

REGISTERED COMPANY NUMBER: 07248813 (England and Wales)
REGISTERED CHARITY NUMBER: 1160035

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023
FOR
SERENDIPITY ARTISTS MOVEMENT LIMITED**

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

SERENDIPITY ARTISTS MOVEMENT LIMITED

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SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. 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 Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Principal Activity

The principle activity of the charity during the year continued to be the promotion of arts; chiefly dance and live arts from a culturally diverse perspective.

Objectives and activities for the public benefit

Serendipity Institute for Black Arts and Heritage's objectives are: to promote, improve, develop and maintain appreciation of the arts for the public benefit; to advance education in the arts and different cultures and heritage for the public benefit; to promote equality and diversity for the public benefit through the arts, including hosting events that profile diversity such as Let's Dance International Frontiers (LDIF) and Black History Month.

Vision and Mission

Vision

Serendipity Institute for Black Arts and Heritage is an internationally connected organisation that actively changes the UK's artistic and cultural landscape through an innovative, inclusive, and inspiring multi-faceted programme.

Mission

Serendipity's mission is to nurture high quality new work from artists, both emerging and established, that celebrates diversity and to centre perspectives from the African and African Caribbean Diaspora, embedded as part of cultural experiences for all, championing under-represented and forgotten voices.

Values

International	A global perspective, working together to make great things happen
Creative	Showcasing innovative work that pushes boundaries, and imaginative problem solving
Diverse	Championing access and inclusion for all
Quality	Professional, high standard artistic work and practice that exceeds expectations
Sharing	Opportunities to share knowledge and practice, inform and inspire

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Artistic

The first full, in person, festival following COVID-19 restrictions, Let's Dance International Frontiers 2022 took place at venues throughout Leicester from 29 April - 7 May 2022.

Let's Dance International Frontiers 2022

Let's Dance International Frontiers 2022 Launch

Friday 29 April

Leicester Museum and Art Gallery

Let's Dance International Frontiers began with a unique launch event to celebrate International Dance Day. Embracing the theme of this year's festival, In Situ: Responding to Space, Place, People and Time with site specific works; Nus Descendant L'Escalier and Siren Calls: To an Illusive Journey.

The welcome talk was given by Serendipity Institute for Black Arts and Heritage's patron, Pauline Black OBE DL and its CEO and Artistic Director, Pawlet Brookes MBE.

Artincidence's Annabel Guérédrat and Henri Tauliaut presented a new interpretation of their work, Nus Descendant L'Escalier (Nudes Descending the Staircase). Inspired by the title and controversial side of Marcel Duchamp's painting Nu descendant un escalier no. 2 (1912) it was performed on the staircase at Leicester Museum and Gallery. The performance was a provocative one and prompted humour and intrigue from the audience. This work seamlessly led into the first interpretation of Siren Calls: To an Illusive Journey, composed by Philip Herbert and choreographed by Monique Jonas to honour the Windrush generation and crystallise their experiences. It has choreography that encapsulates the strength, tenacity and spirit of adventure into a new world, whilst the fluidity of the music for string quartet considers echoes of the past, hopes of the future and the density of the middle passage. This work, embodies the energy of different choreographers and spaces, recognising the richness and legacy of the African Caribbean Diaspora in the UK.

Tabanka Dance Ensemble

Saturday 30 April

Sue Townsend Theatre

Tabanka African and Caribbean People's Dance Ensemble are known internationally for their platform that pioneers, promotes and centres artistic legacy for Black Nordic Personhood. Based in Norway and founded by Thomas Talawa Prestø, the company are guardians of the Talawa Technique™, one of the few fully codified African and Caribbean dance techniques. They performed a mixed bill from their repertoire including the second interpretation of Siren Calls: To an Illusive Journey, commissioned by Serendipity Institute for Black Arts and Heritage and composed by Philip Herbert. Thomas Talawa Prestø draws on the interconnections across the Caribbean and Europe, painting a narrative of resilience, recognition and hope.

JOMBA! Film Showcase

Sunday 1 May

Dialogue Box, Serendipity Institute for Black Arts and Heritage and Online

In partnership with JOMBA!, one of South Africa's leading dance festivals, LDIF22 presented a selection of dance shorts from six Durban-based dance makers. The artists were asked to work loosely around the theme of Border Crossings, embracing the opportunity to re-imagine their creativity and their dance work for a digital space. The films were followed by a discussion with two of the artists from the programme and resulted in a valuable exchange of ideas and experience.

