

Company number: 2811035

Charity Number: 1020584

Cheshire Dance Workshop Limited

Report and financial statements
For the year ended 31st March 2023

Cheshire Dance Workshop Limited
Reference and administrative information
for the year ended 31 March 2023

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:

Holly Aston	Co-Chair (appointed 27 June 2023)
Peter Mearns	Co-Chair (appointed 27 June 2023)
Nina Osbaldeston	Treasurer (resigned 18 October 2023)
Victoria Barratt	(appointed 27 June 2023)
Bettina Carpi	
Tamar Dixon	(appointed 27 June 2023)
Janet Halloran	
Tony Malone	(appointed 27 June 2023)
Shamima Noor	(resigned 1 February 2023)
Kerry Ogden	(appointed 27 June 2023)
Shelley Owen	(resigned 27 June 2023)
Josh Slater	(resigned 27 June 2023)
Gillian Whitworth	Chair until 27 June 2023
Jacob Wye	(appointed 27 June 2023)

Secretary Adam Holloway

Key management personnel Adam Holloway

Cheshire Dance Workshop Limited
Trustees' annual report
for the year ended 31 March 2023

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 2023

The trustees present their report and the unaudited financial statements for the year ended 31 March 2023. 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 the study, performance, knowledge, understanding and 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 during the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to the groups that it is set up to support. 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 those who benefit from its programme 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 of our activity is targeted proactively at specific communities and groups who face inequalities of opportunity. We work regularly on an outreach basis ensuring that as many

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

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 2022-2023 employed:

- 2 full time staff
- 4 part time staff
- This equated to 5.5 Full Time Equivalent (FTE) employees.

For the period of 2022-2023 Cheshire Dance contracted or commissioned 42 freelance artists and engaged 36 volunteers.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

Highlights of the Year 2022-2023

"I feel really blessed to have this experience, it's bringing so many new opportunities and connections"
Wildfire Rising Associate Artist Programme

"It feels good to live in a world that has people like you!"
Educating Creatively Conference

"Thank you for being a few steps ahead of so many in the way you look after & care for your freelancers!"
An Artist about Cheshire Dance

"When I dance with you it's the only time I feel free!"
Down Syndrome Dance Participant

CHESHIRE DANCE

2022 - 2023

IN NUMBERS

CREATE. LEARN. EXPERIENCE.

During 2022-23 we've continued to work to address systemic issues around **inequality of health & opportunity** in under-served communities right across Cheshire with **92%** of Cheshire Dance's participation programme focusing on people with **protected characteristics** and/or from **low socio economic groups**, with **subsidised training for artists** who are at the forefront of tough economic conditions.

22,184 + **31,847** = **54,031**
Cheshire Dance Experiences Now Northwich Festival Total Dance Experiences

DANCE EXPERIENCES

31,429 **7,814** **12,268** **2,520**
YOUNG PEOPLE OLDER ADULTS DISABILITIES OTHER



Type

49% **12%** **31%**
YOUNG PEOPLE OLDER ADULTS DISABILITIES

RELATING TO CLASS ATTENDANCES, AUDIENCE EXPERIENCES & PERFORMANCE OPPORTUNITIES

Focus

384 **20,598** **33,049**
PERFORMANCE OPPORTUNITIES CLASS ATTENDANCES AUDIENCE EXPERIENCES

FOR ALL ABILITIES / DISABILITIES



Attendance

10,116 **2,479** **6,389**
YOUNG PEOPLE OLDER ADULTS DISABILITIES

PARTICIPATING IN CLASSES & WORKSHOPS

Engaging participants **1-89** years of age living in or around Cheshire West & Chester

