

Company number 1303657  
Charity number 273527

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

**Report and Financial Statements**  
**for the year ended 31 March 2022**

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

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

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### **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 - resigned 26 April 2022

Tudor Gwynn

Laurence Walker

Ben Wilson - resigned 26 April 2022

Shirley May

Sarah Coulson - appointed 26 October 2021

Shazia Khadim - appointed 26 April 2022

Catherine Wright - appointed 26 April 2022

#### **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.

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**Reference and Administrative Details**

**Operation address**

IOU, Dean Clough Mills, Halifax HX3 5AX.

**Registered office**

49 South Molton Street, London W1K 5LH.

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**The Chair's Report to March 2022**

2021-2022 was still significantly affected by the worldwide pandemic with restrictions in place over the summer - meaning that our first event for a live audience in the IOU studio was not until December when 20 people attended our Festive Making It led by Handmade Parades Kerith Ogden with a class on creating winter lanterns. We were delighted with the response to the workshop and the team's efforts in planning and delivering a COVID safe event at this time.

While our public audiences were still restricted during this period IOU continued to develop relationships with new artistic partners and Space Time Tools Advice, our Artist Development Programme. In 2021-2022 we have supported established and emerging artists (7 independents and 4 arts organisations) providing mentoring, technical support, studio space and guidance for them to develop both their practice and specific performances.

As restrictions lifted we re-opened our Walkway Gallery - the public access space at our Dean Clough studio. Exhibitions in 2021-22 have included a 3D and film presentation of Opals Comet from STTA artist Sonya Moorhead, and the installation of IOU's Two Rivers which has now been experienced by an estimated 1500 people - either as invited groups or passing through the space. We have also added new signage - digital and banners - to the gallery and around the studio exterior to promote our work and the temporary exhibitions.

Early in 2021, we were commissioned by Junction Goole to develop a new 10 year anniversary digital and physical installation My Three Words. Launched in April 2021, My Three Words had three phases, online, outdoors and indoors and these elements were all carried out in 2021-2022.

After an open call process, we successfully commissioned 16 artists who had a relationship with the Goole area in response to the My Three Words brief. Each produced an online artwork inspired by the What3Words location coordinates relating to an area of Goole - all within a 2K (or 1.25mile) radius of Junction, Goole.

All commissioned artists are from different backgrounds and communities and have presented a range of art forms as installations including poetry, sculpture, music, printmaking, digital sculpture and performance.

As a means to re-engage audiences post-pandemic the year long project was initially hosted online, then as COVID restrictions lifted, developed outside where the online installations have created an accessible art trail around Goole that audiences can explore independently and be inspired to make work of their own that can also be uploaded to the [MyThreeWordsGoole](#) website.

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The project also included working with Junction, Google to engage local schools. To support this an Educational Pack was produced and distributed via Junction, Google's community engagement team which links My Three Words activity into the Arts Awards programme and evidence work for the scheme. Two schools took part with 90 children participating and 66 works submitted.

Over the Christmas holidays our [short film](#) presented the variety of artworks, artists and community groups engaged with My Three Words and this was screened at Junction's Cinema to an audience of 1,993.

We also received Culture Recovery Funding, which was used to deliver My Three Words and also to adapt two shows to ensure their COVID resilience. These are Speaking Tubes, which became Sound Wave Collider and Long Division, which became the new installation Two Rivers. The CRF funding also allowed us - as part of the creative process and in our aim to increase engagement with underrepresented audiences- to contract [Goss Consultancy Ltd](#) who are acknowledged by the Arts Council England, Museums Association, Cultural and Creative Skills and others as subject matter experts on access and inclusion, to review Two Rivers for accessibility and inclusivity and the outcome is a [summary report](#) that will be used to inform promoting the production to promoters and festivals and to feed into further development as part of the creative process.

As we go into 2023 we intend to engage Goss on Sound Wave Collider and they will consider both physical and sensory assessments ensuring we are considering potential audiences' physical and cognitive needs

We also used the CRF to invest into the studio and offices to ensure the workplace was Covid secure with an expanded and ventilated office space and additional pod space in the workshop, created from shipping containers, for technical staff.

The continued slowdown of 2021 allowed us to focus on the strategy and development plans that revolved around the new website build, including presentation of archive content, communications and SEO strategy. The new website has now been soft launched, having been shared with peers and partners for feedback and any final snagging and debugging.

The website presents the multiple strands of IOUs work from an archive of past productions to news of current STTA artists in our studio, access to buy tickets for workshops and events and wider information on the organisation, our team and trustees.

We will continue to develop the build of the new website and two new concepts Magazine and Process. The aim is to create a space for critical debate, and backstage development, demonstrating that live presentations are only a fraction of the work. The website editions will be published quarterly and will be used across communications activity as lead stories to drive

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traffic to the site i.e lead content in newsletters. For the new site launch, the first commissioned Magazine article will look at IOU's future direction, with an interview with Joanne Wain and David Wheeler by [Double Negative Editor Laura Robertson](#). Other artists that have been commissioned to date for future articles are journalist [Fiona Glen](#) reflecting on David's Landscape of Exploration exhibition and climate change, James Ireland and existing IOU artist Jemima Foxtrot have both been commissioned to write Rear View and the devising process respectively. Foxtrot has also supplied one of her current poems. Additionally in the new feature - Ask a Question - Louise Oliver has been asked by an audience member what it is like working with Richard Wincer.

