



BEEE CREATIVE

Dance connections in Herts & Beds

Trustees' Annual Report & Financial Statements For Year Ended 31 March 2022



Trustees' Annual Report

The Period Covered by the Report

From: 29 October 2020

To: 31 March 2022

Charity Name: BEEE Creative CIO

Charity Registration Number: 1192065



BEEE Creative CIO – Trustee’s Annual Report

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BEEE Creative CIO – Report of the Trustee’s

For Year Ended 31st March 2022

The Trustees present their annual report together with the financial statements of BEEE Creative CIO for the period to 31 March 2022. The Trustees confirm that the Annual Report and financial statements of the company comply with current statutory requirements, the requirements of the company’s governing document and provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) as amended by Update Bulletin 1 (effective 1 January 2015).

Since the charity qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director’s Report) Regulations 2013 is not required.

Reference and Administrative Details

Charity Name: BEEE Creative CIO

Charity Registration Number: 1192065

Registered Address:

63a George Street

Maulden

Bedfordshire

MK45 2DD

Trustees:

Fiona Ross Vick (Chair)

Helen Kindred

Marguerite Killingbeck

Anna Quiney

Carol-Ann Washington

Independent Examiner: Counterculture Partnership LLP

Names of Advisors

We rely on substantial consultant support for overseeing key areas of our work. This includes:

- Legal and HR support – Counterculture Partnership LLP
- Accounting and payroll – AK Accounts Ltd
- Banking – Natwest Bank and CAF Bank

Structure, Governance and Management

Type of Governing Document

Constitution of a Charitable Incorporated Organisation who's only voting members are its charity trustees ('Foundation' model constitution). The Charity

How the Charity Constituted

Charitable Incorporated Organisation (CIO)

Trustee Selection Methods

We carry out Trustee Skills audits to identifying gaps in the skill, knowledge and experience of existing Trustees that is used to identify the preferred characteristics of new Trustees that will support the effective administration of the CIO. We must have a minimum of three trustees and maximum of twelve and apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the trustees.

How New Trustees are Inducted and Trained

All new Trustees are provided with a copy of constitution and a copy of the most recent Trustees' Annual Report & Financial Statements. An induction process will also include an overview of BEEE Creative's policies, procedures and options to sign up for training with external providers.

Objectives and Activities

Summary of the purposes of BEEE Creative CIO

The object of BEEE Creative is:

To advance the education of people of all ages, living or working in Hertfordshire and Bedfordshire and the surrounding areas, in the arts, particularly the art of dance, for the benefit of the public, in particular through the provision of classes, training, workshops and performance opportunities.

Summary Main Activities

Within this reporting period the following main activities have been undertaken by the charity to carry out its charitable purposes for the public benefit:

Area of Work	Projects	Activities
Dance and Education	<ul style="list-style-type: none">▪ Herts County Dance Teachers' Association activity▪ Royal Opera House Bridge - Bedfordshire Schools' Programmes	<ul style="list-style-type: none">▪ Animated films presented at international animation/film festivals▪ Augmented reality and film installations▪ Commissioned dance & interdisciplinary work▪ Creative activity packs
Dance and Health	<ul style="list-style-type: none">▪ Creative Connections▪ Dance Re:Ignite Improvising Generations▪ Wake Up and Dance	<ul style="list-style-type: none">▪ Daily, Weekly & Monthly online dance workshops▪ Early years project development project▪ Exhibitions – physical space and online▪ Film outputs▪ Oral History Collection
Dance and Heritage	<ul style="list-style-type: none">▪ A-MUSE▪ Exhibit 2020▪ Museums in Motion Luton▪ TAG	<ul style="list-style-type: none">▪ Outdoor dance projects▪ Outreach workshops in schools and communities▪ Residencies in museums▪ School resources development▪ Schools – digital festivals, teacher training and conference days

		<ul style="list-style-type: none"> ▪ Touring performance/workshops to community venues ▪ Training and development for practitioners involved in leading the work. ▪ Weekly, Monthly in person dance workshops ▪ Youth Development and mentoring programme
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Confirmation Statement on Public Benefit

The trustees have complied with their duty to have due regard to the guidance issued by the Charity Commission on public benefit. The guidance is considered in the planning and review cycle and the trustees remain satisfied the BEEE Creative CIO delivers a clear public benefit.