Find out more at:
www.cheshiredance.org

Cheshire West and Chester

CHESHIRE WEST AND CHESTER ARTS COUNCIL ENGLAND



Cheshire Dance Workshop Limited

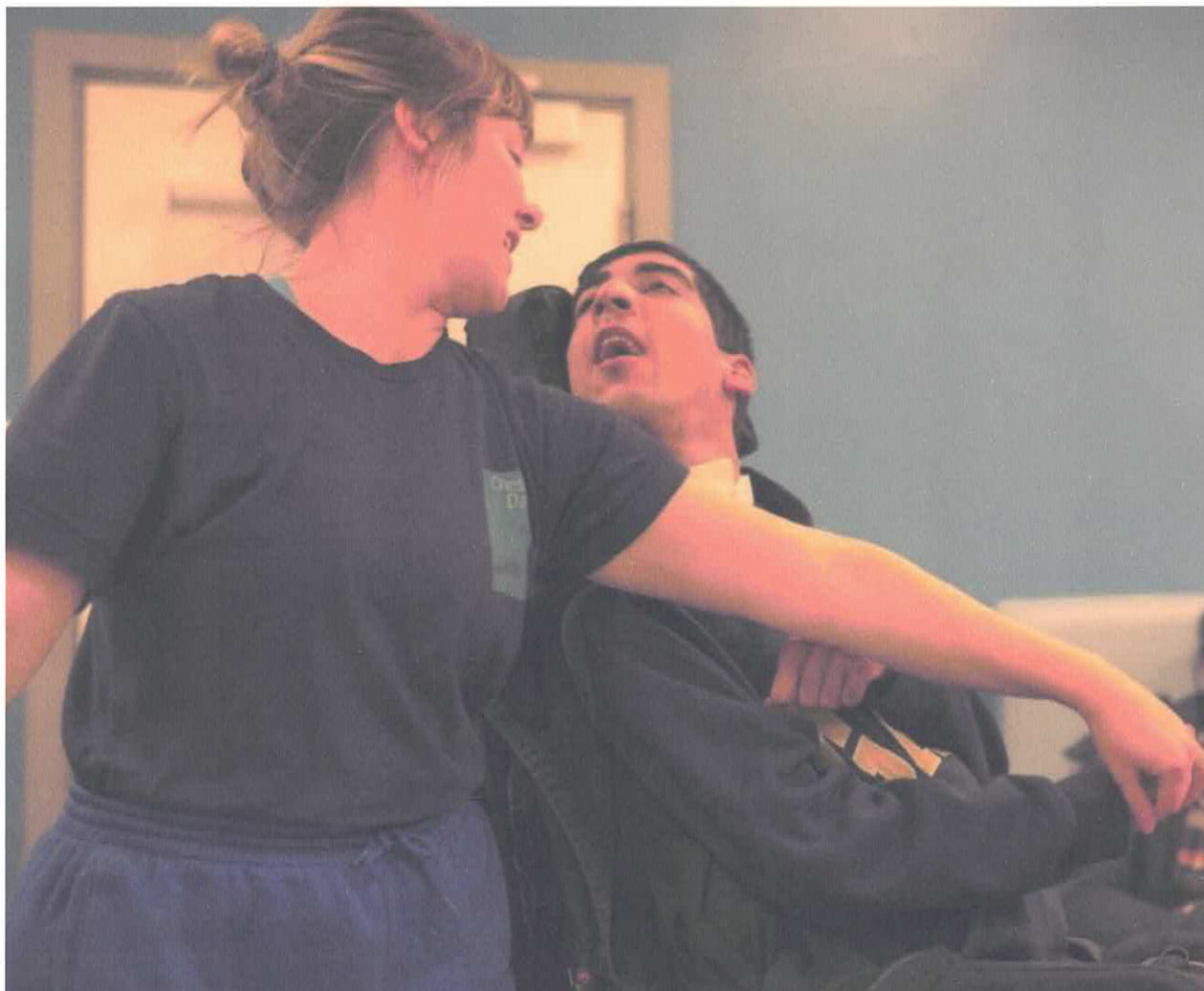
Trustees' annual report

for the year ended 31 March 2023

Cheshire Dance continues to focus on its core mission to enable all ages, abilities and disabilities access to dance experiences and the chance to benefit from their transformative power. Our strengths lie in addressing the systemic issues around inequality, particularly amongst those facing inequality of opportunity and health as well as (for some) extreme financial pressures in this current economic climate.

We work to meet societal challenges head on and advocate for the lesser-heard voices in the community; we remain committed to dismantling barriers to access to the arts by advocating for equity. We champion diverse aesthetics across many different dance styles and drive place-based partnerships spanning culture, voluntary, public and private sectors.

Cheshire Dance's success is founded on its people. We run our own CPD programme and consider best practice on a daily basis with dance artists and other sector professionals – health and care, education, regeneration and place-making. We are a long-standing co-creator with groups, communities and partner organisations and we strive to ensure that our work remains connected to our stakeholders and is relevant to their needs and aspirations.



Pictured: Jane McLean working 1:1 with a participant with PIMD

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

For 2022-23, **92%** of our participation programme has focused on people who identify through Protected Characteristics. We focus on areas in the lowest 20% of indices of multiple deprivation and in areas of low arts engagement. During this period, we have been actively listening and responding to the needs of these communities and we have been proud to be a catalyst for more than **54,000 dance experiences**. We have also remained wholly committed to supporting artists, our expert facilitators many of whom face their own challenges in a cost of living crisis.

We are grateful to count on Arts Council England's continued support as a **National Portfolio Organisation (NPO) for 2023-2026**. In addition, we have a continued Funding Agreement from **Cheshire West & Chester Council** and value the support a broad range of other partners and organisations in the public, voluntary, private and education sectors to support many of the initiatives outlined below.

Our Communities and Our Partners



Young people, older adults, people with disabilities and artists (specifically providing development opportunities for professional artists) remain our four key priority communities. With 23 regular classes that meet the above criteria, (7 aimed at older adults, 4 adult disability, 3 youth disability, 2 all-age adults and 3 schools). Through our regular classes provision alone, we have delivered a total of **20,598** dance experiences to **ages 1-89**.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

For some of these activities, Cheshire Dance has worked in partnership with other organisations to ensure we really meet the needs of the community. Some examples of these partnerships are:



Pictured: DS Dance Warrington

DS Dance groups, established with **Down Syndrome Cheshire**, which has continued to go from strength to strength. With **DS Dance** groups already thriving in **Winsford** and **Chester**, Cheshire Dance has worked in partnership to meet a new demand in **Warrington** with the launch of a new class, **DS Warrington** earlier this year.

Regular Dance and Disability sessions with Vivo Care Choices are also still going strong – not only do classes run on a weekly basis at centres in Northwich, Ellesmere Port and Chester but the partnership has taken a step forward with Cheshire Dance undertaking a Dance Artist in Residency at Canal Street and Lightfoot Lodge. (*See Wanna Dance?*).

Live Well Dance Winsford, created in collaboration with **Brio Leisure** for older adults and those with long-term managed health conditions. These sessions have been consistently well attended, particularly by those that would not normally visit a sports centre.



Pictured: Older adults dancing

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023



Pictured: Living Lives Together at Belong Villages (Chester)

There is also the **Living Lives Together** intergenerational research project at **Belong Villages**, which forms part of a wider research study led by **Ready Generations** and by researchers from the **University of Central Lancashire**. Living Lives Together explores the impact of intergenerational approaches on the executive functioning skills and cognition of both children and elders. During weekly sessions, very young children and their grand-friends have enjoyed teaching and learning together with a range of creative outcomes for both groups.

Other notable outreach programmes include our work with the **Cheshire Wildlife Trust** with the **Wilder Weekends** initiative and the **Breath of Fresh Air** project, both of which highlighted the synergy between movement and nature.

Our involvement in the **Elders Festival** at Storyhouse brings together over 50s dance groups from across the region to share, devise and dance with **Bettina Carpi**, **Patricia Mateus** and **Jody Morgan** in celebration of ageing creatively.

Also with **Storyhouse**, Cheshire Dance has played an active role in the **Kaleidoscope Festival** - an event focused on celebrating neurodiversity and people living with a learning disability. Four of our disability groups shared their work as part of Storyhouse's *'The Stage is Yours'* event in July.



Pictured: Elders Festival at Storyhouse (Chester)

The Spotlight Project in Winsford, in collaboration with **New Images Youth and Community Centre**, **Mind Body Balance Academy**, **Youth Fed** and **Winsford Care Community** (initially funded by Active Cheshire through Sport England and subsequently funded by Cheshire Community Foundation), The Spotlight Project is an initiative for young people aged 11-18 in Winsford to engage in creative physical activities to improve their mental health and well-being. It welcomes referrals of young people with low level mental health challenges through social prescribing.