The Process section of the website will include blogs on Environmental Responsible Materials, Two Rivers, Sea to Sea and My Three Words from all the team, highlighting IOUs groundbreaking R&D work with various partners and collaborators

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 2021/22, IOU received funding from a diverse range of sources including commission fees, donations, sponsorship, grant funding, theatre tax relief, university fees, insurance, workshop delivery, and local authority and in-kind benefits,. The company continued its long-term relationship with its major stakeholder, 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 9 years at £77,290.

Annual budget for 2021/2022 was £543,051 including transfers carried forward, and insurance,. Arts Council England (ACE) core funding is £188,404 and support remains static.

Core income outside ACE achieved was £234,598 plus £120,000 from our insurance claim. Project Commissions/Box office Fees were lower due to the pandemic at £23,549, and £56,000 Culture Recover Funding spent on My Three Words, making our office Covid secure and transforming some indoor installations so they are suitable for the outdoors. Talent Development income was healthy at £51,500 due to the Calderdale LCEP, our STTA programme, and Internships. IOU's healthy volunteer programme is valued at £5,000 but due to the pandemic there were only 10 volunteers in 2021. We continue to fundraise against specific projects and develop new relationships with other relevant organisations including 20-21 Visual, Arts, Pennine Heritage & The Birchcliffe Centre, South Pennine Park, Community Foundation for Calderdale, Calderdale Council.

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Engagement & Education partnerships were critical to our reach with collaboration with Calderdale LCEP and IVE, Victoria Theatre, Northern Broadsides, Square Chapel, Piece Hall and Artworks and artist talks and workshops delivered in partnership with Manchester School of Art and University of Bolton. Creative Engagement also took place with 95 young people in Goole with Riverside Community Special School and Kingsway Primary School as well as Calderdale College regarding our Studio programme.

STTA delivered deeper co-producing support with Art with Heat, Sonya Moorhead and Trans Creative and shows that toured to partners including Z-Arts, CAST, MAC, Barnsley Civic, MIF and Sheffield Theatres.

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 Sheffield, Manchester Metropolitan University, Bolton University, LCEP group, Calderdale Council and Calderdale Engineering. We also worked to extend our reach with Cultural Destinations (Calderdale) plus we established a great relationship with the Community Foundation For Calderdale's (CFFC's) Healthy Holidays programme to secure social prescribing funding.

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 local audiences in order to build new levels of engagement and participation. Over the next year we plan to build attendance at our studio with exhibitions and also the support IOU gives to other artists, 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 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.

Additionally IOU has taken on the management of IOU Hebden Bridge Hostel, which will open in April 2022. This is a strategic move, centred on IOU challenging itself in unique ways to engage audiences and diversify income. The IOU Hebden Bridge Hostel will provide the company with a venue, garden and woodlands, placing IOU in the heart of Calderdale as well as in Halifax. It will allow us to engage with new audiences in surprising way raising IOUs profile. It will also allow us to expand our STTA artist residency programme so that we can offer



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overnight and live-in residencies, run creative workshops and retreats and be more fundable from social prescribing organisations. It is an innovative way of engaging audiences.

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.

Tudor Gwynn, IOU Chair



Dated: 1 November 2022

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## **Trustees' Report**

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022, 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 pages 1 and 2 form 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).

### **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.

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- 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 - Process - 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 2021/22 have included:

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.

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**Two Rivers**

Two Rivers is a new outdoor installation which has developed from Long Division, using investment CRF funding. The aim was to make Long Division covid secure and weatherproof and during that process transformed into a much different concept. The production was developed with artists Louise Oliver and Richard Wincer at their Yorkshire studio with additional R&D done by IOU associate technician Nick Mitchell who designed a new way of presenting the installation using Bluetooth speakers, and therefore with limited cable requirements for outdoor use.

The show has now successfully launched in the Walkway Gallery at IOU and the Festival of Thrift has expressed an interest in hosting the show. Around 1,500 people from Calderdale and Halifax have experienced the work.

It has been difficult securing bookings for the show to tour due to the high demand for louder more dynamic work post lockdown.

Documentation from the show's launch is being used to market it to stately homes and historical landmarks that may be interested in booking the show. Long Division found the majority of its bookings with hosting organisations of this nature.

A local engagement is planned in 2022 to introduce the show to community groups from across Halifax, this will be billed as a 'tea and cake with the artist' style event and will be more informal in nature than the industry launch. If successful we hope to create regular events like this to make our work accessible to the local community.

**My Three Words**

My Three Words is a new project by IOU, commissioned by Junction, to celebrate its home town of Goole. An inland port 40 miles from the sea, this unique situation links it to the rest of the world and the rest of the UK through a network of waterways used by a diverse range of industries. Over Spring, Summer and Autumn 2021, My Three Words presented digital artworks and physical locations using the What3Words app.

