

Company number: 2811035

Charity Number: 1020584

# Cheshire Dance Workshop Limited

Report and financial statements  
For the year ended 31<sup>st</sup> March 2022

Cheshire Dance Workshop Limited  
Reference and administrative information  
for the year ended 31 March 2022

**Company number** 2811035

**Charity number** 1020584

**Registered office and operational address**

Winsford Library, High Street, Winsford, Cheshire, CW7 2AS

**Trading Name** Cheshire Dance

**Trustees** Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Gillian Whitworth	Chair
Elaine Mclean	Vice Chair (resigned 18 May 2021)
Nina Osbaldeston	Treasurer
Jenny Allen	(resigned Sept 2021)
Bettina Carpi	
Janet Halloran	
Shamima Noor	
Tracey Oultram	(resigned 12 January 2022)
Shelley Owen	
Josh Slater	

**Secretary** Adam Holloway

**Key management personnel** Adam Holloway

**Bankers** Barclays Bank PLC  
21 Dingle Walk, Winsford, Cheshire, CW7 1AG

**Independent examiner** Catherine Hall FCCA DChA, Slade & Cooper Limited  
Beehive Mill, Jersey Street, Ancoats, M4 6JG

# Cheshire Dance Workshop Limited

## Trustees' annual report

for the year ended 31 March 2022

The trustees present their report and the unaudited financial statements for the year ended 31 March 2022. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

## Objectives and activities

The association is established to promote, maintain, improve and advance the education of the public in the arts and in particular (but without prejudice to the generality of the foregoing) the study, performance, knowledge, understanding, appreciation of the art of dance in all its manifestations.

The trustees review the aims, objectives, and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

## Achievements and performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on Dance and are undertaken to further Cheshire Dance's charitable purposes for the public benefit.

Cheshire Dance is very well recognised in providing public benefit through the advancement of education in dance, related arts activity, community development and health promotion. We do this in several ways, including :-

- Delivering dance classes in civic spaces engaging a wide spectrum of the community
- Delivering dance both in and out of school, further and higher education settings
- Delivering structured physical activity through movement and dance connected to health settings
- Employing and supporting independent artists
- Delivering Continuing Professional Development with artists and other professionals
- Engaging the public in works of art, both as audience and as participants

Cheshire Dance promotes an open programme amongst 3 key markets for dance: audiences, participants and learners along with artists and the professional sector. Some activities promote more mainstream engagement whilst the majority is targeted proactively amongst specific communities and groups who face inequalities of opportunity. We work regularly on an outreach basis ensuring that as

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for the year ended 31 March 2022

many people as possible can engage locally to where they live, particularly in areas of low engagement. Opportunities vary in type and target group and range from regular classes to short intensive projects, from individual sessions and performances to full day/week activities and large scale festival events. Dates and times are also adaptable to increase our inclusivity and relevance - daytimes, evening, weekends through term time and school holidays. Our flexibility to programme in this way is a strength and ensures that more people over a much wider geography and demographic have the opportunity to experience dance than would otherwise be the case.

We find ways to connect, move and dance together through all our participation sessions, supporting people's physical and mental wellbeing. We have evidence that high-quality, creatively rich content is key to the success of our organisation in extending our reach as an organisation and in supporting the independent sector. Increasingly, Cheshire Dance offers a strong online and digital presence offering online dance sessions, film, photography, news and b/vlogs with an ever-growing take up enabling us to extend our reach to a younger audience and those whose mobility is restricted, including for Covid reasons.

### **Staffing**

Cheshire Dance for the period of 2021-2022 employed: -

- 2 full time staff
- 7 part time staff
- This equated to 6.3 Full Time Equivalent (FTE) employees

Cheshire Dance for the period of 2021-2022 contracted or commissioned 34 freelance artists and engaged 17 volunteers

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Trustees' annual report  
for the year ended 31 March 2022

Highlights of the year 2021-2022:



Image 1: Team Reflection Day (Post Lockdown)

Last year was a unique and challenging one for Cheshire Dance and the pandemic cast a long shadow over our plans for the future. But, as an organisation it also gave us chance to make strategic evaluations and adapt whole programmes, working practices and class schedules to accommodate the so-called new normal expectations of our participants.

Since then, regeneration and continuity have become our watchwords. The Covid-19 quieter time from March 2020 well into 2021 and now 2022, where so much cultural engagement wasn't happening, gave us space to develop new approaches and fresh ways of connecting with our community of friends, colleagues and partners.

During 2021/22 Cheshire Dance received vital ongoing support through the Government's furlough scheme and **Arts Council England's Cultural Recovery Fund (CRF)**, without which Cheshire Dance would have struggled to survive.

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This critical investment was utterly successful. For 2021/22, our engagement programme across the full year returned to 94% of pre-pandemic levels. Our partnerships with other voluntary and arts organisations deepened in response to social need in the long tail of the pandemic.



Image 2: Members of the Artistic Team

Our festival offer returned with **Winsford Creates** in March and the third and largest **Now Northwich** in April 2022, shortly after the year end.

**Dance Consortia North West** went from strength to strength too, leveraging strong investment from **Arts Council England** to sustain a core leadership team and initiate a strategic, region-wide dance Research Programme.

