

McNICOL BALLET COLLECTIVE

FINANCIAL STATEMENTS

FOR THE YEAR
01 JANUARY 2022 – 31 DECEMBER 2022

Registered Charity Number: 1176675

McNICOL BALLET COLLECTIVE

FINANCIAL STATEMENTS

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

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The Board of Trustees

Keith Andrew Smith (Chair)

Colin Drake

Kay Masterman

Annabelle Spring (appointed 8 March 2022)

Galina Wilkinson (appointed 15 March 2022)

Artistic Director

Andrew McNicol

Website

www.mcnicolballetcollective.co.uk

Contact Number

01484 480043

Principal address

5 Ravensdean

Thornhill Road

Huddersfield

Edgerton

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HD3 3DD

Independent Examiner

Neil Adshead FCA

Creative Tax Reliefs Limited

F14A Bolton Arena

Arena Approach

Horwich

Bolton

BL6 6LB

The Trustees have pleasure in presenting their report and the financial statements of the charity for the financial year 01 January 2022 – 31 December 2022.

Structure, Governance and Management

McNicol Ballet Collective is a Charitable Incorporated Organisation (CIO) (Foundation model), whose only voting members are its Trustees. The charity was registered with the Charity Commission on 15 January 2018. Trustees are recruited and trained by the existing trustees and no other person or organisation has the authority to appoint Trustees to the board. Trustees meet at least twice a year to review the financial and operational state of the charity. They confirm the plan of activity for the year ensuring it fits with the agreed strategic direction.

Objectives and Activities

The McNicol Ballet Collective was established in January 2018. The objective of the CIO is: to advance the education of people in the arts for the public benefit in particular the art of ballet, primarily but not exclusively, through the provision of creating ambitious new ballets.

Artistic Director and choreographer Andrew McNicol founded McNicol Ballet Collective to unite artists from a range of disciplines and to create adventurous, new works for both the stage and screen, alongside high-quality outreach programmes.

The vision is to create an enduring and distinct repertoire that will excite audiences, empower artists, and push the art form forward. The aim is to consistently produce new work for the UK and the international market, led by Andrew's creative vision and supported by a freelance management resource of industry experts.

MBC continues to deliver ambitious outreach projects that provide inspiring and accessible experiences with ballet, promoting the art form to the widest possible audiences and offering participation opportunities, particularly in the north of England and areas with less provision.

The trustees confirm that they have referred to guidance contained in the Charity Commission's guidance on Public Benefit when reviewing the charity's aims and objectives and in planning future activities.

Achievements & Performances 2022

In July the McNicol Ballet Collective (MBC) performed as part of the prestigious Emerging Choreographers Competition at the historic Gare du Midi in Biarritz, France, marking MBC's first international engagement.

DanceEast programmed MBC to perform *Of Silence* on the Waterfront Stage at this year's Latitude Festival, to more than 1000 people with brand new costumes by acclaimed British designer Louise Flanagan.

MBC also performed a work in progress of a new creation Moonbend (working title) choreographed by Andrew McNicol, that will tour next year.

As part of developing new ballets for the stage, MBC provided work for 6 professional dancers, all of whom have worked with MBC before which contributed towards our aim of providing regular work for freelancers.

Additionally, MBC launched its **Apprentice Dancer** programme, giving talented graduates the opportunity to work as a professional dancer in a touring company. This season McNicol Ballet Collective welcomed recent graduate of **English National Ballet School, Rin Ishikawa**, to the company as its first Apprentice Dancer.

We scouted 1 male and 1 female apprentice but unfortunately the female dancer wasn't available. Instead, as part of our Unbound Dance Day, we recruited a highly talented emerging dancer, Joshua Fickling, providing a fantastic connection between our outreach activities and professional work, and gave the apprentice their first ever professional contract. The age range of our 8-performer cast was between 17yrs & 37yrs, bringing a breadth of established and new experience, fostering cross generation learning and creative exchange between artists.

Associate Company & Key Partnerships

As part of our achievement in being announced as the first ever Associate Company at Hull New Theatre in September, we delivered a full day's programme of activities for young people from the Hull area as part of our Unbound Day Dance. The initial capacity of 30 spaces was increased due to exceptional demand. 44 young dancers (12- 19yrs) attended, taking part in classes, workshops and observing rehearsals alongside our pro team. As Associate Company, McNicol Ballet Collective will continue to deliver its **Unbound Dance Day** activity across Andrew's hometown of Hull, increasing access to dance with workshops and masterclasses inspired by the company's bold and innovative repertoire.

