our return to the UK and international stage. As ever my personal thanks go to my fellow Trustees for their commitment and determination and to the Hofesh Shechter Company team for another 12 months of hard work and unwavering belief in the power of dance – even, and above all, in challenging times.

# Hofesh Shechter Company Limited

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## Trustees' Report

### **OBJECTIVES, AIMS AND ACTIVITIES**

#### Our Charitable Objectives

1. To advance the arts and culture for the benefit of the general public by promoting in the UK and internationally modern dance and other art forms including without limitation films and music with particular but not exclusive reference to touring performances and to the work of Hofesh Shechter; and
2. To advance the education of young people, dance practitioners and the general public with particular reference to the artistic work of the Charity and particularly but not exclusively through the provision of workshops, classes and performances.

The influence and impact of our artist delivery is global from grassroots to digital and stage. Under the artistic vision of Hofesh Shechter we produce dance films and ambitious live productions, create scalable UK and international touring works; develop the next generation of exceptional dancers and bring dance to young people and communities across the UK and world.

### **ACHIEVEMENTS AND PERFORMANCE**

#### **Activities during 2021-22**

##### Artistic Programme and Audience Development

From April 2021 we began to rebuild our live performance programme with a return to the UK and global stage as well as developing digital products and film work for the UK and international screen. Maintaining a hybrid offer, particularly while Covid-19 continued, was both an artistic and strategic focus.

Our live stage performances reached 6,635 people in the UK, and 67,071 people in the rest of the world; our learning and engagement programme a further 4,953 participants and our cinema and film screenings, live to digital and online products, website, and social media content reached over 1.4 million people globally.

##### Creation and Stage Productions

**LIGHT: Bach dances, dances**, a major new co-production with the Royal Danish Opera and winner of the FEDORA – VAN CLEEF & ARPELS Prize for Ballet 2020, was our first scheduled World Premiere for 2021 and took place in the theatre behind closed doors on 30 April and 4 May. With news of Denmark's restrictions being lifted only that week, 4 performances of **LIGHT: Bach dances** opened at the Royal Danish Theatre from 8 – 15 May 2021 to a socially distanced audience of 1,625 alongside a live-capture made available on demand to a further 1,431 Danish online audiences.

Inspired by Bach's cantatas, and the real-life testimony of people facing death, **LIGHT: Bach dances** is a moving, thought-provoking and life-affirming dance, music and theatre piece performed by 41 artists - 10 singers, 11 Hofesh Shechter Company dancers (including 6 early career artists from our Shechter II 2020/21 cohort) and Concerto Copenhagen a 20-strong baroque orchestra.

*'I've never experienced such a harmonious balance of music, song and dance, as if it were the same body, breathing as one.'* ★★★★★ Monna Dithmer, Politiken

*'I don't remember seeing anything more beautiful on the opera stage than the final scene of LIGHT: Bach dances.'*  
Camilla Marie Dahlgreen, Information

**Grand Finale** our awarding-winning 2017 production, previously seen by over 123,000 audiences world-wide, toured into its third year after 2020 postponements. Five performances were presented to 4,100 live audiences at La Villette, Paris from 30 June – 4 July 2021.

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After a 16-month delay, **Double Murder**, featuring 10 dancers and music composed by Hofesh Shechter, returned to theatres with its World Premiere re-launching the contemporary dance programme at Sadler's Wells London (UK) on 14 September 2021. The piece then continued a European tour to France, the Netherlands and Switzerland reaching 27,029 live audiences (av.75% capacity) - demonstrating keen audience appetite to return to live theatre.

*'heartwarming and beautiful, an antidote to the suffering in the world.'* ★★★★★ The Observer

*'ghoulishly gripping and ominous as hell'* ★★★★★ The Guardian

We supported 3 revivals of Hofesh's past repertory and 2 new creations: A special 60-minute version of **Grand Finale** for Theater Basel (Switzerland); **Cult** performed by Australasian Dance Collective (Australia); a bespoke edition of **Uprising / In your rooms** for the Paris Opera Ballet (France); a new creation, **From England with Love**, premiering digitally for Nederlands Dans Theater (Netherlands) and **Swan Cake** for Gauthier Dance (Germany), marking the first work of Hofesh's relationship with Gauthier Dance as Artist-in-Residence (2021-2024).

The reach and diversity of our programme for 2021-22 maintained Hofesh Shechter Company's position as a major collaborator in the UK and exporter of best-quality British work.