### Tackling Inequality and Creative Endeavour

Cheshire Dance's utilizes creative expertise in dance to tackle inequalities whilst championing the role of dance artists in our society. We are committed to amplifying the creative voices of those with Protected Characteristics including older adults, people with disabilities and young people; our aim being to develop our link with health, education, cultural and third sector partners and those least engaged in dance and the arts.

Our core mission is to ensure that everyone has access to dance and can benefit from its transformative power.

97% of Cheshire Dance's engagement programme is focused on addressing the systemic issues around inequality and to work pro-actively with those with Protected Characteristics. This goes far beyond merely representing our community as we outline below.

Obviously, enforced lockdown curtailed our regular face to face workshop delivery to isolated and vulnerable groups who customarily rely on us to support their social interaction and movement based activity. Like others, we were able to substitute these with online working, adapting the relationships that our teachers had already built up. We quickly learnt how much a familiar and kindly face meant to those who were suffering, confused and alone. In certain circumstances, delivery of dance via digital technologies proved to be a boon, obviating the need for the less physically able or socially cautious to travel to class by bringing it directly into their own homes.



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Trustees' annual report

for the year ended 31 March 2022



Image 3: Cheshire Dance 2021/2022 In Numbers

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## Trustees' annual report

for the year ended 31 March 2022

This has been a learning experience for us and as a result, we have sustained on-line working practices into our regular schedule of classes today. There continues to be high demand for dance amongst older people. We have nevertheless experienced a significant fall in investment from organisations specifically established to serve them. Sessions dropped to 133 (8% of all sessions) and attendance dropped to 1,438. Aesop's Dance 2 Health falls prevention programme has not been sustained nationally despite a positive and robust evidence base having been developed and our partnership with Leighton Hospital ceased as a result of cancelled funding by Cheshire East Council.

Regarding work in a disability context, sessions increased to 515 – i.e. 29% of all sessions – while attendance dropped to 3,664; these numbers reflect the cancellation of classes with Chrysalis and Belong in Crewe both still struggling with pandemic related issues, the Coronation PIMD session only now returning to regular sessions and Dance and Parkinsons, with the lead artist's change of personal circumstances brought about by the pandemic.



Image 4: Golden Memories (Dementia Support Group)

Demand for dance amongst young people however – particularly in a Primary and SEN context – has burgeoned, clocking up at 188% of pre-pandemic levels. An outdated Secondary level education policy maintains barriers to students keen study dance at GCSE and A Level. Numbers nationally remain stubbornly and critically low. Government policy still fails to recognise the desire for young people's dance as part of the curriculum as well as after school experiences, such as after school clubs and holiday programmes. Our dance and young peoples' programme now represents 63% of all sessions (1,109) and participation is showing a year on year increase of 21% from pre-pandemic levels in 2019/20.

**Emma Thomas, Josie Hepplewhite, Laura Mercer and Jody Morgan**, alongside Creative Director **Jane McLean** have been a tour de force in boosting these figures, working with an extensive team of **Independent Dance Artists**.

We continue to witness talent leaving the industry because artists find it difficult to make a decent living. The triple layered impact of Brexit, the pandemic and the emergent cost of living crisis has hit the independent sector extremely hard across a range of industries but most of all in low-income sectors including culture and the voluntary sector.

The resilience of the Cheshire Dance community and the **Dance Consortia North West (DCNW)** partnership of 40 organisations, hosted by Cheshire Dance, proved vital in resisting some of the challenging economic undercurrents. The new **DCNW Research Programme** put important investment on the ground across the region, connecting artists with organisational partners and opening opportunities to create artist and micro-company lead initiatives from traditional touring product to deep social change programmes.



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In 2021/22, alongside sustaining and rebuilding our regular programme, we initiated a host of new programmes. Some are highlighted below: -

- CRF funds enabled us to work with freelance dance artist Bettina Carpi who set about researching artist development via one to one interviews, group chats and the chance to write and share in order to gather together suggestions about ways to move forward. Suggestions included free access to space for local artists to create and develop and a vital need for paid development opportunities. In reaction, we offered paid bursaries to freelance artists to attend training (e.g. **Ella Mesma/Yael Flexer**) and complimentary and low cost CPD. Ongoing, this is difficult to afford but a priority for us.
- As well as responsive, we've also been proactive. **Wildfire Rising** - an associate artist programme we developed in partnership with **Movema**, aims to remove barriers of inequality by investing in and supporting dance artists from the African, South, East and South Asian diasporas to make way for the rising of their artistry, representation and development.



Image 5: Wildfire Rising Associate Artists

Supported by Arts Council England funding – we offered 3 individual development opportunities to **Xiaowei Lu**, **Sabrina Steele** and **Addae Gaskins**. In December 2021, the current project-funded element of the Wildfire Rising programme came to an end. **Movema** and Cheshire Dance have since been successful in a follow-up ACE project grant application to move Wildfire Rising onto the next phase.

- **Company Carpi** – Following Covid delays, Company Carpi (**Bettina Carpi**) created 'When You Light a Candle You Also Cast a Shadow' in 2021. The creation was supported by a **DCNW co-commission** and by Cheshire Dance through in-kind use of the Cheshire Dance studio during the creation period. The work premiered in Lancaster on 4th November 2021.



Image 6: DMPC at Winsford Creates

- **Dope Male Performance Company** – Following 9 years supporting the development of Jack Robinson and DOPE Male Performance Company (DMPC), **DMPC** received their first ACE Project Grant funding in 2021 to make '**Pandora's Boombox**' – their first professional work, an outdoor hip hop theatre piece for families. Cheshire Dance is co-commissioners of the work which was also performed at **Winsford Creates** and **Now Northwich 2022** and additionally supported Jack with mentoring in the development of the ACE application.

