

Company number 1303657  
Charity number 273527

**I.O.U. Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2021**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**I.O.U. Limited**  
**(Limited by Guarantee)**

**Contents**

	<b>Page</b>
Reference and Administrative Details	1 - 2
Chair's Report	3 - 5
Trustees' Report	12 - 20
Independent Examiner's report	21
Statement of Financial Activities (including Income and Expenditure Account)	22 - 25
Balance Sheet	26
Cash Flow Statement	27
Notes to the Financial Statements	28 - 38

## **I.O.U. Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is a private company limited by guarantee registered in England and Wales, company number 1303657, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 273527.

#### **Directors and trustees**

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

As set out in the Articles of Association the number of the members of the board shall not be less than 2 nor more than 50. The company may, by special resolution, from time to time appoint any person to be a member of the board.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

David Wheeler

Philip Boyes

Nancy Ellis

Imran Ali

Tudor Gwynn

Laurence Walker

Ben Wilson

Shirley May - appointed 27 October 2020

#### **Secretary**

David Wheeler

#### **Executive (day to day management)**

Executive Director - Joanne Wain

#### **Independent Examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

Lloyds TSB Bank Plc, 75 Commercial Street, Batley, West Yorkshire WF17 5EQ.

#### **Solicitors**

Harbottle & Lewis, 7 Savoy Court, London WC2R 0EX.

**I.O.U. Limited**

**(Limited by Guarantee)**

**Reference and Administrative Details**

**Operation address**

IOU, Dean Clough Mills, Halifax HX3 5AX.

**Registered office**

49 South Molton Street, London W1K 5LH.

## **IOU Limited**

### **(Limited by Guarantee)**

#### **The Chair's Report to 31 March 2021**

Like the majority of arts organisations, charities and businesses around the globe, IOU has had a challenging year in 2020-2021, due to the ongoing impact of the worldwide pandemic created by the COVID-19 virus. This year was, however, a year of reflection as we entered a planned period of business and production development.

In light of the challenges presented, IOU demonstrated that it is an agile and responsive organisation. Our place in the sector as digital leaders, allowed us to adapt quickly to the lockdown and deliver productions and learning programmes entirely online, ensuring that artists remained employed and IOU retained visibility. The diversity of our arts experience spans from digital, online and video art works to outdoor installations and live performances which means we have a wealth of expertise in the team, as well as a diverse and adaptable production portfolio, to help the organisation navigate these unprecedented and unpredictable times.

IOU started the year in a strong position, as last financial year (2019-20) we reported a total audience figure of 227,017, which was over twice the annual target of 100,000. This year, we have not had any physical audiences to report due to the pandemic, but were able continue with some planned activity online, including Speaking Tubes Online: New Commissions and workshop Making It online delivering to a total digital audience figure of 129,694. Additionally, IOU was commissioned by Junction Goole to deliver a new project, My Three Words, a production that uses the What3Words platform to build a connection between online artworks and audiences to real life places.

Delivering productions online has opened up new audiences for IOU. Making It online expanded from being delivered to local Calderdale audiences, to national and international audiences with people attending from London, Bristol, Newcastle and even Australia.

In addition to online activity and developing new audiences, building work was started at IOU's premises at Dean Clough, making improvements and developing the space so it's ready to welcome back audiences and staff safely. Work has been done to improve ventilation and flood defences, and a new technical office will be installed, with an extension of the shared office space.

The new website build and content development has been a major focus this year, working with design agency Design by Day. It has been an opportunity to revisit old productions and archive content to develop and share with audiences, as well as help IOU define and communicate to audiences the multiple strands of work we do. The new website will feature a page for each production, which will be divided into 'current', 'past' and 'in-development' where audiences can explore image galleries, videos, sketches and testimonials relating to each production.

The new website will also feature a bespoke ticketing system for upcoming events so we will no longer have to pay fees to use the external platform Eventbrite for managing the ticketing of events. This will feed into a new CRM system, so IOU in future will be able to better understand its audiences and manage tailored communications for different types of audience. This new CRM will also support a new bespoke donations system and refreshed fundraising strategy for individual giving.

Other features of the website include an area for critical discussion and debate, with news and contributions from guest writers and artists, as well as a R&D area to highlight IOU's groundbreaking work with various partners and collaborators. It will also include a curated Timeline of productions and key events, which will enable audiences to scroll and explore over 40 years of IOU history.

This year, IOU also commissioned a brand consultancy to revisit and refresh IOU's brand positioning. Working with Jo Marsh from Counter Culture, IOU developed revised brand values, tag lines and communications. This work included consulting with the sector on how IOU is perceived.

## **IOU Limited**

### **(Limited by Guarantee)**

We have continued to play a key role in the sector, working with established and emerging artists in the North, nationally and internationally. Developing talent is central to our work through the emerging Art Studio learning programme for external audiences. As well as delivering nine Making It Online workshops to a total audience of 94 to develop new skills and practices, we have also been developing IOU's artist residency programme Space Time Tools Advice (STTA) which we aim to elevate more prominently in the future. Because of the pandemic, IOU was unable to support any volunteers this year, but has developed relationships with University of Leeds and University of Sheffield which will see internships being delivered in Summer 2021.

IOU builds resilience and sustainability through strong creative ideas and partnerships, funding, education, academia, governance, future planning, diversity, community engagement, digital development, collaboration and co-creation. We continually examine organisational and business models to ensure we are fit for purpose and are able to adapt to economic, environmental and social change by seizing opportunities, identifying and mitigating risk, and deploying resources effectively in order to continue delivering quality work, in line with our mission.

In 2020/21, IOU received funding from a diverse range of sources including donations, sponsorship, in-kind benefits, grant funding, theatre tax relief, university fees, insurance, workshop delivery and local authority. The company continued its long-term relationship with one of its major stakeholders, Dean Clough Mills, who provides support for the delivery of IOU's work through workshop, gallery and office facilities. This contribution is set annually for the next 10 years at £77,290.

Annual budget for 2020/21 was £505,000 including transfers carried forward, which has decreased slightly from the previous year due to smaller productions. Arts Council England (ACE) core funding is £188,404 and support remains static.

Core income outside ACE achieved was £317,000, including £41,000 Theatre Tax Relief and £139,000 from our insurance. Project Income was low due to the pandemic at £28,000, this includes Project Sponsorship and in-kind value of £10,000. IOU's healthy volunteer programme is valued at £20,000 but due to the pandemic there were no volunteers in 2020. We continue to fundraise against specific projects and develop new relationships with other relevant organisations including Leeds Literature Festival, University of York and XR Stories, University of Birmingham, Punch and Anti Limited, and we have retained relationships with supporters including 20-21 Visual Arts, Junction Goole and First Group West Yorkshire.

R&D is at the core of IOU's creative work and digital development and co-creation is part of our methodology. We estimate that around 25% of our capacity is research and development. Last year partnerships were formed with University of Birmingham's Centre for Railway Innovation and Education, Punch in Birmingham, University of Sheffield, Manchester Metropolitan University Community Rail Partnership, LCEP group, Calderdale Council, Anti Limited (a 360 film company) Echoes storytelling app and various freelance collaborators. We also worked with several networks to extend IOU's reach, including the Community Rail Network and Cultural Destinations (Calderdale) plus we established a network of nineteen different cultural partners across the Sea to Sea train line route. This R&D and partnership work will help secure further funding and numerous partnerships for a project that we intend to deliver in 2021-2022.

The last five years in IOU's new premises at Dean Clough have been part of a wider testing and exploring feasibility process. We are now considering the next five years and how we can retain IOU's ethos as interdisciplinary producers specialising in innovation, invention and engineering and expand that into a creative learning programme for our peers and the local community.

