

Charity number: 1171464
Company number: 08773567
(England and Wales)

Alexander Whitley Dance Company
Report of the Trustees and Unaudited Financial Statements
For the year ended 31 March 2022

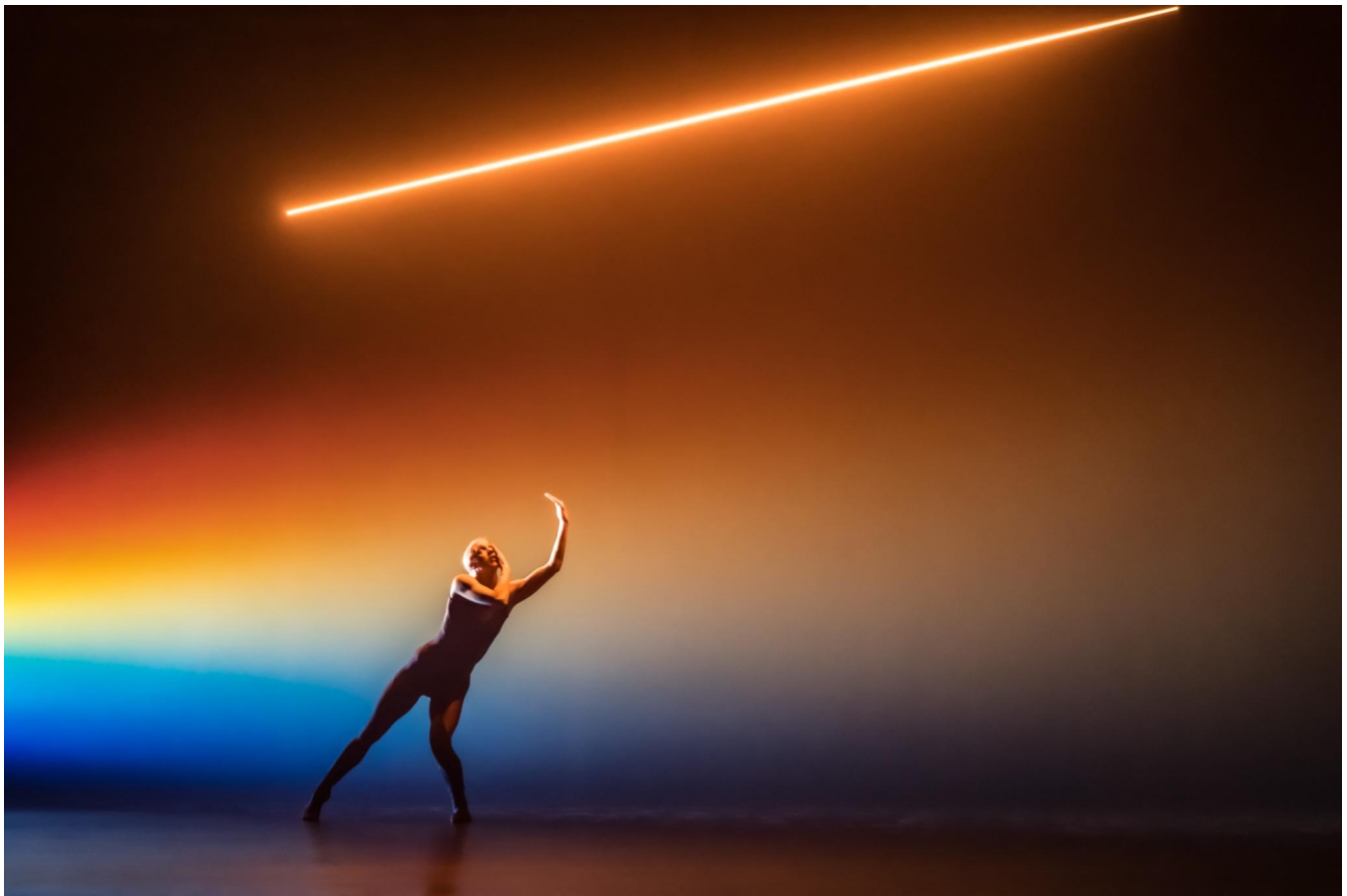
Alexander Whitley Dance Company
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For the year ended 31 March 2022

