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Company number 1303657
Charity number 273527

I.O.U. Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2019

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

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

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Reference and Administrative Details

Constitution

The company is incorporated under the Companies Act, company number 1303657 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 273527.

Directors and trustees

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

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

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

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

| | |
|-----------------|----------------------------|
| Emma Anderson | - resigned 30 April 2019 |
| David Wheeler | |
| Claire Slattery | - resigned 29 January 2019 |
| Imran Ali | |
| Tudor Gwynn | |
| Laurence Walker | |
| Ben Wilson | - appointed 24 April 2018 |

Secretary

David Wheeler

Executive (day to day management)

Executive Director - Joanne Wain

Independent Examiners

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

Bankers

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

Solicitors

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

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Reference and Administrative Details

Operation address

IOU, Dean Clough Mills, Halifax HX3 5AX.

Registered office

49 South Molton Street, London W1K 5LH.

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The Chair's Report

2018-2019 has been an incredible year for IOU. With the continuation of the Rear View tour we have pushed the boundaries of immersive, experimental and inclusive art by transforming perceptions of artistic experience and reaching new audiences right across the country. We have continued to play a key role in the sector, working with established and emerging artists in the North and nationally and have been privileged to see the impact that Rear View has had on reaching and inspiring such a diverse range of audiences.

"Unique, touching, sad, and amazingly performed. Poignant. I'm very glad we booked this. Bravo."

"I loved the integration with passersby and the way the dog walkers, shelter drinker, postie, all became part of the performance. I enjoyed the "Rear View" perspective, and the immersive music. I appreciate the use of the "Charlotte" theme which was particularly effective in creating atmosphere." **Rear View at Brighton Festival**

Rear View, brought together ambitious location-specific performance with sculptural engineering: innovative boundary pushing accessible technology together with experimental poetry, music and outdoor theatre. Working with visual and hearing impaired consultants meant that IOU could put inclusivity and diversity at the heart of its work.

The overwhelming success of Rear View has exemplified the company's mission, to make excellent art for all and connect with existing audiences and new audiences through multi-disciplinary touring works. Partnerships have been key to this – we have worked with leading festivals and organisations, presenting Rear View 92 times in five different locations across the UK to a known audience of 3,000 and an incidental estimated audience of 92,000.

We have also achieved our mission to create innovative new art with the commissioning of Patternarium by Eureka! The National Children's museum based in Halifax. This project gave us the opportunity to connect with huge audiences in our local community. Overall we presented to over 100,000 children, young people and families through two multimedia exhibitions. Our work has reached an audience of around 200,000 this year representing 100% increase on the previous year.

We also achieved our mission through IOU's public facing creation centre that brings together all our work with a large-scale gallery, studio, workshop and administration base, where innovative art is made, produced and presented and methodologies shared through workshops in Halifax and on tour. Audience attendance in the last year remained at 16,000 people.

Developing talent is central to our work through the emerging IOU Art School with a varied range of programmes including eight Making It Sessions, 16 Rear View Explore It workshops, five artist residencies with Space Time Tools Advice (STTA) and four The Storytelling Bus workshops at our creation centre. IOU has a very healthy volunteer programme engaging 60 volunteers over the period, with roles in marketing, production, event management and front of house services.

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

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In 2018/19, IOU received funding from a diverse range of sources including donations, sponsorship, in-kind benefits, commissioning and box office fees, workshop delivery and local authority. The company continued its long-term relationship with one of its major stakeholders, Dean Clough Mills, who provide support for the delivery of IOU's work through workshop, gallery and office facilities. This contribution is set annually for the next 12 years at £77,290.

Annual budget for 2018/19 was £584,000 including transfers carried forward (turnover £513,00), which has increased steadily from £327,561 in 2014. ACE core funding is £185,000 and support remains static; additional Project ACE investment went down and private investment increased due to diversity of income streams.

ACE project income was £20,000 including strategic touring and a reduction of £60,000 from the previous year. Core income outside ACE achieved was £131,000, including £48,681 Theatre Tax Relief. Project Income was £177,000 and Project Sponsorship and donations £57,500 including Volunteers, Calderdale's Culture Hub (CDII) and First Buses was £27,500. IOU has a very healthy volunteer programme engaging over 60 volunteers over the period, with roles in marketing, production, and front of house. We continue to fundraise against specific projects and develop new relationships with other relevant organisations including Eureka!, The Space and Todmorden Book Festival and we retain relationships with supporters including The Piece Hall, 20-21 Visual Arts and First Group West Yorkshire for Rear View. and The Storytelling Bus.

R&D is at the core of IOU's creative work and digital development and co-creation is part of our methodology. New partnerships were formed with The Space for Rear View 360, who support extending the life of projects through online presence. Partnerships continue to be nurtured with University of York and University of Huddersfield to ensure that the work is innovative and digitally relevant. Working with The Space was a fantastic opportunity for IOU as it introduced the company to a VR specialist, formerly of the BBC and currently Sheffield Doc/Fest, this has now led to further development with the University of York and Leeds Beckett University for Sea to Sea next year.