Looking ahead, the company remains committed to understanding its audiences in order to build new levels of engagement and participation. Over the next year we plan to build attendance at performances and exhibitions, workshops and events with a refreshed focus on digital channels, and the use of the new website. Post pandemic, the organisation has gone through a period of reflection and revisioning

## **IOU Limited**

### **(Limited by Guarantee)**

with a step change in objectives around original productions, thought leadership and R&D, engagement and Art Studio programme and business development. The organisation is in the process of embedding the Arts Council's Investment Principles across the company's work for which the board will take a major lead in.

Inclusivity and diversity continues to be a priority for the company's development, and the Board is committed to ensuring that this goes beyond monitoring, to address key aspects of artistic development and audience engagement. To ensure that diversity is led by the board Shirley May from Young Identity has been recruited to lead on this alongside Ben Wilson, Agent for Change at Sheffield Theatres, who was recruited last year.

I would like to recognise the valuable contributions that my fellow Board members have made over the last year. Additionally, I would also like to thank our funders, sponsors, executive team, artists and volunteers and audiences for support in making our work possible. I am looking forward, with excitement, to my role as Chair of IOU over the next year, with a new five-year business plan that will support the impactful work IOU does with artists, audiences and all stakeholders.

To know more visit our website [www.ioutheatre.org](http://www.ioutheatre.org)

**Tudor Gwynn, IOU Chair**

**Dated: 26 October 2021**

**IOU Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The legal and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities.

**Our Objectives and activities**

The Company is established to promote, maintain, improve, and advance education, particularly by the production of educational plays and the encouragement of the arts, including the arts of drama, mime, dance, singing and music, and to formulate, prepare and establish schemes therefore provided that all objects of the Company shall be of a charitable nature. The artistic policy states that it is the aim to experiment with and develop the form and representation of ideas in a publicly accessible arts context and to assert the importance of the imagination and curiosity.

The principal activity of the company during the year continued to be the presentation of new and existing art works for educational purposes. IOU is an arts organisation with over 40 years' experience making original works across art forms including site-specific performance, contemporary/experimental music, touring theatre; sound, video and sculptural installations; and interactive digital/virtual works. It is also a strategic educational organisation working to advance practice. IOU has continued to develop its artistic practice across art forms, capitalising on its expertise and experience as respected innovators in its field.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2).

**Brand Revisioning**

This year IOU undertook a brand consultancy to revisit and refresh IOU's brand positioning. Working with Jo Marsh from Counter Culture, IOU developed revised brand values, tag lines and communications for specific audiences.

**Vision - Where we're going**

*Art of our time, influencing the future*

To lead an innovative, interdisciplinary, producing arts company that makes art in and of our time that shapes the art, artists, communities and places of the future.

**Mission - What we do**

IOU is a leading producer of interdisciplinary, site-specific productions. Our mission is to make original innovative productions, support and develop artists and engage local communities and public audiences.

We develop and explore the dynamism of co-creating and making; combining traditional skills and experience with pioneering new technology and engineering expertise. We work with the disciplines of live performance, music, video and installation. We are inventive, imaginative and distinctive.



## **IOU Limited**

### **(Limited by Guarantee)**

We site and create artworks for unexpected locations indoors and out as well as theatres and galleries.

Our productions cross the boundaries between art forms and organisations, playing with reality and confounding expectations; inviting with the familiar and guiding to the unknown.

We take inspiration from the culture, landscape and industrial past of our home in Calderdale, combining making skills and emerging technology.

Experiencing IOU is an inclusive process of hands-on inventing, learning and active participation, where audiences bring their own perspective. We sow the seeds for new ideas to grow, life-affirming memories to be made and multiple stories to be told.

We share our extensive knowledge and experience through the public presentation of our productions, research and development, an online magazine, and an arts Studio of creative learning, to encourage and assist new generations of artists and creative people.

- Original Production
- Leadership & R&D
- Engagement
- Business Development

### **Values - How we do it**

#### **Inventive**

We invent new artworks from scratch. We take risks, expand our knowledge, learn from each other and empower others to develop their creative practice. We turn ideas into reality.

#### **Adaptable**

We are flexible, able to change direction and adjust what we do to be relevant to our audiences and communities.

#### **Curious**

We aim to ignite curiosity and encourage audiences and collaborators to bring their own experiences to our artworks and to co-create with us.

#### **Intersectionality, Equity & Inclusivity**

We will be a company informed by a practical understanding of intersectionality. Intersectionality is an analytical framework for understanding how aspects of a person's social and political identities combine to create different modes of discrimination and privilege. We will position ourselves as welcoming and accessible to all.

#### **Environmental Responsibility**

We care about climate change and will be sustainably responsible.

#### **Young people, change-makers and the next generation**

We care about the next generation and their futures. We will support young talent without traditional qualifications. We will use art of our time to influence the future.

## **IOU Limited**

### **(Limited by Guarantee)**

#### **Purpose - Why we do it**

##### *Dreaming in the real world*

We all need to dream, to make and create. IOU invites audiences and collaborators to be travellers in a borderless landscape of the imagination, to find the joy, the surprise, the unresolved and the humour of creativity. We believe that real change starts with the imagination.

#### **Company Objectives to achieve the charity's purpose.**

The mission that shapes our annual activities is to make original and unpredictable art works. The vision is to engage with artists and audiences by creating original art that changes perspectives and provokes, as well as inspiring curiosity and wonder. The strategies employed to achieve the charity's mission for 2018-2022 are:

- Through the redevelopment of our creation centre, make excellent art for all. Making art is at the heart of IOU that all strands of work grow out from.
- To connect with existing audiences and develop new audiences through creating multi-disciplinary, touring works for the indoor and outdoor sectors and through specially commissioned site-specific work in the public realm.
- To prioritise a digital engagement offer; through artworks, research and technology partnerships, on-line experiences and learning activities.
- To develop the company's core, creative offer to artists and emerging practitioners to collaborate with us and create work within the worlds of IOU at our creation centre at Dean Clough.
- To achieve artistic excellence through best practice and fair pay.
- To secure partners and investors to develop a unique educational, cultural skills training and learning offer and to explore the development of the Creative Learning strand.
- To develop a diverse range of income streams to fund our activities kick started through the 2014 Arts Council England (ACE) Catalyst funded research, including a renewed membership and donations scheme.
- To deliver an Audience Development plan that includes audiences for work on tour, at our studio, galleries and workshop.
- To further develop regional, national and international communication strategies and profile
- To involve our supporters, partners and investors in the future vision so we can extend the benefits of our associations.
- To recognise that IOU has an impact on the environment as an organisation and strive to minimise negative environmental impact on a local and global scale. In order to achieve this, all of IOU's activities operate to a management system whereby environmental performance can be monitored and continually improved.

IOU works regionally, nationally and internationally to inspire, influence, facilitate and develop UK arts practice. There have been no major changes in the policies adopted to pursue these objectives during the year.

#### **The main activities undertaken in relation to those purposes**

Putting these strategies into action we have three main areas of activity, which are: making new work; presenting and touring work; engagement and educational programmes. This year we have added a new area of work - R&D - which recognises the extent of IOU's research and development, collaboration and partnership working to innovate and experiment in the arts. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance public benefit: running a charity (PB2) and the main activities for 2020/21 have included:

**IOU Limited**  
**(Limited by Guarantee)**

In order to continue to make, present, tour and disseminate the learning around our work, we made improvements to the space developing better ventilation and flood-prevention systems and installing a new technical office. Additionally we took most of our work online from art installations to workshops in response to the pandemic.