The live site can be found here:

<https://mythreewordsgoole.co.uk/>

The project commissioned work by 16 artists working across a variety of artforms and career stages and a further 65 artworks were made by school children from across Goole.

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### **Speaking Tubes Outdoors/Sound Wave Collider**

Speaking Tubes has been developed for the outdoors using CRF investment. A frame has been engineered to support the installation so that it is stable in inclement weather and can be presented safely outdoors.

IOU associate artist Sumit Sarkar has created a 3D animation of what the updated installation looks like and it can be found [HERE](#)

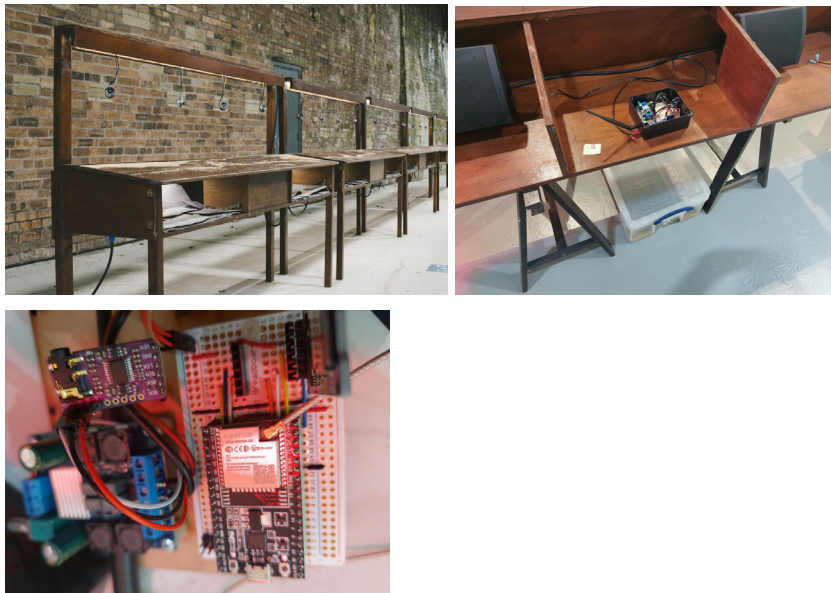
Speaking Tubes can be presented outdoors with Yannis Kyriades composition or presented as new work with local composers working with found sound as Sound Wave Collider.

An application to present the Sound Wave Collider with Jason Singh at the Eden Project (Cornwall) is currently in process.

### **Digital Development**

We aim to remain at the forefront of artistic digital technology and creative media by investing in our skilled staff and R&D; interdisciplinary partnerships with established and emerging artists and technologists, digital product developers, researchers and academic partnerships.

#### Two Rivers - R&D wireless multi channel technology



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### **Speaking Tubes - re-developed for outdoor presentation 2022**



### **R&D & Projects in Development**

We have three new projects in development.

#### **Hard Evidence**

Hard Evidence, is an innovative, interdisciplinary, multi-media sculpture trail blending art, heritage, engineering and digital technology. Hard Evidence is intended to be co-created with community groups such as Kramblers or the Muslim Walkers Group across the South Pennines using unique, compelling and engaging methods. The Lets Create Jubilee Fund will be explored as potential funding.

Hard Evidence will sensitively articulate the absence of human culture and heritage that once survived and thrived in the hills of the Pennines, and helped shape the nature of the moors and valleys of the South Pennines Park. Today, we can see evidence of a way of life gone by, left in decaying structures, as nature patiently absorbs them back into the soil. Hard Evidence is a sculptural trail that reinstalls fragments of these historic abandoned buildings with echoes of domestic objects made in cast-iron and Cor-ten steel, to create a permanent multi-media installation. For Hard Evidence, IOU proposes three linked concepts that take advantage of the company's strengths to produce sculptural installations for selected sites, an audio trail and an online exhibition

#### **Terra Nova - *An epic journey in miniature***

Terra Nova is a visual art-form investigation into the human desire to understand our place in the universe. It is a primordial soup of ideas clamouring for a place in the miniature world IOU has created in this captivatingly beautiful installation. Narrative threads are interwoven, appearing like medieval paintings, where gods, saints and sinners appear numerous times in the same painting, telling their story in visual ways. The project is being developed by Sonya Moorhead and will be ready for promotion to tour bookers in Feb 2022.

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#### **The Wheel - [A visual proposal is here](#)**

The Wheel is a new sculptural, walkabout production blending digital technology with outdoor street theatre. The central character is a miniature mechanical figure walking within a moving wheel (see attached diagrams,) they carry aloft a placard with a constantly changing name provided by members of the audience. The March has been developed as a proposal to be supported by the Without Walls consortium.

The show is part perambulating mechanical installation and part live-streamed interactive movie. The miniature character, marching through the streets, carries a digital placard with changing names uploaded by individual onlookers. The March is a tribute to the importance of the individual voice but appeals to our sense of isolation in the face of world events..

