

REGISTERED COMPANY NUMBER: 01672419 (England and Wales)  
REGISTERED CHARITY NUMBER: 326227

**REPORT OF THE TRUSTEES AND  
FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022  
FOR  
NATIONAL DANCE COMPANY WALES**

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**NATIONAL DANCE COMPANY WALES**

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## NATIONAL DANCE COMPANY WALES

### REPORT OF THE CHAIR FOR THE YEAR ENDED 31 MARCH 2022

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We believe dance can change people's worlds and transform lives and our mission is to manifest that belief in Wales and the world. Whether on screen, working in schools, in communities or in public spaces, we aim to reach places that the arts don't always reach, inspiring a new generation of people with dance.

In 2021/22 National Dance Company Wales has emerged from the restrictions of Covid and adapted our way of working to meet our audiences and participants on their terms, seeking new ways of sharing dance with people. Our values, shown here, have underpinned us and we have found meaning and creative strength in their resonance and simplicity.

Connected. Courageous. Curious. Generous.

We have connected to our audiences in new ways through outdoor performances and digital engagement. We have shown courage in our determination to share the joy of live dance with audiences in the UK and overseas, at a time when travel was challenging. Our curiosity has led to adaptations in our Engagement programme and structure, and we've shown generosity in the partnerships we have fostered, with artists, companies and institutions.

As for every touring arts organisation in Wales, the pandemic continues to place limits on our work, as venues emerge from an operationally and financially difficult time. Support from the Weston Culture Fund and others has enabled us to offer venues affordable touring options whilst audiences return gradually, and to share our work in different formats, including digitally. Our funding from Arts Council Wales has been our mainstay and we are grateful to them for their continued support.

With talent as our cornerstone we have won plaudits for our programmes of development for Welsh and Wales-based dance artists. Laboratori continued as an innovation hub for dance in Wales and brings to life our ambition to collaborate boldly and widely. We have sought out creative partnerships with artists living in Wales, and brought them and their talent to wider audiences, such as Swansea-based Anthony Matsena's Codi which toured the UK in 2022.

Looking forward, we are creating dance in new ways to connect with new and different audiences and participants, whilst retaining our ardent followers. We are looking forward to creating newly meaningful encounters with new dance participants across Wales, to further augment our engagement through the Welsh language and to forming new partnerships to help the dance sector grow and thrive.

As I step down from the role of Chair of Trustees, I'd like to pay tribute to the talented and diverse Company, leadership team and Board of National Dance Company Wales. I'd like to thank them for their diligence and generosity in sharing their innovation, insight and energy in pursuit of our shared vision.

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Jane McCloskey  
Chair of Trustees

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

#### OBJECTIVES AND ACTIVITIES

##### Objectives and Aims

The objects, as stated in the governing documents, are to educate the public in the arts and sciences and in particular the art and science of dance, music and drama and mime.

National Dance Company Wales' (NDCWales) principal objective is the advancement of, and education in dance.

The Company tours to theatres across Wales, the UK and internationally. It creates digital dance projects, one-off events and ongoing programmes in Wales that give local people the chance to dance themselves whilst working with NDCWales dancers.

Through dance, the Company seeks out new ways of connecting to and developing people, communities and excellent artistic practice. It is curious about what can be learnt through new partnerships, courageous in what we do to bring dance to working in partnership and connected to a diversity of contexts and collaborators that stimulate creative innovation. We aim to reflect the diversity of Wales in all that we do, with the artistic identity of the Company visible through the diversity of work commissioned, the people engaged and the ways in which work is shared.

The Company's work is underpinned by a belief that dancing is for everyone - of all ages, backgrounds, locations and abilities. During the pandemic, when work had to move online, and when touring work around Wales and the UK, the Company worked with schools, colleges and communities to give people an inspirational experience of dancing for themselves. Programmes such as Discover Dance and associated workshop programmes are designed to encourage young people to dance, whilst our work in health explores how we can enable older and disabled people to dance, as a way to alleviate health conditions and to inspire creativity.

Our dance work aims to resonate with the many and diverse communities of Wales to help ignite the spark of interest in dance across the nation, building larger and more diverse audiences for dance.

NDCWales is just one part of an active Welsh dance community, sharing its knowledge and connections with artists, dance promoters and those who work in participatory dance. Collaborations with other companies and artists enable the Company to create new and different kinds of work and reach new audiences. By working with local dance artists, NDCWales aims to help create a vibrant dance culture for the nation of Wales. Current and future collaborative projects include work with digital practitioners, with community dance artists, with writers and with communities, on co-designed projects.

The Company's home at the Dance House at Wales Millennium Centre in Cardiff is a hub and a hotbed for dance; the place where independent Welsh companies and artists can access creative inspiration through residencies, research and mentoring. The Company offers a world-class facility for the creation of new dance which is central to the Company's leadership role and as a resource for the dance sector in Wales. The Company works with artists from Wales offering access to learning and other resources. The Company work with two associate artists who are based in Wales, as well as offering residencies and access to rehearsal space, and a space for presenting dance work of all kinds.

Through multiple training programmes the Company invests in the aspirations of young people, developing and supporting young dancers in Wales. Dance has a unique role to play in education through creative learning programmes which capitalise on its ability to develop confidence and team-working, to overcome language communication barriers, and develop self-esteem, enhancing learning experiences and life chances of young people across Wales.

Volunteers play various roles in the Company's work, including as trustees and in supporting and delivering dance to health programmes such as Dance for Parkinson's.

The Company monitors its progress in a number of ways, including:

- Audience and participation demographics
- Critical response to the work created and performed
- Our drive towards Equity, as set out in our Equality and Diversity Action plan
- Diversification and growth of income
- Financial performance
- Staff retention and satisfaction levels.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### 2021/22 Objectives

The Company revisited its Business Plan in Autumn 2021.

**Our vision is a Wales where dance is a part of everyone's life, and that we are celebrated as a nation passionate about dance and dancing.**

**Our mission is to change the world by dancing, creating ambitious, engaging dance work, taking Wales to the world and reflecting the world in Wales.**

We generate inspiring, collaborative activity, that support Wales and all of its people to flourish, seeking out and nourishing potential, championing the development of dance as an artform.

Part of the role of a contemporary national company of Wales is to shape Wales. We help it to imagine itself, enabling the nation to recognise the parts of itself that are not often seen. Our international work reflects the idea that the world is already in Wales - not least through our colonial history - so our international working relates as much to our environment as it does to others.

Our priorities are:

- Be an advocate for dance as an artform
- Pursue social justice for future generations
- Acting as an engine for innovation and development in dance
- Be financially robust and organisationally resilient

#### Company Values

**Connected** - to the dance community, to other cultural organisations, to a diverse range of partners beyond the cultural sector

**Courageous** - in our ambition for dance in Wales, the quality of work we make; our international reach; the impact we have in the health and well-being of the nation, in embracing diversity as a catalyst for change and in the support we offer to the wider dance sector

**Curious** - to learn, to innovate, to test and choreograph new arrangements of people and ideas, embracing new ideas for how we can optimise the impact of our work

**Generous** - sharing our passion, our knowledge and our resources with artists, participants, collaborators and audiences; investing in employees through training, development, mentoring and coaching.

The leadership team during the year was made up of Chief Executive Paul Kaynes, newly appointed Artistic Director, Matthew Robinson (from September), Kelly Twydale, Operations Director and Communications Director, Ceri Puckett.

Jane McCloskey is Chair of Trustees. Her background in charity governance, broadcasting and digital as well as the broader creative industries has supported the Company as it continues its strong development. Together with the existing and three new trustees recruited during the year, the board offers a range of skills and knowledge to support the executive team and provide a high level of scrutiny, ensuring that the Company performs at an optimum level and manages its programme effectively.

The Board meets quarterly and is supported in its work by one sub-committee, the People and Finance Sub-Committee, which also meets quarterly to scrutinise and report to the full Board on the Company's financial performance, risk monitoring and the creation of new staffing and other policies and action plans. The Chair of the Committee is Cathryn Allen, appointed in February 2022. Its additional members were Huw Davies, Giovanni Basiletti and Jane McCloskey. Board members were led the recruitment process for a new Artistic Director, which saw the appointment of Matthew Robinson, who took up his post in September 2021.

#### Public benefit

The trustees can confirm that they have given consideration to the Charity Commission's guidance on Public Benefit, and they consider that they have fulfilled their aims of advancing the arts through public performances, education and participatory activity, and the nurturing and development of individual dance artists. The Company's work aims to be accessible and inclusive to people of all ages and backgrounds throughout Wales, the UK and internationally. The full scope of this work is illustrated in the following Summary of Activity for the year

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### ACHIEVEMENT AND PERFORMANCE

##### Charitable Activities

##### The Year 2021/22 in Review

The year 2021/22 was one of significant change. The year started at a time of high levels of Covid cases, and the Company had cancelled its Spring Tour 2021 as theatres had not re-opened as the pandemic continued. The summer saw our first live performances in almost 18 months, when the Company mounted a summer tour of outdoor works in Wales. As theatres re-opened we were able to complete a short tour of theatres in Wales in October and November, whilst December included our first international tour, to Germany and Luxembourg, for over two years. The year concluded with the start of a full UK theatre tour of ten venues, which continued into 2022/23.