Collaborations with local organisations Eureka! The National Children's Museum, Square Chapel Arts Centre, Hebden Bridge Arts Festival and Northern Rail have continued throughout the year and for future projects. IOU is also part of Calderdale's Culture Hub (CDII), which brings in-kind marketing benefits.

Looking ahead, the company remains committed to understanding its audiences in order to build new levels of engagement and participation with its work through attendance at performances and exhibitions, workshops and events as well as through digital channels.

The last three years in the new space have been part of a wider testing and exploring feasibility. We are now considering the next ten years and how we can retain IOU ethos as cross-disciplinary makers specialising in innovation, invention and engineering and expand that into an Art School for sharing and learning with the local community.

Diversity continues to be a priority for the company's development, and the Board is committed to ensuring that this goes beyond monitoring, to address key aspects of artistic development and audience engagement. To ensure that diversity is led by the board Ben Wilson, Agent for Change at Sheffield Theatres, has been recruited to advise at board level in the last year

The cultural regeneration of Halifax is beginning to be visible regionally and nationally and IOU is delighted to continue to have a role in this significant development. I would like to recognise the valuable contributions that my fellow Board members have made and we are grateful to Emma

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Anderson, who stepped down this year, for her commitment and contribution as a Chair and Trustee. Additionally.

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

To know more visit our website www.ioutheatre.org or telephone +44(0)1422 320190.

A handwritten signature in black ink, appearing to read 'Tudor Gwynn', written in a cursive style.

Tudor Gwynn, IOU Chair

Dated: 13/11/19.

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Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2019, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The legal and administrative information set out on pages 1 and 2 form part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities.

Our Objectives and activities

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

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

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

Company Objectives to achieve the charity's purpose.

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

- Through the redevelopment of our creation centre, make excellent art for all. Making art is at the heart of IOU that all strands of work grow out of.
- To connect with existing audiences and develop new audiences through creating multi-disciplinary, touring works for the indoor and outdoor sectors and through specially commissioned site specific work in the public realm
- To prioritise a digital engagement offer; through artworks, research and technology partnerships, on-line experiences and learning activities
- To develop the company's core, creative offer to artists and emerging practitioners to collaborate with us and create work within the worlds of IOU at our creation centre at Dean Clough
- To achieve artistic excellence through best practice and fair pay.
- To secure partners and investors to develop a unique educational, cultural skills training and learning offer and to explore the development of IOU Art School
- To develop a diverse range of income streams to fund our activities kick started through the 2014 Arts Council England Catalyst funded research
- To deliver an Audience Development plan that includes audiences for work on tour, at our studio and creation centre

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- To further develop regional, national and international communication strategies and profile
- To involve our supporters, partners and investors in the future vision so we can extend the benefits of our associations
- To celebrate IOU's 40th birthday and reflect the breadth of context and reach of the work and experiences.
- To recognise that IOU has an impact on the environment as an organisation and strive to minimise negative environmental impact on a local and global scale. In order to achieve this, all of IOU's activities operate to a management system whereby environmental performance can be monitored and continually improved.

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

The main activities undertaken in relation to those purposes

Putting these strategies into action we have three main areas of activity, which are: making new work; presenting and touring the work; engagement and educational programmes. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance public benefit: running a charity (PB2) and the main activities for 2018/19 have included:

Creation Centre

In order to be able to continue to make, present, tour and disseminate the learning around our work, we continued to make work at our creation centre, deliver workshops and feature exhibitions from our archive.

Rear View Revealed

Rear View Revealed continued to explore the ideas, people and places behind Rear View from concept to presentation and opened on 8th March 2018 until present. Audiences were able to climb on board the Rear View bus, explore its inner workings, discover exclusive behind the scenes tour footage and photographs, and contribute to the interactive story map of Halifax with memories and stories of people and place through creative writing workshops. 16,000 people have seen the exhibition on our Gallery and Studio.

Touring

Rear View

Rear View continued to tour to five cities and towns including The Piece Hall, Halifax, Brighton Festival, Festival of Imagineers, Coventry, Stockton International Riverside Festival, Gravity Fields Festival, Grantham.

Over 3,000 people experienced 92 shows and a further 92,000 saw the spectacle travel through their town. A fantastic response was received from audiences who have given it an overwhelming net promoter score of 91. Extremely positive reviews were garnered by The Stage and the Guardian's theatre critic, Lyn Gardner. A sponsorship deal was agreed with First Bus West Yorkshire valued around £27,500 per annum.

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Todmorden - Online film

Presented as part of the Todmorden Book Festival, the project gave us an opportunity to make an online film of Rear View with artist and performer Jemima Foxtrot, helping us deliver live to digital objectives. Todmorden was screened to around 400 people at the festival launch and local library connecting us with Calderdale audiences.

Rear View 360 - Live installation and online film

Rear View 360 was an R&D project supported by The Space, which is a partnership between the BBC and Arts Council England. Rear View 360 is a unique immersive art experience that is distinctive in its approach to interpreting location based theatre, creating presence in the virtual space and taking audiences on a powerful, poetic and poignant virtual journey through a city. It was presented as a live VR installation as a primary screen experience at Square Chapel Arts Centre in Halifax and then released online, with a target of 10,000 meaningful views. We exceeded this target and are now developing it further with our next new project in development Sea to Sea.