This initiative has been a resounding success, with additional funding having been received from **Cheshire West Voluntary Action** to continue beyond the summer of 2023.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023



Pictured: The Spotlight Project (Winsford)

Meanwhile, we have pushed ahead with our **Dance in Education Programme**, working with 22 schools from September 2022 to provide a wide range of learning experiences through dance from History and Geography, to exploring topics around relationships and resilience building.

We have delivered a range of sessions including one off workshops, series, 1-week intensives to longer-term, independent projects. We have worked with 19 primary schools, 2 secondary schools and 1 special needs setting.

We have built on our partnership with **Edsential**, continuing to deliver half and full day workshops during residencies at 2 sites, and have delivered a longer, more intensive project at **Somerville Primary School** working with over 200 students.

A new relationship with **Ellesmere Port Catholic High School** also developed into the creation of a large outdoor performance with 120 Year 7 students performing alongside their teachers and peers.

In addition, we have developed an offer for **Ukrainian Dance** in partnership with freelance artist, **Olena Hrabchak**. We have had some initial bookings and will be looking to develop this in the new school year from September 2023. This has also prompted a redevelopment of the offer for schools in closer partnership with what the artists would like to develop.

In September, we took part in the **C-Change Conference (A New Way Forward)** in New Brighton to share our learning and expertise, as a sector leader, from delivering Cheshire Dance's Young People's Programme. The conference explored the idea of adapting a new view of education that recognises the value of creativity and its impact on outcomes for children.

Right on the heels of the **Winsford Creates** festival in March 2022, we welcomed the return of **our Now Northwich** festival on in April 2022, issuing an open invitation for existing and new audiences to join a Re-Opening and Recovery effort across all sectors, post-pandemic. Cheshire Dance lead a local partnership including **Northwich Town Council**, **Northwich Business Improvement District (BID)**, **Barons Quay** with the **Rotary Clubs** and the amazing **One Northwich Volunteers**. The festival was supported by additional investment from **Cheshire West and Chester Council's Reopening and Recovery Programme** and **Arts Council England's National Lottery Project Grants**, secured via the Local Authority as well as contribution from our sponsors **Encirc** and **Charcoalblue**.

Cheshire Dance Workshop Limited
Trustees' annual report
for the year ended 31 March 2023

The event attracted **27,000 visitors** who came to visit 30 performances, 4 installations and 181 performers (including 148 community performers).

In 2023 – and in discussion with **Cheshire West and Chester Council (CW&C)** – the decision was made to defer the next Now Northwich until April 2024. CW&C have awarded us £89,500 to cover 2 subsequent **Now Northwich** festivals making it part-funded by the UK Government through the **UK Shared Prosperity Fund. (UKSPF)**. We are now focused on how we can make Now Northwich even more diverse and accessible for 2024 & 2025, again attracting family audience from across the sub-region.



Pictured: 1Movema performing 'Taking Flight' at Now Northwich 2022

Inclusion sat at the heart of both programming and attendance, with the event catering to audiences made up of all members of the community and performers of all abilities/disabilities. A particular programming highlight was that this year included a performance by **Frozen Light Theatre** that was specially devised for people with **Profound and Multiple Disabilities**. It was an immense source of pride to the Cheshire Dance team and its partners that the festival programme truly had diversity, and equality of opportunity at the core of its artistic programme this year.



Pictured: Young Producers at Now Northwich

Behind the scenes, our **Young Producers** programme in conjunction with **Now Northwich**, continues. With a steady group of young people who meet once a month to learn and understand the inside workings of putting on a major outdoor event, we look forward to their contribution to **Now Northwich 2024**.

As part of their development, this year the Young Producers have also programmed their own mini festival, **Northwich Rising**, which delivered an awakening of arts in April 2023. A free and fully accessible event, Northwich Rising featured 5 dance performances (including our very own DS Dance, MM Northwich, Dope Male Performance

Company and Step into Dance Groups), vibrant music and a colourful community canvas where the local community was invited to make their mark and explore their creativity.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

This year Cheshire Dance has also partnered with the **Phillip Barker Centre** to work with first year **University of Chester Nursing Degree Students** for a **Creative Health Placement** – a programme which has gone on to achieve resounding success. Working with Nick Ponsillo ?, a pilot project was designed to give nursing students an insight into arts and health practice with 400 students participating. Designed to run in parallel with other nursing placements, the project has positively informed their nursing practice with strong connections to anatomy and physiology.



Pictured: Creative Health Placement at University of Chester

In April 2023, the University of Chester's Faculty of Health and Social Care went on to win the award '**Student Placement of the year: Community**' at the **Nursing Times Awards** for this Creative Health Placement. We look forward to seeing how this project may now evolve into the future.

Tackling Inequality

During the past year Cheshire Dance has continued to work to address systemic issues around inequality of health & opportunity in under-served communities right across Cheshire. Its participation programme has focused on people with protected characteristics and/or from low socio-economic groups, with subsidised training for artists who are at the forefront of tough economic conditions.

Our core mission has remained unchanged and working to ensure everyone has access to dance and can benefit from its transformative power sits at the heart of everything we do.

We utilise our creative expertise in dance to tackle inequalities and are committed to amplifying the creative voices particularly of 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.



Pictured: Wanna Dance? Artist in Residency Programme at Vivo Care Choices

Our **Dance and Disability Programme** and in particular, our **Wanna Dance?** Programme, is a prime example of this. Developed in response to the Covid-19 pandemic, as a way to enable people with Profound Intellectual and Multiple Disabilities who were unable to access their online provision to keep

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023



Pictured: PIMD Practice Sharing Network

made us well-placed to formerly establish a national **Dance and Profound Intellectual and Multiple Disabilities (PIMD) Practice Sharing Network**. We're bringing together dance artists from across the UK who seek to develop their skills and understanding of working with Learning Disabled adults with complex needs.



Pictured: Jane McLean at Crossing Borders Conference

Borders event led by the **Department of Music, Media and Performance** at the **University of Chester**. Crossing Borders took place at Storyhouse and brought together 40 individuals from across university departments, organisations and groups from Arts and Culture, Health and Social Care, Welfare,

dancing with **Vivo Care Choices** staff, the **Wanna Dance?** programme sees **Vivo Care Choices** service users' take part in one-to-one, in-person sessions to explore how they might like to dance.