Achievements and Performance

Executive Summary

This reporting period covers 17 months of our initial period as a Charitable Incorporated Organisation following a conversion from a Community Interest Company (Registered Company Number 10779909) that was established in May 2017. The period is also set within the wider global context of the Covid-19 pandemic. Despite the challenging circumstances of reprogramming within a predominantly digital domain and uncertainties around funding, BEEE Creative has continued to strengthen its business position, with increases in activity delivered, work for freelance artists and number of participants.

Some of the increase in activity is attributed to a one-off production project for the Hertfordshire Year of Culture 2020. During this period we had a concentration of activity in Watford, Three Rivers and Dacorum due to a joint partnership project delivered as part of the Year of Culture.

Our focus remained on benefiting the general public in Hertfordshire and Bedfordshire and we worked with: families with young children, disadvantaged young people aged 11 – 18 years old, persistent school absentees, adults living with long term or live limiting health conditions, carers, disabled adults, older adults (65+), and those experiencing loneliness and isolation. However, with the move to delivery online we recognise that some of the participants engaging with activity are from a wider geographic area. In our planning of future projects we will look for new opportunities for on-going relationships with these existing groups and developing the legacy of the projects we deliver. We have been interdependent on a large freelance workforce of dance, digital and artist from different disciplines.

As we have emerged from the pandemic we worked closely with a range of partners to research, develop and plan new projects that took our learning from the pandemic and utilised resources and assets that were developed in order to deliver more remotely and digitally. This has included the launch of a new interactive online gallery space, a new online member’s space to access creative resources (pre-recorded tutorials and worksheets) and investment in equipment (suite of 12 iPads, laptops, sound equipment). Every project has had an external evaluator or researcher attached to it. They have developed the evaluation framework, collected data (qualitative and quantitative data will be collected from participants, partners and practitioners and triangulated to provide a narrative of the project) and reported back findings against identified outcomes and outputs. The evaluation provides a formative approach to informing our future programming.

We have worked with a network of dance artists and practitioners to test the appetite for a new local dance consortium that takes joint responsibility for addressing barriers to dance participation. As a result we have established a new strategy for the founding members of the consortium to take forward.

Our wider support to the local dance sector, that will help advance arts education has included facilitating artist networking, peer-mentoring and exchange. Additionally, we have extended our network of community organisations and volunteers to reach a more diverse audience, particularly through our Dance Re:Ignite ON TOUR programme.

Communications: A new marketing strategy was developed that included new branding, a new website and key messaging and actions. Beyond the marketing strategy we have developed more varied ways of engaging with our participants beyond the project activity, e.g. catch up calls, postcards and activity packs distribution and ensuring the ways people can choose to engage are as varied in terms of scheduling and modes of delivery (online, offline). Our audience development is closely linked to findings in our evaluation. More detail on individual projects is available in the evaluation reports.

Link to evaluation documents: <http://beee-creative-cio.uk/archives/>

Link to gallery: <https://beee-gallery.vercel.app>

Link to films: <https://vimeo.com/user51304255>

Summary of Main Achievements

Recognising assumptions, stereotypes and inequalities to access and challenging the barriers to ensure people have the opportunity to learn through dance, have a sense of connection and enjoyment has remained at the core of what we do. Communities have remained at the heart and finding ways to create dance and interdisciplinary work by and with people of all ages. The work we do has demonstrated the impact of dance to enhance physical, social, intellectual and emotional wellbeing. We have had a role as a facilitator, taking a place-based approach to forge creative collaborations; bringing together professional artists in dance and technology, local communities and partnerships with local councils, community/cultural organisations & practitioners, that share the same vision.