#### 2021-22 Digital and Film

In 2021-22, we continued to develop a strong visual identity through our film and digital presence, while rebuilding our live performance programme. Together with our film screenings, our online products, including our live to digital content, our website, and social media output, reached an audience of more than 1.4 million people

As part of our rich and varied programme, Hofesh's second short film, **POLITICAL MOTHER: The Final Cut**, filmed at Battersea Arts Centre (UK) with our Shechter II dancers during lockdown in November 2020, premiered in July 2021 before being selected for screenings on the international dance film festival circuit.

*'... It's a potent mix. Political Mother: The Final Cut is a complex emotional cocktail that, if anything, hits harder on film than it does on stage.'* David Mead, Seeing Dance

**En corps (Rise)**, a new feature film directed by Cédric Klapisch, featuring Hofesh Shechter and our company dancers, was released in France from 30 March 2022.

The story of a classical dancer Elise (Paris Opera Ballet dancer Marion Barbeau) who, left with devastating news after an injury, tries to find a new direction and purpose through contemporary dance, brings the work of Hofesh Shechter Company to mainstream cinema audiences. The film marks the feature film debut for Shechter and our company dancers.

*'Klapisch reconnects with the great musicals, where the dance scenes express better than a dialogue what goes on in the heads and hearts of the characters.'* Le Monde

We increased access to our work for younger, more diverse, and non-dance audiences by increasing digital capacity; building expertise for growing reach via social media and online content (mining data to target diversity e.g. Facebook and Instagram age/demographic analytics) and new platforms beyond arts channels e.g. film distributors, Spotify. Notable successes were a growth in Instagram followers by 11K to 59K; an increase in broadcast quality recordings of live productions to offer a streaming contingency and from which we were able to create varied and exciting digital assets.

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### Trustees' Report

We also advanced the quality of our work using feedback from participants, audiences, and peers, ensuring delivery remains relevant to our communities.

#### 2021-22 Developing the next generation of emerging artists and cultural careers

Covid-19 highlighted the importance of our biennial Shechter II Artist Development Programme, providing much-needed, paid opportunities for emerging dancers to train, create and tour within a professional, world-renowned company.

In autumn 2021, we reunited our Shechter II 2020 dancers for their postponed 2020 tour and presented **POLITICAL MOTHER UNPLUGGED** to venues in the UK including HOME (Manchester), Dance East (Ipswich), Lighthouse (Poole, Dorset) and Battersea Arts Centre (London) and across Europe to France, Italy, Germany and Switzerland reaching 2,093 UK audiences at 11 performances in 4 venues, and 6,950 international audiences at 16 performances in 10 venues.

*'Political Mother has not aged a bit. It even finds a new modernity with these young performers, who are all excellent.'* Jean-Frédéric Saumont, Danses avec la plume

Hybrid auditions for our next cohort of 2022 Shechter II dancers were staged - with two rounds of online auditions attracting global video submissions from 1,000 young dancers, from which the final 8 artists were selected. The programme commenced in January 2022 to reimagine a new work **Contemporary Dance 2.0**. Created for the midscale with the diverse voices and youthful energy of our Shechter II 2022 cohort and set to an eclectic sound score with euphoric feel and throbbing beats, this new production premiered at Teatro Comunale de Vicenza (Italy) on 23 March.

Work placements and mentorships remained challenging in this year and were confined to a short placement for a young person aged 15 on the production of *Double Murder* at Hackney Empire (UK).

#### 2021-22 Public engagement and work in education

A strategic review of our Take Part programme was undertaken. Relaunched as Shechter Moves in 2021-22, our year-round Learning, Engagement and Development Programme continued to be an integral part of our work. Woven through our busy national and international touring activity, Shechter Moves supports teachers, professionals, and young artists to develop key skills and share practice through workshops, intensives, professional development opportunities, teaching resources and Shechter II. The programme focuses on addressing sector priorities for dance and building on opportunities through new partnerships via the following strategic priorities:

- **Diversity, equality and inclusion** - *Working towards a fairer, more representative dance sector through positive action*
- **Digital engagement** - *Increasing our reach through digital engagement and the development of online resources*
- **Developing inclusive progression routes for professional cultural careers** - *Supporting, signposting and enabling future dance industry professionals*
- **Community - national and international** - *Developing our reach and supporting schools, communities and individuals from all backgrounds*

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Throughout 2021-22 and, with further support from DCMS Continuity funding, we delivered 220 workshop sessions, (127 in secondary schools, HEI, colleges or conservatoires) and 93 sessions in informal education to 4,953 people. Activities included:

- **Continuation of our online workshops** and the reintroduction of in person workshop activity in the UK and internationally.
- **Initiating projects with our strategic partners** to include residencies with Northern School of Contemporary Dance (NSCD) and Academy of Theatre & Dance, Amsterdam (ATD) led by our Shechter II 2018 and 2020 alumni. And the development of a new school partnership in Croydon with The BRIT school.
- First stage delivery of **National Theatre Connections** commissioned work (postponed for 2yrs): with Connections performances throughout the UK by 19 schools who had chosen The Ramayana Reset, written by Ayesha Menon with choreography and imagery inspired by Hofesh.
- **Educational restagings** of extracts from Hofesh's repertory to include *the bad* at Ballet Junior de Geneve, Korea National University of Arts and London Contemporary Dance School.