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- In parallel, **Emma Thomas** began to pilot an 'Artist Surgery' offering opportunities for freelance artists to participate in one-to-one chats about their work and future development with a member of the Cheshire Dance team. While Emma is on maternity leave, **Josie Hepplewhite** is now co-ordinating. If successful, the hope is to embed it within our regular artist development programme.



Image 7: Young Producers at Now Northwich 2022

- We have successfully recruited to the Cheshire Dance **Young Producers** programme, which provides young people aged 14-21 with the opportunity to take part in the planning, management and delivery of the annual Now Northwich and Cheshire Dance's wider programme and operations.

- **Crossing Point** has continued its engagement with schools, working weekly with seven schools to develop dance skills and deepen curriculum knowledge. It culminated in a film screening to parents of performances by the students.



Image 8: Crossing Point (Schools in Cheshire)

- **Kindred Folk Dance Theatre** – In 2021-22, Kindred Folk's **Emily O'Shea** was successful in two ACE Project grant applications for the development of '**Rough & Tumble**' (outdoor work) and '**Lost**' (library-based dance and storytelling family work). Cheshire Dance has supported through brokering relationships with libraries in Cheshire West, providing artistic mentoring from our Creative Director, giving seed funding for the development of 'Lost' and programming 'Lost', and two associated family dance workshops as part of **Winsford Creates** in March 2022. Moving in to 2022 Emily also submitted a further application for the development of 'On the Border' (Rural Touring work) which has also been successful.

- Meanwhile, as a result of Emma Thomas's placement at Archer's Brook School for pupils with complex communication needs and their associated behaviours in Ellesmere Port, a bespoke storytelling/dance project developed as part of her **Curious Minds'** CASE relationship. Emma is a passionate and skillful advocate for dance in education.
- Increasingly aware of a growth in people experiencing poor mental health and other health challenges, **Jody Morgan** has developed 2 x 6 week pilot dance and wellbeing in nature programmes. These sessions have been being promoted by social prescribers, **Pathways CIC** and are funded by Cheshire Community Foundation in collaboration with **Cheshire Wildlife Trust**.

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- **Project One**, funded by **Westminster Foundation**, freelance artist **Connor Elliman** developed an 8 week project for LGBTQ and youths aged 13-19. Workshops began in June and culminated in a dance film in partnership with **Chester Pride**. Already a huge success, Connor is planning, of course, **Project Two**.

- Our partnership with the **University of Chester (UoC)** continued to flourish throughout the year. With **Nick Ponsillo** and **Dr Julia Boot** at the **Phillip Barker Centre**, we published a second report, the Initial Findings and Recommendation of a Pilot Study into the impact of Cheshire Dance's regular programme of Dance participation.



Image 1: Creative Health at Chester University

- What's more, as part of a creative health placement for nursing students, Cheshire Dance was commissioned by the **School of Nursing** to work with **Nick** at the **Phillip Barker Centre** to design a course that would give students an insight into arts and health practice and how it might inform their nursing practice and professional development. **Jody Morgan** and **Bettina Carpi** delivered the two pilots at the campus in Birkenhead in the Spring and Summer terms. Now being reviewed for further iterations, we hope to roll these out across other UoC sites in Cheshire and the Wirral.

- In early January, our Creative Director, **Jane McClean** was invited, through the **UoC Dance/Performing Arts Department** to deliver a talk at their **Crossing Borders Conference** to arts students on partnerships and the importance of their active participation at all stages of their careers. The talk was extremely well-received and garnered acclaim from participating lecturers. Talks are underway on 2 further collaborations.



Image 10: Crossing Borders Conference at Chester University

- **Wanna Dance**, commissioned by **Vivo Care Choices** through the **Vivo Community Fund** and supported initially through **CRF** match funding, is an exciting initiative that creates opportunities to dance for people with profound intellectual and multiple disabilities (PIMD). A full evaluation report written by **Ruth Spencer (University of Central Lancs)** and **Jane McClean** of Cheshire Dance was shared with Vivo Care Choices who praised their work and showed an appetite for future collaboration.
- In April 2022, **Now Northwich** resumed its place within the cultural fabric of Northwich, attracting huge and enthusiastic crowds who came to enjoy the spectacle of local dance companies performing in the centre of town. Funding came from key partners and stakeholders.



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Image 11: Movema at Now Northwich 2022

It formed part of **Cheshire West and Chester Council's** Reopening and Recovery programme, funded by the Governments Additional Restrictions Grant and was additionally supported by **Arts Council England, Northwich Town Council, Northwich Business Improvement District, Barons Quay, Members Budgets** and two sponsors retained from 2019, namely **Encirc** and **Charcoalblue**. Cheshire Dance enhanced its relationship with **Without Walls** (the National outdoor festivals development organisation), by becoming a Touring Network Partner. This meant we increased the programming budget for

the festival by selecting subsidised shows from the Without Walls 2022 catalogue.