DanceEast invited MBC for a one-week residency in Ipswich to develop a new work (Moonbend) for our tour next year. As part of the residency, MBC opened a rehearsal session to their CAT students, giving 40 young dancers the opportunity to see our creative process and ask questions to the dancers and choreographer, providing important insight into the professional world of dance. We also met with senior programming staff and are now in discussion about a production residency, performance previews for 2023 tour and further workshops and outreach activities for CAT students.

The Breakfast meeting that MBC held at HNT gave us the opportunity to meet with local funders (I Am Foundation) as well as the Theatre's leadership team to discuss further aspirations, needs and plans.

We worked with Hull College design department for a second time delivering a Design for Dance workshop, with bespoke activity structured to meet their needs. This highlighted an interest in intern opportunities for the costume department and is something we are hoping to do explore in our tour next year.

Digital

Our digital content has helped us to reach our online communities via our screen programme and social media platforms.

We were approached by Tuff's University in Boston USA, and MBC gave permission for Firebird Reimagined to be included in their fall 2022 curriculum. As part of this new collaboration, Artistic Director Andrew McNicol and dancer Kristen McGarrity for whom Firebird Reimagined was created hosted an insight conversation and Q&A with over 50 students via zoom from the dance and film departments.

This year in collaboration with acclaimed filmmaker Sam Asaert MBC produced series of 8 short "Ballet Beauty" films to be released in 2023. This will refresh MBC's brand to the wider public and refresh marketing assets to excite and intrigue audiences about our upcoming work/tour and make our work visible to potential future collaborators.

Sam Asaert also created a behind-the-scenes documentary about the development of our new work (Moonbend) to demystify the creative process and invite both new and established audiences to explore the uniqueness of our work and what ballet is and can be today, reshaping perceptions and welcoming new audiences to our art form.

Legacy & Impact

McNicol Ballet Collective has made significant progress and achieved notable growth in 2022, largely accelerated through the continue support of The Linbury Trust, I Am Foundation, Garfield Weston Foundation, and the Arts Council England. We have strengthened partnerships for longer term sustainability and explored exciting new areas to continue collaborating on for 2023 and beyond.

For the first time we welcomed a BSL trained dance specialist to introduce BSL to our dancers, as a form of communication but also how it can be used creatively as a physical language. This brought a deeper understanding of how to present performances, workshops, and other activities in a more accessible way. We also have a greater understanding of the time/cost involved in delivering on the above and how to build that in from the inception of a project in a meaningful and sustainable way. Upskilling our freelance dancers will able them to transfer this knowledge in other projects, resulting in the learning having a greater impact beyond the scope and timeframe of this singular project.

As part of our organisational development work, we tested a new producer role, which significantly increased operational capacity enabling the AD/Choreographer the ability to prioritise delivering the work in the studio whilst having appropriate support to manage the project and optimise success. MBC has successfully recruited an excellent producer that we look forward to working with over a longer-term period.

A proportion of our creative talent is based outside the UK, so we also engaged a consulting visa specialist to review and understand up to date information in relation to obtaining visa licences in the longer term and the costs/restrictions associated with the various options available to us and when best to pursue these as an organisation or not. We need to resource this capacity on a long-term basis.

Discovering an apprentice dancer at our Dance Day illustrates the importance and value of our commitment to outreach work, specifically in Hull. Supporting the next generation of young talent is an important factor for MBC and will continue to be embedded in our future programmes.

Future 2023 Onwards

The focus of our work remains on differentiating MBC by creating distinct ballet-based works that contribute to the future of ballet as an adventurous theatrical art form. MBC is grounded in an ambition to present & develop bold, relevant new work which reflects the diverse potential of ballet in the 21st century.

The stage work in 2023 will comprise of Devotions, three modern ballets UK Tour. The triple bill programme will include two existing works and audience favourites alongside the world premiere of Moonbend, a new creation for 2023. MBC has been invited to present this programme at The Linbury Theatre, Royal Opera House, as part of the Next Generation Festival, Audrey, and Stanley Burton Theatre in Leeds as well as 3 performances at the Hull New Theatre.

DanceEast have offered MBC a one-week production residency at to support the 2023 tour, further developing our strong working partnership with the organisation.

Composition & Configurations

Thanks to support from the Idlewild Trust, MBC will develop a brand-new project in 2023 - Composition & Configurations. (C&C) A project designed to develop young composers interested in composing for dance, and to develop the talent pipeline for future projects.

MBC will also continue to collaborate with a range of filmmakers, further expanding of digital to reaching the widest possible audiences.