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ALEXANDER WHITLEY

DANCE COMPANY

Report of the Trustees For 12 months ending 31 March 2022



Overflow | Image by Johan Persson

The Trustees, who are also the directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the 12 months ending 31 March 2022. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice, applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102). (Effective January 2015)

OBJECTIVES AND ACTIVITIES

The objects for which the Company is established, as set out in the governing document, are:

For the public benefit to advance education in and knowledge, understanding and appreciation of contemporary dance in particular but not exclusively by developing and producing live public performances and workshops, master classes and residential courses.

Alexander Whitley Dance Company exists as a platform for enquiry: bringing together artists and academics from a wide range of disciplines to explore, develop and disseminate ideas about movement. Building on a distinguished performing career, AWDC was founded in response to the new spheres of knowledge and creativity being opened up by digital technology and a widening interest in dance from thinkers in other fields including science, design and architecture.

“Whitley hasa fecundity of ideas, the skill to make them theatrical, and he floods the stage with feelings and vivid, stimulating dance. Here is a dance-work of mercurial imagination, of eager bravura in light or dark, and of brightest possibilities.” **Financial Times**

“Alexander Whitley makes choreography with an engineer’s instinct for system and structure... those ideas are seriously interesting – Whitley has started an experiment that will surely furnish many works to come.” **The Guardian**

Through its innovative stage productions, the company has rapidly established a reputation for its ambitious and intellectually engaged work and has developed a wide network of world-class collaborators. AWDC’s work has a wide geographical reach, presenting work and collaborating with partners nationally and internationally.

A desire to further knowledge and understanding of dance within the field as well as to the broader public is also a driving force behind the company’s work. Establishing research platforms through our links with higher education is a key factor in this and with our Creative Learning Programme we seek to bring our high-quality work to communities and young people around the UK.

“What a superb opportunity to have access to the best, to excellence is just so inspiring, even more so as a rural school.” Head Teacher, The Oaks Community Primary School, Ipswich.

The Company’s plans are laid out in its business plan and are regularly monitored. The company’s aims are to:

- Organise, produce, manage and promote original contemporary dance works (live and digital) for presentation to the public in the UK and internationally, with the aim of taking contemporary dance to the broadest possible audience for the public benefit.

- Provide educational master classes, workshops, exhibitions, broadcasts and residential courses to students and professional dance artists to engage a wider public beyond the traditional dance audience.
- Provide training for company dancers via classes and CPD training for educational work. This work will benefit students and artists as it will develop their skills, which in turn can be used outside of the organisation for the wider public benefit.
- Advocate on behalf of contemporary dance artists with other arts institutions, schools and higher education providers. This will be of educational benefit to third party organisations and students.
- Provide choreographic services through the development of commissioned work for other dance companies, which will provide education and enable the work of the Company to reach a wider audience.

ACTIVITIES

In shaping the Company objectives for the year and planning activities, the Trustees have considered the Charity Commission's guidance on public benefit. In FY22, AWDC's live performance and educational activities were somewhat curtailed due to the Covid-19 pandemic. However, the company innovated continuously through its use of digital technology and undertook the following activities for the public benefit:



Overflow | Image by Johan Persson

Live

- Remounted the stage production *Overflow* after a 2-year Covid delay and sold out 2 socially-distanced performances at Sadler's Wells Theatre. (*"a total experience of art - moving, breathing piece of creativity"* The Hackney Citizen) Delivered an ACE-funded regional tour to 6 venues (5 UK + 1 international) primarily in the underserved North, Midlands & South West; including 3 partners who were presenting the company for the first time. 3 of 5 UK venues were in the lowest 33% of UK areas of arts engagement. The tour coincided with rampant spread of Covid following the lifting of restrictions and a slow return of audiences due to wariness of crowded theatres and loss of disposable income. However, despite these restrictions, the tour reached a live audience of 2,015 with many new to dance. *"This was the first time I have been to see contemporary dance. Overflow was utterly captivating and thoroughly absorbing. The dancing was superb and the lighting extraordinary."* – Audience member The Lowry. *"I thought it was incredible. Just immaculate"* audience member, Salford, March 2022. *"Ultimately, I found Overflow extra-ordinary; vividly dystopian, nightmarishly-otherworldly, engrossing, deeply powerful, and utterly beautiful...for me it is an exceptional triumph."* – audience member Saffron Hall.
- Completed R&D for the new stage production *Anti-Body*, including development & testing of choreographic material, motion tracking & interactive visuals. This work was previewed at DanceEast & Oxford Playhouse in October 2021. 9 more UK & international tour dates planned. *"Clever theatre makes you think as you observe. Whitley is very skilful at creating the appropriate environment to do so and then taking his audience along with him – thinking as they go."* Gramilano, review of *Anti-Body*
- Staged the duet *Between Two Fires* at Sadler's Wells Theatre's fundraising gala in October 2021.
- Performed a solo improvisation to accompany a new light sculpture by Children of the Light at Paradise Row gallery in London. The sculpture was an evolution of the artists' work on the light bar that featured in *Overflow*.



Future Rites VR

- Developed a second prototype of Future Rites VR and previewed it as part of BFI London Film Festival Expanded, GIFF/British underground and at SXSW (attendees 6k). Collaborative and immersive, *Future Rites* is a location-based multi-user virtual reality (VR) dance experience which invites audiences to play an active part, alongside a live cast of professional dancers, in a truly unique interpretation of Stravinsky's The Rite of Spring. The project exemplifies AWDC's work in Extended Reality (XR) using games engine & virtual production techniques. *Future Rites* was recently honoured as best of SXSW festival 2022 by *The Times* & *Forbes* and lauded as “masterful (proof) the future of the art form has arrived... unlike any ballet performance I've ever encountered before, in part because I've never danced along... another impressive illustration of the way VR is creating a whole new market for the performing arts.” - IndieWire.
- Created concepts and developed choreography for a new short work, *Age of Spiritual Machines*, with classical composer Daniel Elms and Manchester Collective supported by the RPS Drummond Fund to be created and toured in FY23 to unconventional urban and post-industrial venues in regional cities with burgeoning artistic reputations and/or regions in need of artistic stimulus.
- Premiered *The Butterfly Effect* for Hessisches Staatsballett in Wiesbaden, Germany as part of the *Horizonte* double bill with *Untitled Black* by Sharon Eyal, with performances in November 2021 - January 2022.



Age of Spiritual Machines, in rehearsal



Digital Body Project, film by Robin Ashurst

Digital

- The *Digital Body* project (300k+ reach) was shortlisted for the 2022 ACE Digital Culture Award for Content Creation and Distribution alongside the Old Vic and The Novium Museum (“we received lots of brilliant submissions, but were particularly impressed with the innovation, creativity and impact of your project” - Digital Culture Network). *Digital Body* is a free online open-source repository of motion-captured choreography for digital artists to create and share short animations with an accompanying Instagram augmented reality filter which began in response to lockdown and has had over 7.3k views.
- Launched the AWDC App, offering digital film & augmented reality experiences as a companion to our live performances, building layers of engagement and giving users the freedom to place dancers in their own environment and to change their appearance with filters based on production costume design.
- Completed the digital dance film *Chaotic Body 2: Liminal Phase* and premiered it along with an accompanying augmented reality filter at VRHAM! Festival, Hamburg (Germany), with content around the event on AWDC social media reaching more than 20,000 people, generating over 1,000 engagements; and at the Digital Culture Network online awards ceremony, attended by over 100 industry guests from arts organisations and funding bodies.
- Created the digital dance film *Ascent*, using motion-capture technology for the mixed ability Parasol Dance company in collaboration with Oxford University researchers from Wytham Flight Centre using motion-capture and 3D graphics.
- Developed and tested the prototype for the Virtual Dance Studio with 37 participants at UEL Cultural Manoeuvres. This immersive and interactive digital learning platform will

use technology to improve engagement with, and access to, Dance in schools at KS3+ and support teachers in the delivery of the Dance curriculum. Teacher endorsement for the approach outlined in this application was evidenced by one of the teachers: "There is so much pressure on schools to be looking at digital; this feels innovative. Tech should be at the forefront of education in the arts as much as industry."