Now a **12-month Dance Artist In Residency Programme**, **Wanna Dance?** looks to not only explore how people with complex disabilities might like to dance, but to re-examine models of how dance artists can be embedded in adult social care teams, specialising in non-verbal communication and physical expressions.

Jane McLean and Ruth Spencer (UCLan Dance) are leading the project in Vivo's **Canal Street** and **Lightfoot Lodge** centres. Staff are also being given the opportunity to develop their skills and confidence in facilitating dance with people with profound and complex disabilities.

Our work with **Wanna Dance?** and our growing recognized specialism in dance with people with learning disabilities has

We share our practice nationally through practice sharing groups and conferences held by **People Dancing**, **Joanna Grace/The Sensory Projects** and the **Centre for Dance Research at Coventry University**. This year, we have developed a website (funded by **UCLan**) to host the **Wanna Dance** project and **PIMD Practice National Sharing Network** news, which can be found at: www.pimd-dance.org.

In June, a **Wanna Dance?** Presentation was also shared at the **Society for Dance Research's Inclusion and Intersectionality Conference** (with Ruth Spencer and Jane McLean subsequently being invited to take part in an **Inclusion and Intersectionality Podcast**).

Also in June, Jane McLean was invited by **Associate Professor Dr Evelyn Jamieson** to co-facilitate a session as part of the **Crossing**

Cheshire Dance Workshop Limited

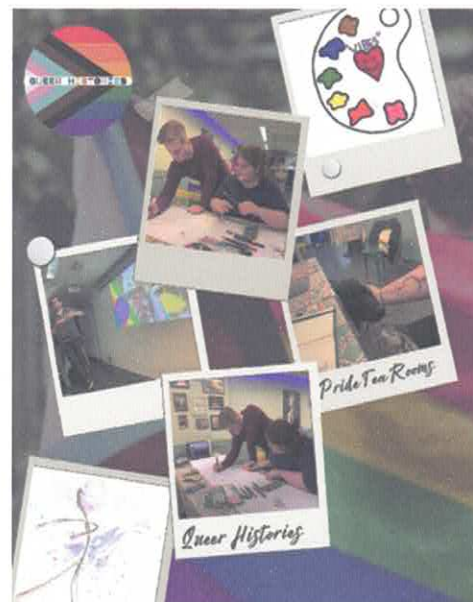
Trustees' annual report

for the year ended 31 March 2023

Education and Recreation in Chester, the local region and other parts of the University to share work, practice, goals and desires to arrive at points of intersection and aspiration for potential future collaboration.

More notable work with young people has been achieved through **Project #2**, a follow on from **Project #1** funded by the **Westminster Foundation** with an additional grant from the **Cheshire Community Foundation** #iwill Fund.

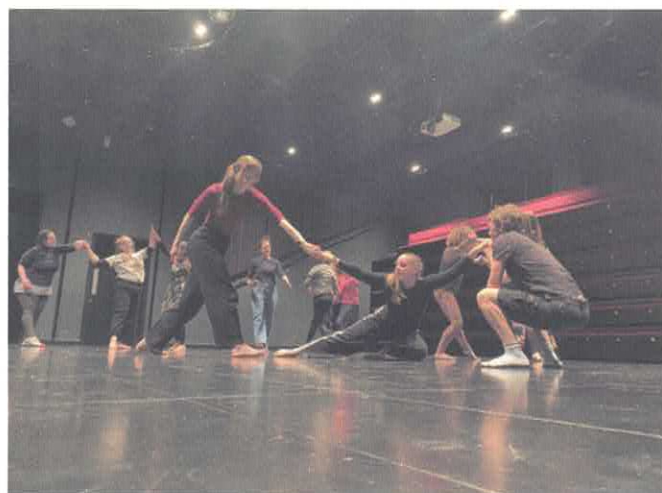
Project #2 is a creative initiative led by **Connor Elliman** for young LGBTQ+ people aged 13-19 living in and around Chester to explore queer history in a safe, creative and educational space. For the project, the young people have been working closely with **Chester Pride**, **Cheshire Archives**, **Storyhouse**, and other partner organisations. Project #2 has since culminated with an exhibition at **Chester Pride 2023**.



Pictured: Project #2 at Chester Pride

Creative Endeavour and Artist Development

Everything you've read so far and what follows is based on the amazing work of the artists that work, train and associate with **Cheshire Dance**.



Pictured: Move & Connect Community Open Class

Our determination to support **Artist Development** and recognise their work, support learning and practice, particularly those who work freelance, has seen us take a significant step forward in how we support them and the opportunities we offer.

A new class has also emerged in Chester for artists of all levels. Facilitated by **Bettina Carpi**, new **Move & Connect** sessions are led by experienced Chester based artists to give fellow professionals the time and space to play with physical possibilities and personal expressions. This session has also given us the opportunity to extend our already-strong relationship with **Storyhouse**.

Cheshire Dance has also continued to support artists through **Dance Consortia North West** as the host organisation. We are delighted to report that the consortia and notably, its **Research Programme** – continues to push ahead.

Cheshire Dance Workshop Limited

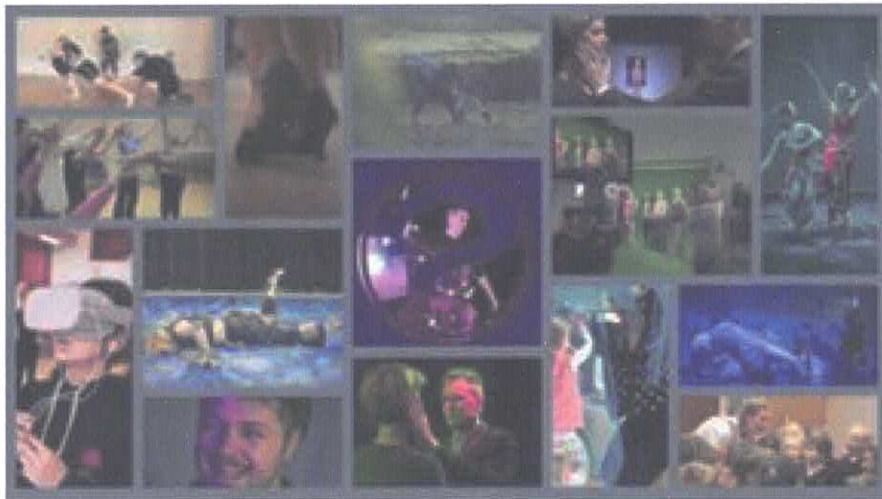
Trustees' annual report

for the year ended 31 March 2023

Projects from both Rounds 1 and 2 of the programme are very nearly complete, with final outcomes showing that, even operating in the context of challenges around resource and funding, dance in the Northwest is strong, creative, forward-thinking and successful at meeting societal issues head on.