In Situ: Responding to Space, Place, People and Time Conference

Tuesday 3 May

Curve RR2

The conference featured contributions from Annabel Guérédrat, Yinka Esi Graves (virtually), John Hunte, Monique Jonas, Thomas Talawa Prestø, Henri Tauliaut, Makeda Thomas, Eduardo Vilario and was chaired by Pawlet Brookes. A rich day of knowledge exchange, exploring the significance of space in dance and how dance is a powerful tool for change. It was followed by a networking event where artistic directors and emerging artists talked freely and resulted in many of the emerging dancers being asked to audition for established companies.

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

LDIF+ Masterclasses

For LDIF22 the masterclasses covered a range of techniques rooted in the richness of the African and African Caribbean Diaspora. Practitioners included: Makeda Thomas, a New York/Port of Spain based dance artist and founding director of the Dance and Performance Institute, Trinidad and Tobago; Eduardo Vilaro, from Ballet Hispánico who led a class in Afro-Cuban styles; John Hunte, an accomplished performer, arts activist, choreographer, teacher and consultant from Barbados; and Thomas Prestø from Tabanka Dance Ensemble.

Dance Dialogues

#BlackBoyJoyGone Film Screening and Discussion

Black Digital Dance Revolution Launch

Saturday 30 April

#BlackBoyJoyGone (#BBJG) is a BFI Doc Society funded hybrid documentary by and for Black men about mental health, sexual trauma and finding strength through brotherhood. Directed by Ashley Karrell and Isaac Ouro-Gnao, blending interviews, poetry, dance and storytelling, it captures the lives, realities, and the hopeful perspectives of men in the North, the Midlands and London in the United Kingdom. The event also launched the Black Digital Dance Revolution and was followed by an after-show discussion that unpacked the need for more opportunities for Black men to discuss mental health.

A Wise Monkey Knows Which Tree to Climb: Perspectives on Decolonising Black Dance: Thomas Talawa Prestø Friday 6 May

The roundtable conversation with Thomas Talawa Prestø discussing his PhD research and the steps we need to take to unpack and decolonise dance practice, was well attended and prompted much debate in the sector, leading to a publication of the findings (released in October 2022).

Black British Ballet with Patrick Williams, Denzil Bailey, Sandie Bourne and Marsha Lowe - Roundtable

Saturday 7 May

Dialogue Box, Serendipity Institute for Black Arts and Heritage

The Black British Ballet project aims to celebrate and document the careers of Black dancers and choreographers in British ballet in the past century. This conversation was well attended and started to highlight where shifts in representation and the sector is needed.

Conversation and Cocktails with Eduardo Vilaro

Saturday 7 May

Eduardo Vilaro is the Artistic Director and CEO of Ballet Hispánico. He was named Ballet Hispánico Artistic Director in 2009, becoming only the second person to head the company since its founding in 1970. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape. The networking event was a great opportunity for people to meet Vilaro and hear more about his work, bringing with it plenty of business for the host venue.

Signatures and Black British Dance Platform

Wednesday 4 May

Curve Theatre

Led by Serendipity Institute for Black Arts and Heritage, Signatures is a platform that provides opportunities to nurture and support undiscovered talent. Working with emerging dancers and choreographers based locally, nationally and internationally, Signature showcases excerpts of work in development. Thought-provoking, explorative and always innovative, this is a unique opportunity to see rising stars of dance.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

The Black British Dance Platform is a collaboration between Serendipity Institute for Black Arts and Heritage and Fabric, with the ambition to support and nurture dance artists from the African and African Caribbean Diaspora who are based in England, with a desire to present work internationally and supports the aims of cultivating a sector that is representative of contemporary Britain. In total five artists and companies were supported by the platform including: Instigate Unknown, Shreya Vadnerkar (a Leicester based artist), Jamie Philbert, Jessica Walker/Walker Movement Theatre Company, and Seren Marimba. Unfortunately, one artist was unable to travel due to issue with visas.

Yinka Esi Graves and Maya Taylor

Thursday 5 May

The Guildhall

Artists took over the Guildhall for an exhibition and performance, first shared as part of LDIF's online programmes in 2020 and 2021, coming to life with Leicester's historic Guildhall as a backdrop.

The Disappearing Act by Yinka Esi Graves was envisaged as an exhibition (Graves had recently become a new mother). The work was an exploration of the ways in which Black women articulate their resistance and particularly through methods of camouflage and the notion of crypsis.

In the Lord Mayor's Parlour, American choreographer, Maya Taylor, accompanied by words and music from CUBS the Poet and the trombonist Jeremy Phipps, it unravels/illuminates Maya's journey of identity as a dual heritage woman. The piece illuminated the parlour and was a very special performance, complementing the themes of the festival in particular.

