

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 2025

Alexander Whitley Dance Company
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For the year ended 31 March 2025

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**Alexander Whitley Dance Company
Report of the Trustees
For 12 months ending 31 March 2025**

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 2025. 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)



Image from Alexander Whitley Dance Company's performance at the Fashion District Festival Performance Showcase in Spitalfields Market

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.

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"The work Alexander's company is doing is ground breaking...harnessing technology for a digital-literate generation and by doing so removing boundaries and increasing possibilities of being physical and creative. It truly does feel like space exploration...finding undiscovered ways to move and tell stories, to spotlight creativity, to provide new, immersive, accessible experiences for audiences and creators."

- Melanie Precious, Executive Director, Candoco Dance Company

Alexander Whitley Dance Company (AWDC) is an internationally acclaimed artist-led creative studio that has been redefining the boundaries of dance over the past decade through its pioneering work with digital technology. The company creates multi-disciplinary performance experiences across stage, screen, immersive and interactive platforms, which have been presented across many of the world's most prestigious theatres, festivals, and media channels.

Creative learning fuels our mission, inspiring curiosity, discovery, and play. We aim to highlight the significance of choreographic knowledge and physical thinking, including their crucial role in technological innovation.

Tailor making movement-based experiences and opportunities for diverse audiences, we prioritise accessibility, lowering barriers to access in dance and digital technologies. Through workshops, training, and artist development utilising our in-house software platform Otmo, we offer inspiration and nurture creativity for new generations of practitioners.

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, developing 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, offering educational benefits to third party organisations and students.
- Provide choreographic services through the development of commissioned work for other dance companies, which educates and enables the work of the Company to reach a wider audience.

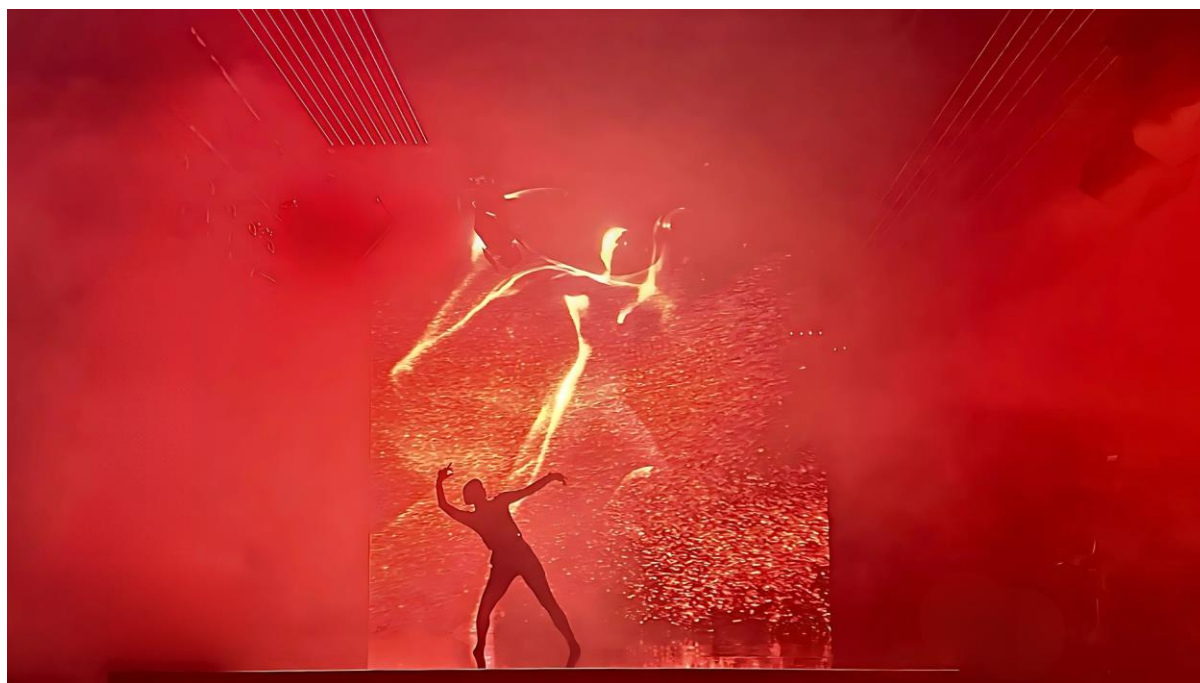
"In this critical moment as we prepare to open East Bank fully, AWDC and its Digital Body Festival is helping us to showcase what East Bank has to offer as a place for entertainment, inspiration and discovery, and the unique lens which its focus on digital innovation brings to this. I fully support the company's vision and would welcome further collaboration."