**Trace Gallery and Walkway Gallery**

In October 2019 we started work on a refreshed archive exhibition with better interpretation and explanation of the works in the newly named 'Trace Gallery'. The launch of this and the new exhibition was delayed indefinitely due to Coronavirus outbreak in March and subsequent flooding. The exhibition was revisioned as 12 short videos made for sharing on social media for each of the archived objects. To date this year these videos reached an estimated audience of 2,700. The Galleries will be relaunched in 2022.

**Speaking Tubes Online: New Commissions**

IOU commissioned three composers and sound artists to create new musical compositions to be played on sculptural sound installation Speaking Tubes. These sound artists produced three new pieces of work:

Katie English - Forties and Fives  
Loui Binns - Abiogenesis Tessellations  
Jo Thomas - In a Still Place

These three works were presented alongside the original work by award-winning composer Yannis Kyriakides who created the piece 'Shooting at Clouds' for the original launch of Speaking Tubes in 2013.

We planned to launch the exhibition of Speaking Tubes in the newly christened Walkway Gallery, along with an updated archival exhibition in the new Trace Gallery at IOU's base in Victoria Mill, Dean Clough. The launch event was cancelled due to the Coronavirus pandemic and subsequent lockdown.

During lockdown, IOU continued to work with all four composers and sound artists to develop four distinct spatialised versions of each work, so that audiences could experience the work at home on headphones as if they were listening to it while standing in the centre of Speaking Tubes. These were uploaded onto the IOU website via Soundcloud and to date the four works have had a total of 332 listens. Additionally, Jo Thomas launched an EP version of her Speaking Tubes commission 'In a Still Place', which can now be downloaded on itunes and Spotify.

Whilst this enabled IOU to engage with audiences during lockdown, it also means that these projects will reach new audiences and encourage more people to visit Speaking Tubes in person when we are next able to present it to the public.

**Speaking Tubes: Artist Talk**

Following the online launch of all four spatialised works, IOU produced a live Artist Talk event using a professional open source outside broadcast system. This conversation took place on Thursday 11 June and featured the four sound artists, along with IOU's Artistic Director and creator of the project David Wheeler. The event was hosted by IOU Producer Jonathan McGrath with support from Communications Manager Emma Bosworth.

The live event was streamed on IOU's website via YouTube and the link was shared across all digital channels. The event was featured on *Creative Tourist*, *Sound and Vision*, and *The Sampler*. The live online event was attended by 57 people in total (Source: Google Analytics). Post event the video of the live discussions was made available on the website and Youtube, to date this video has had 232 views.

We also received some very positive comments from the audience:

## **IOU Limited**

### **(Limited by Guarantee)**

*"Really interesting to hear from the makers and composers. The project sounds amazing - want to hear/see/feel it!" Caro C, Youtube user.*

*"Really enjoyed listening to everyone talking about their work tonight. Very interesting and inspiring. Will go off and listen to the compositions again now!" Dan Morrison, Sound Artist by email.*

### **Speaking Tubes 360**

IOU worked with Joby Catto of AntiLimited to develop 360 films for each of the four works to be presented online. Over a month IOU released the Speaking Tubes 360 videos for Yannis Kyriakides 'Shooting at Clouds', Katie English's 'Forties and Fives', Loui Binns' 'Abiogenesis Tessellations' and Jo Thomas' 'In a Still Place'. To date the four Speaking Tubes 360 videos have had 388 views on YouTube.

### **Speaking Tubes Online**

In total, the known online audience for all Speaking Tubes assets and online content is currently 902.

### ***Touring***

Because of the pandemic, we do not have any touring activity to report this year.

### ***IOU Creative Learning - Engagement, Workshops and Education***

IOU prioritises and continues to invest in its artistic development by ring fencing a percentage of its annual budget in the research and development of new ideas, contexts and platforms to present work. We also continue to support, through mentoring and networking, the development of other artists both regionally and locally with a Creative Learning engagement and talent development programme associated with making our work. These include the IOU volunteer programme and artist development programmes Making It and Space Time Tools Advice, as well as community, school and university workshop programme Explore It. During this year of lockdowns and restrictions, IOU managed to continue the learning programme online. During the period, nine workshops were delivered to 94 people.

### **Artist Development**

In 2020/21, IOU engaged 24 artists in making new work and touring, and in education and talent development programmes.

### **Volunteer Development**

This year we were unable to take on any volunteers due to the pandemic and subsequent restrictions. We did, however, develop relationships through our networks with University of Leeds and University of Sheffield and have two internships planned for Summer 2021. One intern will work with IOU Producer Jonathan McGrath in an Assistant Producer role, the other will work with IOU's Communications Manager Emma Bosworth as a Marketing Assistant.

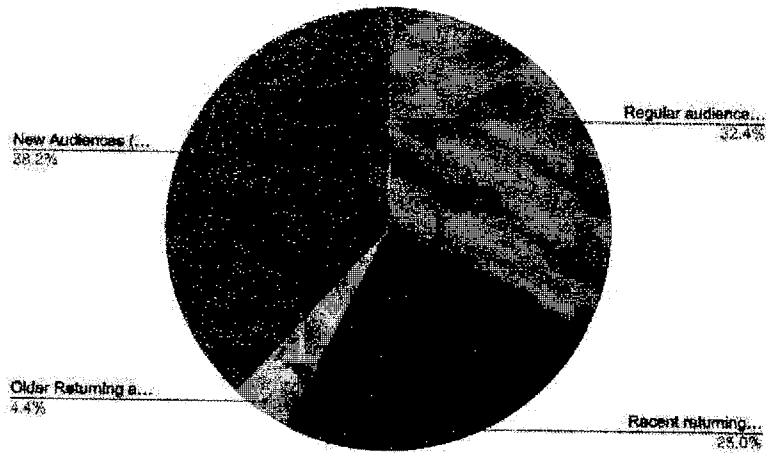
### **Making It Online**

Over the whole year Making It Online has been delivered to 94 people over nine workshops. The online digital trailers have been viewed by a total audience of 355.

Despite being online it was decided to keep the numbers for each workshop low to maintain a high standard of engagement and experience for all attendees. The number was increased from the usual 12 to 25 for the Christmas Making It in December. Six out of the nine workshops from this year were sold out, including the Christmas Making It. We saw a lull in ticket sales during the last quarter for the year, and we think this may be due to a fatigue in audiences for zoom and online events in general.

**IOU Limited**  
(Limited by Guarantee)

New Audiences

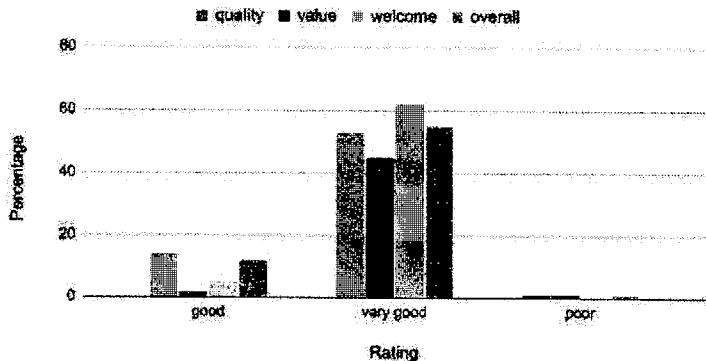


In the nine workshops run this year 38% of the attendees had not attended an IOU event or Making It Online previously. If you remove the Christmas Making it responses from this, which is always delivered primarily for IOU friends and supporters, this goes up to 46%. This demonstrates we now have a much healthier balance of regular attendees and new audiences. (Last year it was 35% new audiences) We hope to maintain this next year in delivering our workshops.