The vehicle will house a computer system that live streams the feed from a camera that is permanently focused upon the miniature person and their placard. The computer system filters names that appear on the banner and also displays the character and changing placard on the screens on the sides and the back of the cabin. The vehicle that propels and powers the show also houses live video of the walking figure for audiences to see

The project is created by IOU in collaboration with visual artist Sumit Sarkar and digital sound artist Katie English. The mechanical electric-powered vehicle will be made by a local precision engineering company regularly used by IOU, and designed by David Wheeler. The technology will be devised in-house.

The installation is operated by a solo operator who will interact with the audience. The operator will upload audience names for those without a mobile device. Audiences will also be able to upload their name from anywhere around the world online. The structure moves very slowly at 1 metre per minute. The vehicle will be approximately 2m high by 4m long and 1.4m wide plus retractable stabilisers.

#### ***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 and Artist 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

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lockdowns and restrictions, IOU managed to continue the Artist Development Programme STTA.

### **Artist Development**

In 2021-22 IOU engaged 11 artists in making new work and touring, and in education and talent development programmes.

### **Studio Programme - Creative Learning/Explore**

IOU's Creative Learning was repositioned within our Studio Programme strand. The Studio Programme has Workshops, Artist Residencies (STTA), Work Experience and Talks and Lectures. Other developments include partnerships with Calderdale LCEP and Calderdale College to establish what the needs of the local area are in terms of communities of relevance.

The Studio programme allows IOU to develop its audiences and emerging and established artists and is curated to ensure that we engage diverse sections of the community.

### **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. In 2021-22 STTA, attracted 11 artists and artist groups ( 60% were female inc Trans) looking to develop new indoor and outdoor theatre work or a new company. Advice is given on business development and devising strategies and included the following activity :

- Artists Sonya Moorhead and musicians Mr Wilsons Second Liners developed a new project 'Opals Comet' - based on a short story written by Sonya, and with a specially composed song cycle. The project's R&D phase was supported by IOU's Space Time Tools Advice artistic development programme for rehearsals of the overall piece. This resulted in an exhibition in our Walkway Gallery, featuring photography, sculpture and film. The exhibition focused on 'The Golden Barge' and its two day journey along the Leeds-Liverpool canal accompanied by musicians from Mr Wilsons. The exhibition opened with a private view in late December 2021 with 30 invited artists, collaborators and festival programmers.
- Art with Heart sought mentorship around dramaturgy and directing skills for their new show Stan made at Z-Arts in Jan 2021 and toured nationally using BSL, 3D projection mapping and puppets to create a new show for children. The show was made in partnership with CAST and MAC, Birmingham. They are being funded by ACE, GMAC, Granada Foundation and People's Postcode Lottery.
- Trans Creative sought mentorship, office and studio space for their forthcoming Common people project which is being made entirely by a trans/non-binary company.



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Common People was in production at Dina Theatre in Sheffield and was made in partnership with MIF, Barnsley Civic and Sheffield Theatres. The show toured to four venues in Feb 2022.

### **Workshops/Making It**

We delivered one Making It for 2021-22 due to covid restrictions, ongoing work in our studio and limited interest in online programmes.

#### **Festive Making It - a winter lantern workshop.**

20 attendees joined us at the IOU studio. 55% had previously attended an IOU workshop. 68% said they came to spend time with friends and to be inspired. 90% of attendees were female. 30% had seen the event in our IOU newsletter showing that they already connected with IOU and were a repeat audience. It was a successful and happy night with comments left including:

*Lovely to be back at IOU*

*very lovely atmosphere really enjoyed it all*

*It was very interesting, engaging and informative with a great 'tone', not too formal*

#### **Woodcut Workshop with Richard Wincer**

The short course programme was launched in early 2022 with a 12-hour course scheduled in March 2022 by Two Rivers artist Richard Wincer, using the installation as a starting point where participants would learn about the woodcut process, relief printing and Richard's artistic process. Unfortunately the course had to be cancelled due to an outbreak of Covid and the omicron variant with the practitioner and IOU team.

#### **Calderdale LCEP**

IOU is the chair for the Calderdale LCEP in partnership with Artworks Classroom's and the Victoria Theatre. Together we have successfully rebuilt the business. The LCEP has been offered £45,000 in Partnership Investment funding from IVE (Bridging organisation for the north) and is now raising the £15,000 match funding required to access the investment. The LCEP is employing a freelance bid writer to secure these funds.

#### **HE guest lecturing**

In 2021-2022 IOU delivered lectures at Manchester School of art and the University of Bolton on the history of IOU. These talks reached 67 students on both BA, MA and PhD programmes.

In May 2022, IOU will deliver a Bunker Talk at Manchester School of Art. Bunker Talks are hosted on the School of Art website and are a video podcast series of leading artists, curators and academics talking about their work and influences.

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### **Interns & Volunteer Programme**

Two interns from Sheffield University joined IOU supporting the marketing manager and producer. This will continue into the next financial year. The internships are aimed at students who experience disadvantages.