In partnership with Hull New Theatre and the I Am Foundation, MBC will expand its Unbound Dance Days, building on the success of this programme launched last year. MBC is also exploring the feasibility of a 'Silver Swans' project aimed at more mature dance enthusiasts as well as intern opportunities for students from Hull College design department to support the backstage activities at Hull New Theatre.

MBC is committed to organisational diversity, and we have undertaken a scoping exercise to identify any potential gaps of representation in our existing creative team so that we can address & build consideration of this into recruitment processes.

Rehiring dance artists from previous work demonstrates MBC's commitment to sustainable freelance careers. MBC supports this by also engaging fresh, emergent talent to maximise the Collective's talent development, artistic ambition & different perspectives.

Financial Review & Stability

Multi-year funding is key to the stability of the MBC, and we hope to encourage further foundations to support us in this way over multiple years and match the commitment from The Linbury Trust.

McNICOL BALLET COLLECTIVE

TRUSTEES' ANNUAL REPORT (cont'd)

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

This year, in partnership with Dance Services, MBC was able to invest in two professional fundraisers for the first time to support the Artistic Director in writing funding bids to Trusts and Foundations. Thanks to this investment MBC was successful in both applications, including a project grant from Arts Council England, and a one-year grant from The Garfield Weston Foundation to support core cost and capacity.

Our goal remains to further expand and diversify our support base to mitigate risks and not be reliant on a single funding source. MBC has no 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. The Board regularly monitors the level of reserves to ensure that they are commensurate with the level of proposed financial activity.

The McNicol Ballet Collective stands for artistic excellence, innovation, and inclusivity. We want to make enduring work and although we are willing to take creative risks, we are mindful of ensuring financial stability and regularly review this position.

Risks include:

1. Many organisations and artists are competing for funding from trusts and foundations, creating a highly competitive and crowded market.
2. Some artists who are involved with MBC are from Europe. This may prove challenging as rules and regulations regarding visa and travel change.
3. Inflation & the cost-of-living crisis, has increased the cost of delivering our activities, placing additional pressure on fundraising targets.

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the Trustees



K A Smith

Approved by the Trustees on 24 April 2023

McNICOL BALLET COLLECTIVE

INDEPENDENT EXAMINER'S REPORT

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

Independent examiner's report to the Trustees of McNicol Ballet Collective ('the Charity')

I report to the charity trustees on my examination of the accounts of the McNicol Ballet Collective for the year ended 31 December 2022.

Responsibilities and basis of report

As the trustees of the charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed: 

Neil Adshead FCA
Creative Tax Reliefs Limited
F14A Bolton Arena
Arena Approach
Horwich
Bolton
BL6 6LB

Date: 24 April 2023

McNICOL BALLET COLLECTIVE

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2022	Total funds 2021
		£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Donations	2	58,624	-	58,624	71,280
Charitable activities	3	20,554	29,260	49,814	22,252
TOTAL		<u>79,178</u>	<u>29,260</u>	<u>108,438</u>	<u>93,532</u>
EXPENDITURE ON:					
Raising Funds	4	4,525	-	4,525	500
Charitable activities	5	38,915	38,927	77,842	112,806
TOTAL		<u>43,440</u>	<u>38,927</u>	<u>82,367</u>	<u>113,306</u>
NET INCOME/(EXPENDITURE) & NET MOVEMENT IN FUNDS		<u>35,738</u>	<u>(9,667)</u>	<u>26,071</u>	<u>(19,774)</u>
Fund balances brought forward		42,307	12,500	54,807	74,581
RECONCILIATION OF FUNDS:					
TOTAL FUNDS CARRIED FORWARD		<u>78,045</u>	<u>2,833</u>	<u>80,878</u>	<u>54,807</u>

The statement of financial activities includes all gains and losses recognised in the period.
 All income and expenditure derives from continuing activities.
 There is no liability for corporation tax due on activities.

McNICOL BALLET COLLECTIVE

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2022

	Note	Unrestricted Funds £	Restricted Funds £	2022 Total funds £	2021 Total funds £
CURRENT ASSETS					
Debtors & prepayments	9	18,796	-	18,796	22,500
Cash at bank and in hand	10	59,369	2,833	62,202	36,768
Total current assets		<u>78,165</u>	<u>2,833</u>	<u>80,998</u>	<u>59,268</u>
LIABILITIES					
Creditors: Amounts falling due within one year	11	(120)	-	(120)	(4,461)
NET CURRENT ASSETS		<u>78,045</u>	<u>2,833</u>	<u>81,118</u>	<u>54,807</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>78,045</u>	<u>2,833</u>	<u>81,118</u>	<u>54,807</u>
TOTAL NET ASSETS		<u>78,045</u>	<u>2,833</u>	<u>81,118</u>	<u>54,807</u>
THE FUNDS OF THE CHARITY					
Restricted funds	12	-	2,833	2,833	12,500
Unrestricted funds					
General funds	12	<u>78,045</u>	<u>-</u>	<u>78,045</u>	<u>42,307</u>
Total charity funds		<u>78,045</u>	<u>2,833</u>	<u>80,878</u>	<u>54,807</u>

These financial statements were approved by the trustees and authorised for issue on 24 April 2023, and are signed on their behalf by:

K A SMITH
Trustee



Charity Registration Number: 1176675

The notes on pages 10 to 15 form part of these financial statements.