Audience Feedback

**Audience Feedback**

Making It Online Events



To date when asked to rate the quality of the workshop 98% of the audience rated it as 'good' (18%) or 'very good' (80%). When asked to rate the value for money 85% of audiences said 'very good'. The audience also gave 100% 'good' rating (7%) and 'very good' rating (93%) for the welcome given by the staff; and 98% 'good' rating (18%) and 'very good' rating (80%) for the overall experience and ticketing.

When asked how likely it would be that they recommend a workshop in future to a friend (on a scale of one to ten, ten being extremely likely) the average response was a 9.

We received some great feedback and quotes from audience members this quarter including:

## IOU Limited

### (Limited by Guarantee)

*Best online event I've been to. You created a warm and friendly atmosphere which is really not an easy thing to do on Zoom. The team had a great rapport and ran the workshop really well. You packed loads into 2 hours. The packs we got in the post were SO well thought out, clearly packed with care and the attention to detail was just brilliant. I felt really happy and relaxed and festive afterwards. Amazing, thank you so much.*

*A delight from start to finish - the packages' arrival was exciting and Emma's emails explained everything clearly. The wine/fruit tea was a bonus and the activity very well thought out.*

*We had a great time, sharing an experience virtually which one would normally expect to have in person. Greatly appreciate how much effort, planning, care, creativity and thought went into conceiving and making this happen. It was a pleasure to share the humour, seasonal silliness, creative stimulus and fun with everyone... thank you!*

*I feel so inspired after this workshop, it had a really wonderful atmosphere and was very much needed right now. The detail within the making was particularly refreshing and brought a real joy in celebrating creativity!*

*I was able to get to the online session where I wouldn't usually manage to get to the space in Halifax at this time. Really accessible and friendly. I'll try and make it again!*

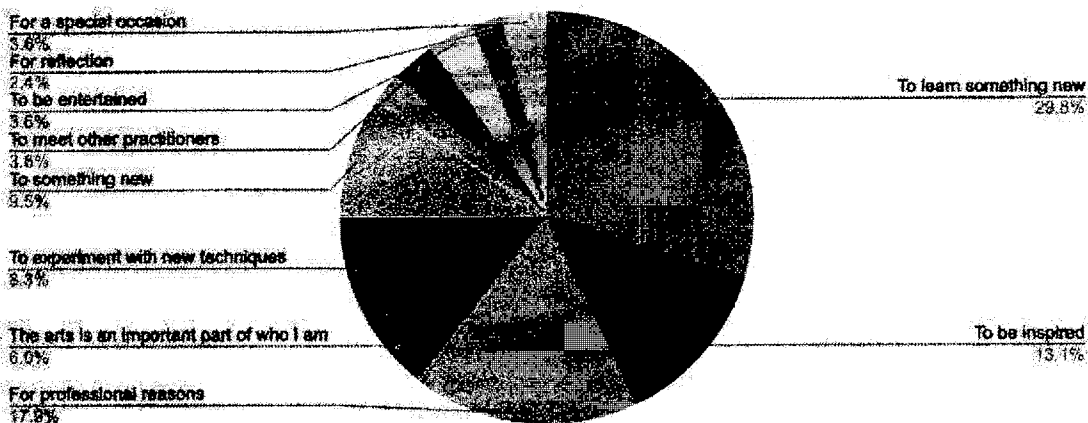
### Audience Motivation

When asked to select the all motivations for attending the leading motivation for audiences is 'to learn something new' (65%) followed by 'to be inspired' (48%) with 'for professional reasons', 'art is an important part of who I am' and 'to do something new / out of the ordinary' all in third place with 42% of people selecting these motivations.

When asked to select their main motivation the top five responses reflect the previous question, with 'to learn something new' coming on top. Followed by 'for professional reasons' and 'to be inspired' in third.

### What was your main motivation for attending Making It Online?

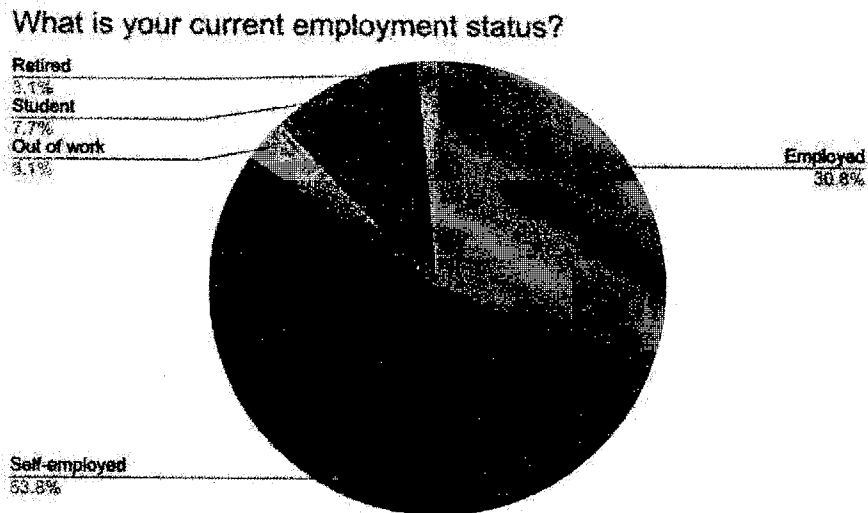
Select just one option



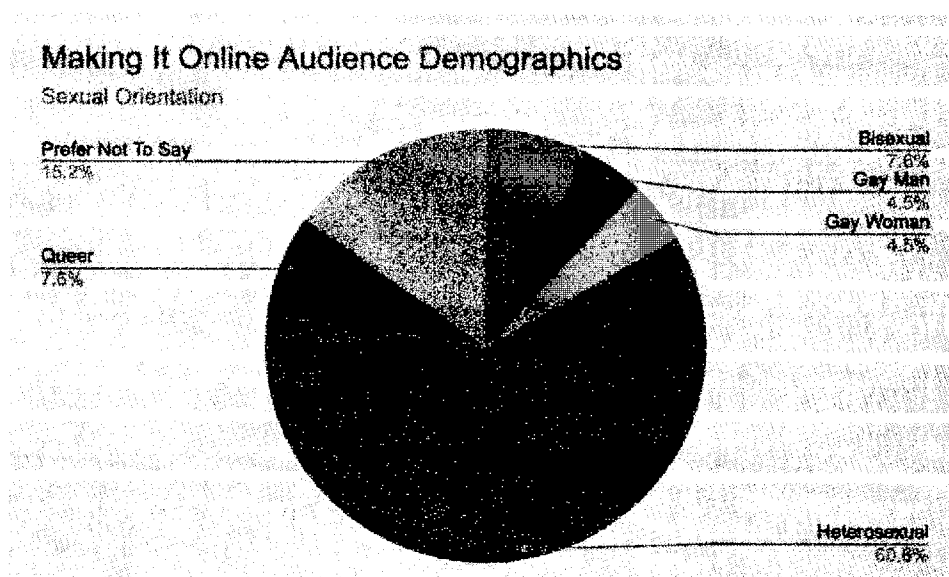
**IOU Limited**  
**(Limited by Guarantee)**

Making It Online Audience Demographics

When asked about their **current employment status** over half of attendees said that they were 'self-employed' (53.6%) followed by 'employed' (30.8%), with 7.7% of audience stating they're students and 3.1% out of employment and 3.1% retired.