Image 12: Night out in Nature by Frozen Light Theatre

For the 2022 festival, **Vivo Care Choices** also played a key partnership role in Now Northwich and in ensuring the event included and celebrated people with learning disabilities, particularly people with Profound and Multiple Learning Disabilities. Participants from our Vivo Care Choices weekly dance groups in Northwich were performers in the '**Salt Stories**' community film, which premiered at the festival and Vivo Care Choices funded an additional two days of performances of 'Night out In Nature' by **Frozen Light Theatre**. NB: Frozen Light Theatre create performance work specifically for audiences with Profound and Multiple learning disabilities and the additional two days of performances enabled 36 people with PIMD who use Vivo's services to

experience the performance along with their support staff.

- As a major part of the Winsford High Street Recovery programme, in March, Cheshire Dance delivered a dynamic and colourful free dance and music festival, – **Winsford Creates** with the aim of encouraging residents to return to the town centre while providing the opportunity to engage more deeply with the local community and offer employment to local artists.

In response to the key aims of CW&C's Re-opening and Recovery programme, Cheshire Dance curated and developed an extensive programme of activity, deeply rooted in Winsford and led by Carli Trigg, Winsford native, resident and artist.

The programme was created following the collection of thoughts and experiences of Winsford residents that were brought to light during a series of creative community meet-ups. On 19th March, 5 professional dance groups, 5 community dance groups and 6 local music bands took to

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Winsford Town Centre to delight local crowds with vibrant dance, live music, percussion parades and creative workshops.

Working in collaboration with some new cultural partners (**Cinewindow**, **Adventures in Winstopia**, **Cross Hatch**), Winsford Creates gave partners the opportunity to deepen working relationship in our home town - a pre-cursor to the start of long-term regeneration in Winsford.

The **Spotlight Project** – the youth dance initiative that was set up for Winsford Creates to give local young people the opportunity to explore ideas and perform at the festival – remains a legacy of the Winsford Creates project today. Spotlight was additionally supported through a **Without Walls** audience development grant.



Image 14: Live Performance from The Spotlight Project

The Winsford Creates partners programme and event also formed part of **Cheshire West and Chester Council's** Reopening and Recovery programme, funded by the Governments Additional Restrictions Grant and was additionally supported by **Arts Council England**, **Winsford Town Council**, **CW&C Council Members Budgets**.

- **Dance Consortia North West** continues to engage the whole NW sector in the North West Dance Plan (2020-26), working to make sure that dance is thriving across the region and valued nationally and beyond. It remains committed to bringing together dance artists, choreographers, companies, venues and Higher Education Institutions with its ambitious and vision-led strategy to grow the whole North West ecology and build the future of dance for audiences, artists, participants and partners. Working collaboratively to inform both collective and individual action, it forges ahead in growing, nurturing, developing and attracting dance across the North West.

A notable highlight from DCNW this year has been the **Research Programme**, which has seen two successful commission rounds - each with 7 recipients (comprising NW-based dancers, dance creatives and organisations).

Successful recipients have gone on to create new or develop existing work, explore opportunities for research & development, collaborate with others and further dance careers / productions.



Image 15: Priya Mistry, successful recipient (Research Programme Round One)



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These include:

Round 1 : **Bluecoat, Company Carpi, Dr. Sara Giddens, Labelled? Dance Theatre, LPM Dance, Sole Rebel and UCLanDance.**

Round 2: **Josh Coates, Connor Elliman, Ludus Dance, Merseyside Dance Initiative (Together), Lucy Nicholson, Swati Dance Company and Rosie Watt.**

Successful recipients were selected by an independent commissioning panel made up of dance artists and dance professionals from across the country. Round Three is set to be launched by the end of the year.

The DCNW Research Programme has been possible thanks to £170,000 of support from **Arts Council England** through the National Lottery.

## Beneficiaries of our services

Cheshire Dance delivers/promotes dance engagement pro-actively amongst specifically targeted groups:

- People with Protected Characteristics, including
- Age - Early Years, Young People, Older Adults
- Disability - People with physical disabilities, learning difficulties as well as those with Profound Intellectual and Multiple Disabilities
- Race - Participants, dance genres and artists from Global Majority communities
- Gender - girls/women, boys/men specific as well as mixed groups
- Sexual orientation / gender reassignment – LGBTQIA+
- And less so amongst groups identified by religion or belief, marriage and civil partnership, pregnancy or maternity.
- Other specifically targeted groups:
- Artists
- People on low incomes and/or living in disadvantaged areas
- Excluded young people
- Young people choosing dance as a formal training route into the profession
- People with health concerns: Cheshire Dance is becoming increasingly recognised as a specialist in Dance and Health working regularly in areas such as Dementia, Parkinson's and Falls.

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Cheshire Dance delivers continuing professional development in dance and addresses issues of inequality of opportunity. Together, these not only advance knowledge of the artform, facilitation and dance development but also the effects of physical activity on the body and the duty of care to participants and practitioners. People that engage in Cheshire Dance's continuing professional development activity include:

- Artists
- Teachers in both formal and informal educational settings
- Care, health and youth workers and early years practitioners
- Students and young people

Cheshire Dance seeks to engage the public in works of art as audiences. Particular target groups include:

- People become audience members following their engagements through wider programmes of participation and continuing professional development.
- Families, friends, colleagues and communities connected to the groups we work with.
- People with an interest in dance and the arts targeted through social media, print and by working in partnership with other organisations.

## Financial review

### Reserves policy

Cheshire Dance requires unrestricted reserves for both investment and risk management. Cheshire Dance maintains a Risk Log separately to its reserves policy.