Ballet Hispánico

Friday 6 May - Saturday 7 May

Curve Theatre

In an evening of works that span Latinx cultures, Ballet Hispánico celebrated their fiftieth anniversary with their UK debut. The performance was an eclectic fusion of contemporary and Latin dance forms creating the space for a cultural dialogue and an immersive arts experience. Feedback from Curve demonstrated a significantly high attendance from groups that are typically categorised as less engaged and saw a shift in the recognition of the growing Latinx community in the UK as part of the Diaspora.

Black History Month 2022

Black History Month Leicester 2022 took place throughout October 2022. As the first full programme, emerging from the pandemic, event organisers across Leicester came together to create a rich programme of activities featuring over 36 events across the city including exhibitions, publications, performances, film, discussion and lectures.

Black History Month 2022 recognised a number of anniversaries: 60 years of Jamaica's and Trinidad and Tobago's independence, the first anniversary of Barbados becoming a republic, 35 years since the establishment of Black History Month in the UK and the election of the first Black female politician, Diana Abbott, and 40 years since the start of Talking Blues by Herdle White.

A summary of Black History Month Leicester 2022 is as follows:

BlackInk

BlackInk returned for its third edition exploring the theme of independence, from critical discourse on international politics through to personal reflections. The artform of focus for this issue was music, taking a journey from jazz to Lover's Rock, 2-tone and ska.

BHM Launch: BHM Live

Launching Black History Month at Attenborough Arts Centre with a showcase of work from emerging artists: Jada O'Neill, Kelis Darko, Rose Aida Sall Sao and Ty'rone Haughton, the programme celebrated locally based talent in textile art, poetry, dance and music. Mrs Elvy Morton as a special guest speaker and Councillor Sue Hunter welcomed guests. Taking place on the same day as a train strike provided some challenges, however the event was a great success and was well attended by people from across Leicester's diverse communities.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

BlackChat

The first of two BlackChat events was in conversation with Herdle White, known for his work as the longest-serving local BBC radio presenter and producer. The event which sold out (and proved so popular people sat outside the room to listen) was a wonderful opportunity for people to recognise the contribution that Herdle has made to Leicester. Herdle reflected on highlights from his career and spontaneously people offered their thanks. The event highlighted the joint need to document people's stories but also celebrate people's histories. It was well attended from people across the Midlands.

The second BlackChat event was with Pawlet Brookes, CEO of Serendipity Institute for Black Arts and Heritage and Laura Taylor, newly appointed Senior Archivist for the Records Office for Leicestershire, Leicester, Rutland. The conversation began around the new acquisition of the Thomas Cook archive and the changing face of the record office when exploring decolonisation, shifting the gaze and interpretation.

The session was well attended by a range of people from both heritage backgrounds and members of the general public who were really interested in the ways that archives can be used practically, alongside wider conversations of the interpretation of archives, particularly when looking at the representation of people from Global Majority backgrounds in the Thomas Cook archives.

Film Programme

In partnership with Phoenix, the film programme for Black History Month was hosted at Serendipity Institute for Black Arts and Heritage's Dialogue Box whilst Phoenix was undergoing refurbishment. The film programme focused on exploring the theme of independence across the Diaspora. From *She Had a Dream*, exploring a young woman's journey into politics in Tunisia, through to *Marighella* charting the revolutionary struggle in Brazil through the life of Carlos Marighella. *Simulacros De Liberación* followed social movements in Puerto Rico and a double bill from Menelik Shabazz (*Time and Judgement* and *Catch a Fire*) looked back at historic events in Jamaica and the African Caribbean Diaspora.

Black History Month - Touring Exhibition

In partnership with Leicester Museum and Galleries we hosted a touring exhibition for schools featuring key figures from local Black history. The tour of pull up banners was complemented with an education pack with resources for teachers and educators. The pull-up banners were booked out throughout October and November with some schools confirming their bookings for January 2023, as part of Leicester Museum's shared focus of reaching every primary school child in the city.

Unearthed: Forgotten Histories - Development Phase

During the course of the development phase, Serendipity Institute for Black Arts and Heritage led a lively programme of consultations, meetings, workshops, roundtable discussions and pilot activity. These engagements formed the basis for an evaluation report and, through on-going reflections, fed into the learning for the delivery of the delivery phase.

The development phase enabled Serendipity Institute for Black Arts and Heritage to develop a greater understanding of audiences, map the local, national and international ecology connected to this work, as well as highlight where Serendipity would require specialist support and consultation to build organisational resilience and long-term legacy around this work.