Activities: Our programming has continued to challenge the artistic direction of our work including dance, music, outdoor spaces, animation, augmented reality, photography and specifically in this period, making our audiences the filmmakers – either remotely in their own homes or via online platforms. A key educational outcome across the programmes is the digital upskilling of members of the public, through dance participation. This has been highlighted in all projects as a major positive outcome of those we have worked with – their confidence to use technology in creation and everyday lives.

Over the 17 months:

BEEE Creative delivered dance and arts activity for the general public:

13,519 members of the public aged 1 to 90+ years old across Hertfordshire and Bedfordshire took part in our activities. We delivered 937 participation events (classes, training, workshops).

BEEE Creative facilitated interactions between creative professionals and the general public:

We worked in collaboration with 47 artists and 57 volunteers that encouraged learning about and being part of the creative process.

BEEE Creative provided opportunities for creative and skills development:

Through the delivery of the activity and collaboration with creative professionals and the general public we produced 300 performances/installation days, produced and curated 15 films online, presented 8 online exhibitions. These celebrated the achievements and outputs of everyone involved and had an audience engagement of 700 people live and 3129 online.

BEEE Creative produced research on the impact of dance/arts participation:

We produced 7 evaluation and research reports that document the impact on the general public as a result of their participation.

BEEE Creative encouraged new perspectives on dance education:

We worked with 32 partners across the year, provided consultancy support to 6 organisations, provided advice/mentoring to 25 artists, supported 3 paid internships and 4 work placements and provided 32 CPD/networking events.

Activities, Achievements and Performance

Exhibit 2020 (Funder: The National Lottery Heritage Fund)

A programme of outreach where performing arts, film and augmented reality technology are used to engage disadvantaged young people aged 11 – 18 year olds with heritage, working with five Hertfordshire Museums from December 2019 to July 2021. Delivered by MakeAmplify, Controlled Frenzy, 10 freelance practitioners (different artforms).

Project outputs: 9 Exhibitions (live and online), 28 workshops, new augmented reality app, 5 museum residencies, 1 film, new online resource centre, new online gallery space

Project outcomes: Increases in positive wellbeing and skills development in arts and creative technology. Tested of new approaches resulting in new online resource and online exhibition space.

Improvising Generations (Funder: Building Connections Fund)

An intergenerational (ages 14+, disabled adults, older adults (65+ years old)) dance, music, outdoors and film project across Hertfordshire led by BEEE Creative with Hertfordshire Music Service between January 2019 and June 2021, bringing young people and adults together. The focus was on helping people overcome loneliness and social isolation by offering group activities to socialise with others and exercise and create dance, music and film work together; and outdoor events at sites across Hertfordshire, to engage communities with local green spaces. Delivered by Laura Chiabolotti, Matthew Smith plus guest musicians and filmmakers and 6 volunteers.

Project Description/

Project outputs: 3 films from outdoor projects, 1 film created during online provision during Covid-19 lockdown restrictions, an evaluative e-book, a final documentary.

Project outcomes: Reduced feelings of loneliness through short and longer-term participation and, despite the challenges of a global pandemic, helped to ensure that the frequency with which loneliness is experienced did not increase. The project positively contributed to participants' subjective wellbeing, helping them to feel good and function well across both short and longer term participation. Participants reported that Improvising Generations provided a sense of belonging, aiding their motivation and commitment to continue to attend because of their perceived responsibilities to others.

TAG (Funder: Arts Council England, Watford Borough Council, Dacorum Borough Council)

An intergenerational (all age groups from babes in arms to older adults) dance programme of dance, film, photography and oral history, taking place in three Hertfordshire Districts: Dacorum, Three Rivers, and Watford throughout 2020 and exhibitions in 2021. It was a featured contribution by those Districts/Boroughs to Hertfordshire Year of Culture 2020 (HYOC). It explored 'play', gathering related stories across generations and cultures, exploring and presenting them through dance with the local communities in public spaces. Led by Casson and Friends, Kan Collective, Think About It Films, MakeAmplify, Simon Richardson, and a 51 freelance creatives. Focus on creating a shared dance strategy for the three participating Districts/Boroughs.