### Insolvency

Likely costs are contingent to skeleton operating costs, net debtor/creditor balances and contractual agreements with staff, particularly to cover redundancy situations.

It is recognised that Cheshire Dance's core funding agreements require notice periods in the event of funding cuts and as such, in the event of insolvency, no additional reserve is required to cover notice periods for staff redundancy.

### Target Reserve

As at 31st March 2022 Cheshire Dance holds £48,745 of unrestricted, undesignated reserves. The Board has set a target reserve of £51,000 including £22,000 required to cover skeleton running costs and a further £29,000 to cover redundancy costs. At the date of this report Cheshire Dance has met 96% of its Reserves Policy.

### Review

The Target Reserve is reviewed each year to take account of all risks and in particular, staff entitlement to redundancy.

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If the decision is taken by the Board that insolvency is unavoidable, it would instruct the Director of the company to produce a balanced budget for the insolvency period.

### Investment

Any further unrestricted reserves held above the target reserve figure will be invested in Cheshire Dance's long term sustainability and development. The Board will work with the Director and staff to consider designating any further reserves to further the objects of the charity.

### Plans for the future

Cheshire Dance's business model is resilient and stronger than it was pre-pandemic. Free reserves cover our contractual obligations and any redundancy commitments are kept in hand for a 'rainy day'. We are building a small but new one-off investment fund to enable or mitigate the risks of 'planning and programming while fundraising'. During the Pandemic, the **Arts Council Cultural Recovery Fund** and **Government Furlough Scheme** proved critical, sustaining employment for our experienced body of staff and enabling us to deliver on our mission. Throughout this time we have not merely maintained but raised the profile of Cheshire Dance as an organisation focused on enabling People to Create, Learn and Experience Dance.



Image 16: (Most of) The Team Looking to the Future

Our unstinting ambition is to continue to support artist development, cultural partnerships and community engagement through our NPO programme; to enable artists at all career stages to develop and share practice, engage audiences and tackle inequality. We remain committed to listening and learning in order to build a sector rich in a variety of voices and opportunities.

Cheshire Dance has sustained and developed new partnerships across the public, voluntary, cultural, health, education and regeneration sectors and it submitted its **Arts Council England** NPO application in May 2022 for the April 2023 to March 2026 period. This included a significant growth bid to continue building on its artistic strengths and its regional leadership role through DCNW. Arts Council

England is set publish its NPO decisions in October 2022. With a likelihood of sustained local authority funding and a range of ongoing project funding and partnership working, Cheshire Dance continues to plan for growth in its offer and deliverables.

### Structure, governance and management

The organisation is a charitable company limited by guarantee, incorporated in 1993 and registered as a charity in 1983.

The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The trustees have no beneficial interest in the charity.

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All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 10 to the accounts.

### **Board recruitment**

Cheshire Dance attracts Board members from across the public, dance, cultural, voluntary and education sectors. We aim to attract a mix of applicants from different backgrounds, going further than simply reflecting the stakeholders and geographic areas we currently serve. Roles are advertised openly and we reach out to different communities through the networks connected to our increasingly diverse programme.

Following Expressions of Interest received, a Board and Team member meet informally with candidates so both parties can assess compatibility. By agreement candidates are then invited to meet the Board/Team through observing a Board meeting. In preparation candidates can access meeting papers and a comprehensive Board Induction pack. Again by agreement, after the meeting, candidates join the Board formally and continue the induction process.

### **Related parties and relationships with other organisations**

The trustees maintain an accurate Register on Interests covering both trustees and staff. Where conflicts of interest arise in decision-making, specific interests are noted and interested parties step out of the decision-making process. The trustees recognise the importance of including practicing artists in its number. During the year one trustee received payment for work as a freelance artist, Bettina Carpi.

Cheshire Dance is related to Dance Consortia North West. It is the fundholder, employs its staff and shares back office services. The Consortia has an independent Chair and Executive Decision-Making Group made up of representatives of interested dance and arts organisations, Higher Education Dance Departments and a network of Independent Dance Artists across the region.

### **Remuneration policy for key management personnel**

Trustees maintain knowledge of competitive salary levels in the sector. It assesses all staff salaries each year and implements appropriate rises as part of its overall responsibility for financial control and long-term resilience.

### **Risk management**

The Board reviews major risks on a quarterly basis and All Relevant Organisational Risks on an annual basis, or more frequently as circumstances dictate. Options for Mitigating Action are reviewed at the Trigger point and agreed and implemented as appropriate. The Risk Log includes ongoing adaptation and recovery risks associated with the Covid 19 Pandemic, Brexit and the current Cost of Living Crisis.

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### Funds held as custodian trustee on behalf of others

Funds held on behalf of Dance Consortia North West, as a Restricted Fund and currently in deficit, total £-5,566 in cash at 31st March 2022.

### Statement of responsibilities of the trustees

The trustees (who are also directors of Cheshire Dance Workshop Limited for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The trustees' annual report has been approved by the trustees on 21.10.2022 and signed on their behalf by



**Gillian Whitworth**

**Chair**



Independent examiner's report  
to the trustees of  
Cheshire Dance Workshop Limited

I report on the accounts of the company for the year ended 31 March 2022 which are set out on pages 19 to 33.