McNICOL BALLET COLLECTIVE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

1. ACCOUNTING POLICIES

1.1 Charity information

McNicol Ballet Collective is a charitable incorporated organisation registered with the Charity Commission in England and Wales as registered charity number 1176675, since 15 January 2018. The principal address is 5 Ravensdean, Thornhill Road, Huddersfield, Edgerton, West Yorkshire, HD3 3DD.

1.2 Accounting convention

The financial statements have been prepared in accordance with 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) – (Charities SORP (FRS 102)).

McNicol Ballet Collective 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).

The financial statements are prepared in sterling which is the financial currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.3 Cash flow statement

The Trustees have taken advantage of the exemption in the Charities SORP from including a cash flow statement in the financial statements on the grounds that the organisation is a small charity with a turnover of less than £500,000.

1.4 Income

Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when receipt is deemed to be probable. This includes grants of a general, non-contractual nature provided by charitable foundations.

Income from charitable activities includes income from ticket sales and performance fees, which are recognised when a legal entitlement exists, and grants of a general, non-contractual nature provided by government-affiliated bodies, which is included in full when any relevant conditions attached to the grant have been met and receipt is deemed probable.

1.5 Expenditure

Resources expended are recognised in the period in which they are incurred. Resources expended include attributable VAT which cannot be recovered.

Expenditure on charitable activities includes direct expenditure on artistic and production costs, including choreography, composition and other creation costs, and performance production costs such as dancer fees, theatre hire and filming. Support costs are those incurred directly in support of expenditure on the objects of the charity, including office and overhead costs, and incorporate governance costs. Where possible costs are directly allocated to activities. Remaining costs are apportioned to the charitable activities and cost of raising funds based on the proportion of direct expenditure incurred on those activities.

1.6 Fund accounting

Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as laid down by the donor.

1.7 Financial instruments

As per the definition of FRS 102, the charity makes use of only basic financial instruments which are initially recognised at transaction value and subsequently measured at settlement value. Financial instruments held by the entity comprise debtors, creditors and cash.

McNICOL BALLET COLLECTIVE

NOTES TO THE FINANCIAL STATEMENTS (cont'd)

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

1.8 Cash and cash equivalents

Cash and cash equivalents are basic financial assets and include cash-in-hand and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Taxation

No provision has been made for taxation as the entity is a public benefit entity which is exempt from UK direct taxation on its charitable activities.

1.10 Going concern

These financial statements have been prepared on the going concern basis. In making this assessment, the charity's Trustees have considered all available information about the future for at least, but not limited to, 12 months from the date the financial statements are approved. There are no material uncertainties regarding the charity's ability to continue.

1.11 Significant judgements and estimations

The Trustees have given consideration to the significant judgements and estimates made in compiling the financial statements. The Trustees do not consider estimates or judgements made to be material to the financial statements. Accruals are made when activity has occurred for which a cash outflow is expected, but for which no invoice has been received. Estimates are based on prior experience and knowledge.

2 DONATIONS

	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
Trusts and Foundations	56,000	-	56,000	67,000
Gifts-in-kind	2,600	-	2,600	1,080
Other donations	24	-	24	3,200
	<u>58,624</u>	<u>-</u>	<u>58,624</u>	<u>71,280</u>

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Arts Council Grants	-	29,260	29,260	1,450
Performance Fees	-	-	-	6,000
Ticket Sales	3,777	-	3,777	3,950
Theatre Tax Relief	16,777	-	16,777	10,852
	<u>20,554</u>	<u>29,260</u>	<u>49,814</u>	<u>22,252</u>

McNICOL BALLET COLLECTIVE

NOTES TO THE FINANCIAL STATEMENTS (cont'd)

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

4 COSTS OF RAISING FUNDS

	2022	2021
	£	£
Direct costs	4,400	445
Support costs (see note 6)	125	55
	<u>4,525</u>	<u>500</u>

5 COSTS OF CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	2022	2021
	£	£	£	£
Direct costs	23,362	38,927	38,927	100,343
Support costs (see note 6)	15,553	-	15,553	12,463
	<u>38,915</u>	<u>-</u>	<u>54,480</u>	<u>112,806</u>

6 SUPPORT COSTS (INCLUDING GOVERNANCE COSTS)

	2022	2021
	£	£
Governance (see note 7)	3,542	1,977
Artistic Director	3,000	3,000
Admin Support	3,211	2,545
Office/IT support/misc	1,186	1,716
PR	4,459	3,000
Insurance	280	280
	<u>15,678</u>	<u>12,518</u>

Support costs (including governance) are apportioned among the charitable activities costs and the cost of raising funds (notes 4 & 5).