The Storytelling Bus - New Commission

This project has been in development in 2018/19 and funded by the Business Industry Rate bid led by the Piece Hall. It will premiere in May 2019 and reuses the Rear View bus as a mobile auditorium. The Storytelling Bus is an alternative sight-seeing audio tour of Halifax and is co-created by local participants through creative writing workshops about memory and place. The Storytelling Bus helps us connect meaningfully with our community sharing ownership of IOU.

IOU Art School - Engagement, Workshops and Education

IOU prioritises and continues to invest in its artistic development by ring fencing a percentage of its annual budget in the research and development of new ideas, contexts and platforms to present work. It also continues to support, through mentoring and networking, the development of other artists both regionally and locally with the IOU Art School engagement and talent development programme associated with making our work. These include the IOU volunteer programme and artist development programmes Making It and Space Time Tools Advice, and community, school and university workshop programme Explore It.

During the period, 28 workshops were delivered (an increase 64%) to 397 (an increase of 64%) attendees at IOU, on tour with Rear View in Halifax, Brighton, Stockton, Coventry and Grantham. Cecilia Knapp and Jemima Foxtrot, poets for Rear View, were engaged through workshop delivery for Rear View in creative writing .

Artist Development

In 2018/19, IOU engaged 28 artists in making new work, touring, education and talent development programmes. 160 (a rise of 71%) artists have attended our professional development events:

Volunteer Development

IOU worked with 60 volunteers across all projects including Making It, touring and at our creation centre. The volunteer programme is the first pathway to employment and learning provided by IOU. This programme is how IOU engages with the local community but also enables us to spot talent early on. Volunteers tend to go on to find new work and in the last 12 months one volunteer has gone on to work with IOU as part of the core team. This volunteer came on board to gain experience as a graphic designer. He had achieved an MA at university but had no workplace experience. He started as a volunteer on mock tasks and progressed to casual staff designing a variety of campaigns. His ambition is to gain experience at IOU in order to obtain full time work in his chosen career.

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Volunteers help deliver Making It sessions, assist with stewarding, marketing and evaluation and delivery of touring installations, enabling longer opening and lower staff costs than would otherwise be possible. Of the 60 volunteers 52% (64% last year) were female, and 45% (41% last year) male, 3% were non-binary. 45% of volunteers were under 35 years an increase of 5% on the previous year and 20% of these under 19. IOU's target was to increase volunteers from the BAME community locally from 3.5% to 6% and this target was achieved at 10% (a 1% increase on the previous year). 8.3% of IOU's volunteer force said they had some form of disability. This demonstrates that we exceeded our target of an increase of 2% from last year. (4% of volunteers said they had a disability in 2017-2018). The volunteer programme is worth £20,000 to IOU.

"I have found working at IOU to be extremely fruitful and enjoyable and it has given me a chance to develop my experience within my chosen field of graphic design. The team is outstanding and I hope to continue to work with them in the future." **Ben Nielson, Volunteer**

"Everything was so well organised, the team were really friendly and the whole experience was very chilled because of this!" **Michael Woodhall - Volunteer**

Making It

Making It continues to provide local and regional artists the opportunity to share, network and build skills. 10 artists delivered eight Making It events to 152 participants (an average of 15 per workshop). Art forms included life drawing, making stitch books, puppetry, data bending, directing to camera, film poetry, craft and creative writing for audio performance.

Making It is a strategic programme of activity designed to support the development of practice in the arts and education sectors. This connects artists and programmers to other practitioners across sectors to question practice, explore new ways of working and working together, facilitate knowledge transfer and nurture collaboration and partnership. It connects emerging and experienced practitioners to develop the next generation of artists and artistic leaders. It is designed to champion the arts in new sectors as a tool for developing understanding and innovative practice.

"Another excellent, well organised and thoughtful event. Lovely atmosphere too." **Making It Attendee**

Space Time Tools Advice (STTA)

STTA is a professional development, artist in residence, scheme with a focus on collaboration, designed for emerging artist groups wishing to produce creative projects, with the prospect of continuing their working partnerships into the future. For periods of up to three months, groups are given space to work at IOU, mentoring and advice, calling upon IOU's wealth of experience in both the art and business side of producing creative projects. Aimed at existing partnerships, companies or individuals coming together to develop ideas towards performance or installation works for theatres, galleries, and indoor and outdoor spaces. In 2018/19 STTA, attracted five artist groups with 12 participants looking to develop new indoor and outdoor theatre work or a new company. Advice was given on business development and devising. 90% were under the age of 34 and 40% had cognitive/learning disabilities or mental health conditions.

Achievements and performance

Our most significant achievement this year has been the increase in audiences to 110,000 meaningful audiences to over 200,000 incidental audience in 2018-2019 due to Rear View and our partnership with Eureka! We successfully achieved business objectives to connect with existing and new beneficiaries through touring works for the indoor and outdoor sectors. Two art exhibitions were presented at our creation centre, and on tour, one major outdoor theatre show was presented 92 times, two live to digital films were presented on and offline and one large-scale sculptural installation.

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Other work included developing partnerships with schools, sponsors, patrons, higher and further education and organisations, and increasing partnerships and engagement through a series of events.

