



Image: The Welcome Chorus by Yuri Suzuki © Stephen Tribbel

Creative United Annual Impact Report 2020-21





ADA by Karina Smigla-Bobinski,
image courtesy of Auxiliary Project Space



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Executive Summary

What a strange and challenging year 2020-21 turned out to be for everyone.

Like most businesses, Creative United's year was punctuated by the series of national lockdowns implemented by government in an attempt to slow the spread of the Covid-19 virus. The necessary restrictions that came with each lockdown have had a dramatic and, in some cases, long lasting impact on people's lives. This, of course, is in addition to the impact of the virus itself which has resulted in such a catastrophic loss of life in communities across the UK and the rest of the world.

At Creative United, we worked hard throughout the course of the year to continue to provide uninterrupted support to the many hundreds of enterprises, organisations and individuals that are engaged with our programmes of work. Our business support programmes were successfully shifted from in-person to online delivery, with remarkable success, allowing us and our business advisors to stay in close virtual contact with everyone despite the restrictions.

One of the positive outcomes from being told to stay home was the considerable upswing in the number of people that took the opportunity to take up learning to play a musical instrument during lockdown. Although many of the musical instrument

retailers that we work with were unable to open their doors to customers, the demand in online sales was a huge boost for many of our members.

Happily, we also saw sustained demand for the Own Art scheme from customers across the UK, along with a substantial increase in the number of galleries applying to join our growing membership network. This is creating more opportunities for people to engage with the art they love and helping to support the livelihoods of artists and galleries within their local communities too.

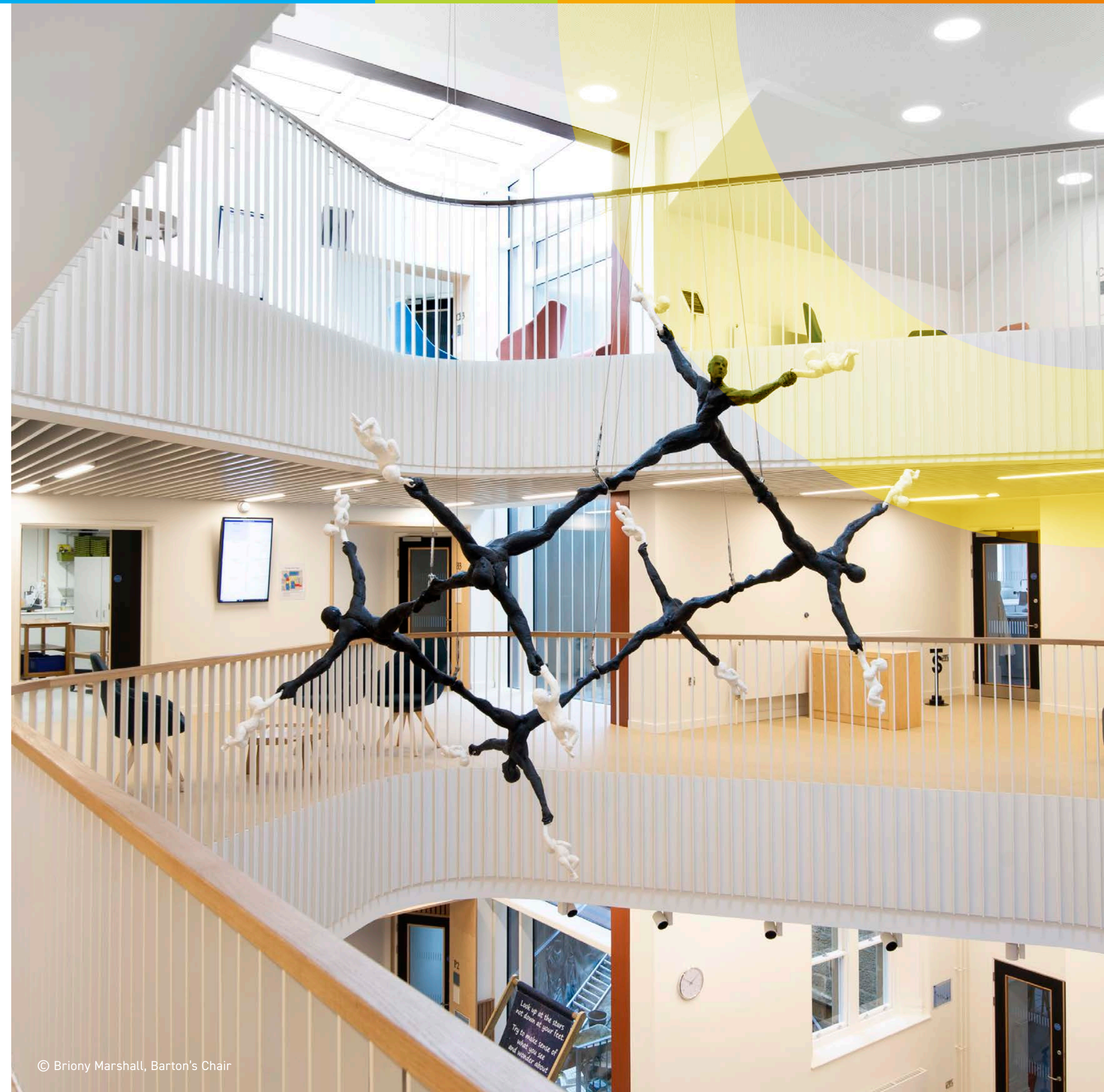
Beyond the Own Art scheme, our exploration of questions around the market for contemporary art returned in October 2020 with FOTAM 2.0. This online conference picked up on the shifts and challenges identified in our 2019 Future of the Art Market report, with many gaining new relevance in light of the disruptions and developments that took place over the course of 2020. Supported by Creative Scotland and UCL Innovation & Enterprise, the event series reflected on these changes and set out to address them by proposing that we need to redefine value in the art market.