When asked how about **sexual orientation** 78.5% of those who attended one of the nine workshops in 2020 - 21 identified as female and 0% were non-binary. 24.2% of audience responding to the surveys identified as LGBTQ+.



**IOU Limited**  
**(Limited by Guarantee)**

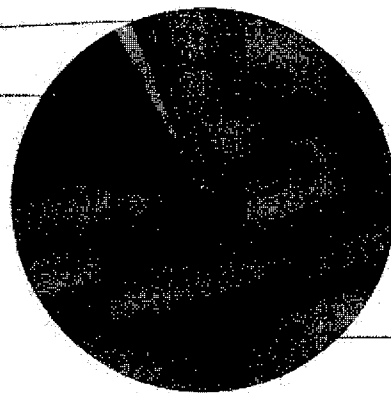
When asked about their **ethnicity** 6% of those who responded to the survey classed themselves as BAME, which is an area that we aim to improve with IOU's Creative Learning programme including Making It next year.

**Making It Online Audience Demographics**

**Ethnicity**

Prefer Not To Say  
3.0%

Other White Background  
15.2%



White - British  
77.8%

There was a good mix of **age ranges** represented. The highest number of participants were in the 35 to 44 age bracket (23%) but closely followed by 25 to 34.

**Making It Online Audience Demographics**

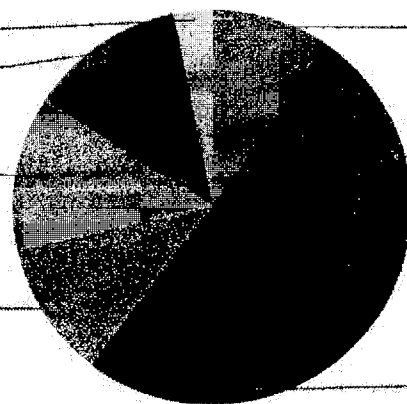
**Age**

Prefer Not To Say  
3.2%

65+  
12.7%

55 - 64  
12.7%

45 - 54  
11.1%



20 - 24  
9.5%

25 - 34  
22.2%

35 - 44  
23.6%

When asked about **disability** 6.1% of the audience considered themselves to be d/Deaf or disabled or to have a long term health condition. 13.6% of the audience preferred not to answer this question.



**IOU Limited**  
**(Limited by Guarantee)**

**Making It Online Communications**

The most popular way to hear about Making It Online is via the IOU e-newsletter with 30.4% of audiences selecting this option. Followed by recommendation either by a friend or colleague, or through attending a previous event themselves at 26.8%. The third most popular method of communication is IOU's social media at 23.2%. This accurately reflects the time and spend on marketing for the Making It online programme.

How did you hear about Making It Online?



**Making It Online Reach and Location**

Making It Online has the potential to reach national audiences rather than regional audiences which is reflected in the postcode analysis this year. While just over half the audiences live locally still with 22.4% of audiences living in Halifax or Calderdale, 4.9% of audiences live in Leeds, and a further 29.5% from places in the rest of West Yorkshire. The remaining 43.2% of audiences are attending from elsewhere in the UK, which we wouldn't have seen previously when the workshops were held at the studio in Dean Clough. This 43.2% includes 14.8% from Manchester and 11.5% from London.

**Making It Online Audience Demographics**

Location



**IOU Limited**  
**(Limited by Guarantee)**

**Space Time Tools Advice (STTA)**

STTA is a professional development, artist in residence scheme with a focus on collaboration. It is designed for artists and artist groups wishing to produce creative projects or explore new ideas and practices. For periods of up to three months, artists are given space to work at IOU, alongside mentoring and advice, calling upon IOU's wealth of experience in both the art and business side of producing creative projects. Aimed at existing partnerships, companies or individuals coming together to develop ideas towards performance or installation works for theatres, galleries, and indoor and outdoor spaces. In 2019/20 STTA, attracted five artists and artist groups with 12 participants looking to develop new indoor and outdoor theatre work or a new company. Advice was given on business development and devising strategies. 90% were under the age of 34 and 40% had cognitive/learning disabilities or mental health conditions.

***Achievements and performance***

Our most significant achievement this year has been the resilience of the organisation and the team in the face of the pandemic, and being able to make the most of the new landscape. IOU was able to deliver live talks and workshops to a very high standard which were ahead of the game in any sector. This also broadened IOU's reach to new national and international audiences and created work opportunities for freelancers and artists during an otherwise difficult year. Other work included business planning, brand revisioning and developing partnerships with schools, sponsors, higher and further education and organisations, and increasing partnerships and engagement for STTA 2021-2022. Additionally, we undertook a major piece of work to develop our website, which was a strategic objective to optimise audiences online.

In 2020-21

**Productions**

- R&D continued for new project Sea to Sea/Storylines around the use of geo-locative technology and storytelling, creating new partnerships with Northern Railway, University of Birmingham and AntiLimited filmmaker Joby Catto.
- Three new composers were commissioned for Speaking Tubes: Online.
- IOU was commissioned by Junction Goole to produce My Three Words
- As part of My Three Words six artists, musicians and writers were commissioned to produce new work to be presented online in 2021-22.

**IOU Art School - Engagement, Workshops and Education**

- We deployed Audience Development initiatives to actively build partnerships with schools and learning institutions and partnership organisations, increase participation in 'Making It' and develop IOU's profile through attendance at events, marketing campaigns, PR and advocacy.
- Through self-evaluation we learned that 80% of attendees say our work is Very Good. 65% say they come to learn something new, 48% to be inspired and 42% say they come to try something new and out of the ordinary.
- We delivered 9 online workshops to 94 participants to develop skills and encourage creativity during lockdown.

**Communications**

Due to the pandemic and lockdown restrictions we were unable to deliver work to any physical audiences, but we reached a total known digital audience of 1198, plus an additional 128,496 estimated audience and reach.

An area of improvement and focus this year has also been an analysis and re-working of digital platforms to build wider audiences online into the next year.

## **IOU Limited**

### **(Limited by Guarantee)**

- Social media audiences and followers increased by 6.25% on Facebook, 1.6% on twitter and 4.8% on Instagram.
- The website saw 4,556 users in total over the year. 85.2% of these were new users. We wanted to encourage return visits and this has happened with the content we've shared this year. Our returned visitor figures have increased by 8% which is a 114% percentage increase rate.
- In 2020 - 2021 the number of email subscribers for IOU has increased by 68%, from 513 to 863, this is a significant increase, and the one area of increased digital audiences in an otherwise quiet year of development. It puts IOU in a good position to implement CRM and individual giving schemes over the next year as well as increase these figures even more.

### **Diversity**

Diversity is at the heart of IOU's work from making to delivery and engagement. For 2018-2022, we have a focus on 4 key characteristics: age, ethnicity, disability and gender. We aim to achieve excellent art for all by creating pathways to working for the company from all protected characteristics. We do this through volunteer and engagement programmes and the IOU Creative Learning strand. We have already increased participation in these programmes from a diverse range of groups.

We have analysed our annual demographics from the last financial year (2020 - 2021) with the following findings:

#### **IOU Permanent Workforce**

- IOU's workforce is 50% male (inc trans-men) and 50% female. (inc trans-women).
- Age ranges are 67% aged between 35 and 49, 17% aged between 50 and 64 and 17% over 65.
- 33% of staff (two out of six) identify as neuro-divergent, although no members of staff identified as D/deaf or disabled.
- 67% of staff said they are White-British, 17% White-Irish and 17% stated that their ethnicity is not known.
- 85% of staff identified as heterosexual or straight and 17% of staff identified as queer.