The Company has continued its programme of change commenced last year: we are rethinking how we act and operate as a dance company for Wales, who we work with, and the changes we need to better reflect society and support the wider dance sector, made up, as it is, of freelancers who lead sometimes precarious lives. We have made changes to the way we seek to support and share resources with freelance artists, extending the Company's associate artist programme, offering more commissioning opportunities for Wales-based and Welsh artists, increasing the value of mentoring and support and making more studio time available free of charge.

We are committed to extending who experiences dance. We do this by reflecting the people of Wales in who we commission and work with as artists, board members and staff, providing better access provision to dance for Deaf and disabled people and ensuring that our audience development activity reaches people who are new to dance.

The re-commencement of activity coincided with the arrival of our new Artistic Director, Matthew Robinson, who joined us from the Northern School of Contemporary Dance where he was Artistic Director of the graduate programme, Verve. Prior to that he had been Rehearsal Director and a dancer with Scottish Dance Theatre in Dundee. After a long period without a permanent artistic leader, Matthew has enabled a revisioning of the Company's programme and direction, working quickly to confirm plans for the first three years of his tenure.

Soon after Matthew's arrival we undertook a review of the learning and participation programme with the support of a Esmée Fairbairn Funding Plus grant. Matthew's input to a new vision of our engagement work has confirmed the centrality of this work to our mission and underlined how it feeds and nurtures all our work with the communities of Wales and beyond.

Besides the shifts in our activity and senior personnel, we welcomed four new trustees to our Board. Cathryn Allen, Tupac Martir, Krystal Lowe and Martin Hylton bring significant new artistic and organisational perspectives and experience.

As the year ended, the Company was planning its programme for its 40th year of existence, commencing in October 2022, and running for a full year. The programme is designed to encapsulate what the Company is now, and the new audiences and artists we are seeking to engage.

As a result of the ongoing Covid restrictions, the Company did not reach the level of live audiences and participants of previous years. The number of audience and participation interactions with the Company and its programmes of work during the year was 7,952. (2020/21: 0 and 2019/20: 28,143). There were a further 3,930 people who took part in online participation sessions. In addition a further 428,613 people watched digital content online or filmed works on TV (2020/21 801,380 and 2019/20: 229,000).

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### Production and Performance

Given the restrictions to performing arts in Wales and the wider UK, the Company needed to adapt its offer so that audiences could reconnect to dance. Our outdoor tour in summer 2021 visited a number of venues in Wales, performing two short works created by our Company dancers, and both with wide appeal to audiences of all ages. We designed a short evening programme without intervals for a tour in the Autumn which visited four Welsh locations. Audiences for both tours exceeded expectations, with a large proportion of new audiences in each case: 42% of the audiences for outdoor performances at Chapter in Cardiff were new to the venue.

In spring 2022 we were able to tour to middle scale venues in Wales and the UK once more, with three works designed to reconnect us with audiences, and to encourage audiences back to venues. It was called One Another/Law yn Llaw, and included two new works, and a rework of a work first made for us in 2019. The tour was supported by the work of our Dance Ambassadors, dance artists based across Wales and in England, who created both live and digital curtain raiser events prior to Company performances in many of the venues visited, bringing local dance making alongside Company works.

Key to our success in building new audiences and participants for dance is our Priority Venue programme. In each of the eight venues we create a plan to offer participatory opportunities for local (mainly young) people, and invest in targeting new audiences for the Company's work and the venue's wider dance programme. The eight venues are Pontio in Bangor; Taliesin in Swansea; Theatr Clwyd, Mold; Hafren in Newtown; Brycheiniog in Newtown; Aberystwyth Arts Centre; Derby Theatre, and the Lawrence Batley Theatre in Huddersfield. The Welsh venues' programme has been supported this year by the Weston Culture Fund, and the English venues by Arts Council England.

In December 2021 we were one of the first UK companies to tour internationally after the pandemic, with a triple bill of works (Ludo by Caroline Finn, Afterimage by Fernando Melo and Why Are People Clapping?! By Ed Myhill), visiting three venues in Germany and Luxembourg. Despite the challenges of travel and testing at the time, and the impact of Brexit on international touring, the tour was highly successful with large audiences and excellent responses.

The works staged during the year were:

Why Are People Clapping?! By Ed Myhill - reworked outdoor and theatre versions of a work first made in 2019

Moving is everywhere, forever by Faye Tan, created for both outdoors and theatres

Afterimage by Fernando Melo - restaged work for theatres

Ludo by Caroline Finn

Codi by Anthony Matsena - reworked middle scale theatre version, originally staged in 2019 for small-scale tour

Wild Thoughts by Andrea Constanzo Martini

In addition, the Dance House, our home in Cardiff Bay, hosted performances by Wales-based artists Jack Philp Dance and Ballet Cymru which were extremely well-received as audiences returned to watch dance at the Dance House.

#### Digital Commissions

Digital was a key tool for engaging with audiences, participants and stakeholders in 21/22 with Covid restrictions still in place for much of the year.

The Company continued to reach new artists and audiences through its collaboration with Literature Wales in a second series of short films called Plethu/Weave, partnering dance artists with poets. These were well received by online audiences and were successful in raising the profile of the Company with funders and stakeholders. One of the films was commissioned as part of Welsh Government's 'Wales in Germany' year, a new short film by Welsh choreographer Osian Meilir and poet Iestyn Tyne.

In October 2021, NDCWales adapted three of these short films in to live performances for the opening of the Senedd and the series was also screened at Chapter as part of their short film series. The short form format, filmed in locations across Wales made the content very appealing to Welsh Government, Wales Arts International and the British Council who all requested to use the content at their digital events and showcases.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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The success of the series sparked a new partnership with Tŷ Cerdd, seeing dance artists collaborate with music artists of African descent to make short films, the first of which Connections by Eric Martin Kamosi and Idrissa Camara was one of the Company's top watched videos on Facebook of the year.

A film of our outdoor performance was made available online in August 2021 as part of ZOO venues Edinburgh Fringe digital festival in Summer 2021. In March 2022, an excerpt of our piece Ludo was broadcast on BBC4 and on demand on BBC iPlayer as part of BBC's Dance Passion programme.

Our Young Associates also produced films in place of their usual in person performances and gained invaluable experience of learning to dance for screen. Now Begin was produced in collaboration with Artes Mundi, National Museum Wales and U Dance inspired by the work of Artist Prabhakar Pachpute. The Associates also produced a film called Habitat with Kai Tomika and Richard Chappell, inspired by poem by Jaffrin Khan.

#### Dance Participation and Learning

We seek to connect with people around us through NDCWales' Engagement programme. Whatever people's experience of dance, we seek to enable people to do brilliant things, developing ideas and skills, and to co-create extraordinary dance. The programme aims to broaden access to dance, support the development of the artform and explore ways in which dance can contribute to a healthy, fulfilling life.

The projects delivered during 2021/22 included:

- Tŷ Hwnt i'r Gofyn / Above & Beyond, is an ambitious long-term, co-creation project which brings arts and non-arts partners together with the communities of Penrhys and the surrounding Rhondda Cynon Taf area. It seeks to unite local stakeholders, creative practitioners and the community to collectively explore the hopes, needs and desires in everyday life, using the arts as a tool for social change.
- Dance for Parkinson's in four locations in North and South Wales: Pontio Bangor, Coleg Cambria, Wrexham and South Wales Blackwood Miners Institute, Caerphilly and The Dance House, Cardiff, all of them in collaboration with English National Ballet. Moving from online to in person delivery, the classes are now offering live connection and social contact. The North Wales delivery is bilingual. The Company's Engagement Producer Guy O'Donnell was invited by Wales Co-operative Centre to talk about online delivery of Dance for Parkinson's at the Tech Fest for Social Good.
- Young Associates programme in Cardiff: around 18 young people from across South Wales experience weekly dance sessions including classes in various disciplines and creative exploration designed to give exceptional young dancers the chance to develop skills and knowledge to equip them for their future dancing lives. We piloted the programme in North Wales with three days of workshop activity at Venue Cymru, Llandudno and a resulting dance film called Orme.
- Dance Ambassadors are freelance dance artists linked to venues in Bangor, Mold, Brecon, Aberystwyth, Swansea, Derby and Huddersfield who work to support NDCWales' touring Work. Dance Ambassadors collaborate with local dance groups and activity, linking it to the work of the Company, as part of the Priority Venues' programme
- Snowdonia project, Eryri 70, a celebration of 70 years of Parc Cenedlaethol Eryri. Angharad Harrop, Dance Ambassador Pontio along with Helen Wyn Parri, musician for Dance for Parkinson's in North Wales linked their NDCWales activity to this project in Snowdonia.
- U Dance (youth dance programme led by One Dance UK) workshops and talks, NDCWales Company Dancers delivered online workshop activity as part of U Dance. A film created by the Young Associates was also featured as part of the event.
- 'Reform of the School Day,' Welsh Assembly Government Pilot at Windsor Clive Primary School. 14 schools took part in a national trial, providing additional hours for learners during a 10-week programme/ The programme supports disadvantaged learners, improves access to social and cultural capital and helps to address the effects of the Covid-19 pandemic on learning.
- School Holiday Enrichment Programme, in three Primary Schools across Wales. Funded by Arts Council Wales as part of their Creative Learning through the Arts programme, dance artists use their knowledge and experience of developing and delivering creative arts activities with children and young people



## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### **Wales Dance Sector Support**

NDCWales continued to support the dance sector in Wales. The Company is not a dance agency for the nation but recognises the privilege its national status allows, and shares that privilege through commissioning, mentoring, residencies and free studio space.