In 2018-19

New Work

- New commission Rear View was presented 92 times in six locations to 95,000 people.
- Rear View Revealed continued in our creation centre as a complementary exhibition to Rear View on tour to an audience of 16,000 over the year and a complementary workshop programme in partnership with Piece Hall supported by Calderdale Council's Events and Festivals fund.
- New Eureka! commission Patternarium was developed and made into 8 mechanical installations over two floors for an audience of 103,000 in the first quarter.

Presenting and Touring

- 2018-19 has been a digital year with the presentation of two live to digital films with Todmorden and Rear View 360 both inspired by the live show Rear View featuring writers and performers Cecilia Knapp and Jemima Foxtrot as well as film makers Anti-Limited and Airtight Productions. Both films were presented in Calderdale in partnership with The Todmorden Book Festival and Square Chapel Arts Centre in Halifax. Rear View 360 is also on online film with an ambition to reach more and new audiences through digital platforms. A target of 10,000 views has been set.
- A new community engagement project called The Storytelling Bus, in partnership with The Piece Hall and Square Chapel Arts Centre, was developed in the year, with workshops delivered to over 60 participants. The immersive audio performance will be delivered in the next financial year over 8 weekends in Halifax.
- IOU's main focus was to continue with the Rear View Strategic tour, working with five festivals presenting in 2018. We worked with each partner to devise and implement an audience development plan for each destination. We supported festival staff, created opportunities for local schools and community groups to take part in creative writing workshops, eight artist-led workshops were delivered. We also developed captions and audio description which were written in consultation with the artists. Overall there were 3,000 beneficiaries who were deeply engaged with the work and 141 attendees to creative writing workshops with 92,000 incidental audiences. Overall our beneficiary samples across the two years show a reach into under engaged communities of 24%, BAME communities of 8% (an increase of 1.2% on the previous year) with 11% stating their activities are limited because of health or disability.

IOU Art School - Engagement, Workshops and Education

- We deployed Audience Development initiatives to actively build partnerships with schools and learning institutions and partnership organisations, increase participation in 'Making It' and develop IOU's profile through attendance at events, marketing campaigns, PR and advocacy.
- Through self-evaluation we learned that 86% of Making It attendees say our work is Very Good. Making It achieves a Net Promoter Score of 100. 72% say they come to learn something new, 67% to be inspired, 56% say they come to experiment with new techniques. 71% of attendees are female (an increase of 4%). One objective is to increase attendees to Making It from 25-44 years from 18% to 28% we exceeded two years running to 36%. 12% said their day to day activities were limited due to health problems .
- We were also successful at achieving funding to deliver workshops to the local community for Rear View Revealed.

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Communications

Overall due to our partnership with Eureka! our audience figures increased significantly across all activity on tour and in our creation centre. Actual audiences from 4,569 to 106,000 and estimated audiences from 105,000 to 100,000, making a total of 206,000. This is a significant increase due to outdoor show Rear View, Eureka! and footfall in our creation centre. We've achieved objectives to reach under-engaged audiences through strategic touring partners and engagement workshops and opportunities for volunteers at each location.

- Audiences visiting the IOU space in Dean Clough were 16,000
- Making It programme comprised eight sessions, a total of 152 participants, an average of 15 attendees per workshop
- 3,000 people bought tickets for Rear View. 92,000 people saw the show visit their town. With a net promoter score of 91.
- 105,000 children, young people and families experienced Patternarium.
- Social media presence increased by 15% on Facebook, 50% on twitter and 555% on Instagram.
- Rear View Revealed exhibition opened and includes an interactive story map
- Rear View toured to 5 festivals/venues and reached 24% of audiences from areas of low engagement
- Press coverage secured in each location in specialist arts press, mainstream media, online, broadcast and print including The Guardian, British Council online.

Diversity

Diversity is at the heart of IOU's work from making, delivering and engagement. For 2018-2022, we have a focus on 4 key characteristics: age, ethnicity, disability and gender. We aim to achieve excellent art for all by creating pathways to working for the company from all protected characteristics through volunteer and engagement programmes and the IOU Art School. We have already increased participation in these programmes from a diverse range of groups. In 2018/19, Rear View employed 55% females in artistic roles ensuring we met our objective to work with more females in lead roles. We are also achieving our objective to attract more male volunteers (+30% to 45% two years running), and more volunteers from ethnic backgrounds (10%, target was 6%). STTA attracted 30% non-white British this year. CPD was carried in Mental Health First Aid and flexible volunteering, enabling IOU to attract more diverse volunteers. Audiences are more diverse with 14% surveyed recording a disability, and 6% BAME (down 5% but audience numbers increased by 100,000) and an average of 20% from the hardest to reach communities.

We also ensure that marketing material is printed in accessible format. In the workplace we have upgraded to the latest word document because some members of staff have a learning disability and aural translation is available in the software. Rear View was made accessible at the point of creation with audio description and captions, and for wheelchair users.