Tamsin Ace, Director East Bank

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Report of the Trustees
For 12 months ending 31 March 2025**

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 FY25, the company innovated continuously through its use of digital technology and undertook the following activities for the public benefit.



Otmo Live software used at H&M&LA music event in Los Angeles, USA

During FY25, AWDC:

- Undertook critical improvements on Otmo (the company's self-produced movement composition software), integrating core import functionalities for animations, music, and environmental assets.
- Showcased Otmo at Hong Kong Performing Arts Expo (HK), SXSW (USA), Fifth Wall Festival (Philippines), Tanz Karlsruhe (Germany), Ars Electronica (Bartlett School of Architecture student work), and in the UK at the British Academy showcase, Beyond Festival 2024, Fitzwilliam Museum, London School of Contemporary Dance (Experimental Technology Unit for MA Dance Performance students), Digital Body Festival and it was featured as an Innovate UK case study.
- Collaborated with Dr Daniel Strutt Goldsmiths University XRNetwork+ grant focussing on integrating Otmo with Goldsmiths MoCap Streamer allowing real-time remote collaboration.
- Progressed The Rite of Spring double bill stage production commissioned by Sadler's Wells (premiering early 2026) developing movement vocabulary set, lighting & 3D character design. Improved the Otmo Live technology underpinning the production to achieve better quality and stability.
- Won an ACE major grant award for projects of national significance for The Digital Body Festival and presented the festival in East London celebrating diverse bodily representation, showcasing 41 innovative artworks, engaging 785 participants, fostering cross-sector collaborations and supporting underrepresented artists. 130.7k+ digital interactions.
- Led the UCL *Digital Innovation Network* aimed at integrating Virtual Production technologies into the Arts and Creative Industries, addressing barriers of access and usability,

Alexander Whitley Dance Company
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For 12 months ending 31 March 2025

& developing innovative solutions (Partnering with UCL, Target3D, Marshmallow Laser Feast, London College of Fashion and Sadler's Wells East).

- Supported independent artists in immersive and interactive tech via UCL Digital Innovation Network. AWDC's event in partnership with Sadler's Wells was hugely impactful, with attendance of 100+ and extremely positive feedback from attendees, speakers and artists
- Collaborated with a_BAHN (Luxembourg), Normal Studio and Sandra Rodriguez (Canada) to further develop *Future Rites*, a VR experience based on Stravinsky's *The Rite of Spring* helped to secure investment from SODEC, Canada Media Fund and Luxembourg Film Fund. The project was also featured in Tribeca Immersive 2024 as part of The Circle, incubator programme.
- Mentored young dance artists Jason Yip and Sari Mizoe to make *My Digital Twin*, a movement-based animated film created using Otmo and shown at Digital Body festival.
- Delivered Otmo-based workshops to nearly 400 participants involving dancers with a range of physical disabilities from Amici Dance Theatre and students from Ickburgh SEND School, providing diverse cultural perspectives and styles, such as African and Caribbean dance styles with IRIE! dance theatre, and hip hop artists. Curriculum-based materials were created to support workshops.
- Collaborated with London College of Fashion for the fifth year, working with 18 MA Costume for Performance design students, including a commissioned performance as part of their graduate showcase at their new building in London's East Bank Cultural District.
- Delivered several talks by Alexander Whitley including at keynote at Remix 2025, BEYOND 2024, as well as featuring on *The Power of Dance* panel discussion.
- Offered open dance technique classes for dance students and professionals to join the AWDC dancers.

"It's going to be the next big thing in dance teaching" - Otmo market research participant



Image from Otmo software

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Impact

The company's work inspires and educates:

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 5,500 audience members/participants benefit annually from UK and international touring and associated education activities and 106,000+ via online music/video content.

FY26 Plans

- Final creation of *The Rite of Spring and Mirror* double bill, a Sadler's Wells commission and Hessisches Staatsballett co-commission, featuring *Otmo Live*. Preview performances at DanceEast (Ipswich) and world premiere at Sadler's Wells East (London) in March 2026, before touring in the UK and internationally.
- Complete *Otmo* final build and explore best routes to develop the user base and the platform.
- Plan *Digital Body Festival 2026* in East London, building on previous success.
- Further develop *Future Rites VR* ahead of its premiere in autumn 2025 and begin international touring.
- Develop a new, year-round learning programme, based on our innovative work with technology, from Studio 90 in London, with partners DanceEast in Ipswich, and on tour, including support for independent artists in immersive and interactive tech.
- Support and participate in the UCL Digital Innovation Network events at Sadler's Wells, Marshmallow Laser Feast, Target 3D and the Digital Body Festival.
- Continue to evolve the company business model, into a more self-sustaining, and commercially active creative studio.