Key highlights included:

Young Archivists - Pilot

It was aimed at young people from diverse communities in the East Midlands who are currently under-represented in the heritage sector. The pilot course was a great success providing training with industry experts, alongside mentorship. We recruited 10 young archivists for the pilot programme in July and received fantastic feedback from them to support the further development of the course. Alongside a session held at Dialogue Box, the Young Archivists also took a trip to London to Autograph, Tate Britain and iniva, meeting with Black and Asian archivists and collections managers, which the young people found particularly inspiring.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Windrush Day 2022

For the third year running, Serendipity Institute for Black Arts and Heritage presented the 2022 Annual Windrush Lecture by Professor Gus John. He explored the theme The Road to Independence and what it means for African and African Caribbean countries to be independent in a constantly evolving changing political landscape.

Professor Augustine "Gus" John was born in Grenada and has lived mainly in the UK since 1964. He was a member of the Campaign Against Racial Discrimination (CARD) in the middle to late 1960s and a member of the Council of the Institute of Race Relations in the early 1970s. He is a scholar/activist who has done notable work in the fields of education policy: the role of schooling and education in promoting social justice.

Black Visionaries

As part of Unearthed: Forgotten Histories, this roundtable discussion gathered international Black women academics with the vision to build and sustain meaningful intergenerational debates surrounding heritage. Dr Anita Gonzalez, Co-Lead of New Racial Justice Institute (USA) opened the conversation by sharing best practice in the work of the institute.

Black Digital Dance Revolution

Black Digital Dance Revolution is a nationally significant project working with regional partners: Serendipity (Leicester), Northern School of Contemporary Dance (Leeds), Dance City (Newcastle), Dance Umbrella (London) and beyond. It draws on the dance heritage of these four cities to develop a programme of digital and physical work including dance films, workshops and artist-led residencies. Black Digital Dance Revolution explores how digital technologies can be integrated to push the boundaries of how artistic work is created, documented and shared, building stronger relationships and networks across organisations in the UK dance sector and establishing a living legacy for Black dance. Launched in 2022 the project will culminate in December 2023. Key developments to date include:

Let's Dance in the City

Embodying the theme In Situ: Responding to Space, Place, People and Time, Serendipity Institute for Black Arts and Heritage commissioned three dancers take to the streets and buildings across Leicester and respond with movement. The resulting improvisations were shared online throughout LDIF22.

Interpretation - Siren Calls: To an Illusive Journey

Connecting art and heritage, it tells the stories of the Windrush generation and the connections each artist has to the journey and lineage. A tour of the work took place in Leicester, Leeds, Newcastle and London with workshops, film screenings and roundtable discussions about how art can be used to tell stories and how history and heritage can be embodied within artistic practice.

The Disappearing Act

Taking place at The Guildhall, Leicester, The Disappearing Act was an exhibition showcasing the dance films of Yinka Esi Graves. Inspired by the circus artist Olga Brown, known as Miss La LaLa, Graves embodied the character welcoming visitors to the space to explore the idea of Crypsis.

The Silent Beat: A Haptics Conversation

Research and development took place with Antoine Hunter and Soweto Kinch in collaboration with Serendipity Institute for Black Arts and Heritage to present an experimental work investigating the ways in which haptic technology can be used to relay music in new ways and the practical applications this might have for Deaf dancers and choreographers.

Audiences

2022/2023 saw Serendipity Institute for Black Arts and Heritage recover audiences attending in-person events. By the end of March 2023, Serendipity Institute for Black Arts and Heritage had reached an estimated audience of 757,000 broadcast (television and radio), 201,098 online and a live in-person audience of 2,293 people.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Objectives for the Forthcoming Year

Artistic and Heritage

- To deliver an in-person programme of events for Let's Dance International Frontiers 2023, an annual dance festival with events taking place 29 April - 6 May, focusing on showcasing emerging talent alongside internationally renowned artists. In 2023, this will focus on the theme Uncovering the Dance Within: Origins and Authenticity.

- To deliver an annual lecture for Windrush Day 2023 with Gary Younge.

- To deliver Black History Month, an annual arts, heritage and education festival in October. In 2023, this will focus on the themes of Representation, Relocation, Revelation and Resistance, recognising the seventy-fifth anniversary of the arrival of the HMT Empire Windrush, the sixtieth anniversary of Martin Luther King Jr's "I have a dream" speech and the tenth anniversary of Black Lives Matter.

- To commission new work through Signatures, Black British Dance Platform and Launchpad programmes and to showcase emerging artistic talent from the African and African Caribbean Diaspora.

- To develop the publication series focusing on work coming out of the African and African Caribbean Diaspora, with special reference to Black arts, heritage, cultural politics and dance. To adapt these to digital formats through eBooks and audiobooks and increasing their reach through licensing.