Project outputs: 5 dance films, 1 documentary, 20 photographic images for exhibition, 3 podcasts of oral histories,

Project outcomes: Significant adaptations made to deliver all the strands of work online in response to social restrictions imposed due to Covid-19. Adaptations led to exploration of new ways of working that will inform future planning and delivery and understanding related barriers to participation.

A-MUSE 2.0 (Funder: Arts Council England)

An intergenerational (toddlers through to older adults and schools) dance, animation and photography project in two Hertfordshire towns of Royston and Stevenage and online. We worked closely with the two town museums, as well as developing an online offer for those experiencing isolation. It explored local history and stories with the community. Delivered by: Flicker Mill, Sam Ivin, Tom Hobden, Controlled Frenzy and 19 freelance artists

Project outputs: Online daily dance activity established, 1 dance and animation film, 1 photographic exhibition, 5 online exhibitions, early years performance workshop developed through research and development strand.

Project outcomes: Increased feelings of wellbeing and connectedness.

Creative Connections Funder: The National Lottery Community Fund - Awards for All

Creative Connections is a collaborative project between BEEE Creative and Vacani Ballet to offer weekly dance activity in Central Bedfordshire for people living with long-term or life-limiting illnesses and their carers. Sessions have a holistic approach to developing fitness, creativity and fostering social connections.

Project outputs: In person workshops, online workshop during lockdown and social distancing restrictions, pre-recorded classes made available on Youtube

Project outcomes: Participants remained connected despite ongoing and changing restrictions in response to the Covid pandemic. Delivery of session on online platforms highlighted a range of barriers to digital access – both digital poverty and specific access challenges in relation to health conditions. Activity perceived as valuable part of participants week, enabling social connections, maintaining positive attitudes to physical activity. Demonstrated positive impact on participants' mental wellbeing.

Dance Re:ignite 3.0 (Funder: Arts Council England, Dacorum Borough Council, East Herts Council)

A dance and storytelling project for adults, specifically vulnerable and older adults, in Hertfordshire from September 2021 to July 2022. The vision is that all adults have the opportunity to create dance – skills development, increased sense of belonging and enjoyment that impacts on sense of wellbeing. We do this by investing in local volunteers, practitioners and partnerships to maximise dance provision and the reach of dance to vulnerable local communities in Bishop's Stortford, Hemel Hempstead, Rickmansworth, Watford and St Albans/Welwyn Hatfield. Delivered by Miranda Quinney, Hanna Wroblewski, Simone Sistarelli, Spearhead Productions, Adri Flow & Fitness, Dacorum Community Dance, Full of Life Dance, Trestle Arts Base, Saracens Foundation, Watford Museum and 43 volunteers.

Project outputs: 70 performances across 5 towns reaching 1000+ people, 6 films, 5 soundtracks, 5 performance pieces

Project outcomes: Project is on-going and being externally evaluated and the report on outcomes will be available in September 2022 once the project is complete.

Museums in Motion Luton (Funder: The Steel Charitable Trust)

Museums in Motion Luton was a dance, music, film and projection participation project working with 11 – 16 year olds from Chalk Hills Academy, Luton. The project co-produced an arts installation at Wardown House, Museum and Gallery. Developed and delivered by BEEE Creative CIO, it was led by the artistic direction of MakeAmplify and delivered in partnership with The Culture Trust Luton (formerly Luton Culture). The group presented with a range of vulnerabilities which included: ASD (Austism Spectrum Disorder), mental health concerns, anxiety, being bullied, need to build resilience, need to build positive peer relationships.

Project outputs: 1 film, 1 soundtrack, installation for the museum

Project outcomes: Impact on wellbeing for a short intervention is high. Participants gained new skills they will be able to utilise and continue to develop beyond the project. Working in partnership with a school was a significant contributor, particularly in referring the participants and providing pastoral support.

Bedfordshire Schools' Digital Dance Festival 2021 (Funder: Royal Opera House Bridge)

A project to build connections and a network of schools across Bedfordshire. Schools worked towards creating a 1-minute dance film, received training, mentoring and resources to support development of dance film skills (including pre-recorded films, worksheets and live sessions). The films were BEEE Creative's Online Gallery for a period of 6 weeks. Delivered by Tom Hobden. Focus on increasing understanding of the barriers to delivering dance in schools.