Supported by **Arts Council England**, this 2-year programme has so far commissioned 17 projects that have centred on making work and finding solutions to issues. Successful recipients of the Research programme have been creating new or developing existing work, exploring opportunities for research & development, collaborating with others and furthering dance careers / productions.

The Research Programme is now heading into its final stages, through evaluation and dissemination events. This has been possible thanks to £170,000 of support from Arts Council England through the **National Lottery**.



Pictured: DCNW Research Programme Projects Collage

Dance Consortia North West (DCNW) has also continued to engage the whole Northwest 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. DCNW 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 Northwest ecology and build the future of dance for audiences, artists, participants and partners by working collaboratively to inform both collective and individual action.

Just one example of this is the seasonal **Dance Performance Campaigns** that Dance Consortia Northwest runs jointly with Cheshire Dance in collaboration with the other Northwest dance organisations (Company Chameleon, Ludus Dance, The Lowry, Fallen Angels, to name but a few). To mark the start of each dance season, organisations, artists and dance professionals come together at the same time to launch the Northwest Performance Listings Programme with the aim of encouraging more dance lovers to go and see more dance performances at a number of venues across the Northwest each season. Campaigns such as these highlight that without a doubt, we're stronger together.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023



Pictured: Inquiring Bodies

Thanks to support from the **University of Chester**, Cheshire Dance delivered yet another successful **Inquiring Bodies** event in January in which over 40 artists and practitioners gathered to move, inquire and reflect together, guided skilfully and carefully by Guest Artists **Amy Voris** and **Penny Collinson**. The day offered movement / reflective frameworks for participants to listen into and work with their individual inquiries and needs, while acknowledging the companionship of others. The activities created space for noticing and attuning to one's movement, energy and imagination – and for cultivating internal resources.

All tickets for Inquiring Bodies were free for freelance artists; those in employment were charged £25. The event was incredibly popular with 35 tickets 'selling out' in just a few weeks. This leads us to conclude that the Inquiring Bodies series has become recognised as a high-quality and valued event that supports artists in the Northwest.

Through a second **Arts Council England National Lottery Projects Grant** funded programme that aims to remove barriers of inequality and develop Black and Global Majority dance artists in the northwest, **Wildfire Rising** (in partnership with **Movema**), we have also been making tremendous strides.

Wildfire Rising Year 2 began in October 2022, taking on 5 North-West based Black and Global Majority Associate Artists. For this second year, **Sheetal Maru**, **Pei Yee Tong**, **Sabrina Steele**, **Dorivalda Filipe** and **Ruth Asidi** have been working with Cheshire Dance and **Movema** to develop their own practice and projects through bespoke development support and a £1,000 development budget each. This is holistic in nature supporting the artist as a whole person, acknowledging the intersections and trauma in which they live, and have lived and work.

For this Year 2 iteration, Wildfire Rising has been focused on deepening the Associate Artists impact by creating time and space for mental well-being, investing in their development, and creating platforms and events to host and promote their talent and skills in the northwest.



Pictured: Spread Your Wings – Wildfire Rising Associate Artists Programme

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023



Pictured: Wildfire Rising Year 2 Cohort

The Wildfire Rising programme was officially launched to the sector in December with the event '**Spread Your Wings**', followed by x2 **Artist Development Days** (April and September), 1:1 **Artist Surgeries** and 3 x **Inquiring Bodies** events which took place at Culture Warrington (May), University of Salford (July) and Bluecoat in Liverpool (October).

In line with our commitment to learning from all elements of the Wildfire Rising Programme and implementing changes from that learning in a timely fashion, we have begun to work with Independent Evaluator **Rachel Gnagniko** from **Amiokaa** to embed formative evaluation throughout the programme.

Not only with our Wildfire Rising Programme but our programme in its entirety, we are looking to deeper embed artists' voices into our planning to build a sector rich in voices and opportunities. We are also looking to increase the number of successful artist-led funding applications annually.

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.

For this reason, we have provided greater support for artists and have offered **subsidised training for artists** who are experiencing these tough economic conditions. This year our current onboarded freelance artists were offered a £100 training bursary to attend either an Older Adult CPD day which took place in October 2022 or the Inquiring Bodies event which took place in January 2023.



Pictured: Artist Development Day at Lion Salt Works

This decision supported our aim of shifting how we work with freelancers so that we can begin to **break down the barriers to engaging in CPD** (cost, lost work, travel costs) and move towards a system where all freelance artists can engage in activity which develops themselves, their practice and ultimately the work of Cheshire Dance and the participants we engage. What's more, we believe this will support the development of a more diverse freelance dance workforce.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

Also, in response to the cost of living crisis and increasing travel costs, this year we have **reviewed freelancer fees** and have introduced a **new travel policy** for all activity. It sets out that travel up to 30 miles round trip is included within the freelancer fee and travel above 30 miles round trip will be paid at 45p per additional mile (or equivalent public transport costs reimbursed). These changes have been extremely well received by artists with one stating: "You are always a few steps ahead of the rest in the way you look after and care for your freelancers!"

What's more, following consultations with artists and taking into consideration benchmarking indicators from across the sector, we took the decision to increase freelancer session rates. These increases have been mitigated by marginally increasing our own costs.



Pictured: Older Adults Practice Sharing Day

Artists have also enjoyed a wider CPD offer this year, including: a **Dance in Education practice sharing** day facilitated by **Emma Thomas**, an **Older Adults practice sharing** day facilitated by **Jody Morgan** and **Bettina Carpi** and a **Safeguarding in Dance Training** course delivered by Jane McLean.