- To collaborate with arts and education partners to deliver artistic interventions and consultancy focused on Black-led artistic practice.

- To continue working innovatively across digital technologies to create and share artistic practice through the initiative Black Digital Dance Revolution.

- To launch 100 Black Women Who Have Made A Mark, selecting 100 Black British women and five Black UK based visual artists.

- To deliver Unearthed: Forgotten Histories, including the Living Archive, Young Archivists, Reminiscence sessions, oral histories, podcasts and education packs.

Audiences

- To continue rebuilding in-person audiences for live performances.

- To continue to use technologies to reach and expand digital audiences in the UK and internationally through online programmes.

- To begin using Illuminate to document audience data, grow existing audiences and find new ones.

- To continue to work with PR experts to develop and update marketing strategies, raising the profile of Serendipity Institute for Black Arts and Heritage with national and international audiences.

- To develop membership schemes that encourage new audiences and reward return audience members.

- To develop packages that encourage attendance across events and programmes.

- To continue to embed accessibility across all of Serendipity Institute for Black Arts and Heritage's programmes.

Governance and Leadership

- Board development and recruitment of trustees with expertise in finance and business.

Finance

- Increasing publications sales and ticket sales.

- Increasing income from consultancy and expertise.

- Continuing to build reserves.

Office Base

The financial year 2022/2023 saw Serendipity Institute for Black Arts and Heritage maintain an office space at 21 Bowling Green Street, Leicester, LE1 6AS. The office space at Clephan Building, De Montfort University remains as a base for additional storage and exhibition preparation.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

FINANCIAL REVIEW

Finance

2022/2023 saw Serendipity Institute for Black Arts and Heritage being awarded a second term as a National Portfolio Organisation with Arts Council England for the period 2023-2026. A full application for the delivery phase of Unearthed: Forgotten Histories was submitted to the National Lottery Heritage Fund. Alongside grant funding, trusts and foundations, the organisation has continued to increase its earned income through publications and consultancy and collaborations with partners such as the Leicester Museum and Gallery.

Notable achievements in 2022/2023 include:

- Freelands Foundation - Space to Dream Fund awarding of £69,925 for 2023 - 2025
- The awarding by Arts Council England of a Small Capital award of £128,500
- The completion of the NLHF Development award for £83,455
- Leicester City Council - Let's Dance International Frontiers and Black History Month award of £13,000 for 2022/23
- The National Portfolio Organisation grant award for April 2023 - March 2026 of £1,283,184

Reserves Policy

Rationale

The Serendipity Institute for Black Arts and Heritage Reserves Policy is to maintain sufficient level of reserves to enable normal operating activities to continue over a period of up to three months should a shortfall in income occur and to take account of potential risks and contingencies that may arise from time to time. Excluded from the Reserves Policy is income associated with Donor Restricted Funds (Earmarked Income). Therefore, in order to demonstrate transparency, accountability and sound financial management Serendipity Institute for Black Arts and Heritage's Reserves Policy clearly justifies the amount of reserves kept back each year.

Steps taken to establish the level of reserve

To make a judgement on the amount of reserve the Trustees have considered the risks in respect of expenditure, unrestricted income and where appropriate restricted income and where funds can only be realised by the disposal of a fixed asset. Also taken into consideration are any external identified potential major risks to income and expenditure during the year under consideration. A risk assessment will be conducted each financial year using a risk determination approach looking at unrestricted income, restricted income, expenditure and external potential major risks.

Level of reserve required by Serendipity Institute for Black Arts and Heritage

The Board of Trustees has established that Serendipity Institute for Black Arts and Heritage should hold approximately three months operating capital which within the current budget period equates to £80,000. Over the 2023-2024 period, Serendipity Institute for Black Arts and Heritage seeks to achieve reserves of approximately £100,000.

Monitoring and reviewing the Reserves Policy

This policy will be reviewed at the Annual General Meeting each year. The CEO will present the Board of Trustees with a draft document and supporting materials that enables them to make an informed decision about levels of Reserves and feeds into their approval of the Strategy Document and Annual Operating Budget.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company is incorporated under the Companies Act, company number 07248813 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1160035.

Recruitment and appointment of new trustees

The directors of the charitable company (Serendipity Artists Movement Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association trustees serve for a two year term, which is then renewable every two years up to eight years. The board review itself as an effective trustee body once a year via self-evaluation as per the guidance from the Charity Commission. Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

Richard Anthony Graves, Karen Chouhan, Tracy Harwood, Javier Torres, Jean-François Manicom and Pawlet Brookes remained in post as trustees during 2022/2023.

Board discussion took place about the organisation's recovery, resilience and sustainability following the impact of the COVID-19 pandemic on the arts and cultural industries.