#### 2021-22 Excellent terms and conditions

We have built a culture which ensures careers are sustained and potential fulfilled by creating flexible working contracts for adult carers and parents and those on lower incomes; providing transition opportunities for early career and senior dancers to develop new areas of practice; and annually reviewing our pay and terms and equity house contracts.

We are committed to a progressive, inclusive work environment. The company provides equality of opportunity and equal treatment as an integral part of good practice ensuring nobody who works with us is discriminated against on any grounds including age, disability, race, sex, religion or cultural beliefs, gender, marital status and civil partnerships, sexual orientation, socio-economic status, pregnancy and maternity. We are committed to fair and equal pay free of bias and contract our fixed term artists under a house agreement with Equity advice from the Musicians' Union.

We are a London Living Wage, PIPA (Parents and careers In Performing arts) and flexible working advocate. We offer a mix of full-time employment and project-based contracts alongside pension contributions, hybrid working; enhanced schemes for maternity and paternity paid leave; sickness and injury leave; a bespoke Health and Wellbeing programme, and creative and professional development. Furthermore, we offer relocation bursaries and touring expenses (accommodation, travel and per diems).

All salaries are scrutinised by our annual remuneration committee and trustees. As a publicly funded organisation, we conduct salary benchmarking, considering how salary levels are perceived by stakeholders and funders as well as ensuring they are affordable by the Charity.

The government's Job Retention Scheme supported 11 artist salaries for the period April 21 – September 2021.

Throughout the 12-month period we engaged 84 freelancers and staff rebuilding our staffing levels with a strategic drive to increase the diversity of our workforce as well as ensure the safety of staff with hybrid working.

With Covid-19 still present, we continued to maintain pandemic health and safety protocols for our staff and touring team to limit the spread of the virus and incorporated 'fire breaks' within our touring schedule.

#### 2021-22 Increasing diversity

As a London-based organisation with global reach, we are fully committed to diversity and aspire for our governance, employees, artists and audiences to represent the UK and internationally diverse communities we serve. We evaluate our public benefit and benchmark our workforce against London census (2011) data - 42.2% identify as Black, Asian or Ethnically diverse, 2.8% as LGBTQI+.



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We have increased diversity of our Board to 71%; of our office team from 15% to 35%, including 1 fixed term contract through our work with Creative Access; maintained our touring production team at 40% diversity, and reached 80% in our Shechter II 2022 cohort of 8 early career artists.

We initiated Shechter Moves strategic Further Education/Higher Education (FE/HE) partnerships in England with Northern School of Contemporary Dance, (Leeds) and BRIT School, (Croydon) and with the Academy of Theatre and Dance, Amsterdam (the Netherlands) These 3 diverse-led strategic FE/HE partners are key enablers to support our work to increase diversity in dance, to demonstrate a viable creative career for young people and to contribute to the UK's reputation for producing world-class artists. We also have a close association with London Contemporary Dance School.

We carried out extensive business planning in 2021/22 and set out a new 3-4 year strategy outlining a period of re-energised direction and creative ambition, with exciting work for stage and screen, created with and for people from across the world, with actions/targets for Inclusivity and Relevance and new targets for our 2022/23 Equality Action Plan.

### Future Plans

As part of our business planning a new delivery plan for 2022/23 was written to set out activities for post-pandemic transition and to rebuild our activity towards pre-pandemic levels.

#### **Our plans in 2022/23 include:**

**Double Murder** – tour of Shechter's new large-scale work in the UK (Brighton and Manchester) and to the Netherlands, Germany, Luxembourg, France, Sweden, and Canada.

**Contemporary Dance 2.0** – 9-month tour of Shechter's new mid-scale work performed by Shechter II across the UK - including to Plymouth, Watford, Milton Keynes, Belfast, Salisbury, Wiltshire, Suffolk, Oxfordshire, Birmingham and London – and Europe including to France, the Netherlands, Italy, Denmark, Switzerland.