Following an Open Space session in 2020, the Company continued conversations with other Welsh companies on important topics such as equality and diversity, lack of space and lack of training for young people, as well as the need for dance in more rural areas, and the challenges facing freelance artists during the pandemic to be able to create.

The Company has shared knowledge of live-streaming and given talks to the sector including Accessible Media - Strategies and Tools for making Social Media Accessible and Inclusive to the Emerging Artists group through Kokoro Arts, and at online dance events such as Dance Digital where Chief Executive Paul Kaynes spoke to an international audience about our digital journey.

This spirit of sharing was fostered digitally, ensuring the Company's growing social media platforms were used to seek out and shout about the wealth of achievements and opportunities across dance communities in Wales.

The Company was delighted to be able to welcome external dancers back into Company Class once restrictions were eased, allowing them free access to a range of brilliant teachers, as well as offering over 415 hours of free or discounted rehearsal and creation space for Wales based artists through its new Standby Studios initiative, which ensures its spaces are in use whenever the Company are on tour, and through discounted or in-kind partnerships for performance or regular classes with local artists such as Jack Philp, Richard Chapple Dance, Ballet Cymru, Krystal Lowe and the Welsh Ballroom Community to name a few.

NDCWales continued to foster creativity through Laboratori, its choreographic mentoring programme which returned for its third year to the Dance House in Cardiff and was also hosted for the first time in Welsh Language at Pontio in Bangor. 17 choreographers and dancers from across Wales were given a week of paid exploration time under the mentorship of Caroline Bowditch and Sioned Huws, without pressure to create a performance outcome.

The company recognised a need in the sector to provide paid opportunities for freelance artists as well as a drive towards diversification and inclusion and was pleased to be able to team up with Tŷ Cerdd to continue its short film series this time pairing dancers with music artists of African descent.

It also worked with Anthony Matsena as an associate artist as well as collaborating with Faye Tan, Thomas Carsley and Ed Myhill on new creations as well as remounts for both indoor and outdoor stages at a time when much live dance work was unable to take place.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### **Access**

NDCWales is extending how it makes its work available as a way to reach more people than ever before, especially those who are Deaf or disabled. There are a number of ways in which it has done this during 2021/22.

NDCWales continues to increase its British Sign Language (BSL) supported performances. For the Cardiff outdoor performances, there were two BSL Interpreters to meet the public at the venue and for the performance. For the One Another performance in Derby we supported 30 Deaf children from the Royal School of the Deaf to attend the Discover Dance performance with BSL provision. Taking Flight Theatre Company delivered Deaf Awareness training to company dancers and staff.

NDCWales has made a commitment to accessible recruitment in order to diversify its staff base, ensuring that all jobs, opportunities and call outs were advertised with large print and audio options available to all, and that BSL was provided where possible. In 2021/22 we created 27 BSL videos across 14 opportunities or events.

Across our marketing materials and projects, accessibility was made a priority, extending audio options on all most widely used web pages, and digital programmes as well as producing audio and BSL flyers for our Open Air, HERE and One Another tours.

All of NDCWales' videos are subtitled bilingually, and NDCWales has given support to other Welsh dance organisations by offering training and video instruction on how to subtitle, and by subtitling other's videos when they are unable to do so themselves.

#### **Sustainability and Support**

The ongoing effect of Covid 19 changed NDCWales' approach to fundraising, requiring us to respond to immediate need. The income generated during this time was critical for sustaining the Company through the ongoing crisis and aiding a return to activity. At the end of the previous financial year, we were awarded a Weston Culture Fund grant by Garfield Weston Foundation, which sustained much of the work in 2021/22. The fund specifically aimed to support the sector to restart its work, refresh activities and re-engage audiences following the impact of Covid 19. This investment was vital to support the Company's return to live performance in 2021/2022, creation of digital content and reaching communities in our touring locations.

Attracting new donations was challenging due to the lack of performances and direct access to audiences so we began the year with a company-wide challenge through which staff, trustees and NDCWales advocates encouraged donations via their personal networks. Team NDCWales set themselves the challenge to walk, run, cycle, swim and dance the equivalent of the 1310-mile round trip from Bangor in North Wales to Bonn in Germany beginning 17 March 2021, which would have been the opening night of our UK and European tours, and ending 19 May which was the intended end date.

We completed 2567 miles by the end of the challenge, raising £1,399 (excluding gift aid), which was matched by the Colwinston Charitable Trust. The Trust pledged its largest grant to the company to date which included investment in new commission, Ludo, which was so vital to support the company to continue creating new work for audiences in addition to £15,000 match funding secured from new sources to incentivise giving during this time.

We took this time to thoroughly review our approach to business partnerships with a view to creating a model that prioritises strong alignment of brand and strategic values, is of mutual benefit and addresses business need. This has put NDCWales in a stronger position to develop business relationships as it emerges from the Covid 19 crisis and to develop meaningful and sustainable relationships. We are delighted to further develop our partnership with Western Power Distribution, which was enhanced by Arts & Business Cymru Culture Step investment, and begin a new partnership with Cartrefi Cymru.

Through careful stewardship during Covid 19, including regular communications and special online events, NDCWales retained all its individual donors from the start of the crisis and in some cases increased giving. Overall support derived through the Liff scheme which encourages philanthropic support for NDCWales increased by 24% in 21/22 and we had a 19% increase in increased giving. We are extremely grateful to our donors for their continued loyalty and support. Individual giving income has also been achieved through one off donations, Facebook fundraising and Easyfundraising.

Whilst the need for short-term planning due to the many challenges presented by Covid 19 has resulted in short term fundraising, we are delighted to have made new connections and receive support from grant-makers who are new to the company during this year, including Gwendoline & Margaret Davies Charity, John S. Cohen Foundation, Fenton Arts Trust and Millennium Stadium Charitable Trust who have supported diverse aspects of our programme.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### FINANCIAL REVIEW

##### Financial position

Total income for the year was £1,298,581 (2021 - £1,153,747) and total expenditure in the year was £1,387,560 (2021 - £1,123,471), giving a net expenditure position before tax relief of £88,979 (2021 - net income £30,276). Net income for the year after tax relief was £51,095 (2021 - £30,276).

At the 31 March 2022 the charity had net current assets of £53,849. Total funds at 31 March 2022 were £109,477 (2021 - £58,382), of which £23,178 were restricted funds.

The ongoing effects of the pandemic have continued to limit the Company's ability to earn income, especially through touring income and studio hire income, however later in the year these were able to begin again. As a result, overall income increased, as did costs compared to 2020/21.

##### Principal funding sources

Because of the effects on earned income which increased slightly, the Arts Council of Wales core grant fell to around 65% of annual turnover in the year 2021/22. They are the largest single stakeholder, and the Company is an Arts Portfolio Wales client.

The Theatre Tax Relief recovered during the year was £140,074 (2021: £0).

##### Reserves policy

It is the policy of the Company to maintain free reserves at a sufficient level to cover the cost of direct activities, support costs and administration as they fall due equivalent to the costs of around 1 month's operating costs, currently around £80,000. Reserves are also important because they help mitigate the main risks as outlined in the Risk Management section below.

Total funds held at 31 March 2022 were £109,477 (2021 - £58,382), of which £86,299 was unrestricted. Of the unrestricted funds held at the year end, £55,628 related to fixed assets and can only be realised by disposing of these assets, as such they are not considered to be free reserves.

The free reserves at 31 March 2022 were £30,671 (2021 - £15,304).

The reserves position is below the target set, though the unrestricted surplus realised in the year has increased them to an extent.

The budget for the financial year 2022/23 forecasts an unrestricted surplus of around £35,978 to make a contribution to the unrestricted reserve position.

During the year, the Company has done a number of things to improve its financial position including taking advantage of the Government's Job Retention Scheme, in the first quarter of the year, when scheduled income-generating work was cancelled, meaning that some staff were not required for their regular duties. It has also reduced expenditure on operational and premises costs, and delayed recruitment to vacant posts where possible.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### FINANCIAL REVIEW

##### Risk Management

The Board regularly reviews the Company's operations to identify potential risks and to implement appropriate risk management strategies and protocols. In addition, the Board has appointed one trustee as a Governance Champion to undertake a periodic review of the Company's systems, policies and procedures including the composition and role of the Board and Directors' remuneration; the role of and relationship to the company's stakeholders; the Board's accountability and its relationship with the company's auditors; and the function of the auditors. The Board meets annually with the Company's auditors to ensure that the Company continues to administer its financial affairs in accordance with the latest SORP and relevant legislation.