During the financial year 2022/2023 Serendipity Institute for Black Arts and Heritage's CEO and Artistic Director, Administrator, Administration Assistant and Membership Coordinator remained in post. The Heritage Manager's post changed in March 2022, the Digital Innovation Project Manager joined in July 2022, alongside Event Coordinator and Finance Officer posts in October 2022.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07248813 (England and Wales)

Registered Charity number

1160035

Registered office

21 Bowling Green Street
Leicester
Leicestershire
LE1 6AS

Trustees

Mrs P A Brookes
Ms K J H Chouhan
Mr R A Graves
Ms T Harwood (resigned 20.6.2023)
Mr J Torres Del Sol
Mr J Manicom Curator

Company Secretary

Mrs P A Brookes

Independent Examiner

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

Senior Management

Mrs P A Brookes is the Chief Executive Officer and Artistic Director of the charity.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 5 December 2023 and signed on its behalf by:

Mrs P A Brookes - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Independent examiner's report to the trustees of Serendipity Artists Movement Limited ('the Company')

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

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you 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 as 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 examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

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 accounting 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.

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. 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 work, for this report, or for the opinions we have formed.

Mr P Bott FCA

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

19 December 2023

SERENDIPITY ARTISTS MOVEMENT LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM	Notes				
Donations and grants	2	336,210	26,584	362,794	444,419
Charitable activities	3				
Promotion of arts		30,022	-	30,022	16,390
Total		<u>366,232</u>	<u>26,584</u>	<u>392,816</u>	<u>460,809</u>
EXPENDITURE ON					
Charitable activities	4				
Promotion of arts		<u>364,812</u>	<u>130,936</u>	<u>495,748</u>	<u>272,585</u>
NET INCOME/(EXPENDITURE)		1,420	(104,352)	(102,932)	188,224
RECONCILIATION OF FUNDS					
Total funds brought forward		158,730	104,352	263,082	74,858
TOTAL FUNDS CARRIED FORWARD		<u><u>160,150</u></u>	<u><u>-</u></u>	<u><u>160,150</u></u>	<u><u>263,082</u></u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET 31 MARCH 2023

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
FIXED ASSETS					
Intangible assets	10	3,307	55,224	58,531	-
Tangible assets	11	19,946	33,840	53,786	23,835
		<u>23,253</u>	<u>89,064</u>	<u>112,317</u>	<u>23,835</u>
CURRENT ASSETS					
Debtors	12	57,789	-	57,789	12,550
Cash at bank		84,009	41,102	125,111	236,644
		<u>141,798</u>	<u>41,102</u>	<u>182,900</u>	<u>249,194</u>
CREDITORS					
Amounts falling due within one year	13	(4,901)	(130,166)	(135,067)	(9,947)
		<u></u>	<u></u>	<u></u>	<u></u>
NET CURRENT ASSETS		<u>136,897</u>	<u>(89,064)</u>	<u>47,833</u>	<u>239,247</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>160,150</u>	<u>-</u>	<u>160,150</u>	<u>263,082</u>
NET ASSETS		<u>160,150</u>	<u>-</u>	<u>160,150</u>	<u>263,082</u>
FUNDS	14				
Unrestricted funds				160,150	158,730
Restricted funds				-	104,352
TOTAL FUNDS				<u>160,150</u>	<u>263,082</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET - continued **31 MARCH 2023**

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 5 December 2023 and were signed on its behalf by:

Mrs P A Brookes - Trustee

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared 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' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions

The charitable company has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer software	- 5 years
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Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	- 25% on reducing balance
Computer equipment	- 33% on reducing balance

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds 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.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Going Concern

The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Government Grants

Government grants received under the job retention scheme are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate.

2. DONATIONS AND GRANTS

	2023	2022
	£	£
Donations	13,618	24,467
Grants	349,176	419,952
	<u>362,794</u>	<u>444,419</u>

Grants received, included in the above, are as follows:

	2023	2022
	£	£
Arts Council England-National Portfolio Organistaion	265,864	317,592
Leicester City Council	13,000	58,000
Heritage Lottery Fund	41,728	-
Community Fund	-	2,000
American Embassy	-	5,235
Kickstart	-	7,625
CRF Fund	-	8,250
Cultural Recovery	-	19,250
Arts Council England - Capital	26,584	-
Other grants	2,000	2,000
	<u>349,176</u>	<u>419,952</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

