

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 2023

Alexander Whitley Dance Company
Contents Page
For the year ended 31 March 2023

Report of the Trustees	1 to 8
Independent Examiner's Report to the Trustees	9
Statement of Financial Activities	10
Statement of Financial Position	11
Notes to the Financial Statements	12 to 20

**Alexander Whitley Dance Company
Report of the Trustees
For 12 months ending 31 March 2023**

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 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 the Republic of Ireland (FRS 102). (Effective January 2015)



Anti-Body | Image by Chris Nash

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 by digital technology and a widening interest in dance from thinkers in other fields including science, design, and architecture.

"Alexander Whitley is one of the most cerebral and meticulous choreographers working in the UK today." Culture Whisper

“Whitley is a choreographer full of bright ideas” The Observer

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.

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.



Future Rites VR

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 FY23, the company innovated continuously through its use of digital technology and undertook the following activities for the public benefit:



During FY23, AWDC:

- Won the One Dance UK 2022 Bob Lockyer Award for Digital Innovation for the Digital Body project. This award recognises innovation in the artistic elements of dance, and how artists can unlock new ways of storytelling, explore themes and challenge how we think.
- Was invited by the British Council to meet artists, producers and facilitators in Tokyo and wider Japan. This was an opportunity to build connections and foster collaborations with creatives from across the world.
- Further developed and premiered 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. Performances included the world premiere at Colours International Dance Festival (Stuttgart); Messums Festival of Dance (Wiltshire); the London premiere at Sadler's Wells (London); Tanz Karlsruhe at ZKM Center for Art and Media (Karlsruhe); and Temps D'Images, Tanzhaus NRW (Dusseldorf). The work was also filmed for wide release on Arte.tv.
- Streamed the film of Sadler's Wells'-commissioned stage production, *Overflow*, with one "as-live" presentation with Alexander providing commentary and on-demand viewing.

- Created and toured *The Age of Spiritual Machines*, a new work for two dancers with music for cello, violin, electronics by composer Daniel Elms, that premiered at the Queen Elizabeth Hall, Southbank Centre before touring to Nottingham and Leeds in Manchester Collective's *Neon* tour, alongside works by Hannah Peel, Lyra Pramuk, Julius Eastman, and Steve Reich.
- Took up residence at The Mandrake offering a rare opportunity to experience AWDC's work for screen, virtual and augmented reality, together for the first time.
- Premiered *Prefigures*, a new work for the BFI's *Luminous* fundraising gala, showcasing live performance, motion-capture, and projections from the BFI film archive.
- Trained 27 MA in Costume Design students at London College of Fashion and was commissioned to make a work for LCF23 Fashion Show attended by 450 people.
- Partnered with University of Oxford's Dept. for Physiology, Anatomy and Genetics on a Wellcome Trust-funded project, *Shaping Destiny*, to transform public understanding of the human form (working with disabled dancers from the Parasol Project in Oxford).
- Contributed to Goldsmiths University research, developing InteractML, a movement-based tool to intuitively design interaction using machine learning.
- Delivered a workshop at Riverside Studios in Hammersmith, in collaboration with their resident tech company The Round, exploring immersive tech in performance. The workshops were part of their *Dive In* programme, which is aimed at providing educational opportunities to the local community.
- Showcased the *Future Rites* VR prototype and delivered a keynote at St Hilda's College, Oxford as part of *Day of Dance: Transnational Conversations*, a symposium including live dance, scholarship, and discussion. *Future Rites* is a location-based virtual reality (VR) dance experience which invites audiences to play an active part, alongside motion-captured professional dancers, in Stravinsky's *The Rite of Spring*. *Future Rites* was 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.
- Took installation performance *Pattern Regression* to Italy for FestivAlguer in Alghero. Based on our previous ground-breaking stage production *Pattern Recognition*, this work is performed with one dancer and a motion-responsive system of moving lights.
- R&D and sharing of choreography for the Sadler's Wells commissioned stage production *The Rite of Spring* and *Future Rites* VR experience.
- Tested Digital Dance Studio prototypes with over 40 participants. AWDC's Digital Dance Studio 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.
- Further developed ideas, plans and networks for the Digital Body Festival, a new festival exploring the intersection of the moving body and digital technology, to be held in 2024.