Ultimately, we remain committed to supporting artists and other professionals connected to dance to cultivate skills and career development within targeted areas of practice that are linked to our wider programme. This will not only help artists to interrogate their current practice, but will create stronger links amongst dance artists who live and work in the Northwest.

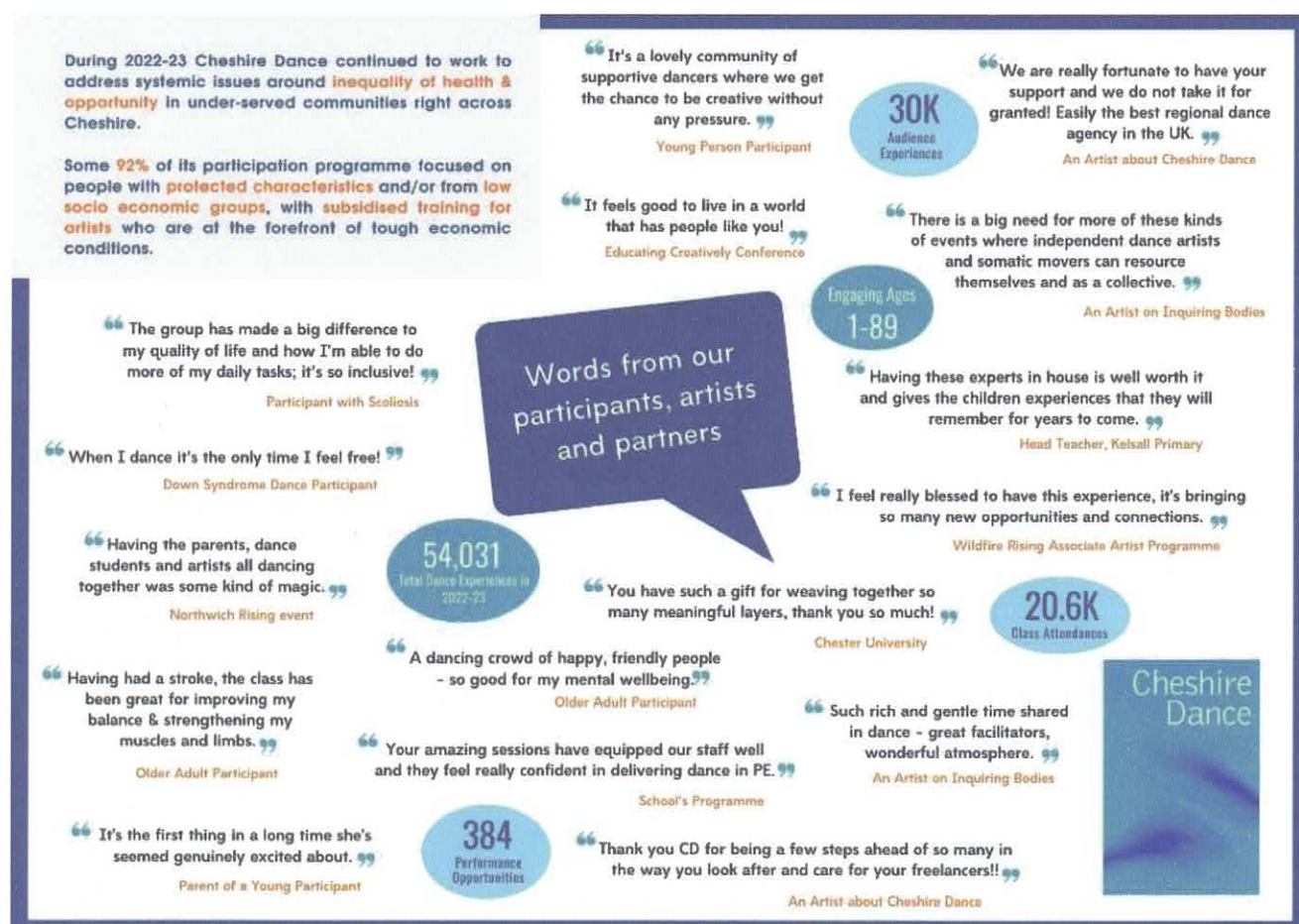
Bespoke, tailored support for individual artists and members of the artistic community has also been vast. The team has conducted no less than sixty one **1:1 Artist Surgeries**, including: support for **Connor Elliman** in his DCNW Research Programme Project, **Baggage**; support for **Dina Robinson**, **Bettina Carpi** and **Connor Elliman** with the development of applications to ACE Project Grants; support with an application to the **Clore Fellowship Programme** for **Emily O'Shea**; support for **Amy Voris** and **Penny Collinson** following their involvement with **Inquiring Bodies 2022**, plus many more.

Cheshire Dance has also welcomed into its studio **Rebecca Namgauds** who was an artist in residence for one week in March whilst developing her ACE supported dance film, **Company Carpi** who used the space for the rehearsal of '**When You Light a Candle You Also Cast A Shadow**' (DCNW Co-Commission), and **Rachel Gittins**, amongst others.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023



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 - Physical and Learning Disabled People as well as those with Profound Intellectual and Multiple Disabilities
- Race - Black and Global Majority people
- 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

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

- 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.

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 who 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 of 31st March 2023 Cheshire Dance holds £51,555 of unrestricted, undesignated reserves. The Board has set a target reserve of £54,000 including £25,000 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 95% of its Reserves Policy.

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

Review

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

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 it remains a going concern. Free reserves cover our contractual obligations including redundancy commitments. We are building a small but new one-off investment fund to enable or mitigate the risks of 'planning and programming while fundraising'.

Our unstinting ambition is to continue to support artist development, cultural partnerships and community engagement through our Artistic and Development Programmes; 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. It is an **Arts Council England** NPO for the period April 2023 to March 2026 and sustains an annual funding agreement with **Cheshire West and Chester Council**. Beyond this Cheshire Dance plans to raise circa £200,000 during 2023/24 from other sources in pursuit of mission and ambitions.

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.

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 Process

Cheshire Dance attracts Board members from across the public, private, 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

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

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.

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.

Funds held as custodian trustee on behalf of others

Funds held on behalf of Dance Consortia North West, as a Restricted Fund and total £16,075 in cash at 31st March 2023.