Project outputs: Supporting resources created, 1 online film festival

Project outcomes: Increased understanding of barriers to delivering dance in school. Provided support for teachers in schools, such as offering workshops with staff who have relevant expertise and continuing to provide dance opportunities, were seen as key enablers for involvement in future projects. A blended approach of live, recorded and remote support was a successful model for enabling participation.

We have provided consultancy and/or project management of community dance projects for: Dancing Strong Movement Lab and Herts County Dance Teachers' Association (CDTA).

We have delivered activity for: Dance Network Association, Trinity Laban, North Herts Healthy Hub.

We have provided three paid internships and 3 work placements.

Financial Review

Charity's Financial Position at the End of the Period:

Funders:

- The National Lottery Community Fund
- Building Connections Fund (The National Lottery Community Fund and Her Majesty's Government)
- Arts Council England
- Cultural Recovery Fund
- Dacorum Borough Council
- Watford Borough Council
- The National Lottery Heritage Fund
- The Steel Charitable Trust
- Hertfordshire County Council
- Royal Opera House Bridge

Main sources of income are grants for charitable activity and income through consultancy. The major expenditure is delivering charitable activity including direct freelancers.

The charity has £44,535 held in reserves of which £15,820 is for restricted projects and £28,715 for general unrestricted purpose and will be used against future projects

Statement of the Charity's Policy on Reserves

To ensure that there is no significant disruption to maintaining the going concern of the organisation, holding appropriate reserves will enable the organisation to respond to any reduction in income (for example when grant fundraising does not reach expected levels); or additional expenditure (for example when projects overrun or unplanned events occur).

The reserves can be drawn on as:

- Contingency to cover day-to-day operational costs should projected levels of grant income not be reached or short-term deficits are identified in cashflow before a funding grant is received.
- Commitment to take advantage of new opportunities for a significant project that requires the charity to provide 'match funding' and draws new income to the charity
- Closure costs should the charity become financially unsustainable and has to be wound up


Risk Analysis

The principle financial risks to the organisation are:

- Income generation falls below level required for core operations – project funding through grants and earned income diminishes
- Inadequate budget control and financial reporting
- A position of no reserves
- Fraud

The charity has control procedures that are controlled and monitored to bring down the residual risk rating.

Approved by the Board of Trustees and signed on its behalf by

Trustee: 
Chair of the Board Mrs Fiona Ross Vick

Date: 14 December 2022

Beee Creative CIO

INDEPENDENT EXAMINERS REPORT

FOR THE YEAR ENDED 31 MARCH 2022

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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 Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.



Amanda Hall
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

14 December 2022

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 31.03.22 £	Total Funds 31.03.21 £
INCOME FROM:					
Grants and Donations	2	-	177,064	177,064	114,971
Charitable Activities	3	8,994	-	8,994	4,992
Total		8,994	177,064	186,058	119,963
EXPENDITURE ON:					
Charitable Activities		5,441	171,340	176,781	159,757
Total	6	5,441	171,340	176,781	159,757
Net income/(expense) for the year		3,553	5,724	9,277	(39,794)
Gross transfers between funds		14,920	(14,920)	-	-
NET MOVEMENT IN FUNDS AFTER TRANSFERS		18,473	(9,196)	9,277	(39,794)
RECONCILIATION OF FUNDS					
Balance brought forward		10,242	25,016	35,258	75,052
Balance carried forward		28,715	15,820	44,535	35,258

Beee Creative CIO

BALANCE SHEET

AT 31 MARCH 2022

	Notes	31.03.22		31.03.21	
		£	£	£	£
CURRENT ASSETS					
Debtors		8,833		-	
Cash at bank and in hand		38,201		37,548	
		<u>47,034</u>		<u>37,548</u>	
CREDITORS: amounts falling due within one year					
	8	<u>(2,499)</u>		<u>(2,290)</u>	
NET CURRENT ASSETS/(LIABILITIES)					
			<u>44,535</u>		<u>35,258</u>
TOTAL NET ASSETS					
			<u>44,535</u>		<u>35,258</u>
Represented by:					
Unrestricted general funds	9		28,715		10,242
Restricted income funds	9/10		<u>15,820</u>		<u>25,016</u>
			<u>44,535</u>		<u>35,258</u>

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Trustee: 
Chair of the Board Mrs Fiona Ross Vick
DATE: 14 December 2022

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting Policies

Accounting convention

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

Beee Creative 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).