Our main development focus for 2020-21 has been the evolution of our IAMM programme in partnership with The OHMI

Trust, Nottingham Music Services and the Northamptonshire Music and Performing Arts Trust. Building on the success of our 2019 pilot programme, we have expanded our initiative for ensuring inclusive access to whole class ensemble teaching for disabled children in mainstream primary education. We believe that this programme has huge potential to be transformative for the sector, ensuring that first access music making is delivered in a much more inclusive and accessible way.

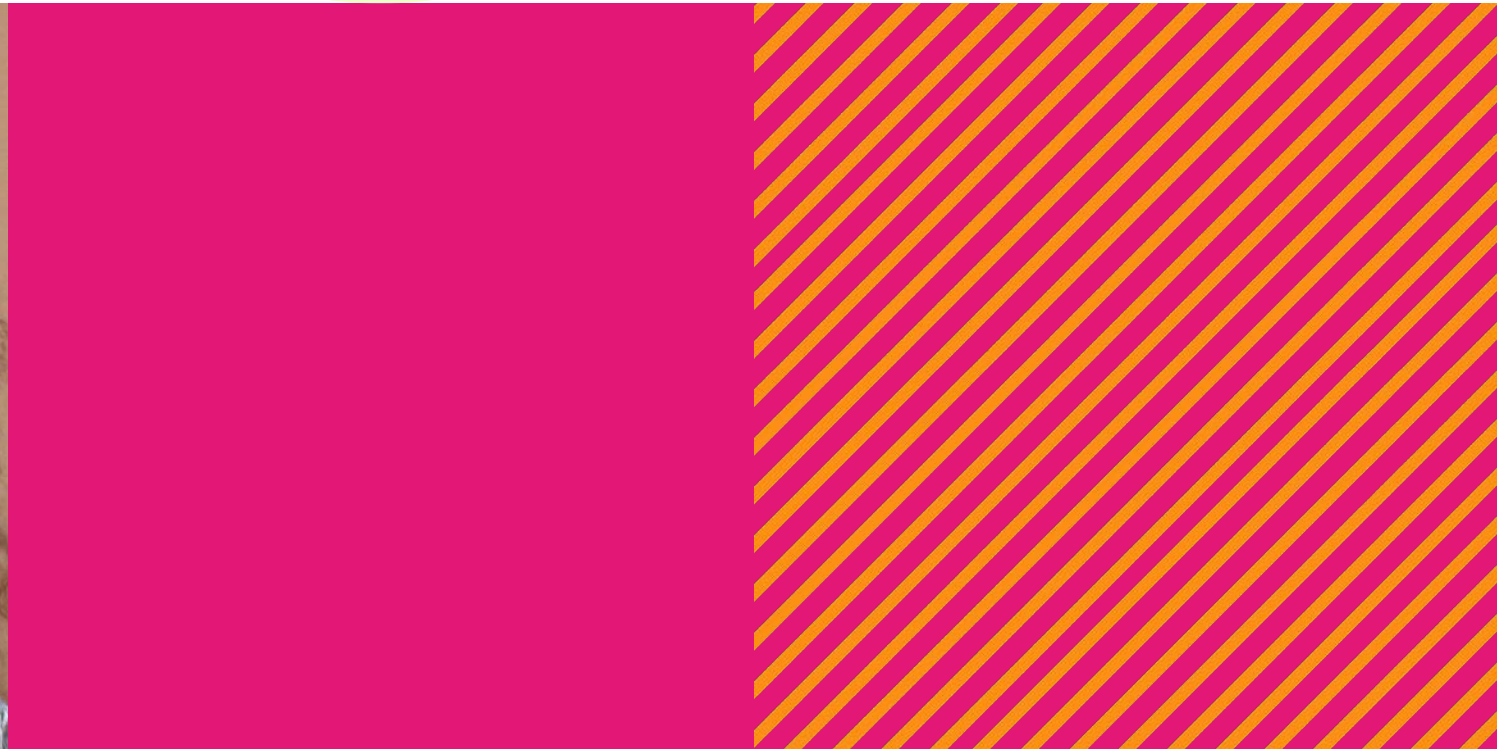
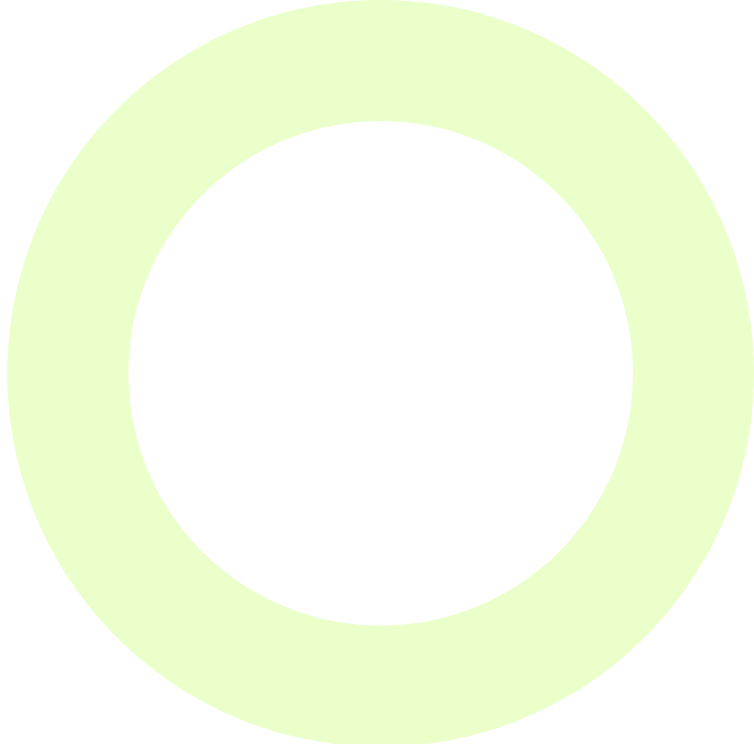
We look forward to progressing these and other initiatives in the year ahead, and to continuing to work with our principal funders Arts Council England, Creative Scotland and the National Lottery Heritage Fund to support an incredible range of organisations and individuals across the creative and cultural sectors.