**LIGHT: Bach dances** – presentation at the Philharmonie de Paris.

**POLITICAL MOTHER: The Final Cut** – screenings at festivals, venues and cinemas in the UK and Europe including at the National Theatre's River Stage outdoor festival.

**En corps** – ongoing French film release in cinemas and on demand, and new releases in other territories including the UK, Austria, Germany, Belgium, Switzerland, Italy, Russia, Australia, Canada, Israel, Brazil.

#### **Shechter Moves**

- continuation of a hybrid offer of online/ in person workshops
- culmination of our NT Connections project
- public launches of our partnerships with Northern School of Contemporary Dance, Leeds; BRIT School, London; and Academy of Theatre and Dance
- public performances at the National Theatre's River Stage outdoor festival and at BRIT School

**Professional and Educational restagings** – to include **CAVE** - a new work for Martha Graham Company, New York; **Lust** - a new short work as a part of the evening 'The Seven Sins' for Gauthier Dance, Germany and a **Political Mother** extract restaged for Springboard Danse Montreal and Julliard School, New York.

## **Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The company was incorporated on 30 October 2008 and is governed by its Memorandum and Articles of Association. It is a company Limited by Guarantee and has no share capital. The company was registered as a Charity in England and Wales with the Charity Commission on 22 June 2009.

The Board of Trustees comprises individuals who bring not only high-level business experience and connections within the dance, visual arts and film distribution sectors, and a sensitive and experienced approach to running the company but also a passion for the work, its development and reach. Trustees' skills are audited annually, and board development is discussed at quarterly meetings.

#### Policies and procedures adopted for the appointment, induction, and training of Trustees

As set out in the company's Memorandum and Articles of Association, new trustees may be appointed by resolution of the current trustees and shall retire from office at the third annual retirement meeting following the commencement of their term in office. Retiring trustees may be re-appointed but a trustee who has served more than two consecutive terms of office can only be re-appointed by unanimous resolution of the trustees.

On appointment, trustees are given the company's Memorandum and Articles of Association, the business plan, ACE strategy and investment principles, board minutes, policies, financial management accounts, conflicts of interest policy and declaration, the terms of reference paper for new trustees and the Charities Commission's Guidance for new trustees. All new trustees meet with the chair and joint executive prior to commencement of their role to be briefed on their legal obligations under the charity and company law, the Charity Commission on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the company. They also meet key company employees and other trustees.

Trustees are responsible for the overall administration and governance of the company in line with Charities Commission guidelines. Day to day operation of the company is delegated to the joint executive team of Artistic Director and Executive Producer.

All trustees give their time voluntarily and do not receive any form of remuneration or benefits from the company.

#### Relationships between the company and third parties

The company has forged a range of relationships with charities and other third parties for the purpose of achieving its objectives. In particular, the company is resident company of the Brighton Dome and Festival Ltd, is supported by Arts Council England as a National Portfolio Organisation (2018–2023) and in 2021-22 worked with a range of co-producers and commissioners to support its new work. Hofesh Shechter is an Associate Artist of Sadler's Wells and Artist-in-Residence (2021-2024) with Gauthier Dance.

#### Statement regarding major risks

Risk management is on-going and embedded in the management and operation of the company. A robust understanding of our role within the sector plus awareness and mitigation plans support the company's bold and ambitious strategy.

The Board's Finance sub-committee also closely monitors all aspects of the company's finances including cash flow, income and expenditure risk, annual budgets, currency rate fluctuation and changes in the economic climate.

Since March 2020, a new risk arising from a global pandemic presented itself with trustees and executive team monitoring its impact at regular intervals through Board and Finance meetings as required. Covid-19 continues to be an ongoing risk and is incorporated into the risk register with arrangements for delegation, supervision, and monitoring.

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### **Trustees' Report**

Brexit remains a challenging factor for the import and export of people and equipment - a fundamental aspect of a touring and producing company. The Executive team remain active on task forces and other initiatives to represent the perspectives of a touring company and the importance of freedom of movement for performing artists and other financial implications post Brexit.

The trustees confirm that, other than arising from Covid-19 and Brexit as reported upon above, there have been no serious incidents or other matters relating to the company over the financial year.

### **2021-22 FINANCIAL REVIEW**

The company is an Arts Council of England National Portfolio Organisation (NPO) operating within a mixed portfolio of income streams. Pre-pandemic, international activities represented the highest proportion of its turnover – 50% in 2019/20. Profit in this area subsidises the creation of new work, digital opportunities and delivery of UK performances and learning activity.