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Summary

IN 2018/19 IOU

Worked with:

46 staff, artists and freelancers,
30 volunteers
4 artist residencies

Delivered workshops to:

328 participants

Delivered:

174 performances across the year
2 exhibitions at Eureka!
2 films

Presented to:

106,000 known ticketed attendances
200,000 estimated attendances
Social media following increased by 18% on Facebook, 13% on twitter and 95% on Instagram

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

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

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

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

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

Financial review

The company's turnover has steadily increased since Joanne Wain, Executive Director, came on board in late 2014 from £327,561 to £513,000 in 2018/19.

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Structure, Governance and Management

The company comprises:

- A board of 6 including artists, management, technology, academic and administrative professionals
- A core group of artists engaged on a freelance basis for particular projects
- A full time administrative team with the Artistic Director, an Executive Director working with a part-time technician, a part time project manager, and a freelance bookkeeper, a communications manager and fundraiser.

Induction and training of new trustees

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

How decisions are made

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

Reserves policy

A designated fund was started during the year 2007/08 'loss of core funding'. £43,000 was accumulated by year-end March 2018; a further £7,000 was added in March 2019 making this fund now £50,000. It's the Executive Directors effort to ensure the fund grows by £7,000 each year. In addition to the fund assets, contingencies are entered at the start of each financial year into the budgets. The contingencies are 3% of overall admin and overheads and 3% of all project budgets.

Risk Management

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

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Trustees' Report

Statement of trustees' responsibilities

The trustees (who are also directors of I.O.U. Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

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

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

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

This report was approved by the Board of Trustees on 13 November 2019 and signed on its behalf by:



Tudor Gwynn
Trustee

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

I report on the accounts of the charity for the year ended 31 March 2019, which are set out on pages 16 to 30.

Respective responsibilities of trustees and examiner

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

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

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

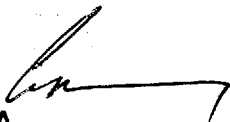
Basis of independent examiner's statement

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

Independent examiner's statement

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

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



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

49 South Molton Street
London W1K 5LH

13 November 2019

I.O.U. Limited

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2019**

| | Notes | Unrestricted funds £ | Restricted funds £ | 2019 Total £ | Unrestricted funds £ | Restricted funds £ | 2018 Total £ |
|------------------------------------|---------------|----------------------------|--------------------------|--------------------|----------------------------|--------------------------|--------------------|
| Income and endowments from: | 2 | | | | | | |
| Donations and legacies - page 17 | | 189,389 | - | 189,389 | 189,173 | - | 189,173 |
| Charitable activities | | | | | | | |
| Theatre - page 17 | | 52,513 | 250,052 | 302,565 | 36,920 | 236,698 | 273,618 |
| Investments | | 56 | - | 56 | 4 | - | 4 |
| Other | 3 | 20,950 | - | 20,950 | 48,681 | - | 48,681 |
| Total | | <u>262,908</u> | <u>250,052</u> | <u>512,960</u> | <u>274,778</u> | <u>236,698</u> | <u>511,476</u> |
| Expenditure on: | | | | | | | |
| Charitable activities: | | | | | | | |
| Theatre - page 18 | | 253,399 | 240,570 | 493,969 | 232,536 | 256,081 | 488,617 |
| Total | | <u>253,399</u> | <u>240,570</u> | <u>493,969</u> | <u>232,536</u> | <u>256,081</u> | <u>488,617</u> |
| Net income / (expenditure) | 4 | 9,509 | 9,482 | 18,991 | 42,242 | (19,383) | 22,859 |
| Transfers between funds | 13, 14 | 15,902 | (15,902) | - | 15,902 | (15,902) | - |
| Net movement in funds: | | <u>25,411</u> | <u>(6,420)</u> | <u>18,991</u> | <u>58,144</u> | <u>(35,285)</u> | <u>22,859</u> |
| Reconciliation of funds: | | | | | | | |
| Total funds brought forward | | 139,390 | 204,308 | 343,698 | 81,246 | 239,593 | 320,839 |
| Total funds carried forward | 13, 14 | <u>164,801</u> | <u>197,888</u> | <u>362,689</u> | <u>139,390</u> | <u>204,308</u> | <u>343,698</u> |

The notes on pages 22 to 30 form an integral part of these financial statements.

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

I.O.U. Limited**(Limited by Guarantee)****Year ended 31 March 2019**

| | 2019 | 2018 |
|--|----------------|----------------|
| | £ | £ |
| Income from donations and legacies | | |
| Voluntary income | | |
| Grants | | |
| Arts Council England | | |
| Revenue | 185,000 | 185,000 |
| Donations | | |
| Friends and Patrons | 4,389 | 4,173 |
| | <u>189,389</u> | <u>189,173</u> |
| Incoming resources from charitable activities | | |
| Theatre income | | |
| Box office/fees/sales | 145,213 | 36,920 |
| | <u>145,213</u> | <u>36,920</u> |
| Project specific funding | | |
| Grants | | |
| Arts Council England - Rear View | 20,102 | 80,408 |
| Calderdale Council - Events/festival | - | 4,000 |
| CFFC - flood fund | - | 10,000 |
| Sponsorship/donations | | |
| Dean Clough Ltd - rent | 77,290 | 77,290 |
| Dean Clough Ltd - Flood door | 2,460 | - |
| Community Foundation | - | 15,000 |
| Transport manager | 7,500 | 7,500 |
| University of Huddersfield - R & D accessibility | - | 2,500 |
| First Group West Yorkshire - bus maintenance | 20,000 | 20,000 |
| Volunteers | 20,000 | 20,000 |
| Cultural destinations - PR & marketing | 10,000 | - |
| | <u>157,352</u> | <u>236,698</u> |
| | <u>302,565</u> | <u>273,618</u> |