Impact

The company's work inspires and educates:

"I feel that this will be an incredible tool for the future of dance and dance technologists"

DDS Workshop participant, Selby, Jan 2023

"It offers endless possibilities and ways to visualise formations before entering the stage"

DDS Workshop Participant, Selby, Jan 2023



DDS workshop | Image by Becca Hunt

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. Over 15,000 audience members/participants benefit annually from UK and international touring and associated education activities and 93,000+ via online music/video content. Our estimated live audience in 2023 was 3,488.

FY24 Plans

- Conduct R&D for double bill stage production during residency at MA scène nationale Montbéliard, France.
- Create a commissioned work for Earth Day with visual artist Lucy Orta, for public performance in Granary Square, Kings Cross, London.
- Develop a third prototype of *Future Rites* VR.
- Complete the *Chaotic Body* digital dance film triptych and premiere the third film at the Digital Body Festival.
- Further develop, test, and launch the beta version of our Digital Dance Studio software. This immersive and interactive digital learning platform uses technology to improve engagement

with, and access to, Dance in schools at KS3+ and support teachers in the delivery of the Dance curriculum. Present the prototype and deliver lectures at Oxford University TORCH event, Goldsmith's Mocap Streamer Research Showcase at Target3D, Economist Metaverse Summit, and SIGGRAPH 2023 in Los Angeles.

- Run workshops for young people aged 16-25 as part of the Discover Young Hackney Summer 2023 Programme where we will present and share our prototype of Digital Dance Studio and recruit a Youth Ambassador local to East London to assist in delivery.
- Lead workshops based on Digital Dance Studio and our education programme from stage production, *8 Minutes*, for the People Dancing Summer 2023 Intensive, in Leicester.
- Set up a programme of workshops, master classes and events at our new studio in Hackney Wick beginning with an *Introduction to Motion Capture* masterclass led by Alexander Whitley and Luca Biada in July 2023.
- Work with 19 London College of Fashion Costume Design Masters students using motion capture to create final projects for showcase.
- Plan Digital Body Festival in collaboration with Digital Body Productions Ltd. This event is planned for April 2024 in celebration of AWDC's 10th anniversary and will provide a platform for wider engagement with digital art and for showcasing work using movement and technology.

Data Protection

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

Financial Review

As an arts organisation, AWDC was impacted by the Covid-19 pandemic. This was the first financial year without the additional government support that the company was able to access during this period. In FY23 incoming resources were £381,492.51 (FY22 £495,290) of these, £155,310 came from grants. Total resources expended were £386,390 (FY22- £462,125). As a project-funded company, it can be challenging to bridge the gap between projects. Critical core funding came from the first 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, a grant from Foyle Foundation provided 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 FY23, AWDC received an ACE National Lottery Project grant of £29,995 for *Future Rites* R&D and Digital Dance Studio Testing.

Other public funding came from Theatre Tax Relief (£6,300) for final development of *Anti-Body* and BFI-commissioned, *Prefigures* productions.

In FY23, earned income from performances, educational activities, commissions, and digital-dance projects totalled £140,978 representing 36.95% of the company's turnover.

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

£32,627	Individual donations
£10,300	Corporate donations
<u>£ 8,709</u>	Gift Aid
£51,635	Total donations received

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

£44,590 John Ellerman Foundation first of 3-yr award partial Artistic Director and Producer costs
£26,000 Foyle Foundation - core support FY23
£25,000 Cockayne foundation - support for Rite of Spring/Ben Frost double bill stage production
£13,975 Backstage Trust - support for Digital Dance Studio staffing
£ 9,000 Edwin Fox Foundation – support for BFI commissioned work, *Prefigures*
£ 3,750 Big Give Trust/Reed Foundation– for development of Future Rites VR
£. 3,000 Coln Trust - support for development of Digital Dance Studio
£125,315 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 FY23, AWDC had a loss of £4,897 for the year, with £51,655 total funds carried forward, of which £29,292 is unrestricted.

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. Our target reserve figure is of £45,000.

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 2023 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 2023 (nor for the year ending 31 March 2022).