Going concern

At the time of approving the financial statements and in the light of the ongoing Covid-19 pandemic, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes. 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 available for use subject to restrictions imposed by the donor or through terms of an appeal.

Income

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably. Grants of a general nature that are not conditional on delivering certain levels of service are included in donations and legacies.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting Policies (continued)

- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Expenditure

All expenditure is included on an accruals basis and is recognised when there is a legal or constructive obligation to pay for its expenditure. All costs have been directly attributed or proportionally charged to the functional categories of resources expended in the SOFA. Expenditure includes any VAT which cannot be fully recovered and is reported as part of the expenditure to which it relates.

Expenditure on charitable activities comprises the costs of artistic activities. These costs are classified as direct charitable expenses.

Governance costs comprise costs related to the governance of the charity, to allow it to operate and to generate information for public accountability. Direct costs will include independent examination fees, legal advice and costs of trustees' meetings.

All remaining costs are classified as support costs. Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office and admin costs and supporting marketing costs which are allocated in accordance with budgeted allocations of the relevant expenses to the charitable activity concerned in accordance with funding applications submitted.

Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Taxation

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

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

2 GRANTS AND DONATIONS	31.03.22	31.03.21
	£	£
Unrestricted:		
Grants	-	-
Donations	-	-
Total unrestricted	-	-
Restricted:		
Grants	177,064	114,971
Donations	-	-
Total restricted	177,064	114,971
Total grants and donations	177,064	114,971

3 INCOME FROM CHARITABLE ACTIVITIES	31.03.22	31.03.21
	£	£
Arts, Community and Education:		
Unrestricted	8,994	4,992
Restricted	-	-
Total income from charitable activities	8,994	4,992

4 ANALYSIS OF EXPENDITURE**2022**

	Direct Costs £	Support Costs £	Total Costs £
Charitable activities:			
Arts, Community and Education	153,372	23,409	176,781
Total	153,372	23,409	176,781
Analysis by fund			
Unrestricted funds	-	5,441	5,441
Restricted funds	153,372	17,968	171,340
Total	153,372	23,409	176,781

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

4 ANALYSIS OF EXPENDITURE

2021

	Direct Costs £	Support Costs £	Total Costs £
Charitable activities:			
Art & Comm & Education	135,489	24,268	159,757
Total	135,489	24,268	159,757
Analysis by fund			
Unrestricted funds	6,041	15,898	21,939
Restricted funds	129,448	8,370	137,818
Total	135,489	24,268	159,757

5 ANALYSIS OF EXPENDITURE

Governance and support costs can be further analysed as follows:

	31.03.22 £	31.03.21 £
Governance:		
Accountancy & independent examination	540	-
Support costs:		
Management	14,447	13,284
IT	1,362	7,467
Finance	1,271	1,860
Premises (Establishment costs)	5,789	1,657
Total	23,409	24,268

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

6 TRUSTEES REMUNERATION AND EXPENSES

One or more of the trustees has been paid remuneration in the current or prior periods:

7 CREDITORS (AMOUNTS FALLING DUE WITHIN ONE YEAR)	31.03.22	31.03.21
	£	£
Accruals	540	-
Other creditors	1,959	2,290
	<hr/>	<hr/>
	2,499	2,290

8 RELATED PARTIES

There were no related party transactions for the year ended 31 March 2022 (2020/21 £Nil)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