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:

Cheshire Dance Workshop Limited

Trustees' annual report

for the year ended 31 March 2023

- 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

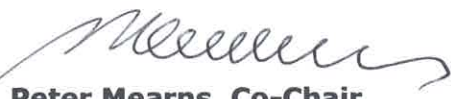
The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding 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 12/11/2023 and signed on their behalf by



Holly Aston, Co-Chair



Peter Mearns, Co-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 2023 which are set out on pages 25 to 40.

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

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

12th December 2023

Cheshire Dance Workshop Limited
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2023

	Note	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	3	-	-	-	29,015
Charitable activities:	4	176,496	170,605	347,101	368,578
Investments	5	530	-	530	41
Total income		177,026	170,605	347,631	397,634
Expenditure on:					
Charitable activities:	6	179,893	150,278	330,171	411,174
Total expenditure		179,893	150,278	330,171	411,174
Net income/(expenditure) for the year	8	(2,867)	20,327	17,460	(13,540)
Transfer between funds		(452)	452	-	-
Net movement in funds for the year		(3,319)	20,779	17,460	(13,540)
Reconciliation of funds					
Total funds brought forward		82,256	81,508	163,764	177,304
Total funds carried forward		78,937	102,287	181,224	163,764

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.
A full comparative SOFA is available on the last page of the financial statements.

Cheshire Dance Workshop Limited
Company number 2811035
Balance sheet as at 31 March 2023

	Note	2023	2022
		£	£
Fixed assets			
Tangible assets	13	4,273	-
Total fixed assets		4,273	-
Current assets			
Debtors	14	26,728	47,088
Cash at bank and in hand	15	200,335	185,930
Total current assets		227,063	233,018
Liabilities			
Creditors: amounts falling due in less than one year	16	(50,112)	(69,254)
Net current assets		176,951	163,764
Total assets less current liabilities		181,224	163,764
Net assets		181,224	163,764
The funds of the charity:			
Restricted income funds	17	102,287	81,508
Unrestricted income funds	18	78,937	82,256
Total charity funds		181,224	163,764

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.

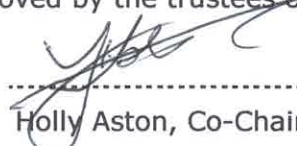
Directors' responsibilities:

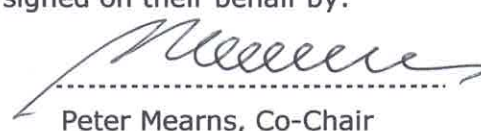
- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the 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 28 to 40 form part of these accounts.

Approved by the trustees on 13 / 11 / 2023 and signed on their behalf by:


Holly Aston, Co-Chair


Peter Mearns, Co-Chair

Cheshire Dance Workshop Limited

Statement of Cash Flows
for the year ending 31 March 2023

	Note	2023 £	2022 £
Cash provided by/(used in) operating activities	20	19,572	(15,040)
Cash flows from investing activities:			
Dividends, interest, and rents from investments		530	41
Purchase of tangible fixed assets		(5,697)	-
Cash provided by/(used in) investing activities		(5,167)	41
Increase/(decrease) in cash and cash equivalents in the year		14,405	(14,999)
Cash and cash equivalents at the beginning of the year		185,930	200,929
Cash and cash equivalents at the end of the year		200,335	185,930

Notes to the accounts for the year ended 31 March 2023

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.

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%
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Notes to the accounts for the year ended 31 March 2023 (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 £821 (2022: £786).

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.

Notes to the accounts for the year ended 31 March 2023 (continued)

3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2023 £	Total 2022 £
Donations	-	-	-	1,696
Government CJRS payments	-	-	-	27,319
Total	-	-	-	29,015
Total by fund 31 March 2022	29,015	-		

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2023 £
Grants and Contracts			
Active Cheshire	-	7,000	7,000
Arts Council England	89,831	65,900	155,731
Barons Quay	-	5,000	5,000
Cheshire Community Foundation	-	18,492	18,492
Cheshire West & Chester	39,606	867	40,473
Creative Lives	-	225	225
Northwich BID	-	4,000	4,000
Northwich Town Council	-	4,000	4,000
Westminster Foundation	-	9,837	9,837
Without Walls Consortium	-	11,203	11,203
Earned income	46,279	42,841	89,120
Other income	780	1,240	2,020
Total	176,496	170,605	347,101
Previous Reporting Period	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
Total	190,842	177,736	368,578

Notes to the accounts for the year ended 31 March 2023 (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 2023 £	Total 2022 £
Salaries	203,394	198,366
Other Staff Costs/Contracted Staff	92,281	154,243
Other Core Costs/Resources & Venue/Office	25,698	42,884
Marketing	1,205	5,378
Capital Projects/Depreciation	1,424	438
Other/Insurance	2,802	6,407
Governance costs (see note 7)	3,367	3,458
	<hr/>	<hr/>
	330,171	411,174
	<hr/>	<hr/>
	2023 £	2022 £
Restricted expenditure	150,278	188,732
Unrestricted expenditure	179,893	222,442
	<hr/>	<hr/>
	330,171	411,174
	<hr/>	<hr/>

7 Analysis of governance and support costs

	Basis of apportionment	Support £	Governance £	Total 2023 £
Accountancy services	Governance	-	3,367	3,367
		<hr/>	<hr/>	<hr/>
<i>Previous reporting period</i>	<i>Basis of apportionment</i>	<i>Support £</i>	<i>Governance £</i>	<i>Total 2022 £</i>
Accountancy services	Governance	-	3,458	3,458
		<hr/>	<hr/>	<hr/>

Notes to the accounts for the year ended 31 March 2023 (continued)

8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2023	2022
	£	£
Depreciation	1,424	438
Independent examiner's remuneration -		
Independent examination	1,428	1,320
Accountancy	648	600
Payroll	791	807
Grant audit	360	350
	<hr/>	<hr/>

9 Staff costs

Staff costs during the year were as follows:

	2023	2022
	£	£
Wages and salaries	188,244	184,618
Social security costs	11,370	10,105
Pension costs	3,780	3,643

<hr/>	<hr/>
203,394	198,366
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Allocated as follows:

Charitable activities	203,394	198,366
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<hr/>	<hr/>
203,394	198,366
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No employees has employee benefits in excess of £60,000 (2022: Nil).