During the year, the risks which the Company faced were different to those it would normally be considering, as a result of the Covid-19 pandemic. The pandemic, and the associated restrictions lead to cancellation of live performances, participatory activity, space hire and meant that Company staff worked from home. During the year, the Company gradually returned to its base, though hybrid working for many staff persisted during the year and is likely to do so into the future.

The primary risks for the organisation, which trustees consider each quarter and update their plans accordingly, include:

- Financial risks, including cashflow issues, failure to achieve fundraising income targets and asset replacement needs: plans to mitigate these risks have required greater scrutiny of more detailed cashflow forecasts; contingency planning in the event of underachievement of income, and a strategic approach to asset replacement.
- Programme creation and delivery risks, including failure to create high quality work, lower than forecast attendances and engagement, and venue network reducing its dance programme: plans to mitigate these risks have led to a new monitoring system for works in progress and more intense preparation of visiting choreographers; investment in marketing capacity, and new relationships with touring venues and others.
- Governance and Management risks, including changes in senior staff team, legal risks and board recruitment issues: plans to mitigate these risks have led to reviews of HR practice and contract terms, considering legal issues in a number of areas by the board and its sub-committee and undertaking board skills audit and broader review in advance of a recent successful recruitment drive.

##### Governance

In the first quarter of the year, the Board welcomed four new trustees to the Board. They are Cathryn Allen (leadership consultant and coach, ex BBC); Krystal S. Lowe (dance artist and choreographer based in South Wales); Martin Hylton (founder and director of Gateway dance studios in Gateshead, and former dancer with Phoenix and Carte Blanche), and Tupac Martir, (founder artist of Satore Studio). All trustees, including new board members, and the senior leadership team, undertook a training programme devised for the Company covering governance, ways of working, board structures and roles and the principles of trustee and executive working. The training was highly effective at bringing the whole group together. The Board wishes to pay tribute to a trustee who resigned during the year, Matthew Gough, and thank him for his hard work and sharing of his expertise.

A new artistic sub-committee has been created, called the Artistic Advisory Group. This body advises the Artistic Director and wider team, providing feedback on programmes of work across the Company's output. It includes both trustees and people from outside the organisation who bring specific expertise and knowledge.

In summer 2022, the Board held an awayday for both board and senior leadership team, to set the course for the creation of a new business plan which was adopted in September 2021 and covers the period for 2022-25. A new plan is now underway which will inform the Company's response to the Arts Council of Wales' Investment review in 2023.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### THE FUTURE: ACTIVITIES 2022/23 ONWARDS

##### Production and Performance

The Company marks its 40th year of existence starting in October 2022, and the programme created for the year represents a statement of intent with regard to our future. Our anniversary is a chance to explain what our future could be, the values of ways of working which are important to us, and to engage with new people.

The year starts with a new co-creation project, called PARTi, which will see Company dancers create work with community members in two South and West Wales towns - Ystradgynlais and Ammanford. These works will be performed in theatres in each of the two locations, alongside works by a local choreographer. This is intended to be the first iteration of this new project, which grew out of Roots, our small-scale tour supported by the Esmée Fairbairn Foundation in 2017-2019.

Internationally, NDCWales has been invited to be part of a collaboration with a similar company in South Korea, the Korean National Contemporary Dance Company (KNCDC). In the Autumn of 2023, a Welsh choreographer will make a new work for KNCDC, whilst a Korean choreographer will make work for NDCWales, and then both works will be presented in each nation twice within around 6 weeks.

Also in 2023, a programme of four commissions for Wales-based and Welsh artists resulting in works lasting 10 minutes each will be presented in Cardiff in the summer under the title 4x10, whilst later in the year we will premiere our first work for families.

Our Priority Venue programme has been running for four years in total, and there are clear grounds for its development as it has forged lasting and deep relationships with artists and participants in each of the venues' locations. A review of Priority Venues is underway with the aim of improving the offer to venues from 2023 onwards and embedding co-creation principles into the work.

The Plethu: affricerdd series of short films in partnership with Tŷ Cerdd continues in to 2022-23 with more exciting films to be released up until July 2022.

Online audiences will get the chance to watch the three pieces presented on the spring 22 One Another tour with a limited-edition film to be released in June 2022. There will also be an audio described version of the film for those who experience sight loss and blind and partially sighted audiences.

##### Dance Participation and Learning

We seek to connect with people around us through NDCWales' Engagement programme. Whatever people's experience of dance, we seek to enable people to do brilliant things, developing ideas and skills, and to co-create extraordinary dance. The programme aims to broaden access to dance, support the development of the artform and explore ways in which dance can contribute to a healthy, fulfilling life.

The programme will be delivered under four headings. 'Enable' encapsulates our aim to give people the chance to do brilliant things in the way they wish including through opening up company class, offering Laboratori opportunities to dance artists, engaging with Artistic Associates and offering studio space for artists to use for free. 'Develop' gives young people the chance to develop their skills in dance, creating and performing, and taking part in workshops and residencies. This includes the work delivered by our Dance Ambassadors in our eight priority venues, as well as the chance to watch Company dancers in Open Rehearsals. 'Support' encourages people to experience dance as a route to a healthier and happier dance, for instance in Dance for Parkinson's classes, whilst 'Co-create' offer extraordinary opportunities for people to dance and create artworks for themselves, in projects such as PARTi and 4x10.

New staff are being recruited to the Engagement Team to enable us to deliver this strategy, and increase our capacity, both for more work from our home base and to support our growing network of Dance Ambassadors more effectively. An Engagement Artist and a Co-ordinator are being recruited and they will start work in summer 2022.

Tŷ Hwnt i'r Gofyn / Above & Beyond, is an ambitious long-term, co-creation project which brings arts and non-arts partners together with the communities of Penrhys and the surrounding Rhondda Cynon Taf area. Bringing together local stakeholders, creative practitioners and the community, we are exploring the hopes, needs and desires in everyday life, using the arts as a tool for social change in a place which has suffered more than most during the pandemic.

Moving Beyond Compliance is a pioneering project offering the staff of Cartrefi Cymru to explore new ways to support their wellbeing and benefit staff working in a range of care settings. Cartrefi Cymru is a multi-stakeholder cooperative that supports people with learning difficulties in Wales to live good lives in the community. The results of the collective learning will be factored into an evaluation and resulting case study led by NAPA (National Activity Providers Association).

## **NATIONAL DANCE COMPANY WALES**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022**

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We are improving our offer to our Young Associates South Wales, including involvement in the 4x10 programme. The Young Associates group size has increased to 22 to enable access to more and a wider range of people to take part. The group will have two professional performance opportunities - one as part of Youth Dance Night in December and another as part of 4 x10, the latter choreographed by Artistic Director Matthew Robinson.

Building on last year's activity and film for young dancers in North Wales, we are offering a series of short taster sessions in North Wales in order to gather information on the best location and venue for an ongoing weekly dance class in 2023-24. Dance Days are day-long sessions designed to give young dancers a first taste of contemporary dance, and these will restart in 2022 partly to act as a feeder for Young Associates and diversify the dance offer across Wales.

Youth Dance Night will provide an opportunity for a range of local youth dance groups to perform and share their practice at the Dance House in Cardiff.

Dance for Parkinson's will continue in four locations across Wales, with a further collaboration with English National Ballet for online delivery.

#### **Welsh Dance Sector Support**

A key means of providing support to dance artists based in Wales is through our annual Laboratori programme. This gives dance artists two weeks of exploration time in a studio guided by an expert mentor. This year we are delivering Laboratori in collaboration with Chapter, and it will see dance artists work with visual artists for the first time in this programme.

Access to studio space remains a critical one for dance artists. We often share access to our studios with artists for free, either through pre-planned artistic collaboration, or through 'Standby Studios' which offers unused space to Wales-based dance artists for free from up to 8 weeks' prior.

Two new Artistic Associates have been announced for the Company - they are June Campbell-Davies and Osian Meilir. They have been engaged for two years and will be commissioned to make work for the Company as part of 4x10, have access to free studio space and be able to access mentoring from Artistic Director Matthew Robinson.

Our Dance Ambassadors across Wales are freelance dance artists who we work with long-term to share our repertoire and support their development and provide ongoing work. As a result of our engagement with those artists, we have created new programmes of work together, such as dance for Parkinson's in North Wales, thereby helping to sustain freelance dancers in their location in every corner of the nation.

In August 2022, NDCWales will co-ordinate and lead the Welsh presence at the world's most important dance showcase event, Tanzmesse in Dusseldorf as part of the programme we will be supporting four artists and producers to attend the event, meeting international programmers after a training and mentoring programme to equip them to optimise the impact of the event for their careers.