- Collaborated with the Department for Media and Communications at Goldsmiths University of London on use of their *VR Mocap Streamer* for an event at the British Film Institute's London Film Festival *Expanded*. This cutting-edge arts and technology project applies the latest developments in immersive media to demonstrate next-generation possibilities for performing arts experiences and brings live, fully embodied interactive performance into a VR app, accessible from anywhere in the world.
- Delivered online R&D workshops guiding 10 students from Hong Kong Academy for Performing Arts to explore the creative use of motion capture technologies in the practice and process of dance and assist the students to develop and archive the artistic content for the online HKAPA Dean's Special Artist Series 2021/22 (Hong Kong).
- worked with DanceEast on the BT-5G EDGE XR project to develop tools using augmented reality and 3D volumetric capture to transform dance teaching and live performance and showcased the project to press at Saracen's StoneX rugby stadium.
- London College of Fashion project– AWDC worked with 19 Costume Design Masters students using motion capture to create final projects for an online showcase.
- Hosted 2 Trinity Laban student placements and an internship with a student from Central School of Speech and Drama's MA course in Creative Producing.
- Began *Shaping Destiny*, a multi-disciplinary public engagement project led by members of Oxford University's Department of Physiology, Anatomy and Genetics (DPAG) and TORCH. The project brings together the fields of molecular biology and the arts, to explore the concepts of 'destiny' and 'embodiment'.
- Dansathon Aesthetica Jury significantly bolstered AWDC's profile within the tech community and outside the usual dance audiences.

IMPACT

AWDC engages arts attendees and industry (contemporary dance, ballet, visual arts, video and digital arts, contemporary and classical music), dance students, school children and families, as well as science, technology and new media audiences. In a normal year, over 15,000 audience members/participants benefit annually from UK and international touring and associated education activities and 84,000+ via online music/video content. In FY22 the company's live audiences continued to be affected by the Covid-19 pandemic, but our online impact grew to the hundreds of thousands based on reports from the programmers hosting our digital content.

FY23 PLANS

During FY23, AWDC will plans to:

- Develop, rehearse, and premiere a new dance work for stage set to a score by 2021 Mercury Prize-nominated composer Hannah Peel and music producer Kincaid,

Anti-Body explores the drive to transcend the material constraints of the human body and the promise of freedom this dream is built upon. World premiere at Colours International Dance Festival, Stuttgart and two performances as part of the grand finale weekend of the new Messums Festival of Dance in Wiltshire. Later in 2022 it will have its London premiere at Sadler's Wells before returning to Germany for Tanz Karlsruhe at ZKM Center for Art and Media, Germany, and further touring 2023-26. The work will also be filmed for wide release on Arte.tv.

- Stream the high-quality film of *Overflow*, with one "as-live" presentation with Alexander providing commentary and on-demand viewing.
- Create and tour *The Age of Spiritual Machines*, a new work for two dancers with music for cello, violin, electronics by composer Daniel Elms, premiering at the Queen Elizabeth Hall, Southbank Centre before touring to Nottingham & Leeds in Manchester Collective's Neon tour, alongside works by Hannah Peel, Lyra Pramuk, Julius Eastman and Steve Reich.
- Take up residency at The Mandrake in summer 2022 offering a rare opportunity to experience AWDC's work for screen, virtual and augmented reality, together for the first time.
- Premiere a new work for the BFI's Luminous fundraising gala, showcasing live performance, motion-capture and projections from the BFI film archive.
- Train the next generation at London College of Fashion (MA Costume Design)
- Partner with University of Oxford's Dept. for Physiology, Anatomy and Genetics on a Wellcome Trust-funded major project, Shaping Destiny, to transform public understanding of the human form (working with disabled dancers from the Parasol Project in Oxford)
- Contribute to Goldsmiths University research developing InteractML, a movement-based tool to intuitively design interaction using machine learning
- Deliver a workshop at Riverside Studios in Hammersmith, in collaboration with their resident tech company The Round, exploring immersive tech in performance. The workshops are part of their Dive In programme, which is aimed at providing educational opportunities to the local community.
- Showcase the *Future Rites* prototype and deliver a keynote at St Hilda's College, Oxford as part of Day of Dance: Transnational Conversations. an all-day symposium including live dance, scholarship, and discussion of what constitutes dance "avant-garde(s)" across nations in the 20th-21st centuries, part of the Innovation Provocation: Transnational Avant-Gardes Season
- Research & develop choreography for the Sadler's Wells commissioned stage production *The Rite of Spring* and *Future Rites* virtual reality experience including a residency at MA scène nationale Montbéliard, France.
- Test Virtual Dance Studio digital engagement prototypes. AWDC's Virtual Dance Studio (in development) is a downloadable or web-based application, initially designed for students aged 11-16 and teachers, supporting the study/experience of Dance as a compulsory subject within PE at KS3 and Dance as a GCSE subject from KS4.