I.O.U. Limited

(Limited by Guarantee)

Year ended 31 March 2019

| | 2019 | 2018 |
|---|-------------|-------------|
| | £ | £ |
| Expenditure on charitable activities | | |
| Theatre | | |
| Production / R & D costs | | |
| Rent | 72,663 | 68,639 |
| Light/heat | 5,754 | 6,367 |
| Insurance | 5,600 | 6,526 |
| Equipment/hire/maintenance | 3,748 | 3,713 |
| Salaries/fees | 144,721 | 131,705 |
| Social security costs | 5,843 | 5,691 |
| Production/R & D fees | - | 72 |
| Academic R & D accessibility | - | 2,500 |
| Sets/props/costumes | 66,345 | 46,598 |
| Bus prop | 29,937 | 27,500 |
| Travel/transport/accommodation | 15,147 | 35,304 |
| Publicity | 25,755 | 25,374 |
| Marketing/fundraising consultant | 9,750 | 15,224 |
| PR/marketing in kind learning | 10,000 | - |
| Volunteers | 20,000 | 20,000 |
| Sundry | 753 | 48 |
| | <hr/> | <hr/> |
| | 416,016 | 395,261 |
| Support and governance costs - page 19 | 77,953 | 93,356 |
| | <hr/> | <hr/> |
| | 493,969 | 488,617 |
| | <hr/> <hr/> | <hr/> <hr/> |

I.O.U. Limited

(Limited by Guarantee)

Year ended 31st March 2019

| | 2019 | | 2018 | |
|---|--------|--------|--------|--------|
| | £ | £ | £ | £ |
| Support and governance costs | | | | |
| Office overheads | | | | |
| Rent/rates | 10,382 | | 16,114 | |
| Telephone/internet | 3,341 | | 3,279 | |
| Insurance | 5,220 | | 5,629 | |
| Repairs/renovations/renewals | 3,538 | | 4,081 | |
| Amortisation of short leasehold | 17,909 | | 17,909 | |
| Depreciation of motor vehicles | 200 | | 200 | |
| Depreciation of fixtures/fittings/equipment | 1,108 | | 624 | |
| | | 41,698 | | 47,836 |
| Administration costs | | | | |
| Salaries | 16,334 | | 20,608 | |
| Social security costs | 1,672 | | 1,527 | |
| Staff pension costs | 1,707 | | 832 | |
| Fees | 4,616 | | 9,908 | |
| Training/recruitment/H & S | 2,948 | | 1,455 | |
| Travel/accommodation | 926 | | 4,567 | |
| Printing/postage/stationery | 1,054 | | 913 | |
| Subscriptions/journals | 2,088 | | 1,590 | |
| Sundry | 40 | | 1 | |
| | | 31,385 | | 41,401 |
| Professional/financial | | | | |
| Bank charges | 235 | | 176 | |
| | | 235 | | 176 |
| | | 73,318 | | 89,413 |
| Governance costs | | | | |
| Legal/professional | 13 | | 13 | |
| Board expenses | 1,272 | | 280 | |
| Accountancy/consultancy | 2,550 | | 2,550 | |
| TTR | 500 | | 800 | |
| Secretarial | 300 | | 300 | |
| | | 4,635 | | 3,943 |
| | | 77,953 | | 93,356 |

I.O.U. Limited

(Limited by Guarantee)

**Balance Sheet
31 March 2019**

| | | 2019 | | 2018 | |
|--|--------------|----------------|----------------|----------------|----------------|
| | Notes | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Tangible assets | 9 | | 198,512 | | 216,138 |
| Current assets | | | | | |
| Debtors | 10 | 68,795 | | 21,007 | |
| Cash at bank and in hand | | 115,130 | | 117,082 | |
| | | <u>183,925</u> | | <u>138,089</u> | |
| Liabilities | | | | | |
| Creditors: amounts falling due within one year | 11 | (19,748) | | (10,529) | |
| Net current assets | | | <u>164,177</u> | | <u>127,560</u> |
| Total assets less current over total assets | | | <u>362,689</u> | | <u>343,698</u> |
| The funds of the charity | | | | | |
| Unrestricted funds | 13 | | | | |
| - General fund | | | 21,472 | | 52,156 |
| - Designated funds | | | 143,329 | | 87,013 |
| | | | <u>164,801</u> | | <u>139,169</u> |
| Restricted funds | 14 | | 197,888 | | 204,529 |
| Total charity funds | | | <u>362,689</u> | | <u>343,698</u> |

For the year ending 31 March 2019 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

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

The financial statements were approved by the Board of Trustees on 13 November 2019 and signed on its behalf by

Tudor Gwynn
Trustee



David Wheeler
Trustee



The notes on pages 22 to 30 form an integral part of these financial statements.