**Responsibilities and basis of report**

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

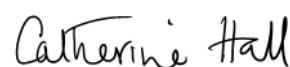
**Independent examiner's statement**

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Catherine Hall FCCA DChA  
Slade & Cooper Ltd, Chartered Certified Accountants  
Beehive Mill, Jersey Street, Manchester M4 6JG

31st October 2022

Cheshire Dance Workshop Limited  
Statement of Financial Activities  
(including Income and Expenditure account)  
for the year ended 31 March 2022

	Note	Unrestricted funds £	Restricted funds £	Total funds 2022 £	Total funds 2021 £
<b>Income from:</b>					
Donations and legacies	3	27,515	1,500	29,015	56,786
Charitable activities:	4	190,842	177,736	368,578	228,888
Investments	5	41	-	41	72
<b>Total income</b>		<b>218,398</b>	<b>179,236</b>	<b>397,634</b>	<b>285,746</b>
<b>Expenditure on:</b>					
Charitable activities:	6	222,442	188,732	411,174	238,732
<b>Total expenditure</b>		<b>222,442</b>	<b>188,732</b>	<b>411,174</b>	<b>238,732</b>
<b>Net income/(expenditure) for the year</b>	8	<b>(4,044)</b>	<b>(9,496)</b>	<b>(13,540)</b>	<b>47,014</b>
Transfer between funds		10,000	(10,000)	-	-
<b>Net movement in funds for the year</b>		<b>5,956</b>	<b>(19,496)</b>	<b>(13,540)</b>	<b>47,014</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		76,300	101,004	177,304	130,290
<b>Total funds carried forward</b>		<b>82,256</b>	<b>81,508</b>	<b>163,764</b>	<b>177,304</b>

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

Cheshire Dance Workshop Limited  
Company number 2811035

Balance sheet as at 31 March 2022

	Note	2022	2021
		£	£
<b>Fixed assets</b>			
Tangible assets	13	-	438
<b>Total fixed assets</b>		-	<b>438</b>
<b>Current assets</b>			
Debtors	14	47,088	5,605
Cash at bank and in hand	15	185,930	200,929
<b>Total current assets</b>		<b>233,018</b>	<b>206,534</b>
<b>Liabilities</b>			
Creditors: amounts falling due in less than one year	16	(69,254)	(29,668)
<b>Net current assets</b>		<b>163,764</b>	<b>176,866</b>
<b>Total assets less current liabilities</b>		<b>163,764</b>	<b>177,304</b>
<b>Net assets</b>		<b>163,764</b>	<b>177,304</b>
<b>The funds of the charity:</b>			
Restricted income funds	17	81,508	101,004
Unrestricted income funds	18	82,256	76,300
<b>Total charity funds</b>		<b>163,764</b>	<b>177,304</b>

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

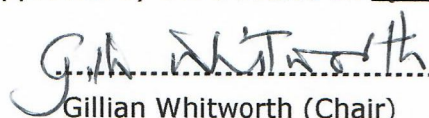
Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and in accordance with FRS102 SORP, and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 22 to 33 form part of these accounts.

Approved by the trustees on 21/10/2022 and signed on their behalf by:

  
Gillian Whitworth (Chair)

Cheshire Dance Workshop Limited  
Statement of Cash Flows  
for the year ending 31 March 2022

	Note	2022 £	2021 £
<b>Cash provided by/(used in) operating activities</b>	20	<b>(15,040)</b>	<b>60,018</b>
Cash flows from investing activities:			
Dividends, interest, and rents from investments		41	72
Proceeds from sale of tangible fixed assets		-	-
<b>Cash provided by/(used in) investing activities</b>		<b>41</b>	<b>72</b>
Increase/(decrease) in cash and cash equivalents in the year		(14,999)	60,090
Cash and cash equivalents at the beginning of the year		200,929	140,839
<b>Cash and cash equivalents at the end of the year</b>		<b>185,930</b>	<b>200,929</b>

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022

### 1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

#### a Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), second edition - October 2019 (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

#### c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.



# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### **d Donated services and facilities**

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

### **e Interest receivable**

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

### **f Fund accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

### **g Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

### **h Tangible fixed assets**

Individual fixed assets costing £400 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	25%
-----------	-----

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### **i Debtors**

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

### **j Cash at bank and in hand**

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

### **k Creditors and provisions**

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

### **l Financial instruments**

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

### **m Pensions**

Employees of the charity are entitled to join a defined contribution scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were outstanding contributions at the year end of £Nil (2020: £Nil).

## **2 Legal status of the charity**

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2022 £	Total 2021 £
Donations	196	1,500	1,696	-
Government CJRS payments	27,319	-	27,319	56,786
<b>Total</b>	<b>27,515</b>	<b>1,500</b>	<b>29,015</b>	<b>56,786</b>
Total by fund 31 March 2021	56,786	-		

### 4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2022 £
Grants and Contracts			
Arts Council England	89,831	77,750	167,581
Cheshire West & Chester	39,606	56,400	96,006
Cheshire West Voluntary Action	6,997	-	6,997
Dance Consortia North West	-	11,985	11,985
Westminster Foundation	-	2,936	2,936
Winsford Town Council	-	15,454	15,454
Without Walls Consortium	-	2,400	2,400
Earned income	54,143	10,761	64,904
Other income	265	50	315
<b>Total</b>	<b>190,842</b>	<b>177,736</b>	<b>368,578</b>
<b>Previous Reporting Period</b>	<b>Unrestricted £</b>	<b>Restricted £</b>	<b>Total 2021 £</b>
Grants and Contracts			
Arts Council England	89,831	68,800	158,631
Cheshire West & Chester	39,606	2,480	42,086
Cheshire West Voluntary Action	-	2,684	2,684
The Granada Foundation	-	1,000	1,000
Earned income	12,205	12,012	24,217
Other income	270	-	270
<b>Total</b>	<b>141,912</b>	<b>86,976</b>	<b>228,888</b>

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 5 Investment income

All of the charity's investment income arises from money held in interest bearing deposit accounts. All investment income is unrestricted.