The average number of staff employed during the period was 10 (2022: 9).

The average full time equivalent number of staff employed during the period was 5.5 (2022: 6.3).

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 £41,555 (2022: £46,178).

Notes to the accounts for the year ended 31 March 2023 (continued)

10 Trustee remuneration and expenses, and related party transactions

One (2022: one) trustees claimed reimbursed travel expenses totalling £48 during the year (2022: £83).

One trustee (2022: two) received fees as an artist supplying services to the charity, as permitted by the charity's governing document:

	2023	2022
	£	£
Bettina Carpi	13,991	15,426
Shelley Owen	-	180

Bettina Carpi also received fees as a Freelance Artist Development Programme Manager totalling £nil (2022: £1,925).

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 £25,549 in 2023 (2022: £23,407).

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 £nil in 2023 (2022: £1,985).

Ruth Spencer, partner of Adam Holloway, executive Director, was engaged as a freelance artist by the charity and received fees of £2,700 during the year (2022: £496).

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 (2022: nil).

11 Government grants

The government grants recognised in the accounts were as follows:

	2023	2022
	£	£
Arts Council England	155,731	167,581
Cheshire West & Chester	40,473	96,006
Northwich Town Council	4,000	-
Winsford Town Council	-	15,454
Government Furlough	-	27,319
	<hr/>	<hr/>
	196,204	306,360
	<hr/>	<hr/>

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

Notes to the accounts for the year ended 31 March 2023 (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 £
Cost			
At 1 April 2022	18,019	17,460	35,479
Additions	5,697	-	5,697
Disposals	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2023	23,716	17,460	41,176
	<hr/>	<hr/>	<hr/>
Depreciation			
At 1 April 2022	18,019	17,460	35,479
Charge for the year	1,424	-	1,424
Disposals	-	-	-
	<hr/>	<hr/>	<hr/>
At 31 March 2023	19,443	17,460	36,903
	<hr/>	<hr/>	<hr/>
Net book value			
At 31 March 2023	4,273	-	4,273
	<hr/>	<hr/>	<hr/>
At 31 March 2022	-	-	-
	<hr/>	<hr/>	<hr/>

Cheshire Dance Workshop Limited

Notes to the accounts for the year ended 31 March 2023 (continued)

14 Debtors

	2023 £	2022 £
Fees receivable	6,855	42,178
Other debtors	874	180
Prepayments and accrued income	18,999	4,730
	<hr/>	<hr/>
	26,728	47,088
	<hr/> <hr/>	<hr/> <hr/>

15 Cash at bank and in hand

	2023 £	2022 £
Cash at bank and on hand	200,335	185,930
	<hr/>	<hr/>
	200,335	185,930
	<hr/> <hr/>	<hr/> <hr/>

16 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	42,879	54,905
Other creditors and accruals	3,877	10,836
Taxation and social security costs	3,356	3,513
	<hr/>	<hr/>
	50,112	69,254
	<hr/> <hr/>	<hr/> <hr/>

Notes to the accounts for the year ended 31 March 2023 (continued)

17 Analysis of movements in restricted funds

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2023 £
Training Community	63,209	64,859	(58,892)	452	69,628
Training Professional	18,299	105,746	(91,386)	-	32,659
			-		
Total	81,508	170,605	(150,278)	452	102,287

Previous reporting period	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 Prof	59,084	16,439	(57,224)	-	18,299
Capital Grants	438	-	(438)	-	-
Total	101,004	179,236	(188,732)	(10,000)	81,508

Name of restricted fund	Description, nature and purposes of the fund
Training Community	This represents funds to deliver inclusion projects mainly relating to an Artist in Residence Programme with funds mainly derived from Vivo Care Choices, a dance and health programme with funds mainly derived from AESOP and a young peoples' mental health programme with funds mainly derived from Active Cheshire and the Cheshire Community Foundation
Training Professional	This represents funds to deliver Professional work, mainly relating to funds held for Dance Consortia North West mainly derived from Arts Council England and funds carried forward to support programming costs for the next Now Northwich festival.

Notes to the accounts for the year ended 31 March 2023 (continued)

18 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers £	As at 31 March 2023 £
General fund	48,747	177,026	(179,893)	5,275	51,155
Designated fund	23,509	-	-	-	23,509
Designated fund 2	10,000	-	-	(10,000)	-
Designated fund 3	-	-	-	4,273	4,273
	<u>82,256</u>	<u>177,026</u>	<u>(179,893)</u>	<u>(452)</u>	<u>78,937</u>
Previous reporting period	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>

Name of unrestricted fund	Description, nature and purposes of the fund
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.
Designated fund 3	Designated to cover future depreciation costs in line with Note 1h for assets purchased.

Cheshire Dance Workshop Limited

Notes to the accounts for the year ended 31 March 2023 (continued)

19 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	4,273	-	-	4,273
Net current assets/(liabilities)	46,882	27,782	102,287	176,951
	<hr/>	<hr/>	<hr/>	<hr/>
Total	51,155	27,782	102,287	181,224
	<hr/>	<hr/>	<hr/>	<hr/>
Previous Reporting Period	<i>General fund £</i>	<i>Designated funds £</i>	<i>Restricted funds £</i>	<i>Total £</i>
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/>

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

	2023 £	2022 £
Net income/(expenditure) for the year	17,460	(13,540)
Adjustments for:		
Depreciation charge	1,424	438
Dividends, interest and rents from investments	(530)	(41)
Decrease/(increase) in debtors	20,360	(41,483)
Increase/(decrease) in creditors	(19,142)	39,586
	<hr/>	<hr/>
Net cash provided by/(used in) operating	19,572	(15,040)
	<hr/>	<hr/>

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 £
Income from:					
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
Total income		218,398	179,236	397,634	285,746
Expenditure on:					
Charitable activities:	6	222,442	188,732	411,174	238,732
Total expenditure		222,442	188,732	411,174	238,732
Net income/(expenditure) for the year	8	(4,044)	(9,496)	(13,540)	47,014
Transfer between funds		10,000	(10,000)	-	-
Net movement in funds for the year		5,956	(19,496)	(13,540)	47,014
Reconciliation of funds					
Total funds brought forward		76,300	101,004	177,304	130,290
Total funds carried forward		82,256	81,508	163,764	177,304

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