#### **Access**

The Company is significantly extending the range of ways in which audiences can access our performances. May 2022 saw the Company's first audio described performance. We are engaging Blind Spot to work with us to make the organisation more accessible to the Blind Community in a myriad of ways. PARTi and the Spring 2023 will have offered more audio described performances.

PARTi and the Spring 2023 will include some BSL supported performances, whilst the Company's first relaxed performances for young people are being delivered in Spring 2022. Increased Welsh Language delivery, maintain DFP bilingual delivery. North Wales Youth Dance delivery.

The Company is also planning to introduce easy read policies to ensure that everyone can access our written and online resources.

#### **Sustainability and Support**

As we look to 2022/2023 and the development of NDCWales post Covid-19 the approach to fundraising will be more strategic and long-term than was possible in previous years. The intention is to attract support from grant makers to not only support delivery of activity but with a view to enabling positive change for NDCWales and those we benefit aligned to the company's business plan and future ambition.

We will continue to seek connections with business partners who share our values and can play a part in our future.

## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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We seek to maintain the support of existing individual supporters and develop our approach in this area in line with the audience strategy and develop philanthropic giving through the Liffit scheme to further support the Company's charitable objectives.

#### **Governance**

The Company's Chair of Trustees, Jane McCloskey, is stepping down after five years as Chair in July 2022. Recruitment is underway to identify a new Chair, using open advertising and the support of a recruitment agency. We also have plans to create a new Board position of Deputy Chair, to assist and support the Chair once in place.

A new Business Plan to be written during the Summer and Autumn of 2022, including extensive consultation, will inform the Company's submission to the Arts Council of Wales Investment Review due to be held in Spring 2023, with an outcome expected in Autumn 2023.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing Document**

National Dance Company Wales is a company limited by guarantee No. 1672419, governed by its Memorandum and Articles of Association. The Company is registered with the Charity Commission as a Charity in England and Wales No. 326227.

##### **Organisational Structure**

National Dance Company Wales is managed by a Board of Trustees who also act as directors of the Company. Trustees are recruited from a variety of sectors and demonstrate a range of skills including dance, digital arts, education, human resources, finance, corporate governance, law, fundraising and business development.

The Board delegates day-to-day operational responsibility to the Executive team, led by Chief Executive, Paul Kaynes, and Artistic Director (Matthew Robinson, from September 2021). Remuneration of the senior executives is based on the latest intelligence on comparable posts' rates of pay in the arts sector. Pay is reviewed for all staff annually, and annual rises, when affordable, are based on the rate agreed between the Independent Theatre Council and Equity in its annual negotiations. Choreographic fees may be paid for works made by the Artistic Director.

##### **Recruitment and Appointment of Trustees**

Directors can serve a maximum of two terms, each of three years' duration. The Chair can serve an additional three years as Chair if appointed after a three-year term as a regular board member. The Board is appraised and audited every two to three years in line with the recruitment and Board term cycle. A regular skills audit as part of a Governance Review helps to identify areas of need, informing the Board recruitment strategy.

##### **Induction and Training of Trustees**

Newly appointed trustees receive a comprehensive induction into the Company, including a meeting with the Chair to discuss the role of the Board and responsibility of the trustees, and a meeting with the Executive Team to discuss artistic and management objectives. An induction pack contains the Company's business plan and contributory documents; a copy of the governing documents; all current policies: Anti-bribery, Health & Safety, Equal Opportunities and Safeguarding; the most recent auditor's report; the current annual budget and most recent management accounts; a copy of the Arts Council of Wales annual agreement, the Strategic Equality plan and an outline of the responsibilities of the role of a trustee. Trustees are encouraged to attend performances of the Company's work wherever possible.

The Company's Strategic Equality Plan 2 covering 2020-2024 sets out its determination to reduce inequality in both our organisation and in society. It demonstrates ongoing commitment to break down barriers and set about creating equal life chances. This applies to the board of trustees as to all the Company's work, and is used to inform choices as to how trustees are recruited, inducted and supported during their times on the board.

##### **Related Parties**

Trustees declare any actual or potential conflicts of interest. No trustee was materially interested in any contract or matter of significance to the Company's business during the year. The trustees received no remuneration or benefits for their contribution to the Company.

## **NATIONAL DANCE COMPANY WALES**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022**

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#### **REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Company number**  
01672419 (England and Wales)

**Registered Charity number**  
326227

**Registered office**  
The Dance House  
Wales Millennium Centre  
Pier Head Street  
CARDIFF  
CF10 4PH

#### **Trustees**

J McCloskey	
C Allen	Appointed 2 June 2021
GI Basiletti	
EL Chapman	
GH Davies	
MP Gough	Resigned 17 April 2021
M Hylton	Appointed 2 June 2021
WE James	
KSB Lowe	Appointed 2 June 2021
TAM Martinez	Appointed 2 June 2021

#### **Senior staff**

Chief Executive	Paul Kaynes
Artistic Director	Matthew Robinson
Communications Director	Ceri Puckett
Operations Director	Kelly Twydale

#### **Senior Statutory Auditor**

Julia Mortimer

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#### **Auditors**

Watts Gregory LLP  
Chartered Accountants & Statutory Auditors  
Elfed House  
Oak Tree Court  
Cardiff Gate Business Park  
CARDIFF  
County of Cardiff  
CF23 8RS

#### **Bankers**

Unity Trust Bank PLC  
Nine Brindleyplace  
BIRMINGHAM  
B1 2HB

#### **Solicitors**

Capital Law Commercial LLP  
One Caspian Point  
Caspian Way  
CARDIFF  
CF10 4DQ



## NATIONAL DANCE COMPANY WALES

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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#### STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of National Dance Company Wales for the purposes of company law) are responsible for preparing the Report of the Trustees 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 that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

#### AUDITORS

The auditors, Watts Gregory LLP, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the Board of Trustees on 27 July 2022 and signed on its behalf by:



J McCloskey - Trustee

## REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF NATIONAL DANCE COMPANY WALES

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### Opinion

We have audited the financial statements of National Dance Company Wales (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Conclusions relating to going concern

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue. However, because not all future events or conditions can be predicted, this statement is not a guarantee as to the company's ability to continue as a going concern in exceptional or unforeseen circumstances.

### Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

### Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

## REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF NATIONAL DANCE COMPANY WALES

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### **Responsibilities of trustees**

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### **Our responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements which result from such irregularities. Based on our understanding of both the company and industry, we identified the principal risks of non-compliance with laws and regulations, including those related to UK tax legislation and considered the extent to which any non-compliance might have on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and ensured that all those involved in the audit undergo regular update training, including on how to identify or recognise fraud and non-compliance with laws and regulations.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risk related to posting inaccurate journals and management bias in accounting estimates. We addressed this risk by carrying out specifically targeted procedures, which included:

- discussions with management, including consideration of any known or suspected instances of non-compliance with laws and regulations and/or fraud;
- reading minutes of meetings of those charged with governance;
- challenging assumptions made by management in relation to significant accounting estimates;
- considering the appropriateness of journal entries and other adjustments;
- evaluating the reasons for any large or unusual transactions;
- reviewing disclosures in the financial statements to underlying supporting documentation.

As outlined above, reasonable assurance is a high level of assurance, but is not a guarantee that a material misstatement may always be detected. The extent to which our procedures are capable of detecting material misstatements or irregularities, including fraud, is therefore subject to the inherent limitations of an audit. There is therefore, an unavoidable risk that a material misstatement may not come to light, in particular, where non-compliance with laws and regulations are remote from events and transactions reflected in the financial statements or where fraud or errors arise due to intentional misrepresentation, forgery, concealment, management override and/or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our Report of the Independent Auditors.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF  
NATIONAL DANCE COMPANY WALES**

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**Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Julia Mortimer (Senior Statutory Auditor)  
for and on behalf of Watts Gregory LLP  
Chartered Accountants & Statutory Auditors  
Elfed House  
Oak Tree Court  
Cardiff Gate Business Park  
CARDIFF  
County of Cardiff  
CF23 8RS

Date: 1 August 2022

NATIONAL DANCE COMPANY WALES

STATEMENT OF FINANCIAL ACTIVITIES  
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	3	881,234	58,801	940,035	1,078,800
<b>Charitable activities</b>					
Advancing arts and education through dance	6	113,579	233,913	347,492	74,411
Other trading activities	4	430	-	430	27
Investment income	5	2	-	2	3
Other income		<u>10,622</u>	<u>-</u>	<u>10,622</u>	<u>506</u>
<b>Total</b>		<b>1,005,867</b>	<b>292,714</b>	<b>1,298,581</b>	<b>1,153,747</b>
<b>EXPENDITURE ON</b>					
Raising funds	7	416	-	416	1,870
<b>Charitable activities</b>					
Advancing arts and education through dance	8	1,117,608	269,536	1,387,144	1,121,601
<b>Total</b>		<b>1,118,024</b>	<b>269,536</b>	<b>1,387,560</b>	<b>1,123,471</b>
<b>NET INCOME / (EXPENDITURE) BEFORE TAX</b>		<b>(112,157)</b>	<b>23,178</b>	<b>(88,979)</b>	<b>30,276</b>
Theatre Tax Relief		<u>140,074</u>	<u>-</u>	<u>140,074</u>	<u>-</u>
<b>NET INCOME / (EXPENDITURE) AFTER TAX</b>		<b>27,917</b>	<b>23,178</b>	<b>51,095</b>	<b>30,276</b>
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		<b>58,382</b>	<b>-</b>	<b>58,382</b>	<b>28,106</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b><u>86,299</u></b>	<b><u>23,178</u></b>	<b><u>109,477</u></b>	<b><u>58,382</u></b>