### 6 Analysis of expenditure on charitable activities

	Total 2022 £	Total 2021 £
Salaries	198,366	179,370
Other Staff Costs/Contracted Staff	154,243	29,713
Other Core Costs/Resources & Venue/Office	42,884	10,452
Marketing	5,378	11,976
Capital Projects/Depreciation	438	1,301
Other/Insurance	6,407	3,339
Governance costs (see note 7)	3,458	2,581
	<hr/>	<hr/>
	411,174	238,732
	<hr/> <hr/>	<hr/> <hr/>
	2022 £	2021 £
Restricted expenditure	188,732	61,889
Unrestricted expenditure	222,442	176,843
	<hr/>	<hr/>
	411,174	238,732
	<hr/> <hr/>	<hr/> <hr/>

### 7 Analysis of governance and support costs

	Basis of apportionment	Support £	Governance £	Total 2022 £
Accountancy services	Governance	-	3,458	3,458
		<hr/>	<hr/>	<hr/>
<b><i>Previous reporting period</i></b>	<b><i>Basis of apportionment</i></b>	<b><i>Support £</i></b>	<b><i>Governance £</i></b>	<b><i>Total 2021 £</i></b>
Accountancy services	Governance	-	2,581	2,581
		<hr/>	<hr/>	<hr/>

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2022	2021
	£	£
Depreciation	438	1,301
Independent examiner's remuneration -		
Independent examination	1,100	1,000
Accountancy	500	500
Payroll	807	691
Grant audit	350	-
	<hr/> <hr/>	<hr/> <hr/>

### 9 Staff costs

Staff costs during the year were as follows:

	2022	2021
	£	£
Wages and salaries	184,618	165,785
Social security costs	10,105	9,899
Pension costs	3,643	3,686
	<hr/>	<hr/>
	198,366	179,370
	<hr/> <hr/>	<hr/> <hr/>
<b>Allocated as follows:</b>		
Charitable activities	198,366	179,370
	<hr/>	<hr/>
	198,366	179,370
	<hr/> <hr/>	<hr/> <hr/>

No employees has employee benefits in excess of £60,000 (2021: Nil).

The average number of staff employed during the period was 9 (2021: 8).

The average full time equivalent number of staff employed during the period was 6.3 (2021: 5.4).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer. The total employee benefits of the key management personnel of the charity were £46,178 (2021: £39,942).



# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 10 Trustee remuneration and expenses, and related party transactions

One (2021: Nil) trustee claimed reimbursed expenses totalling £83 during the year (2021: £Nil).

Two trustees (2021: one) received fees as an artist supplying services to the charity, as permitted by the charity's governing document:

	2022	2021
	£	£
Bettina Carpi	15,426	5,943
Shelley Owen	180	-

Bettina Carpi also received fees as a Freelance Artist Development Programme Manager totalling £1,925 (2021: £nil).

Elaine McLean, a trustee until 18 May 2021, is the mother of Jane McLean who is employed as Creative Director. Jane McLean received actual salary of £23,407 (2021: £22,948) during the year.

Alicia Halloran, the daughter of Jan Halloran, a trustee, was engaged as a freelance artist by the charity and received fees of £nil during the year (2021: £1,293).

Rafael Braga-Araujo, the son-in-law of Elaine Maclean, a trustee until 18 May 2021, was engaged as a freelance artist by the charity and received fees of £1,985 during the year (2021: £180).

Ruth Spencer, partner of Adam Holloway, executive Director, was engaged as a freelance artist by the charity and received fees of £496 during the year (2021: £1,475).

Apart from the above transactions, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2021: nil).

### 11 Government grants

The government grants recognised in the accounts were as follows:

	2022	2021
	£	£
Arts Council England	167,581	158,631
Cheshire East Council	-	-
Cheshire West & Chester	96,006	42,086
Winsford Town Council	15,454	-
Government Furlough	27,319	56,786
	<hr/>	<hr/>
	263,587	200,717
	<hr/> <hr/>	<hr/> <hr/>

The are no unfulfilled conditions and contingencies attaching to the grants.

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 12 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

### 13 Fixed assets: tangible assets

	Computer equipment	Other equipment £	Total £
<b>Cost</b>			
At 1 April 2021	18,019	17,460	35,479
Additions	-	-	-
Disposals	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2022	18,019	17,460	35,479
	<hr/>	<hr/>	<hr/>
<b>Depreciation</b>			
At 1 April 2021	17,581	17,460	35,041
Charge for the year	438	-	438
Disposals	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2022	18,019	17,460	35,479
	<hr/>	<hr/>	<hr/>
<b>Net book value</b>			
At 31 March 2022	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2021	438	-	438
	<hr/>	<hr/>	<hr/>

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 14 Debtors

	2022 £	2021 £
Fees receivable	42,178	940
Other debtors	180	-
Prepayments and accrued income	4,730	4,665
	<hr/>	<hr/>
	47,088	5,605
	<hr/> <hr/>	<hr/> <hr/>