Data Protection

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

Financial Review

For AWDC, FY25 was one of continued investment in research and digital innovation, development of major projects that have been years in the making that will be launching in 2025 & 2026; and further transition of our business model to include more diverse sources of income.

In FY25 incoming resources were £318,132 (FY24 £375,548) of these, £132,985 came from grants. Total resources expended were £291,103 (FY24 £402,765). As a project-funded company, it can be challenging to bridge the gap between projects. Critical core funding came from the final payment of a 3-year grant from the John Ellerman Foundation which supported the Artistic Director, Executive Director and Digital Education & Engagement Director (1- 2 days per week).

In Q4, the company staff was restructured in response to temporary financial challenges resulting from a series of unsuccessful core grant bids. The Executive Director's role was reduced from 5 days to 2.5 days pw and freelance support staff were made redundant while the company rebuilt its

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financial resources through grants, donations and company fees from projects. Staffing levels are now gradually being increased as the financial situation has stabilised.

Arts Council England (ACE) is one of AWDC's principal funders (albeit via project grants) and the organisation reports to ACE through mandatory National Lottery Project Grants interim and final project reports. In FY25, AWDC received an ACE National Lottery Project grant of £29,995 to progress the creation of a new double bill stage production commissioned by Sadler's Wells Theatre.

Other public funding came from an Innovate UK DCMS Create Growth grant (£29,887) for further development of *Otmo*.

In FY25, earned income from performances, educational activities, commissions, digital-dance projects & other income totalled £91,085 representing 29% of the company's turnover.

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

£ 23,494	Individual donations
£ 4,697	Gift Aid
£. 16	Give as You Live
£ 28,207	Total donations received

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

£ 44,590	John Ellerman Foundation – 3rd of 3-yr award for core salaries
£ 25,000	Foyle Foundation- purchase of Optitrack motion-capture system
£ 19,895	Nesta REACH -AWDC loan/investment readiness
£ 15,000	Cockayne Foundation grant for Double Bill creation
£ 12,500	Edwin Fox Foundation - core support
£ 4,000	Leche Trust grant for Double Bill creation
£ 4,000	Big GiveChristmas Challenge/Reed Foundation - Double Bill creation
£ 3,000	Coln Trust - Support for development of <i>Otmo creative software</i>
£ 2,500	Big Give Arts for Impact/Reed Foundation - Otmo-based activities
£ 2,500	Nicholas Berwin Trust core support
£ 5,980	Hackney Borough Council/Discover Young Hackney for workshops
£138,965	Total grants

Reserves

AWDC is a charity that operates on a project basis with minimal long-term fixed and core costs. Project activity is committed to and developed 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 FY25, AWDC had a surplus of £27,029 for the year, with £51,467 total funds carried forward, of which £28,200 is restricted.

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 £32,000.

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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. 69% of AWDC's board & senior team (aged 26-60) are female, ethnically underrepresented or LGBTQ+ and we are committed to creating accessible & inclusive spaces for diverse audiences to participate & engage in our creative processes.

Financial Controls

Financial controls are reviewed annually. The company's next review of its financial controls is scheduled for the September 2025 meeting of the Board of Trustees.

Financial reporting:

- Management accounts – produced and reviewed by the 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,

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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 but has a £25,000 overdraft facility from The Co-operative Bank.

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 2025 (nor for the year ending 31 March 2024).

Choreographic, rehearsal and touring fees (not for service as a Trustee) were paid to Artistic Director Alexander Whitley during the 12-month period totalling £39,059 (FY24: £54,450) gross of tax. His rate of pay was approved by the Trustees of the charity on 9 December 2024. Alexander Whitley is not party to the Trustees' discussions about his remuneration as Artistic Director.

Artistic Associations

Alexander Whitley is a former 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, a tutor on the 'Design for Performance & Interaction' Masters course at The Bartlett School of Architecture – University College London and is a member of the Board of Governors of The Royal Ballet Companies.