9 MOVEMENT IN FUNDS

	1/4/21 Opening	Incoming Resources	Resources expended	Transfers	31/3/22 Closing
Restricted funds:					
A-MUSE (ACE)	10,238	23,689	(31,456)	(2,470)	-
CFR Continuity Grant (ACE)	-	29,445	(29,445)	-	-
CRF Recovery Fund (ACE)	-	37,205	(29,055)	(8,150)	-
Dance Re:Ignite (ACE)	-	29,615	(20,589)	-	9,026
Exhibit 2020 (TNLHF)	-	45,500	(41,200)	(4,300)	-
Improvising Generations (BCF)	2,528	-	(2,528)	-	-
Improvising Generations (TNLCF)	-	9,960	(3,166)	-	6,794
ROH Bridge	3,850	1,650	(5,500)	-	-
Museums In Motion	8,400	-	(8,400)	-	-
Total	25,016	177,064	(171,340)	(14,920)	15,820
Unrestricted general funds	10,242	8,994	(5,441)	14,920	28,715
Total funds	35,258	186,058	(176,781)	-	44,535
	1/4/20 Opening	Incoming Resources	Resources expended	Transfers	31/3/21 Closing
Restricted funds:					
A-MUSE (ACE)	-	24,038	(13,800)	-	10,238
Creative Connections (TNLCF)	8,582	-	(8,582)	-	-
CRF Recovery Fund (ACE)	-	2,520	(3,050)	530	-
Dance Re:Ignite (ACE)	1,600	4,990	(6,590)	-	-
Exhibit 2020 (TNLHF)	31,249	-	(31,294)	-	-
Improvising Generations (BCF)	2,315	27,323	(27,110)	-	2,528
ROH Bridge	-	3,850	-	-	3,850
TAG (ACE)	18,327	26,470	(44,797)	-	-
BEEE Valued (ACE)	2,640	-	(2,640)	-	-
Museums In Motion	8,400	-	-	-	8,400
Total	73,113	89,191	(137,818)	530	25,016
Unrestricted general funds	1,939	30,772	(21,939)	(530)	10,242
Total funds	75,052	119,963	(159,757)	-	35,258

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

9 PURPOSES AND RESTRICTIONS IN FUNDS

A-MUSE (ACE) - Intergenerational arts in museums project

Creative Collections (TNLCF) - Dance sessions for adults living with long-term or life-limiting conditions

CFR Continuity Grant (ACE) - Sustaining core activity

CRF Recovery Fund (ACE) - Sustaining core activity

Dance Re:ignite (ACE) - Dance for older adults across Hertfordshire

Exhibit 2020 (TNLHF) - Youth Arts projects with museums

Improving Generations (BCF) – Dance, music and outdoors project to help people overcome loneliness and social isolation

Improving Generations (TNLCF) -Supporting people to return to dance post-pandemic

ROH Bridge – Developing school based programmes

TAG (ACE) – Commissions to celebrate the Herts Year of Culture

BEEE Valued (ACE) – Organisational development project

Museums In Motion – Youth Arts project with schools in Luton

10 FUND BALANCES

	Unrestricted Funds £	Restricted Funds £	Total £
Fund balances at 31 March 2022 are represented by:			
Current assets	115,939	90,834	47,034
Current liabilities	(113,659)	-	(2,499)
	28,715	15,820	44,535
Fund balance at 31 March 2021 are represented by (restated):			
Current assets	115,939	90,834	206,773
Current liabilities	(113,659)	-	(113,659)
	10,242	25,016	35,258

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

13 2021 SOFA SHOWING FUND SPLIT

	Unrestricted Funds £	Restricted Funds £	Total Funds 31.03.21 £
INCOME FROM:			
Grants and Donations	25,780	89,191	114,971
Charitable Activities	4,992	-	4,992
Total	30,772	89,191	119,963
EXPENDITURE ON:			
Charitable Activities	21,939	137,818	159,757
Total	21,939	137,818	159,757
Net income for the year	8,833	(48,627)	(39,794)
Gross transfers between funds	(530)	530	-
NET MOVEMENT IN FUNDS AFTER TRANSFERS	8,303	(48,097)	(39,794)
RECONCILIATION OF FUNDS			
Balance brought forward	1,939	73,113	75,052
Balance carried forward	10,242	25,016	35,258