DATA PROTECTION

AWDC's data protection and privacy policy is GDPR compliant and published on our website.

FINANCIAL REVIEW

NB: In 2021 the Board of Trustees voted to change AWDC's financial year end from 30 November to 31 March to bring it in line with that of Arts Council England and most other arts charities. Therefore, the comparative figures for FY21 reflect a 16-month period 1 December 2019 to 31 March 2021.

In common with many other arts organisations the activity level of the company continued to be affected by the Covid-19 pandemic. In FY22 incoming resources were £495,290 (FY21 - £316,670 16-month period) of these, £343,667 came from grants. Total resources expended were £462,125 (FY21- £300,147 16-month period). As a project-funded company, it can be challenging to bridge the gap between projects. Critical core funding came from the final 10 months of a 3-year grant from the John Ellerman Foundation which supported the Artistic Director and Producer (1.5 - 2 days per week). In addition, grants from Garfield Weston Foundation and Coln Trust provided further support for the wider staff and overheads.

Arts Council England (ACE) is AWDC's principal funder and the organisation reports to ACE through mandatory National Lottery Project Grants interim and final project reports. In the wake of the Covid-19 pandemic, we were extremely grateful to ACE and the Department of Culture Media & Sport for their significant funding of the company through grants from the Cultural Recovery Fund 2 & 3 (£86,935 & £78,665) which enabled AWDC to continue operating and growing its digital offerings.

In addition, in FY22 AWDC received ACE National Lottery Project grants totalling £111,460:

£14,995	New hybrid live/digital work - First creation period (Anti-Body)
£48,990	Anti-Body final creation & initial tour
£47,475	Overflow Tour Extension
£111,460	Total Arts Council England income

Other public funding came from Theatre Tax Relief (£24,984) for the *Anti-Body* production.

Many of AWDC's live activities continued to be cancelled or postponed due to the Covid-19 pandemic resulting in a loss of earned income. **In FY22 earned income from performances, educational activities, commissions, and digital-dance project development totalled £102,744 representing 21% of the company's turnover.**

We are very grateful to those individual donors who have supported the company. Private donations received were:

£18,628	Individual donations
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£ 1,000	Corporate support
£4,267	Gift Aid
£23,895	Donations received

We are also grateful to the following trusts and foundations for their support during the year:

£27,103	John Ellerman Foundation final 10-month portion of 3-year award towards salaries of Artistic Director and Executive Director
£20,000	Garfield Weston core support
£12,000	British Underground support for presenting Future Rites VR at SXSW
£ 3,000	Coln Trust core support
£ 2,000	Nicholas Berwin Trust towards development of Anti-Body
<u>£ 2,500</u>	<u>Big Give Trust – Reed Foundation for development of Future Rites VR</u>
£66,603	Total Trust & Foundation support

Reserves

AWDC is a relatively new charity and operates on a project basis. It does not have any long-term fixed costs. Project activity is undertaken only when a significant percentage of the required resources have been identified, and contracts are entered into only when sufficient resources have been identified to meet contractual obligations. **In FY22, AWDC had an unrestricted surplus for the year of £46,165 and unrestricted funds carried forwards of £56,552.**

The Board regularly monitors the level of reserves to ensure that they are commensurate to the level of financial activity and with enough funds to address unforeseen circumstances and future overheads with a goal of gradually building greater reserves over time.