The notes form part of these financial statements

**NATIONAL DANCE COMPANY WALES**

**BALANCE SHEET  
31 MARCH 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
<b>FIXED ASSETS</b>					
Intangible assets	15	3,002	-	3,002	5,404
Tangible assets	16	<u>52,626</u>	<u>-</u>	<u>52,626</u>	<u>37,674</u>
		55,628	-	55,628	43,078
<b>CURRENT ASSETS</b>					
Debtors	17	248,312	51,013	299,325	80,519
Cash at bank and in hand		<u>(44,105)</u>	<u>120,923</u>	<u>76,818</u>	<u>262,974</u>
		204,207	171,936	376,143	343,493
<b>CREDITORS</b>					
Amounts falling due within one year	18	<u>(173,536)</u>	<u>(148,758)</u>	<u>(322,294)</u>	<u>(328,189)</u>
<b>NET CURRENT ASSETS</b>		<u>30,671</u>	<u>23,178</u>	<u>53,849</u>	<u>15,304</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>86,299</u>	<u>23,178</u>	<u>109,477</u>	<u>58,382</u>
<b>NET ASSETS/(LIABILITIES)</b>		<u>86,299</u>	<u>23,178</u>	<u>109,477</u>	<u>58,382</u>
<b>FUNDS</b>	20				
Unrestricted funds				86,299	58,382
Restricted funds				<u>23,178</u>	<u>-</u>
<b>TOTAL FUNDS</b>				<u>109,477</u>	<u>58,382</u>

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 27 July 2022 and were signed on its behalf by:

  
J McCloskey - Trustee

The notes form part of these financial statements

**NATIONAL DANCE COMPANY WALES**

**CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2022**

	Notes	2022 £	2021 £
<b>Cash flows from operating activities</b>			
Cash generated from operations	1	(158,839)	134,752
Tax paid		<u>-</u>	<u>61,625</u>
Net cash (used in)/provided by operating activities		<u>(158,839)</u>	<u>196,377</u>
<b>Cash flows from investing activities</b>			
Purchase of tangible fixed assets		(27,419)	(3,528)
Sale of tangible fixed assets		100	-
Interest received		<u>2</u>	<u>3</u>
Net cash used in investing activities		<u>(27,317)</u>	<u>(3,525)</u>
<b>Cash flows from financing activities</b>			
Loan repayments in year		<u>-</u>	<u>(1,870)</u>
Net cash provided by/(used in) financing activities		<u>-</u>	<u>(1,870)</u>
<b>Change in cash and cash equivalents in the reporting period</b>		<b>(186,156)</b>	<b>190,982</b>
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<b><u>262,974</u></b>	<b><u>71,992</u></b>
<b>Cash and cash equivalents at the end of the reporting period</b>		<b><u>76,818</u></b>	<b><u>262,974</u></b>

The notes form part of these financial statements

**NATIONAL DANCE COMPANY WALES**

**NOTES TO THE CASH FLOW STATEMENT  
FOR THE YEAR ENDED 31 MARCH 2022**

**1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2022 £	2021 £
<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	51,095	30,276
<b>Adjustments for:</b>		
Depreciation charges	14,869	16,457
Profit on disposal of fixed assets	(100)	-
Interest received	(2)	(3)
(Increase)/decrease in debtors	(218,806)	95,709
Decrease in creditors	<u>(5,895)</u>	<u>(7,687)</u>
<b>Net cash (used in)/provided by operations</b>	<u><b>(158,839)</b></u>	<u><b>134,752</b></u>

**2. ANALYSIS OF CHANGES IN NET FUNDS**

	At 1/4/21 £	Cash flow £	At 31/3/22 £
<b>Net cash</b>			
Cash at bank and in hand	<u>262,974</u>	<u>(186,156)</u>	<u>76,818</u>
	<u>262,974</u>	<u>(186,156)</u>	<u>76,818</u>
<b>Total</b>	<u><b>262,974</b></u>	<u><b>(186,156)</b></u>	<u><b>76,818</b></u>

The notes form part of these financial statements



## NATIONAL DANCE COMPANY WALES

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

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#### 1. STATUTORY INFORMATION

National Dance Company Wales is a company limited by guarantee incorporated in Wales within the United Kingdom. The registered office is The Dance House, Wales Millennium Centre, Pier Head Street Cardiff CF10 4PH. The nature of the charitable company's operations and principal activities is disclosed within the Report of the Trustees.

The financial statements are presented in Sterling (£), the company's functional currency, and rounded to the nearest pound.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

#### 2. ACCOUNTING POLICIES

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

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

There have been no material departures from Financial Reporting Standard 102.

##### **Preparation of the accounts on a going concern basis**

In addition to the core funding received from Arts Council of Wales, the Company has made use of the Cultural Recovery Fund grant awarded by Arts Council of Wales in respect of Covid-19 related losses, in 2020. A portion of these funds were carried forward into 2021/22 and replaced lost earned income in the first third of the financial year. In addition, the Company secured funds under the Job Retention Scheme for a period whilst the Company wasn't able to tour at the very start of the financial year, and also raised funds from Trusts, Foundations and individuals, enabling a range of performance and participation programmes.

The trustees have seen a recovery in its position as it has been able to recommence creating and performing dance works. They therefore consider it appropriate for the financial statements to be prepared on a going concern basis.

##### **Income**

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably.

This includes capital grants.

##### **Donations and legacies income**

Donations and legacies income includes donations, gifts and grants that provide core funding or are of a general nature and recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when the donor specifies it must be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

##### **Income from charitable activities**

Incoming resources from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

**2. ACCOUNTING POLICIES - continued**

**Income**

**Other trading activities income**

Incoming resources from other trading activities includes income received under contract. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

**Investment income**

Investment income is recognised on a receivable basis.

**Other income**

Other income is recognised on a receivable basis.

It is not the policy of the charity to show incoming resources net of expenditure.

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with the use of resources.

Costs of raising funds include costs fundraising, advertising, marketing and direct mail materials as well as a proportion of salaries based on an approximation of time spent in this area.

Expenditure on charitable activities comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs are those costs that, whilst necessary to deliver an activity, do not themselves produce or constitute the output of the charitable activity. This includes governance costs which are those costs associated with meeting the constitutional and statutory requirements of the charity and include the accountancy fees and costs linked to the strategic management of the charity as well as a proportion of salaries based on an approximation of time spent in this area.

**Allocation and apportionment of costs**

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include staff costs, finance costs, general office and premises costs, depreciation and governance costs which support the activities of the charity. These costs have been allocated between cost of raising funds and expenditure on charitable activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on an appropriate basis.

Direct expenditure is apportioned to each project on an actual basis.

**Intangible assets**

Intangible assets are initially recorded at cost.

Amortisation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Website costs	- Straight line over 5 years
---------------	------------------------------

**Tangible fixed assets**

Fixed assets are initially recorded at cost.

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Motor vehicles	- Commercial trucks: straight line over 10 years
	- Vans: straight line over 7 years

**2. ACCOUNTING POLICIES - continued**

**Tangible fixed assets**

Fixtures, fittings & equipment	- Sound and light equipment: straight line over 10 years - Other equipment: straight line over 3 - 5 years - Office furniture: straight line over 5 years
Leasehold improvements	- Improvements to leasehold property: - straight line over 5 years

**Taxation**

The charity is exempt from corporation tax on its charitable activities.

**Funds**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Restricted funds 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.

**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.

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

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.

**Foreign currencies**

Assets and liabilities in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate of exchange ruling at the date of transaction. Exchange differences are taken into account in arriving at the operating result.

**Pension costs and other post-retirement benefits**

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

**Employee benefits**

When employees have rendered service to the company, short-term employee benefits to which employees are entitled are recognised at the undiscounted amount expected to be paid in exchange for that service.

**Operating lease agreements**

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight line basis over the period of the lease.