### **Audiences**

Across 2021-22 audiences experienced and engaged with IOU in a number of ways

Through our STTA programme we provide our expertise, creative guidance, studio space and technical skills to 11 artists and arts organisations who went on to present their work to live audiences of all ages in theatres and festivals around the UK including Out There festival, MIF, Bury Met, Super Slow Way and the Royal Exchange Manchester. Based on available data approx 23,000 people experienced new work that has been supported and facilitated by IOU.

Our online presence remained strong led by the M3W gallery and art trail content as well as the continued presentation of Speaking Tubes 360 videos. Estimated 3000 people experienced IOU's work online or at the cinema (excluding our social channels)

And while this year our physical audiences were lower than pre pandemic we estimate that 2000-3000 people experienced our work either in viewing the Two Rivers installation at Dean Clough or taking part in the M3W art trail and of course our Making It participants.

### **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 three stages of a digital production including an online gallery, an art trail, and a short film that would encourage Junction Visitors to visit the online gallery. 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 making the premises and productions covid resilience with Culture Recovery Funding, business planning, engagement with schools, and higher and further education and organisations, and increasing partnerships and engagement for STTA 2021-2022. Additionally, we continued with the development of our new website, in the face of job losses in the sector,

### **In 2021-22**

#### **Productions**

- R&D continued for new projects Hard Evidence, The Wheel and Terranova
- IOU was commissioned by Junction Goole to produce My Three Words
- 16 artists were commissioned for My Three Words
- 64 young people's artworks were presented as part of My Three Words
- An estimated 3,000 people experienced My Three Words

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### **IOU Artist Development & Workshops**

- We supported 11 artists and arts organisations to develop their work
- This work went on to be presented to 23,000 people
- Two schools and 90 children took part in My Three Words Workshops producing 64 online artworks.
- 20 people took part in our Festive Making It
- Through self-evaluation we learned that 80% of attendees say our work is Very Good. 89% said they came to be inspired and 57% say they came to try something new and out of the ordinary.

### **Communications**

We have significantly grown our social media engagement this year across all our core platforms by approx 25%. Our reach and growth continued particularly on Instagram which continues to be our stronger platform with broader connections for partners, peers and audiences within our sector.

Our current followers are

1470 Twitter

1361 Instagram

1259 Facebook

Social Media has focused on key messages/themes :

- Building brand profile primarily promoting new work
- Revenue Generation - promoting and selling tickets for Festive Making It
- Building relationships - promoting partnerships and collaborative working by focusing on artists joining our STTA artist residency programme - such as Art with Heart and Trans Creative
- Building sector awareness - using new and original sector relevant content :-  
The Marketing team are working with the whole IOU team and partner artists to find content that can encourage conversation and dialogue with peers and audiences - this type of content we intend to position IOU as a sector leader not just in creative output but in our policies and approach to collaboration and partnerships.

### **Newsletters**

The IOU newsletter continues to be a key communication tool and our current database is 892 subscribers. We cover highlights of IOU activity each month with links back to the website as actions or for more information encouraging site visits and exploration.

We have begun to segment the database by interest type ( audience/ workshop attendee V artist development ) to allow us to begin segmented communications and the basis for donations strategy.

## **IOU Limited**

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Our open rate for newsletters averages 40% which is nearly 5% higher than average for the sector based on Mailchimp analysis.

### **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 (2021 - 22) 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.
- 50% of staff (three out of six) identify as D/deaf or disabled with a long term health condition 34% identify as neuro-divergent,
- 83% of staff said they are White-British, 17% White-Irish
- 83% of staff identified as heterosexual or straight and 17% of staff identified as bisexual .

#### **IOU Trustees**

- IOU's Board of Trustees is 50% male (inc trans-men) and 50% 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.
- 12.5% of Trustees (one 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
- 12.5% ( one out of eight) of the Board of Trustees identify as gay

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

- In 2021-2022 IOU worked with 56% female, 33% male, and 11% non binary contractors and artists.
- 9 people surveyed identified as different to the gender they were born with.
- 46.6% were aged 34-49
- 22% of artists and contractors identified as D/deaf or disabled
- 73% of artists and contractors described themselves as white British, 6% as white Irish, 6% as Asian or Asian British Indian,

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- 13% of artists and contractors identified as Bisexual, 50% as Heterosexual / Straight and but with 18% preferring not to say

### **Physical Audience**

Information is more limited for 2021 -2022 due to low numbers as we come out of the pandemic but from the data we were able to analyse:

- 12 % surveyed recording a disability an increase of 6% from last year
- 9.6% would be classed as BAME an increase of 3.6% from last year.
- Age ranges were equally split across 25-34, 45-54 and 55-64 at 23% each. Our lowest reach was 65+ at 6% and younger audience 16-24 was 8.5%- we have targeted to increase this in 22-23
- 54% of audiences surveyed identified as female (including trans-female)
- 24% of audiences identified as LGBTQ+

### **Summary**

In 2021-22 IOU

#### **Worked with:**

45 staff, artists and freelancers, including;

11 artist residencies

14 partners - including Trans Creative, Art with Heart, Sheffield University, Kingsway Primary School Goole, Riverside Special School Goole, , CFFC, Hebden Bridge Hostel, LA, LCEP, Junction Goole

#### **Delivered in person:**

Making It Workshop to 20 participants

2 live talks and Q&A events with 80 students at Manchester School of Art and Bolton University

#### **Delivered:**

16 new commissions for M3W Goole with 16 digital online artworks

1 new work - Two Rivers

#### **Supported**

11 artists and arts organisations

5 subsequent STTA productions

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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.