7 GOVERNANCE COSTS

	2022	2021
	£	£
Accountancy Costs	2,077	1,441
Independent Examination	840	480
Bank Charges	125	56
Legal fees	500	-
	<u>3,542</u>	<u>1,977</u>

McNICOL BALLET COLLECTIVE

NOTES TO THE FINANCIAL STATEMENTS (cont'd)

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

8 STAFFING, TRUSTEE REMUNERATION AND EXPENSES

No staff were employed during the current or previous financial periods.

While acting in the capacity of a Trustee, no person received remuneration.

9 DEBTORS

	2022 £	2021 £
Grant debtor	2,296	12,500
Theatre Tax Relief Debtor	16,500	10,000
	<u>18,796</u>	<u>22,500</u>

10 CASH AND CASH EQUIVALENTS

	2022 £	2021 £
Cash at bank and in hand		
Unrestricted	59,369	36,768
Restricted	2,833	-
Total cash and cash equivalents	<u>62,202</u>	<u>36,768</u>

11 CREDITORS: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	-	670
Accruals	120	3,791
	<u>120</u>	<u>4,461</u>

McNICOL BALLET COLLECTIVE

NOTES TO THE FINANCIAL STATEMENTS (cont'd)

FOR THE YEAR 01 JANUARY 2022 – 31 DECEMBER 2022

12 MOVEMENT IN FUNDS

	Opening Balance 01.01.2022	Income	Expenditure	Net movement in funds 2022	Closing Balance 31.12.2022
	£	£	£	£	£
Unrestricted Funds - General funds	42,307	79,178	(43,440)	35,738	78,045
Restricted funds					
Hey Smile Foundation	12,500	-	(9,667)	(9,667)	2,833
Income from Charitable Activities					
- Arts Council England Project Grants	-	29,260	(29,260)	-	-
	12,500	29,260	(38,927)	(9,667)	2,833

The general fund comprises monies that can be used in accordance with the charitable objects of the Charity at the discretion of the trustees.

Restricted funds from the Hey Smile Foundation were given towards education and outreach activity.

Restricted funds from Arts Council England Project Grant towards the Moonbend production.

2021 comparative figures for movement in funds:

	Opening Balance 01.01.2021	Income	Expenditure	Net movement in funds 2021	Closing Balance 31.12.2021
	£	£	£	£	£
Unrestricted Funds - General funds	51,531	56,082	(65,306)	(9,224)	42,307
Restricted funds					
Donations - Trusts: Garfield Weston Fdn	10,000	-	(10,000)	(10,000)	-
Cockayne Foundation	-	11,000	(11,000)	-	-
Hey Smile Foundation	-	25,000	(12,500)	12,500	12,500
Income from Charitable Activities					
- Arts Council England Project Grant	13,050	1,450	(14,500)	(13,050)	-
	74,581	93,532	(113,306)	(19,774)	54,807

The general fund comprises monies that can be used in accordance with the charitable objects of the Charity at the discretion of the trustees.

Restricted funds from Garfield Weston Foundation were given towards core costs and leadership team.

Restricted funds from the Cockayne Foundation were given towards the main stage activity.

Restricted funds from the Hey Smile Foundation were given towards education and outreach activity.

Restricted funds from Arts Council England Project Grant towards the creation of a new dance film Firebird Reimagined

13 RELATED PARTY TRANSACTIONS

One trustee has reclaimed out-of-pocket expenses of £58 (2021: £0) for travel.

Artistic Director Andrew McNicol is the step-son of Chair Keith Smith. Mr Smith withdraws from any Trustee discussions regarding the appointment of and any financial transactions with Mr McNicol, and these matters are voted on solely by a quorum of unrelated Trustees. In 2022, the following payments were made to Andrew McNicol:

Artistic Director Fee: £3,000 (2020: £0)

Choreography fees: £5,139 (2021: £5,360)

Reclaim of out-of-pocket expenses: £239.90 (2020: £191.88) for travel and reimbursement of the annual Dropbox subscription.