**NATIONAL DANCE COMPANY WALES**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**3. DONATIONS AND LEGACIES**

	2022	2021
	£	£
Arts Council of Wales revenue grant	843,362	843,362
Coronavirus Job Retention Scheme	28,975	101,078
Other grants and donations	67,698	134,360
	<u>940,035</u>	<u>1,078,800</u>

**4. OTHER TRADING ACTIVITIES**

	2022	2021
	£	£
Merchandising	<u>430</u>	<u>27</u>

**5. INVESTMENT INCOME**

	2022	2021
	£	£
Deposit account interest	<u>2</u>	<u>3</u>

**6. INCOME FROM CHARITABLE ACTIVITIES**

	2022	2021
	£	£
Grants	254,513	44,485
Fees receivable	92,979	29,926
	<u>347,492</u>	<u>74,411</u>

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Arts Council England - Priority Venues	13,500	-
Esmée Fairbairn Foundation	6,000	24,981
Colwinston Charitable Trust	20,000	-
Hodge Foundation	-	5,000
Welsh Government	-	3,000
The Goldsmiths' Company Charity	-	3,000
Co-op's Local Community Fund	-	1,504
The Austin and Hope Pilkington Trust	-	5,000
Association of Voluntary Organisations in Wrexham	-	1,000
The Sir Jules Thorn Charitable Trust	-	1,000
UK Government - VAT and Brexit Grant	1,500	-
Darkely Trust	2,600	-
Fenton Arts Trust - Laboratori	5,000	-
Gwendoline and Margaret Davies Trust	3,000	-
John S Cohen Foundation – Wild Thoughts	5,000	-
Chapman Charitable Trust	1,000	-
Millennium Stadium Charitable Trust	2,200	-
National Lottery Community Fund	10,000	-
Waterloo Foundation	10,000	-
Arts Council of Wales - Connect and Flourish	37,985	-
Garfield Weston Culture Fund	118,465	-
Esmée Fairbairn Foundation - Learning Lead Dancer	18,263	-
	<u>254,513</u>	<u>44,485</u>

**NATIONAL DANCE COMPANY WALES**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**7. RAISING FUNDS**

**Raising donations and legacies**

	2022	2021
	£	£
Fundraising support	-	1,800

**Other trading activities**

	2022	2021
	£	£
Merchandising costs	416	70
Aggregate amounts	416	1,870

**8. CHARITABLE ACTIVITIES COSTS**

	Direct Costs (see note 9) £	Support costs (see note 10) £	Totals £
Advancing arts and education through dance	1,047,699	339,445	1,387,144

**9. DIRECT COSTS OF CHARITABLE ACTIVITIES**

	2022	2021
	£	£
Staff costs	567,399	486,430
Rent and rates	43,587	42,959
Insurance	15,910	11,807
Light and heat	21,022	19,025
Telephone	2,118	2,458
Postage, stationery and subscriptions	3,947	3,120
Publicity and marketing costs	4,981	5,545
Travel and training	50,090	6,296
Repairs and maintenance	1,903	-
Direct production and dance team fees	275,401	142,176
Cleaning	12,354	6,262
Staff welfare	4,974	4,319
Staff recruitment fees	5,995	18,038
WMC sinking fund	24,636	21,971
Grant underspend repayment	-	3,051
Depreciation	13,382	14,811
	1,047,699	788,268

**NATIONAL DANCE COMPANY WALES**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**10. SUPPORT COSTS**

	Staff costs £	Other £	Governance costs £	Totals £
Advancing arts and education through dance	<u>168,226</u>	<u>119,212</u>	<u>52,007</u>	<u>339,445</u>

Support costs during the previous year totalled £333,333, of which £187,672 related to staff costs, £101,567 related to other costs and £44,094 were governance costs. Staff costs are allocated based on an estimate of time spent, other costs relating to those functions which support the charity are allocated directly or in the same proportion as staff costs.

**11. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

	2022 £	2021 £
Auditors' remuneration	3,400	2,290
Taxation advisory services	2,000	2,192
Other non-audit services	430	2,309
Depreciation - owned assets	12,467	14,056
Surplus on disposal of fixed assets	(100)	-
Website costs amortisation	<u>2,402</u>	<u>2,401</u>

**12. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 or for the year ended 31 March 2021.

**Trustees' expenses**

There were no trustees' expense for the year ended 31 March 2022 or for the year ended 31 March 2021.

**13. STAFF COSTS**

	2022 £	2021 £
Wages and salaries	697,142	632,763
Social security costs	57,035	51,231
Other pension costs	<u>27,276</u>	<u>27,361</u>
	<u>781,453</u>	<u>711,355</u>

The average monthly number of employees during the year was as follows:

	2022	2021
Charity employees	<u>27</u>	<u>32</u>

Payroll was cleared in October 2021 to remove old employees, the average monthly number of paid employees during the year was 23 (2021: 22)

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2022	2021
£60,001 - £70,000	<u>1</u>	<u>-</u>

The total key management personnel remuneration benefits paid during the year was £188,777 (2021: £161,549).

NATIONAL DANCE COMPANY WALES

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022

14. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	996,550	82,250	1,078,800
<b>Charitable activities</b>			
Advancing arts and education through dance	32,926	41,485	74,411
Other trading activities	27	-	27
Investment income	3	-	3
Other income	506	-	506
<b>Total</b>	<b>1,030,012</b>	<b>123,735</b>	<b>1,153,747</b>
<b>EXPENDITURE ON</b>			
Raising funds	1,870	-	1,870
<b>Charitable activities</b>			
Advancing arts and education through dance	991,425	130,176	1,121,601
<b>Total</b>	<b>993,295</b>	<b>130,176</b>	<b>1,123,471</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>36,717</b>	<b>(6,441)</b>	<b>30,276</b>
Transfers between funds	(6,441)	6,441	-
<b>Net movement in funds</b>	<b>30,276</b>	<b>-</b>	<b>30,276</b>
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	28,106	-	28,106
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>58,382</b>	<b>-</b>	<b>58,382</b>

15. INTANGIBLE FIXED ASSETS

	Website costs £
<b>COST</b>	
At 1 April 2021 and 31 March 2022	12,008
<b>AMORTISATION</b>	
At 1 April 2021	6,604
Charge for year	2,402
At 31 March 2022	9,006
<b>NET BOOK VALUE</b>	
At 31 March 2022	3,002
At 31 March 2021	5,404

**NATIONAL DANCE COMPANY WALES**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**16. TANGIBLE FIXED ASSETS**

	Improvements to property £	Furniture, fittings and equipment £	Motor vehicles £	Totals £
<b>COST</b>				
At 1 April 2021	780	71,322	30,709	102,811
Additions	12,297	15,122	-	27,419
Disposals	-	(593)	-	(593)
At 31 March 2022	<u>13,077</u>	<u>85,851</u>	<u>30,709</u>	<u>129,637</u>
<b>DEPRECIATION</b>				
At 1 April 2021	273	36,298	28,566	65,137
Charge for year	566	9,759	2,142	12,467
Eliminated on disposal	-	(593)	-	(593)
At 31 March 2022	<u>839</u>	<u>45,464</u>	<u>30,708</u>	<u>77,011</u>
<b>NET BOOK VALUE</b>				
At 31 March 2022	<u>12,238</u>	<u>40,387</u>	<u>1</u>	<u>52,626</u>
At 31 March 2021	<u>507</u>	<u>35,024</u>	<u>2,143</u>	<u>37,674</u>

**17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022 £	2021 £
Trade debtors	17,563	2,709
Other debtors	1,753	1,753
VAT	18,438	8,617
Prepayments and accrued income	<u>261,571</u>	<u>67,440</u>
	<u>299,325</u>	<u>80,519</u>

**18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022 £	2021 £
Trade creditors	84,800	23,935
Social security and other taxes	15,711	15,176
Other creditors	37,593	7,827
Accruals and deferred income	<u>184,190</u>	<u>281,251</u>
	<u>322,294</u>	<u>328,189</u>

Included within accruals and deferred income above is deferred income of £132,699 (2021: £253,831). Deferred income of £238,831 was released to the SOFA in the year, additional income of £117,699 was deferred and £15,000 was carried forward for a third year.

Deferred income relates to funding received in advance for projects in the next financial year.



NATIONAL DANCE COMPANY WALES

NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022

19. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2022 £	2021 £
Within one year	17,187	11,937
Between one and five years	<u>1,156</u>	<u>18,343</u>
	<u>18,343</u>	<u>30,280</u>

Lease payments recognised as an expense in the year amount to £11,578 (2021: £10,109).