*"Beautiful, powerful and quite esoteric. Love it. Love the way the sound travels with you."*

*"Wonderful to see the place transformed with each new show. The sensitivity of this work creates a beautiful resonance that compliments the flow of the space somehow"*

*"Wonderful to see an exhibition in the stunning space again that connects so well to our sense of place in Calderdale."*

*"Innovative, creative , multi dimensional"*

#### **Audience Comments on Two Rivers installation at IOU Walkway Gallery ( March 2022)**

*"Had a brilliant time amazing atmosphere."*

*"Really enjoyed my first visit."*

*"Fantastic very therapeutic."*

#### **Participants comments from IOU Festive Making It Dec 2021**

### **Financial review**

The company's turnover has steadily increased since Joanne Wain, Executive Director, came on board in late 2014 from £327,561 to £543,000 including transfers carried forward.

Arts Council England (ACE) core funding is £188,404 and support remains static. Core income outside ACE achieved was £234,598 plus £120,000 from our insurance claim. Project Commissions/Box office Fees were lower due to the pandemic at £23,549, and £56,000 Culture Recover Funding spent on My Three Words, making our office Covid secure and transforming

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some indoor installations so they are suitable for the outdoors. Talent Development income was healthy at £51,500 due to the Calderdale LCEP, our STTA programme, and Internships. IOU's healthy volunteer programme is valued at £5,000 but due to the pandemic there were only 10 volunteers in 2021. We continue to fundraise against specific projects and develop new relationships with other relevant organisations including 20-21 Visual, Arts, Pennine Heritage & The Birchcliffe Centre, South Pennine Park, Community Foundation for Calderdale, Calderdale Council.

### **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 2022 making this fund now £71,000. 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.

**IOU Limited**  
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**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 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 1 November 2022 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 2022, which are set out on pages 24 to 39.

### **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

1 November 2022

I.O.U. Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 25		188,409	-	188,409	200,904	-	200,904
Charitable activities							
Theatre - page 25		24,882	209,690	234,572	570	90,690	91,260
Investments		26	-	26	41	-	41
Other	<b>3</b>	120,044	-	120,044	5,114	-	5,114
<b>Total</b>		<u>333,361</u>	<u>209,690</u>	<u>543,051</u>	<u>206,629</u>	<u>90,690</u>	<u>297,319</u>
<b>Expenditure on:</b>							
Charitable activities:							
Theatre - page 26		273,727	209,690	483,417	205,459	109,325	314,784
<b>Total</b>		<u>273,727</u>	<u>209,690</u>	<u>483,417</u>	<u>205,459</u>	<u>109,325</u>	<u>314,784</u>
<b>Net income / (expenditure)</b>	<b>4</b>	59,634	-	59,634	1,170	(18,635)	(17,465)
Transfers between funds	<b>14, 15</b>	<u>15,902</u>	<u>(15,902)</u>	<u>-</u>	<u>15,902</u>	<u>(15,902)</u>	<u>-</u>
<b>Net movement in funds:</b>		75,536	(15,902)	59,634	17,072	(34,537)	(17,465)
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</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>
<b>Total funds carried forward</b>	<b>14, 15</b>	<u>236,536</u>	<u>127,221</u>	<u>363,757</u>	<u>161,000</u>	<u>143,123</u>	<u>304,123</u>

The notes on pages 30 to 39 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 2022**

	<b>2022</b>		<b>2021</b>
	<b>£</b>		<b>£</b>
<b>Income from donations and legacies</b>			
<b>Grants</b>			
Arts Council England			
Revenue / NPO	188,404		188,404
Calderdale small business relief	-	10,000	
University of York - emergency COVID fund	-	2,500	
	-		12,500
	188,404		200,904
<b>Donations</b>			
Friends and Patrons	5		-
	188,409		200,904
<b>Incoming resources from charitable activities</b>			
<b>Theatre income</b>			
Box office/fees/sales	23,549		570
Other income/donations	1,333		-
	24,882		570
<b>Project specific funding</b>			
<b>Grants</b>			
ACE Culture Recovery Fund	56,000		-
CFFC - flood fund	-		1,000
CFFC - hostel accessibility	5,000		-
Donation - hostel accessibility	5,000		-
<b>Sponsorship/donations</b>			
Dean Clough Ltd - rent	77,290		77,290
LCEP	37,000		-
STTA	6,000		-
First Group West Yorkshire - bus maintenance	2,400		2,400
Volunteers	5,000		-
Cultural destinations - PR/marketing	10,000		10,000
University of Sheffield - interns	6,000		-
	209,690		90,690
	234,572		91,260