### 15 Cash at bank and in hand

	2022 £	2021 £
Cash at bank and on hand	185,930	200,929
	<hr/>	<hr/>
	185,930	200,929
	<hr/> <hr/>	<hr/> <hr/>

### 16 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	54,905	20,419
Other creditors and accruals	10,836	6,302
Taxation and social security costs	3,513	2,947
	<hr/>	<hr/>
	69,254	29,668
	<hr/> <hr/>	<hr/> <hr/>

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 17 Analysis of movements in restricted funds

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2022 £
Training Community	41,482	162,797	(131,070)	(10,000)	63,209
Training Professional	59,084	16,439	(57,224)	-	18,299
Capital Grants	438	-	(438)	-	-
			-		
<b>Total</b>	<b>101,004</b>	<b>179,236</b>	<b>(188,732)</b>	<b>(10,000)</b>	<b>81,508</b>

<i><b>Previous reporting period</b></i>	<i>Balance at 1 April 2021 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers £</i>	<i>Balance at 31 March 2021 £</i>
<i>Training Community</i>	<i>36,678</i>	<i>15,576</i>	<i>(10,772)</i>	<i>-</i>	<i>41,482</i>
<i>Training Prof</i>	<i>37,500</i>	<i>71,400</i>	<i>(49,816)</i>	<i>-</i>	<i>59,084</i>
<i>Capital Grants</i>	<i>1,739</i>	<i>-</i>	<i>(1,301)</i>	<i>-</i>	<i>438</i>
<b>Total</b>	<b>75,917</b>	<b>86,976</b>	<b>(61,889)</b>	<b>-</b>	<b>101,004</b>

<b>Name of restricted fund</b>	<b>Description, nature and purposes of the fund</b>
Training Community	This represents funds to deliver inclusion projects, mainly relating to an Artists in Residence Programme with funds mainly derived from Vivo Care Choices, a dance and health Programme including funds derived from AESOP, the outstanding costs remaining from delivery of the Winsford Creates event with funds mainly derived from Cheshire West and Chester's Reopening and Recovery Programme.
Training Professional	This represents funds to deliver Professional work, mainly relating to the upcoming Now Northwich festival with funds mainly derived from Cheshire West and Chester's Reopening and Recovery Programme as well as Northwich Town Council, Barons Quay and the Northwich BID. Cheshire Dance is also carrying forward a negative balance relating to its fundholding work for Dance Consortia North West.
Capital Grants	This represents funds held to be released against depreciation on fixed assets, with funds mainly derived from Cheshire Dance including those transferred from unrestricted funds.

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 18 Analysis of movement in unrestricted funds

<b>Current reporting period</b>	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	As at 31 March 2022 £
General fund	46,791	218,398	(222,442)	6,000	48,747
Designated fund	29,509	-	-	(6,000)	23,509
Designated fund 2	-	-	-	10,000	10,000
	<u>76,300</u>	<u>218,398</u>	<u>(222,442)</u>	<u>10,000</u>	<u>82,256</u>
	<u><u>76,300</u></u>	<u><u>218,398</u></u>	<u><u>(222,442)</u></u>	<u><u>10,000</u></u>	<u><u>82,256</u></u>
<b>Previous reporting period</b>	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	As at 31 March 2021 £
General fund	41,864	198,770	(176,843)	(17,000)	46,791
Designated fund	12,509	-	-	17,000	29,509
	<u>54,373</u>	<u>198,770</u>	<u>(176,843)</u>	<u>-</u>	<u>76,300</u>
	<u><u>54,373</u></u>	<u><u>198,770</u></u>	<u><u>(176,843)</u></u>	<u><u>-</u></u>	<u><u>76,300</u></u>
<b>Name of unrestricted fund</b>	<b>Description, nature and purposes of the fund</b>				
General fund	The free reserves after allowing for all designated funds				
Designated fund	Designate to cover committed core costs, including for fundraising and the Wildfire Rising programme.				
Designated fund 2	£10,000 transfer from restricted funds to reserves via the CRF programme designated to reduce a planned budget deficit.				

# Cheshire Dance Workshop Limited

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 19 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	-	-	-	-
Net current assets/(liabilities)	48,747	33,509	81,508	163,764
	<hr/>	<hr/>	<hr/>	<hr/>
Total	48,747	33,509	81,508	163,764
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
<b><i>Previous Reporting Period</i></b>	<i>General fund £</i>	<i>Designated funds £</i>	<i>Restricted funds £</i>	<i>Total £</i>
Tangible fixed assets	438	-	-	438
Net current assets/(liabilities)	46,353	29,509	101,004	176,866
	<hr/>	<hr/>	<hr/>	<hr/>
Total	46,791	29,509	101,004	177,304
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

### 20 Reconciliation of net movement in funds to net cash flow from operating activities

	2022 £	2021 £
<b>Net income/(expenditure) for the year</b>	(13,540)	47,014
<b>Adjustments for:</b>		
Depreciation charge	438	1,301
Dividends, interest and rents from investments	(41)	(72)
Decrease/(increase) in debtors	(41,483)	6,913
Increase/(decrease) in creditors	39,586	4,862
	<hr/>	<hr/>
<b>Net cash provided by/(used in) operating</b>	(15,040)	60,018
	<hr/> <hr/>	<hr/> <hr/>