New Creations are completed across two financial years before worldwide touring. This cycle allows the company to generate UK and international co-commissioning support for the creations over 2 years and to work with artists and collaborators over a sustained period, nurturing their development and that of our artistic director to create productions that can reach a wider UK and international market.

In 2021/22 the company's earned income from touring and other sources of revenue continued to be impacted by global lockdowns, the closure of theatres and government travel restrictions. However, under the continued strong financial governance of its trustees, it successfully adapted its programmes and grew its core artistic team alongside a global outward facing presence - achieving a turnover of £1,737,650 and an increase from 2020/21 of 4% (£68,395).

In this year the company also rebalanced its dependency on Government Covid-19 financial support by raising an additional 104% (£456,821) via its charitable activities. It continued to receive minimal support for salaries through the Job Retention Scheme until September 2021 and raised further funds of £183,149 from the Department of Digital, Culture, Media and Sport's (DCMS) Cultural Recovery Funds (CRF 2 & 3).

With carry forward reserves at £754,876 split into a general fund (including £20,141 fixed assets), production reserve of £75,613 and other designated reserves of £182,642, the company can continue to move forward in these uncertain times with free reserves of £527,122 in place to support a planned deficit on year end 2022/23.

The company has remained resilient under the strong governance of its trustees and senior management team, applying stringent financial controls, scenario planning and rigorous financial management to sustain operations. There is a continued high risk to earned income generated from touring productions post Brexit and mid-pandemic and as previously stated, it will be necessary in 2022/23 to use reserves and source ongoing multi-year fundraising, while new income streams are developed. The trustees and executive recognise that fundraising will become more competitive and earned income challenging in 2022/23 and shall continue to monitor and review scenario budget planning at quarterly or more frequent Board and Finance Committee meetings.

### **Going Forward – 2022/23**

As is the case with all global arts organisations, there is an ongoing and present risk to theatre and live stage delivery to large-scale audiences. The company shall remain lean in its staffing structure and support and governance costs as it tours two stage productions, distributes its film work and its hybrid engagement programme.

At the end of March 2022 and in advance of its two touring programmes, the company had secured Arts Council of England extension funding for 2022-23 as a National Portfolio Organisation; 96% of its international income target and 56% of the UK income target for the financial year 2022/23. However, with the risk of Covid-19 still evident the company will operate mitigated budget plans and increase its Covid-contingency reserve to protect ongoing business and, as far as is possible, the staff, freelancers and consultants who are at the core of delivery.

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### Trustees' Report

The company will apply for 2023-26 investment as an Arts Council Portfolio organisation in May 2022.

The company has no bad debts going forward.

#### Reserves

The trustees review the charity's reserve policy on a regular basis and following a risk-based assessment of the reserves requirement, has determined that the charity should aim to achieve reserves of £450,000 (equivalent to at least 12 weeks of operating costs) by 31 March 2023.

At 31 March 2022, free reserves are £527,122 (plus £20,141 Fixed Assets) with £75,613 designated as a production reserve.

The trustees continue to designate reserves under the following categories in order to fulfil the short term and strategic requirements of the company.

**Operational Reserve/General Fund** – an unrestricted reserve to safeguard against fluctuations of cash flow and other contingencies. Current value £547,263 (includes fixed assets of £20,141).

**Production Reserve** – an unrestricted designated reserve to safeguard against large-scale productions and/or projects. Current value £75,613.

In the addition to the above, the trustees have designated two reserves to achieve its new touring production and to protect against performance fee cancellations.

**Designated Covid-19 Touring reserve** - £82,000

**Designated Arts Council Investment Principle reserve** - £50,000

In 2022/23, the company is operating a mitigated income budget as it returns to international touring during the pandemic and have forecast the need to draw on £144,000 of operational reserves to support charitable activities in that year. This aligns to the trustees agreement that should it be necessary, the organisation will draw on its reserves in emergencies with Board approval. In these instances, the trustees will then seek to rebuild the reserves.

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

The company's trustees are aware of their responsibilities and make the following statement:

The trustees (who are also directors of Hofesh Shechter Company Ltd) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

## **Hofesh Shechter Company Limited**

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### **Trustees' Report**

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees, having made enquiries of fellow directors and the charitable company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

#### **Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 27 January 2023 and signed on its behalf by

A handwritten signature in black ink, appearing to read 'Gerard Lemos', with a stylized flourish at the end.