**I.O.U. Limited**

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**Year ended 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production / R &amp; D costs</b>		
Rent	72,678	72,711
Light/heat	3,832	3,668
Equipment/hire/maintenance	22,457	944
Salaries/fees	101,752	101,388
Social security costs	5,813	10,806
Artists fees	26,782	2,300
Other fees	1,425	-
Sets/props/costumes	30,232	5,668
Bus prop	2,400	2,900
Travel/transport/accommodation	222	-
Publicity	22,894	5,600
Marketing/fundraising salaries/fees	12,400	15,655
PR/marketing in kind learning	10,000	10,000
LCEP	37,000	-
STTA	6,000	-
Volunteers	5,000	-
Interns	6,000	-
Sundry	1,315	(1,820)
	<u>368,202</u>	<u>229,820</u>
 Support and governance costs - page 27	 115,215	 84,964
	<u><u>483,417</u></u>	<u><u>314,784</u></u>

I.O.U. Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Office overheads</b>				
Rent/rates	10,383		10,387	
Telephone/internet	4,518		3,998	
Insurance	6,785		6,383	
Repairs/renovations/renewals	23,925		4,018	
Amortisation of short leasehold	17,909		17,909	
Depreciation of motor vehicles	-		200	
Depreciation of fixtures/fittings/equipment	766		1,376	
		64,286		44,271
<b>Administration costs</b>				
Salaries	16,070		15,986	
Social security costs	1,004		1,578	
Staff pension costs	17,656		9,795	
Fees	3,600		3,600	
Training/recruitment/H & S	3,928		1,147	
Travel/accommodation	1,275		-	
Printing/postage/stationery	26		163	
Subscriptions/journals	1,848		2,115	
Sundry	1,527		160	
		46,934		34,544
<b>Professional/financial</b>				
Consultancy fees	-		400	
Bank charges	193		176	
		193		576
		111,413		79,391
<b>Governance costs</b>				
Legal/professional	26		13	
Board expenses	226		1,960	
Accountancy/consultancy	2,750		2,550	
Accountancy - grant certification	500		-	
TTR	-		750	
Secretarial	300		300	
		3,802		5,573
		115,215		84,964

**I.O.U. Limited**

**(Limited by Guarantee)**

**Balance Sheet  
31 March 2022**

		<b>2022</b>		<b>2021</b>	
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed assets</b>					
Tangible assets	<b>9</b>		143,885		162,560
<b>Current assets</b>					
Debtors	<b>10</b>	14,228		13,529	
Cash at bank and in hand		229,342		265,067	
		<u>243,570</u>		<u>278,596</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	<b>11</b>	(23,698)		(137,033)	
<b>Net current assets</b>			<u>219,872</u>		<u>141,563</u>
<b>Total assets less current over total assets</b>			<u><u>363,757</u></u>		<u><u>304,123</u></u>
<b>The funds of the charity</b>					
Unrestricted funds	<b>14</b>				
- General fund			38,609		32,621
- Designated funds			197,927		128,379
			<u>236,536</u>		<u>161,000</u>
Restricted funds	<b>15</b>		127,221		143,123
<b>Total charity funds</b>			<u><u>363,757</u></u>		<u><u>304,123</u></u>


For the year ending 31 March 2022 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 1 November 2022 and signed on its behalf by

  
**Tudor Gwynn**  
**Trustee**

The notes on pages 30 to 39 form an integral part of these financial statements.

**I.O.U. Limited**

**(Limited by Guarantee)**

**Cash Flow Statement  
for the year ended 31 March 2022**

	<b>Notes</b>	<b>2022 £</b>	<b>2021 £</b>
<b>Cash flows from operating activities</b>	<b>19</b>	<u>(35,751)</u>	<u>136,870</u>
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		26	41
Purchase of property, plant and equipment		<u>-</u>	<u>(1,057)</u>
<b>Net cash provided by investment activities</b>		<u>26</u>	<u>(1,016)</u>
Change in cash and cash equivalents in the reporting period		(35,725)	135,854
Cash and cash equivalents at the beginning of the reporting period		<u>265,067</u>	<u>129,213</u>
<b>Cash at bank and in hand at the end of the reporting period</b>		<u><u>229,342</u></u>	<u><u>265,067</u></u>

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

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

#### **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.

###### **- 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.



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

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

#### **- 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.

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

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

#### **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.

### **2. Incoming resources**

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

**I.O.U. Limited**

**(Limited by Guarantee)**

<b>3. Other income</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Flood insurance	120,044	-
Theatre/Film Tax Relief	-	5,114
	<u>          </u>	<u>          </u>
 <b>4. Net income/(expenditure) for the year is stated after charging:</b>	 <b>2022</b>	 <b>2021</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	18,675	19,485
Independent examiners fees		
- independent examination	2,750	2,550
- other services	800	1,050
	<u>          </u>	<u>          </u>

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

The trustees received no remuneration during the year (2021 £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 - £nil).

Indemnity insurance to cover the management and trustees was taken out during the year. Premiums paid during the year amounted to £101 (2021 £440)

## I.O.U. Limited

### (Limited by Guarantee)

6. Staff costs and numbers	2022 £	2021 £
<b>Staff costs</b>		
Salaries and wages	135,223	124,501
Social security costs	6,817	12,384
Pension costs	17,656	9,795
	<u>159,696</u>	<u>146,680</u>

No employee earned £60,000 or more during the year (2021 - 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 £76,339 (2021 - £76,061).