#### **IOU Trustees**

- IOU's Board of Trustees is 75% male (inc trans-men) and 23% female. (inc trans-women).
- Age ranges are 37.5% aged between 35 and 49, 37.5% aged between 50 and 64 and 25% over 65.
- 25% of Trustees (two out of eight) identify as neuro-divergent.
- 25% of Trustees (two out of eight) identify as D/deaf or disabled.
- 75% of Trustees identify as White-British, 12.5% as Asian / Asian British - Pakistani and 12.5% as Black / Black British – Caribbean.
- 100% of the Board of Trustees identify as heterosexual or straight.

#### **Freelancers, Contractors and Artists**

- In 2020-2021 IOU worked with 50% male and 50% female contractors and artists.
- Four people surveyed identified as different to the gender they were born with.
- Age ranges were quite broad with 17% aged between 20 and 34, 63% aged between 35 and 49 and 17% aged between 50 and 64 and 3% were over 65.
- 25% of artists and contractors identified as D/deaf or disabled.
- 67% of artists and contractors described themselves as white British, 4% as white Irish, 17% as other mixed ethnicity, 4% as Asian or Asian British Indian, 4% as Black or Black British Caribbean, with 13% opting not to say.
- 13% of artists and contractors identified as Bisexual, 4% as Gay Woman / Lesbian, 79% as Heterosexual / Straight and 4% as Queer.

Audience information is more limited for 2020 to 2021, but from the data we were able to analyse 6.1% surveyed recording a disability, and 6% would be classed as BAME an increase of 3% from last year. Age ranges were diverse and well spread out too, with 35-44 being the most popular age range (23%)

## **IOU Limited**

### **(Limited by Guarantee)**

but with everything represented from 20 - 24 (9.5%) to 65+ (12.7%). 78% of audiences surveyed identified as female (including trans-female) and 24% of audiences identified as LGBTQ+.

### **Summary**

#### **IN 2020/21 IOU**

##### **Worked with:**

43 staff, artists and freelancers,  
2 artist residencies  
14 partners

##### **Delivered online workshops to:**

94 participants

##### **Delivered:**

4 new commissions  
16 digital online artworks  
1 live talk event

##### **Developed:**

1 new commission to be delivered 2021-22  
15 new partnerships and funding bids

##### **Presented to:**

1198 known digital audiences / online attendees  
128,496 estimated digital audiences  
Social media following increased by 6.2% on Facebook, 1.7% on twitter and 4.8% on Instagram  
We had 4566 total users of the website, and saw an increase in return visitors by double compared to previous year.

The difference IOU's work makes to beneficiaries is that it pays major dividends to the local community and participants through creativity, learning, well-being, innovation, and place-shaping.

Creativity changes both people and place for the better and IOU in Halifax contributes to this ambition. IOU is inventive, imaginative and innovative and this approach spreads to the beneficiaries that engage with our work. Participants of IOU's work tend to learn new skills, innovative approaches to curriculum topics such as science, art and technology and are inspired by art giving them a purpose creating the feel-good factor and a sense of well-being.

IOU's work is ambitious; it experiments with technology in new and innovative ways, it embraces technological advances and interprets how new technology should be used. This learning is shared with beneficiaries and participants creating a talent pipeline into the creative industries.

More specifically IOU creates pathways to learning and employment; makes inspirational and innovative art that is challenging, exciting and entertaining creating a rich experience for beneficiaries. IOU is part of a cultural revolution in Halifax and will contribute to regenerating, defining and animating Halifax as a culturally significant town.

*"I can tell you straight away that the students LOVED the session and the creativity flowing around the room was amazing. Thanks so much to the company, but more importantly Cecilia for providing such a brilliant session for our students!"* **College Lecturer**

## **IOU Limited**

### **(Limited by Guarantee)**

#### **Financial review**

The company's turnover has steadily increased since Joanne Wain, Executive Director, came on board in late 2014 from £327,561 to £505,000 including transfers carried forward.

Arts Council England (ACE) core funding is £188,404 and support remains static. Core income outside ACE achieved was £317,000, including £41,000 Theatre Tax Relief and £139,000 from our insurance. Project Income was low due to the pandemic at £28,000, this includes Project Sponsorship and in-kind value of £10,000. IOU's healthy volunteer programme is valued at £20,000 but due to the pandemic there were no volunteers in 2020. We continue to fundraise against specific projects and develop new relationships with other relevant organisations including Leeds Literature Festival, University of York and XR Stories, University of Birmingham, Punch and Anti Limited, and we have retained relationships with supporters including 20-21 Visual Arts, Junction Goole and First Group West Yorkshire.

#### **Structure, Governance and Management**

The company comprises:

- A board of 8 members representing diverse characteristics including ethnicity, disability and age. Expertise includes artists, management, technology, accessibility, academic and administrative professionals.
- A core group of diverse artists engaged on a freelance basis for particular projects.
- An administrative team with an artistic director, an executive director, a full-time producer working with a part-time technician, a part-time communications manager, a freelance finance manager, and a fundraiser.

#### **Induction and training of new trustees**

IOU has a defined policy for the identification, induction and training of new trustees. A regular skills audit identifies gaps in skills and experience on the Board of Trustees. Existing trustees then identify prospective new trustees by matching skills and experience of suggested individuals against the gaps. Equal opportunities is an important element in the identification of new trustees. Advertising may also form part of identifying prospective new trustees.

#### **How decisions are made**

The Board is responsible for the legal management of the company with care, diligence and skill. It has an Executive Director and the Artistic Director as executive staff to manage the company on a day-to-day basis. Day-to-day decision-making is delegated by the Board to the executive staff, who report to the board through regular quarterly board meetings. All activity is monitored by the board through quarterly meetings, regular board retreats and staff appraisals. Business planning and strategy development are the responsibility of the executive staff who present these to the Board for ratification. Detailed plans and financial projections are required for this.

#### **Reserves policy**

A designated fund was started during the year 2007/08 'loss of core funding'. £50,000 was accumulated by year-end March 2019; a further £7,000 was added in March 2020 making this fund now £64,000. It's the Executive Directors effort to ensure the fund grows by £7,000 each year. In addition to the fund assets, contingencies are entered at the start of each financial year into the budgets. The contingencies are 3% of overall admin and overheads and 3% of all project budgets.

#### **Risk Management**

The trustees have conducted a risk analysis to identify the major risks to which the charity is exposed. Systems have been put in place to mitigate these risks whereby the risks are reviewed quarterly at the trustees' meetings.

#### **Statement of trustees' responsibilities**

The trustees (who are also directors of I.O.U. Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and

## **IOU Limited**

### **(Limited by Guarantee)**

United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 26 October 2021 and signed on its behalf by:



**Tudor Gwynn**  
**Trustee**

**Independent Examiner's Report to the Trustees  
of I.O.U. Limited**

I report on the accounts of the charity for the year ended 31 March 2021, which are set out on pages 22 to 38.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

**Basis of independent examiner's statement**

My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charitieshave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