20. MOVEMENT IN FUNDS

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
<b>Unrestricted funds</b>				
General fund	56,712	33,206	(3,619)	86,299
Associates fund	<u>1,670</u>	<u>(5,289)</u>	<u>3,619</u>	-
	58,382	27,917	-	86,299
<b>Restricted funds</b>				
Dance for Parkinson's	-	23,178	-	23,178
<b>TOTAL FUNDS</b>	<u>58,382</u>	<u>51,095</u>	<u>-</u>	<u>109,477</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,138,626	(1,105,420)	33,206
Associates fund	<u>7,315</u>	<u>(12,604)</u>	<u>(5,289)</u>
	1,145,941	(1,118,024)	27,917
<b>Restricted funds</b>			
Arts Council England - Priority Venues	13,500	(13,500)	-
Dance for Parkinson's	42,000	(18,822)	23,178
Esmée Fairbairn Foundation - Grants plus Plethu	6,000	(6,000)	-
Esmée Fairbairn Foundation - Learning Lead Dancer	1,500	(1,500)	-
Cultural Recovery Fund	18,263	(18,263)	-
Colwinston Trust - LUDO Grant	40,001	(40,001)	-
Weston Culture Fund (Garfield Weston Foundation)	5,000	(5,000)	-
Arts Council of Wales - Connect and Flourish	118,465	(118,465)	-
John S Cohen Foundation - Wild Thoughts	37,985	(37,985)	-
Fenton Arts Trust - Laboratori	5,000	(5,000)	-
	<u>292,714</u>	<u>(269,536)</u>	<u>23,178</u>
<b>TOTAL FUNDS</b>	<u>1,438,655</u>	<u>(1,387,560)</u>	<u>51,095</u>

**NATIONAL DANCE COMPANY WALES**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**20. MOVEMENT IN FUNDS - continued**

**Comparatives for movement in funds**

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/21 £
<b>Unrestricted funds</b>				
General fund	28,106	35,047	(6,441)	56,712
Associates fund	-	1,670	-	1,670
	28,106	36,717	(6,441)	58,382
<b>Restricted funds</b>				
Arts Council England - Priority Venues	-	(3,051)	3,051	-
Esmée Fairbairn Foundation - Learning	-	(4,924)	4,924	-
Lead Dancer	-	1,534	(1,534)	-
Cultural Recovery Fund	-	(6,441)	6,441	-
<b>TOTAL FUNDS</b>	<b>28,106</b>	<b>30,276</b>	<b>-</b>	<b>58,382</b>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,022,532	(987,485)	35,047
Associates fund	7,480	(5,810)	1,670
	1,030,012	(993,295)	36,717
<b>Restricted funds</b>			
Arts Council England - Priority Venues	-	(3,051)	(3,051)
Dance for Parkinson's	17,804	(17,804)	-
Esmée Fairbairn Foundation - small scale touring	10,436	(10,436)	-
Esmée Fairbairn Foundation - Grants plus Plethu	1,500	(1,500)	-
	3,000	(3,000)	-
Esmée Fairbairn Foundation - Learning	13,045	(17,969)	(4,924)
Lead Dancer	77,950	(76,416)	1,534
Cultural Recovery Fund			
	123,735	(130,176)	(6,441)
<b>TOTAL FUNDS</b>	<b>1,153,747</b>	<b>(1,123,471)</b>	<b>30,276</b>

**Restricted funds**

Arts Council England - Priority Venues - Funding received to support performances in England.

Dance for Parkinson's - Funding has been received from a number of different sources in support of the Dance for Parkinson's programme, which gives people with Parkinson's the opportunity to engage with high quality dance classes.

Plethu - The fee from Welsh Government was to commission three new Plethu films - short films created by a dancer and poet working in partnership. The films are being used to promote the year long Welsh Government campaign, 'Wales in Germany'.

Cultural Recovery Fund - Grant to support the losses incurred by the company due to the impact of Covid 19.

## NATIONAL DANCE COMPANY WALES

### NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

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#### 20. MOVEMENT IN FUNDS - continued

Esmée Fairbairn Foundation - Grants Plus - Funding was received to support a period of research to inform the strategy and planning for "what's next?" for Roots.

Esmée Fairbairn Foundation - Learning Lead Dancer - Support for the salary of Learning Lead Dancer.

Colwinston Trust - LUDO - Grant to support the creation of LUDO and subsequent performances during the spring 2022 tour One Another/Law Yn llaw.

Weston Culture Fund (Garfield Weston Foundation) - This vital investment supports the Company's return to live performance in 2021 and 2022, creation of varied digital content and reconnecting with communities and audiences in touring locations with a specific focus on activity in Wales.

Connect and Flourish - Arts Council of Wales Connect & Flourish grant supports the development phase of Tu Hwnt i'r Gofyn / Above & Beyond. This is an ambitious long-term project which brings arts and non-arts partners together with the community of Penrhys and the surrounding Rhondda Cynon Taf (RCT) communities to develop a model of co-creation.

John S Cohen Foundation - Wild Thoughts - Grant to support the creation of Wild Thoughts and subsequent performances during the spring 2022 tour One Another/Law Yn llaw

Fenton Arts Trust - Laboratori Grant to support Laboratori 2021, which provides an essential R&D opportunity for independent choreographers to expand on their independent practices and work with dancers, visual artists and mentors

#### **Prior year restricted funds**

Esmée Fairbairn Foundation - small scale touring - Funding received to enable the development of a touring model for smaller venues across Wales.

#### **Designated funds**

Associates fund - All income received for dance classes for young dancers aged 14 to 19 years old is designated to be spent on the training of young dancers.

#### **Transfers between funds**

A transfer of £3,619 was made from the general fund to the designated associated fund, representing the overspend on the associates fund during the year. The balance on the associates fund was brought to £Nil at year-end.

#### 21. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in independently administered funds. The pension cost charge represents contributions paid by the charity to the fund and amounted to £27,276 (2021: £27,361). Contributions outstanding at the year end amounted to £4,783 (2021: £4,633)

#### 22. RELATED PARTY DISCLOSURES

Aggregate donations received from trustees during the year amounted to £580 (2021: £280). There were no further related party transactions for the year ended 31 March 2022 that require disclosure.

**NATIONAL DANCE COMPANY WALES**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2022**

	2022 £	2021 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Arts Council of Wales revenue grant	843,362	843,362
Other grants and donations	<u>96,673</u>	<u>235,438</u>
	940,035	1,078,800
<b>Other trading activities</b>		
Merchandising	430	27
<b>Investment income</b>		
Deposit account interest	2	3
<b>Charitable activities</b>		
Grants	254,513	44,485
Fees receivable	<u>92,979</u>	<u>29,926</u>
	347,492	74,411
<b>Other income</b>		
Gain on sale of tangible fixed assets	100	-
Rents received	10,522	375
Other income	<u>-</u>	<u>131</u>
	10,622	506
<b>Total incoming resources</b>	1,298,581	1,153,747
<b>EXPENDITURE</b>		
<b>Raising donations and legacies</b>		
Fundraising support	-	1,800
<b>Other trading activities</b>		
Merchandising costs	416	70
<b>Charitable activities</b>		
Wages	510,291	435,410
Social security	38,806	32,960
Pensions	18,302	18,060
Rent and rates	43,587	42,959
Insurance	15,910	11,807
Light and heat	21,022	19,025
Telephone	2,118	2,458
Postage, stationery and subs	3,947	3,120
Publicity and marketing costs	4,981	5,545
Travel and training	50,090	6,296
Repairs and maintenance	1,903	-
Direct production and dance team fees	275,401	142,176
Cleaning	12,354	6,262
Staff welfare	4,974	4,319
Staff recruitment fees	5,995	18,038
Carried forward	1,009,681	748,435

This page does not form part of the statutory financial statements

**NATIONAL DANCE COMPANY WALES**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2022**

	2022 £	2021 £
<b>Charitable activities</b>		
Brought forward	1,009,681	748,435
WMC sinking fund	24,636	21,971
Grant underspend repayment	-	3,051
Amortisation of intangible fixed assets	2,162	2,161
Depreciation of tangible fixed assets	11,220	12,650
	<u>1,047,699</u>	<u>788,268</u>
<b>Support costs</b>		
<b>Staff costs</b>		
Wages	147,118	165,154
Social security	13,922	14,798
Pensions	7,186	7,720
	<u>168,226</u>	<u>187,672</u>
<b>Other</b>		
Rent and rates	7,842	7,710
Insurance	1,768	1,312
Light and heat	5,256	4,756
Telephone	530	614
Postage, stationery and subs	11,366	7,120
Other expenses	2,501	3,353
Publicity and marketing costs	24,953	30,611
Travel and training	15,692	9,277
Repairs and maintenance	11,850	14,174
Cleaning	3,088	1,565
Staff welfare	106	124
Bad debts	68	-
Legal and professional	19,614	11,689
WMC sinking fund	6,159	5,493
Bank charges	937	2,123
Staff recruitment fees	5,995	-
Amortisation of intangible fixed assets	240	240
Depreciation of tangible fixed assets	1,247	1,406
	<u>119,212</u>	<u>101,567</u>
<b>Governance costs</b>		
Wages	39,733	32,199
Social security	4,307	3,473
Pensions	1,788	1,581
Auditors' remuneration	3,400	2,290
Auditors' remuneration for non-audit work	2,430	4,501
Costs of meetings	349	50
	<u>52,007</u>	<u>44,094</u>
<b>Total resources expended</b>	<u>1,387,560</u>	<u>1,123,471</u>
<b>Net (expenditure) / income before taxation</b>	<u>(88,979)</u>	<u>30,276</u>
<b>Theatre tax relief</b>	<u>140,074</u>	<u>-</u>
<b>Net income after taxation</b>	<u>51,095</u>	<u>30,276</u>

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