#### Staff numbers

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

	2022 Number	2021 Number
Production	3	4
Support	1	1
	<u>4</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 £17,656 (2021 - £9,795).

#### 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)

9. Fixed assets - tangible assets	Short leasehold property	Fixtures/ fittings/ equipment	Motor vehicles	Total
	£	£	£	£
<b>Cost</b>				
1 April 2021 /				
31 March 2022	297,616	89,349	800	387,765
<b>Depreciation</b>				
1 April 2021	136,429	87,976	800	225,205
Charge for year	17,909	766	-	18,675
31 March 2022	154,338	88,742	800	243,880
<b>Net book values</b>				
31 March 2022	143,278	607	-	143,885
31 March 2021	161,187	1,373	-	162,560
<b>10. Debtors</b>			<b>2022</b>	<b>2021</b>
			£	£
Other debtors			6,805	-
Prepayments			7,423	13,529
			14,228	13,529
<b>11. Creditors: amounts falling due within one year</b>			<b>2022</b>	<b>2021</b>
			£	£
Trade creditors			13,113	4,932
Other taxation/social security			3,878	1,764
Other creditors			1,496	120,961
Accruals			5,211	3,376
Deferred income (note 12)			-	6,000
			23,698	137,033

## I.O.U. Limited

### (Limited by Guarantee)

<b>12. Deferred income</b>	<b>£</b>
Balance at 1 April 2021	6,000
Amount released to incoming resources	(6,000)
Balance at 31 March 2022	<u>-</u>
	<u><u>-</u></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 2022 there were 9 members.

<b>14. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	32,621	333,361	(273,727)	(53,646)	38,609
Designated funds:					
Capital Programme	16,123	-	-	(2,492)	13,631
Theatre Tax Relief	22,180	-	-	-	22,180
Loss of core funding	64,000	-	-	7,000	71,000
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
Flood insurance monies	-	-	-	80,340	80,340
	<u>161,000</u>	<u>333,361</u>	<u>(273,727)</u>	<u>15,902</u>	<u>236,536</u>
	<u><u>161,000</u></u>	<u><u>333,361</u></u>	<u><u>(273,727)</u></u>	<u><u>15,902</u></u>	<u><u>236,536</u></u>

#### 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.

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#### 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.

#### 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.

#### Flood insurance monies

This fund represents the funds secured after a significant flood event in January 2020 which will be used to support future projects.

15. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
Capital funding	143,123	-	-	(15,902)	127,221
Studio space	-	77,290	(77,290)	-	-
Arts Council - Culture Recovery Fund	-	56,000	(56,000)	-	-
Volunteers	-	5,000	(5,000)	-	-
Hostel accessibility	-	10,000	(10,000)	-	-
LCEP	-	37,000	(37,000)	-	-
Bus Prop	-	2,400	(2,400)	-	-
STTA	-	6,000	(6,000)	-	-
Interns	-	6,000	(6,000)	-	-
Cultural Destinations	-	10,000	(10,000)	-	-
	<u>143,123</u>	<u>209,690</u>	<u>(209,690)</u>	<u>(15,902)</u>	<u>127,221</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 2022 is attributable to:

£

Short leasehold property

127,221

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

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

#### **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.

#### **Arts Council - Culture Recovery Fund**

This fund represents amounts received from the Arts Council Cultural Recovery Fund to assist the company with the loss of income from COVID.

#### **Volunteers**

The fund represents the value of supporters in kind benefits.

#### **Hostel accessibility**

This fund represents amounts received to make the Hebden Bridge hostel accessible to all.

#### **LCEP**

This fund represents the value of funds raised with the Calderdale Consortium group to support the Local Cultural and Education Partnership.

#### **Bus Prop**

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

#### **STTA**

This fund represents the in-kind value of STTA projects supported by IOU.

#### **Interns**

This fund represents the value of staff support from University of Sheffield for two interns working full time for three weeks.

#### **Cultural Destinations**

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 2022 are represented by:				
Tangible fixed assets	3,033	13,631	127,221	143,885
Net current assets	6,975	212,897	-	219,872
	<u>10,008</u>	<u>226,528</u>	<u>127,221</u>	<u>363,757</u>



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**17. Financial commitments**

At 31 March 2022 the company had total future commitments under non-cancellable operating leases as follows:

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Due:</b>		
Within one year	5,000	-
Between one and five years	-	10,000
	<u>5,000</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 Arts Council England NPO funding agreements end, the current agreement was to run to 2022 but due to COVID has been extended to 2023.

**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**

£39,941 received as salary and pension contributions for services as artistic director.

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

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	59,634	(17,465)
Depreciation	18,675	19,485
Dividends, interest and rents from investments	(26)	(41)
(Increase) in debtors	(699)	14,999
(Decrease) in creditors	(113,335)	119,892
<b>Net cash outflow from operating activities</b>	<u>(35,751)</u>	<u>136,870</u>