**Gerard Lemos (Chairman)**  
**Trustee**

## **Independent Auditors' Report to the Members of Hofesh Shechter Company Limited**

### **Opinion**

We have audited the financial statements of Hofesh Shechter Company Ltd (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

### **In our opinion the financial statements:**

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### **Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### **Conclusions relating to going concern**

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

### **Other information**

The trustees are responsible for the other information. The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

## **Independent Auditors' Report to the Members of Hofesh Shechter Company Limited**

### **Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

### **Matters on which we are required to report by exception**

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

### **Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement set out on pages 10 and 11, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### **Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

## **Independent Auditors' Report to the Members of Hofesh Shechter Company Limited**

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Discussions with and enquiries of management and those charged with governance were held with a view to identifying those laws and regulations that could be expected to have a material impact on the financial statements. During the engagement team briefing, the outcomes of these discussions and enquiries were shared with the team, as well as consideration as to where and how fraud may occur in the entity.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the FRC's website at:

<https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor%E2%80%99s-responsibilities-for>. This description forms part of our auditor's report.

### **Use of our report**

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



**Mr Richard Nelson FCCA (Senior Statutory Auditor)**

**For and on behalf of Breckman & Company**

**Statutory Auditor**

**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

27 January 2023



**Hofesh Shechter Company Ltd (Limited by Guarantee)**

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 16		773,024	-	773,024	1,208,494	-	1,208,494
Charitable activities							
Theatre - page 17		822,753	72,650	895,403	255,477	183,105	438,582
Investments		-	-	-	1,695	-	1,695
Other - page 17	<b>3</b>	69,223	-	69,223	20,484	-	20,484
<b>Total</b>		<u>1,665,000</u>	<u>72,650</u>	<u>1,737,650</u>	<u>1,486,150</u>	<u>183,105</u>	<u>1,669,255</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising - page 18		88,764	-	88,764	69,577	-	69,577
Charitable activities:							
Theatre - page 18		1,512,967	72,650	1,585,617	1,049,464	183,105	1,232,569
<b>Total</b>		<u>1,601,731</u>	<u>72,650</u>	<u>1,674,381</u>	<u>1,119,041</u>	<u>183,105</u>	<u>1,302,146</u>
<b>Net movement in funds:</b>							
<b>Net income for the year</b>	<b>4</b>	63,269	-	63,269	367,109	-	367,109
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		691,607	-	691,607	324,498	-	324,498
<b>Total funds carried forward</b>	<b>15, 16</b>	<u>754,876</u>	<u>-</u>	<u>754,876</u>	<u>691,607</u>	<u>-</u>	<u>691,607</u>

The notes on pages 22 to 30 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>		<b>2021</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Arts Council England grants</b>				
ACE - NPO Funding	390,360		390,360	
ACE - Emergency Response Fund	-		90,000	
ACE - Culture Recovery Fund	183,149		250,000	
	<u>          </u>	573,509	<u>          </u>	730,360
<b>COVID-19 grants</b>				
HMRC JRS funding	42,328		292,422	
	<u>          </u>	42,328	<u>          </u>	292,422
<b>Donations, Grants, Corporate, Trusts and Foundations</b>		157,187		185,712
		<u>773,024</u>		<u>1,208,494</u>

Income from donations, grants, trusts and foundations has been received from FEDORA Europe, John Ellerman Foundation, The Harold Wyam Wingate Foundation, International Music and Art Foundation, BNP Paribas Foundation and the Department of Digital, Culture, Media and Sport Culture Recovery Fund.

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>		<b>2021</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Theatre</b>				
<b>Theatre income</b>				
Performance fees and workshops - UK	93,724		13,869	
Performance fees and workshops - Int'l	569,311		84,148	
Projects	145,846		154,429	
Other	13,872		3,031	
	<u>          </u>	822,753	<u>          </u>	255,477
<b>Restricted fund income</b>				
Various funding - note 16 (page 28)		72,650		183,105
		<u>895,403</u>		<u>438,582</u>
<b>Investment income</b>				
Bank interest		-		1,695
		<u>          </u>		<u>          </u>
<b>Other income</b>				
Theatre Tax Relief (TTR)		69,223		20,484
		<u>69,223</u>		<u>20,484</u>

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
Fundraising	88,764	69,577
	<u>88,764</u>	<u>69,577</u>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production costs</b>		
Performance, workshop and project - salaries/fees	892,557	840,246
Social security costs	34,619	50,052
Performance, workshop and project - costs	454,872	183,082
	<u>1,382,048</u>	<u>1,073,380</u>
Support and governance costs - page 19	203,569	159,539
	<u>1,585,617</u>	<u>1,232,569</u>