STRUCTURE, GOVERNANCE & MANAGEMENT

Governing Document

The Company was incorporated on 13 November 2013 and is governed by its Memorandum and Articles of Association as amended by special resolution 19 December 2016. The Company is limited by guarantee and has no share capital. The Company was registered as a charity with the Charity Commission on 3 February 2017.

Organisational Structure

The Board oversees and administers the charitable Company, scrutinizes the finances, discusses and supports the management in financial matters.

The Board meets quarterly and monitors the Company's progress against the current business plan. All day-to-day operating decisions are made by the Executive Director, Donna

Meierdiercks and Artistic Director, Alexander Whitley. All artistic planning and policy decisions are made by the Artistic Director, within the business plan framework approved by the Board. Board members give their time voluntarily and receive no remuneration or other benefits from the charity.

The skills make-up of the Board is regularly reviewed, particularly when a member resigns, and people with strengths in areas less represented on the Board are proposed. In line with the Articles of Association, new Board members are appointed at a meeting where a minimum of two serving Directors are in attendance. On appointment, Board members are given the Company's Memorandum and Articles and most recent business plan, plus the most recent minutes and the Charity Commission's "Trustees Welcome Pack" and "The Essential Trustee: What you need to know" ('Good Governance A Code for the Voluntary and Community Sector.')

The pay for management and artists is reviewed annually and normally increased in accordance with guidance from Equity and Independent Theatre Council to reflect a cost-of-living adjustment. In view of the nature of the charity, the Board benchmarks against pay levels in other charities of a similar size operating in the arts sector.

Diversity is at the heart of the company. AWDC employs an ethnically diverse, international team of freelance collaborators, dancers and staff. 75% of AWDC's board & senior team (aged 25-59) are female, ethnically underrepresented or LGBTQ+.

Financial Controls

Financial controls are reviewed annually. The company's next review of its financial controls is scheduled for the September 2022 meeting of the Board of Trustees.

Financial reporting:

- Management accounts – produced and reviewed by staff team quarterly.
- Quarterly financial report (actual vs budget, P&L and Balance Sheet) reviewed and approved by the Board on a quarterly basis.

Routine financial management is delegated to the Executive Director and Artistic Director.

All income is made payable to Alexander Whitley Dance Company and paid into the company's bank account: The Co-operative Bank, P.O. Box 250, Delf House, Southway, Skelmersdale, WN8 6WT, UK

The majority of inward payments are made by BACS and includes grants from funders, performance fees, commission funds and donations from individuals.

All outward payments require dual authorisation against invoice. The company does not have a credit card.

Fraud Risk

The Trustees have reviewed the principal risks associated with the company, including fraud, and have concluded that there is minimal risk of fraud. There are solid financial controls in place, little cash handling, delegated authority levels, and dual authorisation on bank accounts. Management accounts are produced and reviewed on a quarterly basis.

Risk Management

The Trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The Trustees consider the detailed operation of the company and the associated risks at their regular Trustees' meetings.

Trustees' Remuneration and Benefits

There were no Trustees' remuneration or other benefits for the 12-month period ended 31 March 2022 (nor for the year ending 31 March 2021).

Choreographic, rehearsal and touring fees (not for service as a Trustee) were paid to Artistic Director Alexander Whitley during the 12-month period totalling £63,453 (FY21: £57,845 16 months) gross of tax. His rate of pay was approved by the Trustees of the charity on 13 December 2021. Alexander Whitley is not party to the Trustees' discussions about his remuneration as Artistic Director.