Choreographic, rehearsal and touring fees (not for service as a Trustee) were paid to Artistic Director Alexander Whitley during the 12-month period totalling £56,204 (FY22: £63,453) gross of tax. His rate of pay was approved by the Trustees of the charity on 12 December 2022. 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 (resigned 31/03/23)
Thomas Higham
Joshua McNorton (resigned 31/03/23)
Kaushik Ray
Anna Rowe - (resigned 23/03/23)
Denis Shafranik
Dr Cindy Sughrue OBE
Florence Uchida
Alexander Whitley
Kade Stroude
Emma McFarland (Appointed 05/05/22)
David Ripert (Appointed 12/12/22)

Independent examiners

Counterculture Partnership LLP
Unit NH.204, E1 Studios
7 Whitechapel Road
London E
1 1DU

Principal staff

Donna Meierdiercks, Executive Director

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

_____ Date _____
Dr. Cynthia Sughrue (Chair)

Alexander Whitley Dance Company
Independent Examiners Report to the Trustees
For the year ended 31 March 2023

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

Responsibilities and basis of report

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

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

Independent examiners statement

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

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

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

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



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

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

	Notes	Unrestricted funds £	Restricted funds £	2023 £	2022 £
Income and endowments from:					
Donations and legacies	2	137,991	68,970	206,961	367,562
Charitable activities	3	129,986	38,310	168,296	102,744
Other income	4	6,236	-	6,236	24,984
Total		274,213	107,280	381,493	495,290
Expenditure on:					
Charitable activities	5/6	(308,402)	(77,988)	(386,390)	(462,125)
Total		(308,402)	(77,988)	(386,390)	(462,125)
Net income/expenditure		(34,189)	29,292	(4,897)	33,165
Reconciliation of funds					
Total funds brought forward		56,552	-	56,552	23,387
Total funds carried forward		22,363	29,292	51,655	56,552

Alexander Whitley Dance Company
Statement of Financial Position
As at 31 March 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	12	12,708	20,248
		12,708	20,248
Current assets			
Debtors	13	27,730	97,772
Cash at bank and in hand		48,774	15,507
		76,504	113,279
Creditors: amounts falling due within one year	14	(37,557)	(76,975)
Net current assets		38,947	36,304
Total assets less current liabilities		51,655	56,552
Net assets		51,655	56,552
The funds of the charity			
Restricted income funds	15	29,292	-
Unrestricted income funds	15	22,363	56,552
Total funds		51,655	56,552

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

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

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

Alexander Whitley Dance Company
Notes to the Financial Statements
For the year ended 31 March 2023

1. Accounting Policies

Basis of accounting

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

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.

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

Tangible fixed assets

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

Plant and machinery	20% Straight line
Computer equipment	33% Straight line

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Donations received	51,651	-	51,651	23,895
Grants received	86,340	68,970	155,310	343,667
	137,991	68,970	206,961	367,562

Analysis of grants received

	2023	2022
	£	£
Arts Council England	29,995	277,060
Backstage Trust	13,975	-
Big Give Trust	3,750	2,500
British Underground Ltd	-	12,000
Coln Trust	3,000	3,000
Edwin Fox Foundation	9,000	-
Foyle Foundation	26,000	-
Garfield Weston Foundation	-	20,000
John Ellerman Foundation	44,590	-
Other Grants	-	29,104
The London Community Foundation (Cockayne Foundation)	25,000	-
	155,310	343,664

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

3. Income from charitable activities

	Unrestricted funds £	Restricted funds £	2023 £	2022 £
<i>Dance performance</i>				
Performance and digital project income	110,606	38,310	148,916	80,114
Workshops and classes	19,380	-	19,380	22,630
	129,986	38,310	168,296	102,744
	129,986	38,310	168,296	102,744

4. Other income

	2023 £	2022 £
Unrestricted funds		
Theatre tax relief	6,236	24,984
	6,236	24,984

5. Costs of charitable activities by fund type

	Unrestricted funds £	Restricted funds £	2023 £	2022 £
Dance performance	238,051	73,305	311,356	392,876
Support costs	70,351	4,683	75,034	69,249
	308,402	77,988	386,390	462,125