3. INCOME FROM CHARITABLE ACTIVITIES

		2023	2022
	Activity	£	£
Admissions	Promotion of arts	9,300	4,231
Book sales	Promotion of arts	9,377	5,933
Consultancy services	Promotion of arts	5,196	2,324
Sales	Promotion of arts	4,411	3,902
Room hire	Promotion of arts	1,738	-
		<u>30,022</u>	<u>16,390</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Promotion of arts	<u>152,989</u>	<u>342,759</u>	<u>495,748</u>

5. SUPPORT COSTS

	Finance	Other	Governance costs	Totals
	£	£	£	£
Promotion of arts	<u>357</u>	<u>338,364</u>	<u>4,038</u>	<u>342,759</u>

6. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023	2022
	£	£
Independent exam	4,038	3,812
Depreciation - owned assets	23,738	8,069
Computer software amortisation	<u>9,917</u>	<u>-</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

Mrs P A Brookes, Trustee, received remuneration of £47,500 (2022: £44,434) during the year.

Mrs P A Brookes, Trustee, invoiced the charity £3,000 (2022: £1,500) in consultancy charges and £1,719 (2022: £1,719) for producer charges during the year.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

8. STAFF COSTS

	2023 £	2022 £
Wages and salaries	130,317	106,722
Social security costs	5,049	5,321
Other pension costs	4,031	3,876
	<u>139,397</u>	<u>115,919</u>

The average monthly number of employees during the year was as follows:

	2023	2022
Employees	<u>8</u>	<u>4</u>

No employees received emoluments in excess of £60,000.

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2022

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and grants	328,334	116,085	444,419
Charitable activities			
Promotion of arts	9,981	6,409	16,390
Total	<u>338,315</u>	<u>122,494</u>	<u>460,809</u>
EXPENDITURE ON			
Charitable activities			
Promotion of arts	183,930	88,655	272,585
NET INCOME	154,385	33,839	188,224
Transfers between funds	(70,512)	70,512	-
Net movement in funds	83,873	104,351	188,224
RECONCILIATION OF FUNDS			
Total funds brought forward	74,858	-	74,858
TOTAL FUNDS CARRIED FORWARD	<u>158,731</u>	<u>104,351</u>	<u>263,082</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

10. INTANGIBLE FIXED ASSETS

	Computer software £
COST	
Additions	68,448
AMORTISATION	
Charge for year	9,917
NET BOOK VALUE	
At 31 March 2023	58,531
At 31 March 2022	-

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2022	54,923	6,819	61,742
Additions	-	53,689	53,689
At 31 March 2023	54,923	60,508	115,431
DEPRECIATION			
At 1 April 2022	31,868	6,039	37,907
Charge for year	5,764	17,974	23,738
At 31 March 2023	37,632	24,013	61,645
NET BOOK VALUE			
At 31 March 2023	17,291	36,495	53,786
At 31 March 2022	23,055	780	23,835

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade debtors	56,844	12,550
Prepayments and accrued income	945	-
	57,789	12,550

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade creditors	864	3,259
Social security and other taxes	-	2,126
Other creditors	2,696	3,291
Accruals and deferred income	131,507	1,271
	<u>135,067</u>	<u>9,947</u>

14. MOVEMENT IN FUNDS

	At 1.4.22 £	Net movement in funds £	At 31.3.23 £
Unrestricted funds			
General fund	158,730	1,420	160,150
Restricted funds			
Black History Month	7,402	(7,402)	-
Let's Dance International Frontiers	7,133	(7,133)	-
Windrush	2,000	(2,000)	-
American Embassy	5,235	(5,235)	-
Unearthed Forgotten Histories			
	82,582	(82,582)	-
	<u>104,352</u>	<u>(104,352)</u>	<u>-</u>
TOTAL FUNDS	<u>263,082</u>	<u>(102,932)</u>	<u>160,150</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	366,232	(364,812)	1,420
Restricted funds			
Black History Month	-	(7,402)	(7,402)
Let's Dance International Frontiers	-	(7,133)	(7,133)
Windrush	-	(2,000)	(2,000)
American Embassy	-	(5,235)	(5,235)
Unearthed Forgotten Histories			
	-	(82,582)	(82,582)
Reload, Reset, Reboot	26,584	(26,584)	-
	<u>26,584</u>	<u>(130,936)</u>	<u>(104,352)</u>
TOTAL FUNDS	<u>392,816</u>	<u>(495,748)</u>	<u>(102,932)</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

14. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General fund	74,858	154,384	(70,512)	158,730
Restricted funds				
Black History Month	-	(17,372)	24,774	7,402
Let's Dance International Frontiers	-	(35,335)	42,468	7,133
Windrush	-	(1,270)	3,270	2,000
American Embassy	-	5,235	-	5,235
Unearthed Forgotten Histories				
	-	82,582	-	82,582
	-	33,840	70,512	104,352
TOTAL FUNDS	<u>74,858</u>	<u>188,224</u>	<u>-</u>	<u>263,082</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	338,315	(183,931)	154,384
Restricted funds			
Black History Month	20,321	(37,693)	(17,372)
Let's Dance International Frontiers	8,101	(43,436)	(35,335)
Windrush	2,110	(3,380)	(1,270)
American Embassy	5,235	-	5,235
Unearthed Forgotten Histories			
	86,727	(4,145)	82,582
	122,494	(88,654)	33,840
TOTAL FUNDS	<u>460,809</u>	<u>(272,585)</u>	<u>188,224</u>

Black History Month and BHM Live

Serendipity, on behalf of Leicester City Council, coordinates Black History Month in the city each October. Trailblazing artists and activists from the African and African Caribbean diaspora take centre stage in a programme featuring film, theatre, dance, lectures and exhibitions. Serendipity's initiative BHM Live supports and highlights the work of emerging Black artists.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

14. MOVEMENT IN FUNDS - continued

In 2017 Serendipity marked 30 years of Black History Month with Lost Legends, a Heritage Lottery Funded project that recorded, documented and archived the contributions of Leicester's African and African Caribbean community to the UK over the last three decades.

Archiving the past, Reflecting the Future

Archiving the Past, Reflecting the Future is a heritage initiative that documents over a century of Black presence in the East Midlands that is often unrecognised, forgotten or ignored. Documenting the contribution of people from across the African and African Caribbean Diaspora to the region through archival documents, exhibitions and documentary films.

Windrush

The 2021 lecture was delivered online by Dr Beverley Bryan, and the 2022 lecture in person by Professor Gus John.

American Embassy

The American Embassy awarded Serendipity a grant towards the costs of bringing a dance company, Ballet Hispanico, from the USA to perform in Leicester as part of LDIF22.

Unearthed: Hidden Histories

Unearthed: Hidden Histories is a project of Serendipity's to develop their archive of Black history and heritage and make it accessible online to a wide public nationally and internationally.

The Freelands Foundation

The Freelands Foundation awarded Serendipity a grant of £69,925, as a restricted fund, to be spent over three years, 2023 - 2025, on a project 100 Black Women Who Have Made A Mark, selecting 100 Black British women to have their portraits taken by five Black UK based visual artists.

Reload, Reset, Reboot

Reload, Reset, Reboot is a capital project for purchasing IT and film production equipment, part funded by an Arts Council grant award of £128,500, which will be completed in 2023/24, with the assets being depreciated over their expected lifespan.

15. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme for the benefit of employees. The assets of the scheme are administered by trustees in a fund independent from those of the company.

The total contributions paid in the year amounted to £4,031 (2022: £7,752). At the year end there were outstanding pension contributions of £648 (2022: £1,244).

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023 (2022 - Nil).

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
INCOME AND ENDOWMENTS		
Donations and grants		
Donations	13,618	24,467
Grants	349,176	419,952
	362,794	444,419
Charitable activities		
Admissions	9,300	4,231
Book sales	9,377	5,933
Consultancy services	5,196	2,324
Sales	4,411	3,902
Room hire	1,738	-
	30,022	16,390
Total incoming resources	392,816	460,809
EXPENDITURE		
Charitable activities		
Artist fees	65,143	24,782
Consultants/Freelancers	33,689	8,575
Exhibitions	18,588	2,854
Films	35,569	16,726
	152,989	52,937
Support costs		
Finance		
Bank charges	357	310
Other		
Wages	130,317	106,722
Social security	5,049	5,321
Pensions	4,031	3,876
Rent and rates	20,937	16,392
Insurance	1,350	1,001
Postage and stationery	1,490	5,233
Sundries	29,055	10,071
Donations	-	4,039
Subsistence and hospitality	8,468	1,459
Technical services	8,373	3,222
Carried forward	209,070	157,336

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Other		
Brought forward	209,070	157,336
Venue hire	3,095	1,119
Computer costs	18,566	6,139
Subscriptions	-	1,257
Marketing and publications	37,221	28,075
Artists travel and accommodation	17,347	4,990
Professional fees	4,115	6,215
Research	15,295	2,326
Computer software amortisation	9,917	-
Fixtures and fittings depreciation	5,764	7,685
Computer equipment depreciation	17,974	384
	<u>338,364</u>	<u>215,526</u>
Governance costs		
Independent exam	4,038	3,812
	<u>495,748</u>	<u>272,585</u>
Total resources expended		
Net (expenditure)/income	<u>(102,932)</u>	<u>188,224</u>

This page does not form part of the statutory financial statements