Artistic Associations

Alexander Whitley is a New Wave Associate at Sadler's Wells Theatre, former Choreographic Affiliate of the Royal Ballet and AWDC is a former Associate Company of Rambert. Alexander Whitley was an Associate Artist at DanceEast from 2014 to 2016 and the company has been based there since December 2016 receiving regular advice and in-kind support for productions. Alexander Whitley is an Associate Artist at Queen Mary University of London and a tutor on the 'Design for Performance & Interaction' Masters course at The Bartlett School of Architecture – University College London.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of charity	Alexander Whitley Dance Company
Charity registration number	1171464
Company registration number	08773567
Principal address	Jerwood DanceHouse Foundry Lane Ipswich IP4 1 DW

Trustees

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

Margaret Andraos
Thomas Higham
Joshua McNorton
Kaushik Ray
Anna Rowe - **Chair**
Denis Shafranik
Dr Cindy Sughrue OBE
Florence Uchida
Alexander Whitley
Kade Stroude (Appointed 14 September 2021)
Emma McFarland (Appointed 27 September 2022)

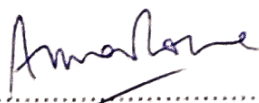
Independent examiners

Andrew M Wells FMAAT Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Principal staff

Donna Meierdiercks, Executive Director

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



.....
Anna Rowe, Chair of the Board of Trustees

3 November 2022

Alexander Whitley Dance Company
Independent Examiners Report to the Trustees
For the year ended 31 March 2022

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

Responsibilities and basis of report

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

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

Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

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

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Andrew M. Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

20 September 2022

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

	Notes	Unrestricted funds £	Restricted funds £	2022 £	2021 £
Income and endowments from:					
Donations and legacies	2	189,622	177,940	367,562	222,005
Charitable activities	3	102,744	-	102,744	92,766
Other income	4	24,984	-	24,984	1,899
Total		317,350	177,940	495,290	316,670
Expenditure on:					
Charitable activities	5/6	(271,185)	(190,940)	(462,125)	(300,147)
Total		(271,185)	(190,940)	(462,125)	(300,147)
Net income/expenditure		46,165	(13,000)	33,165	16,523
Reconciliation of funds					
Total funds brought forward		10,387	13,000	23,387	6,864
Total funds carried forward		56,552	-	56,552	23,387

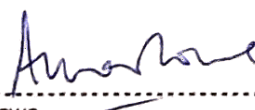
Alexander Whitley Dance Company
Statement of Financial Position
As at 31 March 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	11	20,248	10,538
		20,248	10,538
Current assets			
Debtors	12	97,772	23,044
Cash at bank and in hand		15,507	26,469
		113,279	49,513
Creditors: amounts falling due within one year	13	(76,975)	(36,664)
Net current assets		36,304	12,849
Total assets less current liabilities		56,552	23,387
Net assets		56,552	23,387
The funds of the charity			
Restricted income funds	14	-	13,000
Unrestricted income funds	14	56,552	10,387
Total funds		56,552	23,387

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

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

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



 Anna Rowe
 Trustee

3/11/22

Alexander Whitley Dance Company
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

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

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

Going concern

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

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when receivable. Donated assets are included at the value to the charity where this can be quantified and a third party is bearing the cost. The value of service provided by volunteers has not been included.

In accordance with the SORP grants received in advance and specified by the donor as relating to specific accounting periods or alternatively which are subject to conditions which are still to be met, and which are outside the control of the charity or where it is uncertain whether the conditions can or will be met, are deferred on an accruals basis to the period to which they relate. Such deferrals are shown in the notes to the accounts and the sums involved are shown as creditors in the accounts.

Resources expended

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

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Charitable activity costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Tangible fixed assets

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

Fixtures and Fittings	20% Straight line
Computer Equipment	33% Straight line

Irrecoverable VAT

Irrecoverable VAT is included in the Statement of Financial Activities, and is reported as part of the expenditure to which it relates.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	6,022	17,873	23,895	38,454
Grants received	183,600	160,067	343,667	183,551
	189,622	177,940	367,562	222,005

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
<i>Dance performance</i>		
Performance and digital project income	80,114	85,586
Workshops and classes	22,630	7,180
	102,744	92,766
	102,744	92,766

4. Other income

	2022	2021
	£	£
Unrestricted funds		
Theatre tax relief	24,984	1,899
	24,984	1,899