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:

Hope Alexander (Appointed 18 June 2024)
Toby Coffee (Appointed 18 June 2024)
Thomas Higham (Chair from 6 March 2025)

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Emma McFarland
Mahesh Ramachandra (Appointed 24 September 2024)
Kaushik Ray (Resigned 16 April 2024)
David Ripert
Denis Shafranik (Resigned 9 December 2024)
Kade Stroude (resigned 17 September 2024)
Dr Cindy Sughrue OBE (Chair) (Term ended 5 March 2025)
Florence Uchida (Resigned 21 February 2025)
Alexander Whitley

Independent examiners

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

Principal staff

Donna Meierdiercks, Executive Director

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



Thomas Higham (Chair)

Date 1st September 2025

Alexander Whitley Dance Company
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025.

Responsibilities and basis of report

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

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

Independent examiners statement

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
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

9th September 2025

Alexander Whitley Dance Company
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 £	2024 £
Income and endowments from:					
Donations and legacies	2	181,649	45,395	227,044	227,345
Charitable activities	3	70,407	-	70,407	89,810
Investments	4	3	-	3	-
Other income	5	20,678	-	20,678	58,393
Total		272,737	45,395	318,132	375,548
Expenditure on:					
Charitable activities	6/7	(273,908)	(17,195)	(291,103)	(402,765)
Total		(273,908)	(17,195)	(291,103)	(402,765)
Net income/expenditure		(1,171)	28,200	27,029	(27,217)
Reconciliation of funds					
Total funds brought forward		24,438	-	24,438	51,655
Total funds carried forward		23,267	28,200	51,467	24,438

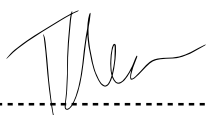
Alexander Whitley Dance Company
Statement of Financial Position
As at 31 March 2025

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	13	21,649	8,625
		21,649	8,625
Current assets			
Debtors	14	35,910	88,545
Cash at bank and in hand		37,757	337
		73,667	88,882
Creditors: amounts falling due within one year	15	(43,849)	(73,069)
Net current assets		29,818	15,813
Total assets less current liabilities		51,467	24,438
Net assets		51,467	24,438
The funds of the charity			
Restricted income funds	16	28,200	-
Unrestricted income funds	16	23,267	24,438
Total funds		51,467	24,438

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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



Tom Higham

1/9/25

Alexander Whitley Dance Company
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

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

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 2025

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	2025	2024
	£	£	£	£
Donations received	28,207	-	28,207	46,524
Grants received	153,442	45,395	198,837	180,821
	181,649	45,395	227,044	227,345

Analysis of grants received

	2025	2024
	£	£
A New Direction	-	5,000
Arts Council England	29,995	76,770
Arts Impact	2,500	-
Big Give Trust	4,000	3,000
Coln Trust	3,000	3,000
Discover Young Hackney	5,980	1,585
Edwin Fox Foundation	12,500	-
Foyle Foundation	25,000	-
Innovate UK	29,877	46,876
John Ellerman Foundation	44,590	44,590
Nicholas Berwin Trust	2,500	-
Reach Fund	19,895	-
The Leche Trust	4,000	-
The London Community Foundation (Cockayne Foundation)	15,000	-
	198,837	180,821

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Notes to the Financial Statements Continued
For the year ended 31 March 2025

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
<i>Dance (performance, digital & education)</i>		
Performance and digital project income	49,127	65,223
Workshops and classes	20,955	23,038
Studio Activity Income	325	1,549
	70,407	89,810
	70,407	89,810

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	3	-
	3	-

5. Other income

	2025	2024
	£	£
Unrestricted funds		
Theatre tax relief	20,678	54,835
Other income	-	3,558
	20,678	58,393

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Dance (performance, digital & education)	187,358	17,195	204,553	306,407
Support costs	86,550	-	86,550	96,358
	273,908	17,195	291,103	402,765

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2025

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Dance (performance, digital & education)				
Dance (performance, digital & education)	-	72,774	72,774	83,604
Examiners fees	-	1,800	1,800	1,800
Depreciation - owned assets	-	11,976	11,976	10,954
Artist Fees	103,888	-	103,888	151,570
Other Costume, Set & Music costs	575	-	575	411
Equipment hire & Transport	4,693	-	4,693	7,575
Technical Personnel	4,450	-	4,450	8,285
Project Producer & Management	17,234	-	17,234	33,688
Education Delivery	28,764	-	28,764	41,279
Space costs	3,515	-	3,515	2,392
Touring Costs	21,783	-	21,783	25,296
Marketing & Promotion	15,426	-	15,426	28,056
Fundraising	4,225	-	4,225	7,202
Organisational Development	-	-	-	653
	204,553	86,550	291,103	402,765
	204,553	86,550	291,103	402,765

8. Analysis of support costs

	2025	2024
	£	£
Dance (performance, digital & education)		
Management	50,007	56,954
Overheads	13,285	18,290
Office Rental Costs	21,458	19,314
Governance costs	1,800	1,800
	86,550	96,358

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2025

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation of owned fixed assets	11,976	10,954
Auditor's fees	1,800	1,800
	<u>11,976</u>	<u>10,954</u>

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	46,688	49,000
Pension costs	2,232	1,988
	<u>48,920</u>	<u>50,988</u>

	2025	2024
Management	1	1
	<u>1</u>	<u>1</u>

No employee earned more than £60,000 during the year (2024:nil). The remuneration of key management is outlined above.