**Graham Berry FCCA**  
**Breckman & Company Ltd**  
**Chartered Certified Accountants**



49 South Molton Street  
London W1K 5LH

26 October 2021

I.O.U. Limited

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 23		200,904	-	200,904	185,430	-	185,430
Charitable activities							
Theatre - page 23		570	90,690	91,260	8,082	180,606	188,688
Investments		41	-	41	91	-	91
Other	<b>3</b>	5,114	-	5,114	-	-	-
<b>Total</b>		<u>206,629</u>	<u>90,690</u>	<u>297,319</u>	<u>193,603</u>	<u>180,606</u>	<u>374,209</u>
<b>Expenditure on:</b>							
Charitable activities:							
Theatre - page 24		205,459	109,325	314,784	230,378	184,932	415,310
<b>Total</b>		<u>205,459</u>	<u>109,325</u>	<u>314,784</u>	<u>230,378</u>	<u>184,932</u>	<u>415,310</u>
<b>Net income / (expenditure)</b>	<b>4</b>	<u>1,170</u>	<u>(18,635)</u>	<u>(17,465)</u>	<u>(36,775)</u>	<u>(4,326)</u>	<u>(41,101)</u>
Transfers between funds	<b>14, 15</b>	15,902	(15,902)	-	15,902	(15,902)	-
<b>Net movement in funds:</b>		<u>17,072</u>	<u>(34,537)</u>	<u>(17,465)</u>	<u>(20,873)</u>	<u>(20,228)</u>	<u>(41,101)</u>
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>143,928</u>	<u>177,660</u>	<u>321,588</u>	<u>164,801</u>	<u>197,888</u>	<u>362,689</u>
<b>Total funds carried forward</b>	<b>14, 15</b>	<u>161,000</u>	<u>143,123</u>	<u>304,123</u>	<u>143,928</u>	<u>177,660</u>	<u>321,588</u>

The notes on pages 28 to 38 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.



**I.O.U. Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	<b>2021</b>		<b>2020</b>
	<b>£</b>		<b>£</b>
<b>Income from donations and legacies</b>			
<b>Grants</b>			
Arts Council England			
Revenue / NPO	188,404		185,000
Calderdale small business relief	10,000	-	
University of York - emergency COVID fund	2,500	-	
	<u>12,500</u>		<u>-</u>
	200,904		185,000
<b>Donations</b>			
Friends and Patrons	-		430
	<u>200,904</u>		<u>185,430</u>
<b>Incoming resources from charitable activities</b>			
<b>Theatre income</b>			
Box office/fees/sales	570		8,082
	<u>570</u>		<u>8,082</u>
<b>Project specific funding</b>			
<b>Grants</b>			
University of York	-		17,225
Leeds Lit Fest	-		3,520
The Space CIC	-		4,200
CFFC - flood fund	1,000		-
<b>Sponsorship/donations</b>			
Dean Clough Ltd - rent	77,290		77,290
Transport manager	-		7,500
First Group West Yorkshire - bus maintenance	2,400		20,000
Volunteers	-		20,000
Cultural destinations - PR/marketing	10,000		10,000
Sea to Sea Prototype - partners and in-kind	-		20,871
	<u>90,690</u>		<u>180,608</u>
	<u>91,260</u>		<u>188,688</u>

**I.O.U. Limited****(Limited by Guarantee)****Year ended 31 March 2021**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production / R &amp; D costs</b>		
Rent	72,711	72,728
Light/heat	3,668	6,569
Insurance	-	5,221
Equipment/hire/maintenance	944	4,516
Salaries/fees	101,388	114,712
Social security costs	10,806	7,245
Artists fees	2,300	-
Sets/props/costumes	5,668	7,229
Bus prop	2,900	31,874
Travel/transport/accommodation	-	2,305
Publicity	5,600	11,733
Marketing/fundraising salaries/fees	15,655	14,582
PR/marketing in kind learning	10,000	10,000
Sea to Sea Prototype - partners and in-kind	-	20,871
Volunteers	-	20,000
Sundry	(1,820)	3,907
	<u>229,820</u>	<u>333,492</u>
 Support and governance costs - page 25	 84,964	 81,818
	<u><u>314,784</u></u>	<u><u>415,310</u></u>

**I.O.U. Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	<b>2021</b>		<b>2020</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Office overheads</b>				
Rent/rates	10,387		10,389	
Telephone/internet	3,998		3,152	
Insurance	6,383		5,502	
Repairs/renovations/renewals	4,018		3,414	
Amortisation of short leasehold	17,909		17,909	
Depreciation of motor vehicles	200		200	
Depreciation of fixtures/fittings/equipment	1,376		1,694	
		44,271		42,260
<b>Administration costs</b>				
Salaries	15,986		16,375	
Social security costs	1,578		1,699	
Staff pension costs	9,795		7,430	
Fees	3,600		3,600	
Training/recruitment/H & S	1,147		2,258	
Travel/accommodation	-		699	
Printing/postage/stationery	163		462	
Subscriptions/journals	2,115		2,226	
Sundry	160		620	
		34,544		35,369
<b>Professional/financial</b>				
Consultancy fees	400		-	
Bank charges	176		325	
		576		325
		79,391		77,954
<b>Governance costs</b>				
Legal/professional	13		13	
Board expenses	1,960		501	
Accountancy/consultancy	2,550		2,550	
TTR	750		500	
Secretarial	300		300	
		5,573		3,864
		84,964		81,818

**I.O.U. Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2021**

		<b>2021</b>		<b>2020</b>	
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed assets</b>					
Tangible assets	<b>9</b>		162,560		180,988
<b>Current assets</b>					
Debtors	<b>10</b>	13,529		28,528	
Cash at bank and in hand		265,067		129,213	
		<u>278,596</u>		<u>157,741</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	<b>11</b>	(137,033)		(17,141)	
<b>Net current assets</b>			141,563		140,600
<b>Total assets less current over total assets</b>			<u>304,123</u>		<u>321,588</u>
<b>The funds of the charity</b>					
Unrestricted funds	<b>14</b>				
- General fund			32,621		21,053
- Designated funds			128,379		122,875
			<u>161,000</u>		<u>143,928</u>
Restricted funds	<b>15</b>		143,123		177,660
<b>Total charity funds</b>			<u>304,123</u>		<u>321,588</u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- 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 directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 26 October 2021 and signed on its behalf by

**Tudor Gwynn  
Trustee**



The notes on pages 28 to 38 form an integral part of these financial statements.

**I.O.U. Limited**

**(Limited by Guarantee)**

**Cash Flow Statement  
for the year ended 31 March 2021**

	<b>Notes</b>	<b>2021 £</b>	<b>2020 £</b>
<b>Cash flows from operating activities</b>	<b>19</b>	<u>136,870</u>	<u>16,271</u>
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		41	91
Purchase of property, plant and equipment		<u>(1,057)</u>	<u>(2,279)</u>
<b>Net cash provided by investment activities</b>		<u>(1,016)</u>	<u>(2,188)</u>
Change in cash and cash equivalents in the reporting period		135,854	14,083
Cash and cash equivalents at the beginning of the reporting period		<u>129,213</u>	<u>115,130</u>
<b>Cash at bank and in hand at the end of the reporting period</b>		<u><u>265,067</u></u>	<u><u>129,213</u></u>

## **1. Accounting policies**

### **1.1. Basis of preparing the financial statements**

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)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity 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).

### **1.2. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

#### **- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

#### **- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

## **I.O.U. Limited**

### **(Limited by Guarantee)**

#### **- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

#### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

### **1.3. Resources expended**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### **- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### **- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

#### **- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

### **1.4. Tangible fixed assets and depreciation**

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Leasehold properties	-	Straight line over the life of the lease
Fixtures/fittings/equipment	-	50% on reducing balance
Motor vehicles	-	25% on straight line

### **1.5. Production costs in advance**

Costs incurred in respect of a theatre production which opens in the following accounting period, and which are to be paid out of general unrestricted funds, are carried forward at the balance sheet date.

**1.6. Pensions**

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

**1.7. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**1.8. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**1.9. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**1.10. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**1.11. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value (with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method).