I.O.U. Limited

(Limited by Guarantee)

**Cash Flow Statement
for the year ended 31 March 2019**

| | Notes | 2019 £ | 2018 £ |
|---|--------------|-----------------------|-----------------------|
| Cash flows from operating activities | 18 | <u>(417)</u> | <u>26,616</u> |
| Cash flows from investing activities: | | | |
| Dividends, interest and rents from investments | | 56 | 4 |
| Purchase of property, plant and equipment | | <u>(1,591)</u> | <u>(800)</u> |
| Net cash provided by investment activities | | <u>(1,535)</u> | <u>(796)</u> |
| Change in cash and cash equivalents in the reporting period | | (1,952) | 25,820 |
| Cash and cash equivalents at the beginning of the reporting period | | <u>117,082</u> | <u>91,262</u> |
| Cash and cash equivalents at the end of the reporting period | | <u><u>115,130</u></u> | <u><u>117,082</u></u> |

I.O.U. Limited

(Limited by Guarantee)

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required.

There was no requirement for restatement.

1.3. Incoming resources

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

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

- Donations and legacies

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

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

- Charitable activities

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

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

I.O.U. Limited

(Limited by Guarantee)

- Donated services and facilities

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

- Investment income

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

1.4. Resources expended

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

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

- Costs of raising funds

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

- Charitable activities

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

- Support costs

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

- Governance costs

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

1.5. Tangible fixed assets and depreciation

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

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

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

1.6. Pensions

The company operates a defined contribution pension scheme. Contributions are charged to the profit and loss account as they become payable in accordance with the rules of the scheme.

The regular cost of providing retirement pensions and related benefits is charged to the income and expenditure account over the employees' service lives on the basis of a constant percentage of earnings.

I.O.U. Limited

(Limited by Guarantee)

1.7. Fund accounting

Funds held by the charity are either:

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

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

1.8. Debtors

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

1.9. Cash at bank and in hand

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

1.10. Creditors and provisions

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

2. Incoming resources

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

| 3. Other income (TTR) | 2019 £ | 2018 £ |
|--|-----------|-----------|
| Theatre Tax Relief (TTR) | 20,950 | 48,681 |
| 4. Net income/(expenditure) for the year is stated after charging: | 2019 £ | 2018 £ |
| Depreciation of tangible fixed assets | 19,217 | 18,733 |
| Independent examiners fees | | |
| - independent examination | 2,550 | 2,550 |
| - other services | 800 | 1,100 |

I.O.U. Limited

(Limited by Guarantee)

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year.

The aggregated amount reimbursed to trustees during the year was £nil (2018 - £nil)

6. Staff costs and numbers

| | 2019 £ | 2018 £ |
|-----------------------|----------------|----------------|
| Staff costs | | |
| Salaries and wages | 107,669 | 96,869 |
| Social security costs | 7,515 | 7,218 |
| Pension costs | 1,707 | 832 |
| | <u>116,891</u> | <u>104,919</u> |

No employee earned £60,000 or more during the year (2018 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £70,451 (2018 - £69,499)

Staff numbers

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

| | 2019 Number | 2018 Number |
|------------|----------------|----------------|
| Production | 3 | 3 |
| Support | 1 | 1 |
| | <u>4</u> | <u>4</u> |

7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £1,707 (2018 - £832).

8. Taxation

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

I.O.U. Limited

(Limited by Guarantee)

| 9. Fixed assets - tangible assets | Short leasehold property £ | Fixtures/ fittings/ equipment £ | Motor vehicles £ | Total £ |
|--|---|--|---------------------------------|--------------------|
| Cost | | | | |
| 1 April 2018 | 297,616 | 84,422 | 800 | 382,838 |
| Additions | - | 1,591 | - | 1,591 |
| 31 March 2019 | <u>297,616</u> | <u>86,013</u> | <u>800</u> | <u>384,429</u> |
| Depreciation | | | | |
| 1 April 2018 | 82,702 | 83,798 | 200 | 166,700 |
| Charge for year | 17,909 | 1,108 | 200 | 19,217 |
| 31 March 2019 | <u>100,611</u> | <u>84,906</u> | <u>400</u> | <u>185,917</u> |
| Net book values | | | | |
| 31 March 2019 | <u>197,005</u> | <u>1,107</u> | <u>400</u> | <u>198,512</u> |
| 31 March 2018 | <u>214,914</u> | <u>624</u> | <u>600</u> | <u>216,138</u> |

| 10. Debtors | 2019 £ | 2018 £ |
|--------------------|-------------------|-------------------|
| Trade debtors | 36,600 | 7,152 |
| Other debtors | 24,961 | 9,575 |
| Prepayments | 7,234 | 4,280 |
| | <u>68,795</u> | <u>21,007</u> |

| 11. Creditors: amounts falling due within one year | 2019 £ | 2018 £ |
|---|-------------------|-------------------|
| Trade creditors | 11,622 | 2,226 |
| Other taxation/social security | - | 1,722 |
| Other creditors | 4,776 | 3,731 |
| Accruals | 3,350 | 2,850 |
| | <u>19,748</u> | <u>10,529</u> |

12. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2019 there were 6 members.