11. Trustee remuneration and related party transactions

During the year, payments of £39,059 (2024 £54,450) were made to Alexander Whitley a trustee, for his services as a choreographer and artistic director.

Payments of 2025 £nil (2024: £600) 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 2025 (2024 none).

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2025

12. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2024 £
Income and endowments from:			
Donations and legacies	94,700	132,645	227,345
Charitable activities	74,810	15,000	89,810
Other income	58,393	-	58,393
Total	227,903	147,645	375,548
Expenditure on:			
Charitable activities	(225,828)	(176,937)	(402,765)
Total	(225,828)	(176,937)	(402,765)
Net income/expenditure	2,075	(29,292)	(27,217)
Reconciliation of funds			
Total funds brought forward	22,363	29,292	51,655
Total funds carried forward	24,438	-	24,438

13. Tangible fixed assets

Cost or valuation	Fixtures and fittings £	Computer equipment £	Total £
At 01 April 2024	30,534	38,665	69,199
Additions	25,000	-	25,000
At 31 March 2025	55,534	38,665	94,199
Depreciation			
At 01 April 2024	23,046	37,528	60,574
Charge for year	10,839	1,137	11,976
At 31 March 2025	33,885	38,665	72,550
Net book values			
At 31 March 2025	21,649	-	21,649
At 31 March 2024	7,488	1,137	8,625

14. Debtors

	2025 £	2024 £
Amounts due within one year:		
Trade debtors	8,083	16,492
Prepayments and accrued income	27,827	72,053
	35,910	88,545

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2025

15. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	270	65,043
Other creditors	12,629	3,844
Accruals and deferred income	30,950	4,182
	43,849	73,069

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
<i>General</i>				
General	24,438	272,737	(273,908)	23,267
	24,438	272,737	(273,908)	23,267

Unrestricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
<i>General</i>				
General	22,363	227,903	(225,828)	24,438
	22,363	227,903	(225,828)	24,438

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 2025

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
Cockayne Foundation	-	15,000	(3,000)	12,000
Big Give Trust - Reed Foundation	-	6,500	(2,500)	4,000
Nesta - REACH Fund	-	19,895	(10,895)	9,000
The Leche Trust	-	4,000	(800)	3,200
	-	45,395	(17,195)	28,200

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Cockayne Foundation	20,000	-	(20,000)	-
A New Direction	-	5,000	(5,000)	-
Arts Council	-	76,770	(76,770)	-
Backstage Trust	9,292	-	(9,292)	-
Coln Trust	-	5,000	(5,000)	-
Innovate UK	-	45,875	(45,875)	-
Sadlers Wells	-	15,000	(15,000)	-
	29,292	147,645	(176,937)	-

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2025

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.

Cockayne Foundation

Cockayne Foundation fund is for the creation of new double bill stage production - Rite of Spring.

Sadlers Wells

Sadler's Wells fund is for the commission of Rite of Spring double bill.

Innovate UK

Innovate UK fund is for development of the Otmo choreographic software for commercial use.

Coln Trust

Coln Trust fund is for development of the Otmo choreographic software.

The Leche Trust

The Leche Trust is a grant for Double Bill creation.

Big Give Trust - Reed Foundation

To help support our work with artists, educators, and students using our digital movement creation platform, Otmo.

Nesta - REACH Fund

Grant to support the organisation to become investment ready.

Alexander Whitley Dance Company
Notes to the Financial Statements Continued
For the year ended 31 March 2025

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	21,649	1,618	23,267
Restricted funds			
Cockayne Foundation	-	12,000	12,000
Big Give Trust - Reed Foundation	-	4,000	4,000
Nesta - REACH Fund	-	9,000	9,000
The Leche Trust	-	3,200	3,200
	21,649	29,818	51,467
Previous year			
	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	8,625	15,813	24,438
Restricted funds			
	8,625	15,813	24,438