**1.12. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.



**I.O.U. Limited**

**(Limited by Guarantee)**

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

**3. Other income (TTR)**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Theatre/Film Tax Relief (TTR)	5,114	-

**4. Net income/(expenditure) for the year is stated after charging:**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	19,485	19,803
Independent examiners fees		
- independent examination	2,550	2,550
- other services	1,050	800

**5. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2020 £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £nil).

Indemnity insurance to cover the management and trustees was taken out during the year. Premiums paid during the year amounted to £440 (2020 £nil)

**I.O.U. Limited**

**(Limited by Guarantee)**

<b>6. Staff costs and numbers</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	135,223	124,501
Social security costs	12,384	8,944
Pension costs	9,795	7,430
	<u>157,402</u>	<u>140,875</u>

No employee earned £60,000 or more during the year (2020 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £76,061 (2020 - £75,678).

**Staff numbers**

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	<b>2021</b>	<b>2020</b>
	<b>Number</b>	<b>Number</b>
Production	4	4
Support	1	1
	<u>5</u>	<u>5</u>

**7. Pension costs**

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £9,795 (2020 - £7,430).

**8. Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**I.O.U. Limited**

**(Limited by Guarantee)**

<b>9. Fixed assets - tangible assets</b>	<b>Short leasehold property £</b>	<b>Fixtures/ fittings/ equipment £</b>	<b>Motor vehicles £</b>	<b>Total £</b>
<b>Cost</b>				
1 April 2020	297,616	88,292	800	386,708
Additions	-	1,057	-	1,057
31 March 2021	297,616	89,349	800	387,765
<b>Depreciation</b>				
1 April 2020	118,520	86,600	600	205,720
Charge for year	17,909	1,376	200	19,485
31 March 2021	136,429	87,976	800	225,205
<b>Net book values</b>				
31 March 2021	161,187	1,373	-	162,560
31 March 2020	179,096	1,692	200	180,988

<b>10. Debtors</b>	<b>2021 £</b>	<b>2020 £</b>
Trade debtors	-	17,337
Other debtors	-	2,011
Prepayments	13,529	9,180
	13,529	28,528

<b>11. Creditors: amounts falling due within one year</b>	<b>2021 £</b>	<b>2020 £</b>
Trade creditors	4,932	11,129
Other taxation/social security	1,764	-
Other creditors	120,961	2,649
Accruals	3,376	3,363
Deferred income (note 12)	6,000	-
	137,033	17,141

**I.O.U. Limited**

**(Limited by Guarantee)**

<b>12. Deferred income</b>	<b>£</b>
Balance at 1 April 2020	-
Amount deferred in the year	6,000
Balance at 31 March 2021	<u>6,000</u>
Deferred income relates to fees received in advance.	

**13. Limited by guarantee**

The company is limited by guarantee, registered in EW - Engalnd and Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 8 members.

# I.O.U. Limited

(Limited by Guarantee)

14. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	16,053	206,629	(205,459)	15,398	32,621
Designated funds:					
Artist Residencies	1,227	-	-	(1,227)	-
Studio exhibition	2,978	-	-	(2,978)	-
Capital Programme	18,615	-	-	(2,492)	16,123
Theatre Tax Relief	41,642	-	-	(19,462)	22,180
Loss of core funding	57,000	-	-	7,000	64,000
Marketing	5,000	-	-	-	5,000
Sea to Sea prototype	-	-	-	15,300	15,300
IOU archive	-	-	-	4,363	4,363
Workshop roof repairs	1,413	-	-	-	1,413
	<u>143,928</u>	<u>206,629</u>	<u>(205,459)</u>	<u>15,902</u>	<u>161,000</u>

## Artist Residencies

This fund represents an amount transferred from the general fund to cover the ongoing costs of education programme Making It and STTA.

## Studio exhibition

This fund represents an amount transferred from the general fund to cover a new annual exhibition.

## Capital Programme

This fund represents an amount transferred from general funds to cover additional short leasehold costs. The funds are transferred to the general fund over the expected useful life of the asset.

## Theatre Tax Relief

This fund represents an amount transferred from the general fund from theatre tax relief receipts to cover the ongoing general costs of new projects, wage increases, bus maintenance and new website.

## Loss of core funding

This fund represents a reserve in the event of the loss of core funding.

## Marketing

This fund represents an amount transferred from general funds to cover the development of promotional materials including website.

## I.O.U. Limited

### (Limited by Guarantee)

#### Sea to Sea prototype

This fund represents the matched underspend for filming the complete route, due to cancellations and the pandemic. It will be held in this fund until a time when the project can be delivered with further funding or transfers to the General Fund.

#### IOU archive

This fund represents the amount received in Film Tax Credit, to be spent on the IOU archive.

#### Workshop roof repairs

This fund represents an allocation from the General Fund for roof repairs required to the workshop.

15. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
Capital funding	159,025	-	-	(15,902)	143,123
Studio space	-	77,290	(77,290)	-	-
Community Foundation-floods	4,010	-	(4,010)	-	-
Sea to sea prototype	14,625	-	(14,625)	-	-
Bus Prop	-	2,400	(2,400)	-	-
CFFC - Flood fund	-	1,000	(1,000)	-	-
Cultural	-	10,000	(10,000)	-	-
Desitnations					
	<u>177,660</u>	<u>90,690</u>	<u>(109,325)</u>	<u>(15,902)</u>	<u>143,123</u>

#### Capital funding

This fund represents grants received for capital expenditure. The funds are transferred to unrestricted general funds over the expected useful life of the assets.

The balance at 31 March 2021 is attributable to:

	£
Short leasehold property	<u>143,123</u>

#### Studio space

This fund represents sponsorship and a donation in kind towards the running costs of IOU's studio space from Dean Clough Industrial Park Limited, who are the company's landlords.

## I.O.U. Limited

### (Limited by Guarantee)

#### **Community Foundation-floods**

This fund represents income received for flood prevention.

#### **Sea to sea prototype**

This fund represents an amount received to deliver Sea to Sea Prototype.

#### **Bus Prop**

This fund represents donations in kind received in relation to the Bus prop used in Rear View.

#### **CFFC - Flood fund**

This fund represents monies towards flood resilience.

#### **Cultural Desitnations**

This fund represents the value of a marketing consortium group that IOU is a partner in.

### **16. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2021 are represented by:				
Tangible fixed assets	3,314	16,123	143,123	162,560
Net current assets	29,307	112,256	-	141,563
	<u>32,621</u>	<u>128,379</u>	<u>143,123</u>	<u>304,123</u>

### **17. Financial commitments**

At 31 March 2021 the company had total future commitments under non-cancellable operating leases as follows:

	<b>2021 £</b>	<b>2020 £</b>
<b>Due:</b>		
Between one and five years	<u>10,000</u>	<u>10,000</u>

The company has a commitment of £5,000 per annum to Dean Clough which runs for the length of the lease. There is a break clause every time the Arts Council England NPO funding agreements end, the current agreements was to run to 2022 but due to COVID has been extended to 2023.

**I.O.U. Limited**

**(Limited by Guarantee)**

**18. Related party transactions**

During the year the following trustee received payments as detailed below. No payments were made in respect of their services as a trustee and all transactions were subject to normal trading terms.

**David Wheeler**

£35,612 received as salary for services as artistic director.

**19. Reconciliation of net income/(expenditure) to net cashflow from operating activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(17,465)	(41,101)
Depreciation	19,485	19,803
Dividends, interest and rents from investments	(41)	(91)
Decrease in debtors	14,999	40,267
Increase in creditors	119,892	(2,607)
<b>Net cash inflow from operating activities</b>	<b>136,870</b>	<b>16,271</b>