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>		<b>2021</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
Office overheads	43,819		36,602	
Depreciation of fixtures/fittings/equipment	6,681		8,964	
		50,500		45,566
<b>Administration costs</b>				
Salaries and fees	79,107		62,344	
Social security costs	18,051		5,616	
Sundries	42,462		29,522	
		139,620		97,482
<b>Professional/financial</b>				
Legal/professional	13		13	
Bank charges	3,334		1,308	
Bad debts	-		7,104	
Deficit on foreign exchange	2,767		1,716	
		6,114		10,141
<b>Governance costs</b>				
Accountancy/consultancy	2,000		2,000	
Audit	4,000		4,000	
		6,000		6,000
		202,234		159,189
Deficit on disposal of tangible fixed assets		1,335		-
		203,569		159,189

# Hofesh Shechter Company Limited

(Limited by Guarantee)

## Balance Sheet 31 March 2022

		2022		2021	
	Notes	£	£	£	£
<b>Fixed assets:</b>					
Tangible assets	9		20,141		22,236
<b>Current assets:</b>					
Stocks	10	503		503	
Debtors	11	732,980		267,634	
Cash at bank and in hand		536,188		636,927	
		<u>1,269,671</u>		<u>905,064</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	12	(534,936)		(235,693)	
<b>Net current assets</b>			<u>734,735</u>		<u>669,371</u>
<b>Total assets less current liabilities</b>			<u><u>754,876</u></u>		<u><u>691,607</u></u>
<b>The funds of the charity:</b>					
<b>Unrestricted funds</b>	15				
General fund			547,263		433,352
Designated funds			207,613		258,255
<b>Total charity funds</b>			<u><u>754,876</u></u>		<u><u>691,607</u></u>

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board of Trustees on 27 January 2023 and signed on its behalf by



**Martine Simmonds**  
Trustee



**Gerard Lemos (Chair)**  
Trustee

The notes on pages 22 to 30 form an integral part of these financial statements.

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Cash Flow Statement  
for the year ended 31 March 2022**

	<b>Notes</b>	<b>2022 £</b>	<b>2021 £</b>
<b>Cash flows from operating activities</b>	<b>18</b>	<u>(94,818)</u>	<u>268,821</u>
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		-	1,695
Purchase of property, plant and equipment		<u>(5,921)</u>	<u>(2,572)</u>
<b>Net cash provided by investment activities</b>		<u>(5,921)</u>	<u>(877)</u>
Change in cash at bank and in hand in the reporting period		(100,739)	267,944
Cash at bank and in hand at the beginning of the reporting period		636,927	368,983
<b>Cash at bank and in hand at the end of the reporting period</b>		<u><u>536,188</u></u>	<u><u>636,927</u></u>

## **Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2022**

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued October 2019) 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) - (Charities SORP (FRS 102)), and the Companies Act 2006.

Hofesh Shechter Company Limited 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 notes.

##### **1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

##### **- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

##### **- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

##### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.



## **Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2022**

#### **1.3. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

##### **- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

##### **- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

##### **- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

##### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

#### **1.4. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### **1.5. Tangible fixed assets and depreciation**

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% and 33% reducing balance

#### **1.6. Stock**

Stock is included at the lower of cost or net realisable value.

#### **1.7. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

## Hofesh Shechter Company Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

#### 1.8. Production costs in advance

Costs incurred in respect of a theatre production which opens in the following accounting period, and which are to be paid out of general unrestricted funds, are carried forward at the balance sheet date.

#### 1.9. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### 1.10. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### 1.11. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

#### 1.12. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the income and expenditure account.

#### 1.13. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### 1.14. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

#### 2. Incoming resources

Total incoming resources for the year have been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 33% (2021 - 13%).

#### 3. Other income

	2022 £	2021 £
Theatre Tax Relief (TTR)	69,223	20,484

# Hofesh Shechter Company Limited

(Limited by Guarantee)

## Notes to the Financial Statements for the year ended 31 March 2022

<b>4. Net income for the year is stated after charging:</b>	<b>2022 £</b>	<b>2021 £</b>
Depreciation of tangible fixed assets	6,681	8,964
Deficit on disposal of tangible fixed assets	1,335	-
Deficit on foreign exchange	2,767	1,716
Auditors' remuneration		
- external audit	4,000	4,000
- other services	2,000	2,000
	<u>          </u>	<u>          </u>

## 5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration or reimbursed expenses during the year (2021 £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 £nil).

<b>6. Staff costs and numbers</b>	<b>2022 £</b>	<b>2021 £</b>
<b>Staff costs</b>		
Salaries and wages	637,543	654,204
Social security costs	56,249	58,677
Pension costs	12,304	12,381
	<u>          </u>	<u>          </u>
	<u>706,096</u>	<u>725,262</u>

One employee earned £60,000 or more during the year (2021 - none).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £60,000 (2021 - £53,000).

## Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2022 Number</b>	<b>2021 Number</b>
Support	2	2
Production (including Shechter II apprenticeships)	21	22
Fundraising	1	1
	<u>          </u>	<u>          </u>
	<u>24</u>	<u>25</u>

**Hofesh Shechter Company Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**7. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £12,304 (2021 - £12,381).

**8. Corporation Tax**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**9. Fixed assets - tangible assets**

	<b>Fixtures/ fittings/ equipment £</b>	<b>Total £</b>
<b>Cost</b>		
1 April 2021	97,106	97,106
Additions	5,921	5,921
Disposals	(8,671)	(8,671)
31 March 2022	94,356	94,356
<b>Depreciation</b>		
1 April 2021	74,870	74,870
On disposals	(7,336)	(7,336)
Charge for year	6,681	6,681
31 March 2022	74,215	74,215
<b>Net book values</b>		
31 March 2022	20,141	20,141
31 March 2021	22,236	22,236

**10. Stocks**

	<b>2022 £</b>	<b>2021 £</b>
Stocks	503	503

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

<b>11. Debtors</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Trade debtors	502,111	59,440
Other debtors	38,463	29,326
Prepayments/accrued income	192,406	178,868
	<u>732,980</u>	<u>267,634</u>

The trade debtors relate to performance and commissioning fees receivable.

<b>12. Creditors: amounts falling due within one year</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Trade creditors	223,063	124,952
Other taxation/social security	19,361	16,489
Other creditors	18,213	6,544
Accruals	19,488	20,526
Deferred income (note 13)	254,811	67,182
	<u>534,936</u>	<u>235,693</u>

<b>13. Deferred income</b>	<b>£</b>
Balance at 1 April 2021	67,182
Amount released to incoming resources	(67,182)
Amount deferred in the year	254,811
Balance at 31 March 2022	<u>254,811</u>

Deferred income relates to performance and co-commissioning fees received in advance.

**14. Limited by guarantee**

The private limited company is limited by guarantee, is registered in EW - England & Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2022 there were 7 members.

**Hofesh Shechter Company Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2022**

15. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	433,352	1,665,000	(1,471,089)	(80,000)	547,263
Designated funds:					
Production reserve	75,613	-	-	-	75,613
Creation reserve 2021/22	130,642	-	(130,642)	-	-
COVID touring reserve	52,000	-	-	30,000	82,000
ACE Investment Principles	-	-	-	50,000	50,000
	<u>691,607</u>	<u>1,665,000</u>	<u>(1,601,731)</u>	<u>-</u>	<u>754,876</u>

**Production reserve**

An unrestricted designated reserve to safeguard against large-scale productions and projects.

**Creation reserve 2021/22**

An unrestricted designated reserve which was to safeguard against Creations for 2021/22.

**COVID touring reserve**

An unrestricted designated reserve to safeguard against sudden COVID-19 restrictions for travel and live stage productions.

**ACE Investment Principles**

An unrestricted designated reserve to support infrastructure spend in 2022/23 towards data capture and compliance.

16. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Creations	<u>-</u>	<u>72,650</u>	<u>(72,650)</u>	<u>-</u>

**Creations**

Commissioning funds to support new touring work choreographed and composed by Hofesh Shechter.

**Hofesh Shechter Company Limited**

(Limited by Guarantee)

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**17. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Total £</b>
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	20,141	-	20,141
Net current assets	527,122	207,613	734,735
	<u>547,263</u>	<u>207,613</u>	<u>754,876</u>

**18. Reconciliation of net income to net cashflow from operating activities**

	<b>2022 £</b>	<b>2021 £</b>
Net income for the reporting period (as per the statement of financial activities)	63,269	367,109
Depreciation and amortisation	6,681	8,964
Dividends, interest and rents from investments	-	(1,695)
Deficit on the sale of fixed assets	1,335	-
(Increase)/decrease in debtors	(465,346)	17,495
Increase/(decrease) in creditors	299,243	(123,052)
<b>Net cashflow from operating activities</b>	<u>(94,818)</u>	<u>268,821</u>

**19 Financial commitments**

At 31 March 2022 the company had total future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	<b>2022 £</b>	<b>2021 £</b>
<b>Due:</b>		
Within one year	25,344	25,344
Between one and five years	45,203	70,547
	<u>70,547</u>	<u>95,891</u>

**Hofesh Shechter Company Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**20. Related party transactions**

During the year the company had no related party transactions that require disclosure.