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2023	2022
	£	£	£	£
Support costs				
Dance performance				
Dance performance	68,305	65,251	133,556	57,301
Depreciation - owned assets	-	9,783	9,783	11,948
Artist Fees	51,409	-	51,409	163,205
Other Costume, Set & Music costs	2,768	-	2,768	8,556
Equipment hire & Transport	29,571	-	29,571	33,827
Technical Personnel	34,437	-	34,437	48,234
Project Producer & Management	17,603	-	17,603	24,966
Education Delivery	25,408	-	25,408	2,535
Space costs	6,974	-	6,974	15,649
Touring Costs	25,269	-	25,269	37,706
Marketing & Promotion	35,403	-	35,403	48,140
Fundraising	13,804	-	13,804	9,336
Organisational Development	405	-	405	722
	311,356	75,034	386,390	462,125
	311,356	75,034	386,390	462,125

7. Analysis of support costs

	2023	2022
	£	£
Dance performance		
Management	55,653	60,502
Overheads	19,381	8,747
	75,034	69,249

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation of owned fixed assets	9,783	11,948
	<u>9,783</u>	<u>11,948</u>

9. Staff costs and emoluments

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

	2023	2022
	£	£
Salaries and wages	42,166	-
Pension costs	1,822	-
	<u>43,988</u>	<u>-</u>

	2023	2022
Management	1	0
	<u>1</u>	<u>0</u>

10. Trustee remuneration and related party transactions

During the year payments of £56,204 (2022: £65,070) were made to Alexander Whitley a trustee, for his services as a choreographer and artistic director.

Payments of £4,800 (2022: £nil) were also made to Mediale for consultancy services. Tom Higham, a trustee, is also the Creative Director of Mediale.

There are no other related party transactions to disclose for 2023 (2022:none).

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

11. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2022 £
Income and endowments from:			
Donations and legacies	189,622	177,940	367,562
Charitable activities	102,744	-	102,744
Other income	24,984	-	24,984
Total	317,350	177,940	495,290
Expenditure on:			
Charitable activities	(271,185)	(190,940)	(462,125)
Total	(271,185)	(190,940)	(462,125)
Net income/expenditure	46,165	(13,000)	33,165
Reconciliation of funds			
Total funds brought forward	10,387	13,000	23,387
Total funds carried forward	56,552	-	56,552

12. Tangible fixed assets

Cost or valuation	Fixtures and fittings £	Computer equipment £	Total £
At 01 April 2022	23,663	36,422	60,085
Additions	-	2,243	2,243
At 31 March 2023	23,663	38,665	62,328
Depreciation			
At 01 April 2022	14,987	24,850	39,837
Charge for year	3,638	6,145	9,783
At 31 March 2023	18,625	30,995	49,620
Net book values			
At 31 March 2023	5,038	7,670	12,708
At 31 March 2022	8,676	11,572	20,248

13. Debtors

	2023 £	2022 £
Amounts due within one year:		
Trade debtors	9,409	63,016
Prepayments and accrued income	18,321	34,756
	27,730	97,772

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

14. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	20,800	54,610
Other creditors	(2,272)	(3,542)
Accruals and deferred income	19,029	25,907
	37,557	76,975

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
<i>General</i>				
General	56,552	274,213	(308,402)	22,363
	56,552	274,213	(308,402)	22,363

Unrestricted Funds - Previous year

	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

Purpose of unrestricted Funds

General

For the general promotion of the charity's activities

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

Restricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Cockayne Foundation	-	25,000	(5,000)	20,000
Arts Council	-	29,995	(29,995)	-
Backstage Trust	-	13,975	(4,683)	9,292
BFI	-	38,310	(38,310)	-
	-	107,280	(77,988)	29,292

Restricted Funds - Previous year

	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)	-

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.

Backstage Trust

Backstage Trust fund is for staff roles which will underpin the development of the new Digital Dance Studio.

Cockayne Foundation

Cockayne Foundation fund is for the creation of new double bill stage production - Rite of Spring & companion work with music by Ben Frost.

BFI

BFI fund is for a short stage work commissioned for their Luminous fundraising gala.

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2023

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	12,708	9,655	22,363
Restricted funds			
Cockayne Foundation	-	20,000	20,000
Backstage Trust	-	9,292	9,292
	12,708	38,947	51,655
Previous year			
	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