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2022

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Dance performance	227,930	164,946	392,876	225,833
Support costs	43,255	25,994	69,249	74,314
	271,185	190,940	462,125	300,147

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
Support costs				
Dance performance				
Dance performance	-	57,301	57,301	66,303
Depreciation - owned assets	-	11,948	11,948	8,011
Artist Fees	163,205	-	163,205	94,017
Other Costume, Set & Music costs	8,556	-	8,556	5,688
Equipment hire & Transport	33,827	-	33,827	5,785
Technical Personnel	48,234	-	48,234	22,846
Project Producer & Management	24,966	-	24,966	19,466
Education Delivery	2,535	-	2,535	7,515
Space costs	15,649	-	15,649	8,595
Touring Costs	37,706	-	37,706	13,925
Marketing & Promotion	48,140	-	48,140	39,690
Fundraising	9,336	-	9,336	8,306
Organisational Development	722	-	722	-
	392,876	69,249	462,125	300,147
	392,876	69,249	462,125	300,147

7. Analysis of support costs

	2022	2021
	£	£
Dance performance		
Management	60,502	63,197
Overheads	8,747	11,117
	69,249	74,314

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2022

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation of owned fixed assets	11,948	8,011
	<u>11,948</u>	<u>8,011</u>

9. Particulars of employees

	2022	2021
	£	£
Employees	0	0
	<u>0</u>	<u>0</u>

10. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2021
	£	£	£
Income and endowments from:			
Donations and legacies	45,163	176,842	222,005
Charitable activities	92,766	-	92,766
Other income	1,899	-	1,899
Total	<u>139,828</u>	<u>176,842</u>	<u>316,670</u>
Expenditure on:			
Charitable activities	(136,305)	(163,842)	(300,147)
Total	<u>(136,305)</u>	<u>(163,842)</u>	<u>(300,147)</u>
Net income	3,523	13,000	16,523
Reconciliation of funds			
Total funds brought forward	6,864	-	6,864
Total funds carried forward	<u>10,387</u>	<u>13,000</u>	<u>23,387</u>

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2022

11. Tangible fixed assets

Cost or valuation	Computer Equipment £	Computer Equipment £	Total £
At 01 April 2021	19,363	19,064	38,427
Additions	4,300	17,358	21,658
At 31 March 2022	23,663	36,422	60,085
Depreciation			
At 01 April 2021	11,027	16,862	27,889
Charge for year	3,960	7,988	11,948
At 31 March 2022	14,987	24,850	39,837
Net book values			
At 31 March 2022	8,676	11,572	20,248
At 31 March 2021	8,336	2,202	10,538

12. Debtors

	2022 £	2021 £
Amounts due within one year:		
Trade debtors	63,016	16,246
Prepayments and accrued income	34,756	6,798
	97,772	23,044

13. Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	54,610	2,678
Other creditors	(3,542)	3,626
Accruals and deferred income	25,907	30,360
	76,975	36,664

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2022

14. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
<i>General</i>				
General	10,387	317,350	(271,185)	56,552
	10,387	317,350	(271,185)	56,552

Unrestricted Funds - Previous year

	Balance at 01/12/2019	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
<i>General</i>				
General	6,864	139,828	(136,305)	10,387
	6,864	139,828	(136,305)	10,387

Purpose of unrestricted Funds

General

For the general promotion of the charity's activities

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Arts Council	-	111,461	(111,461)	-
Commissions	13,000	66,479	(79,479)	-
	13,000	177,940	(190,940)	-

Restricted Funds - Previous year

	Balance at 01/12/2019	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Arts Council	-	52,329	(52,329)	-
Commissions	-	124,513	(111,513)	13,000
	-	176,842	(163,842)	13,000

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Purpose of restricted funds

Commissions

This fund holds grants and funds given for the production of specific works.

Arts Council

This fund holds grants and funds given for the production of specific works.

15. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	20,248	36,304	56,552
Restricted funds			
	20,248	36,304	56,552
Previous year			
	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	10,538	(151)	10,387
Restricted funds			
Commissions	-	13,000	13,000
	10,538	12,849	23,387