I.O.U. Limited

(Limited by Guarantee)

| 13. Unrestricted funds | Brought forward £ | Incoming resources £ | Outgoing resources £ | Transfers £ | Carried forward £ |
|------------------------|----------------------|-------------------------|-------------------------|----------------|----------------------|
| General fund | 52,377 | 262,908 | (253,399) | (40,414) | 21,472 |
| Designated funds: | | | | | |
| Rear View | 18,018 | - | - | (18,018) | - |
| Making It | - | - | - | 637 | 637 |
| Studio exhibition | - | - | - | 5,000 | 5,000 |
| Capital Programme | 23,599 | - | - | (2,492) | 21,107 |
| Theatre Tax Relief | - | - | - | 51,995 | 51,995 |
| Loss of core funding | 43,000 | - | - | 7,000 | 50,000 |
| Marketing | 799 | - | - | 4,201 | 5,000 |
| STTA | - | - | - | 590 | 590 |
| Rear View Exhibition | 1,597 | - | - | (1,597) | - |
| Workshop roof repairs | - | - | - | 4,000 | 4,000 |
| Wages increase | - | - | - | 5,000 | 5,000 |
| | <u>139,390</u> | <u>262,908</u> | <u>(253,399)</u> | <u>15,902</u> | <u>164,801</u> |

Rear View

This fund represents an amount transferred from general funds to cover the ongoing touring costs of the Rear View project. The project finished in the year to 31 March 2019.

Making It

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

Studio exhibition

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

Capital Programme

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

Theatre Tax Relief

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

Loss of core funding

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

Marketing

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

I.O.U. Limited

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STTA

This fund represents an amount transferred from the general fund to cover the ongoing costs of STTA.

Rear View Exhibition

This fund represented an allocation from the general fund for the annual exhibition.

Workshop roof repairs

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

Wages increase

This fund represents an amount transferred from the general fund to cover the cost of an increase in wages.

| 14. Restricted funds | Brought forward £ | Incoming resources £ | Outgoing resources £ | Transfers £ | Carried forward £ |
|-----------------------------|-------------------------|----------------------------|----------------------------|-----------------|-------------------------|
| Capital funding | 190,829 | - | - | (15,902) | 174,927 |
| Studio space | - | 77,290 | (77,290) | - | - |
| Speaking Tubes | - | 7,000 | (238) | - | 6,762 |
| Volunteers | - | 20,000 | (20,000) | - | - |
| Eureka! | - | 74,700 | (62,511) | - | 12,189 |
| Community Foundation-floods | 9,700 | 2,460 | (8,150) | - | 4,010 |
| RV360 | - | 11,000 | (11,000) | - | - |
| Bus Prop | - | 27,500 | (27,500) | - | - |
| Rear View | - | 20,102 | (20,102) | - | - |
| Calderdale Council | 3,779 | - | (3,779) | - | - |
| Cultural | - | 10,000 | (10,000) | - | - |
| Desitnations | | | | | |
| | <u>204,308</u> | <u>250,052</u> | <u>(240,570)</u> | <u>(15,902)</u> | <u>197,888</u> |

Capital funding

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

The balance at 31 March 2019 is attributable to:

£

Short leasehold property

174,927

Studio space

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

I.O.U. Limited

(Limited by Guarantee)

Speaking Tubes

This fund represents an amount received to deliver Speaking Tubes.

Volunteers

The funding represents the value of supporters in kind benefits.

Eureka!

This fund represents an amount received to deliver Patternarium.

Community Foundation-floods

This fund represents income received for flood prevention.

RV360

This fund represents an amount received to deliver RV360.

Bus Prop

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

Rear View

This is restricted funding from Arts Council England and Community Foundation for the project Rear View.

Calderdale Council

This fund represents income received from Calderdale Council - events and festival fund to assist in the costs associated with Rear View revealed.

Cultural Desitnations

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

15. Analysis of net assets between funds

| | General funds £ | Designated funds £ | Restricted funds £ | Total £ |
|---|--------------------------------|-----------------------------------|-----------------------------------|--------------------|
| Fund balances at 31 March 2019 are represented by: | | | | |
| Tangible fixed assets | 23,585 | - | 174,927 | 198,512 |
| Net current assets | (2,113) | 143,329 | 22,961 | 164,177 |
| | <u>21,472</u> | <u>143,329</u> | <u>197,888</u> | <u>362,689</u> |

I.O.U. Limited

(Limited by Guarantee)

16. Financial commitments

At 31 March 2019 the company had total commitments under non-cancellable operating leases as follows:

| | 2019 | 2018 |
|----------------------------|---------------|---------------|
| | £ | £ |
| Expiry date: | | |
| Between one and five years | <u>15,000</u> | <u>20,000</u> |

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

17. Related party transactions

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

David Wheeler

£38,639 received as salary for services as artistic director

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

| | | |
|--|--------------|---------------|
| Net income/(expenditure) for the reporting period (as per the statement of financial activities) | 18,991 | 22,859 |
| Depreciation | (19,217) | (18,733) |
| Dividends, interest and rents from investments | (56) | (4) |
| (Increase) in debtors | (47,788) | 18,775 |
| (Decrease) in creditors | 9,219 | (33,747) |
| Net cash outflow from operating activities | <u>(417)</u> | <u>26,616</u> |