Mary-Alice Stack
Chief Executive



© Briony Marshall, Barton's Chair

The Team

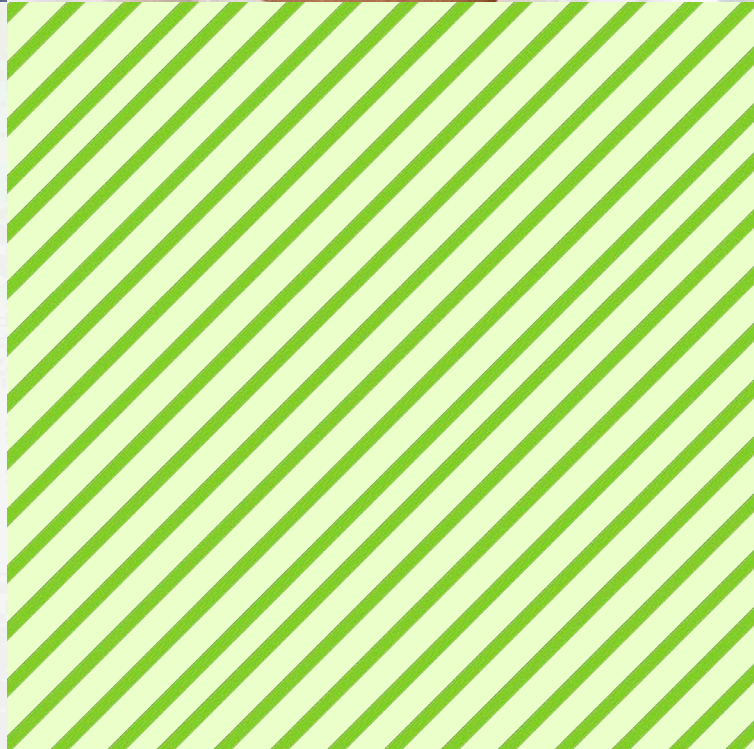
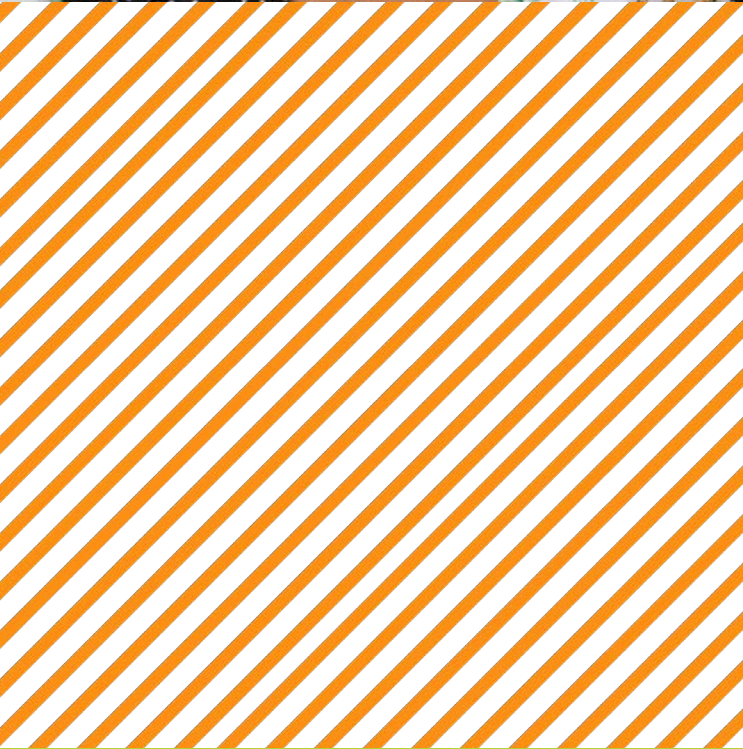


Chairman: David Gilbert
Chief Executive: Mary-Alice Stack

Our Team during the year:
Mia Dunning
Ben Gelbrun
Lorna Jones
Nicole Horgan
Hannah Mason
Sophie Ogunyemi
Melody Patman
Carla Pianese
Sarah Thirtle
Stephen Tribbel
Alexander Tucker

Our board:
Suzanne Bull MBE
Anu Giri
David Gilbert
Katherine Hall
Nick Henry
Rikesh Shah
Mary-Alice Stack
Rosie Wolfenden MBE

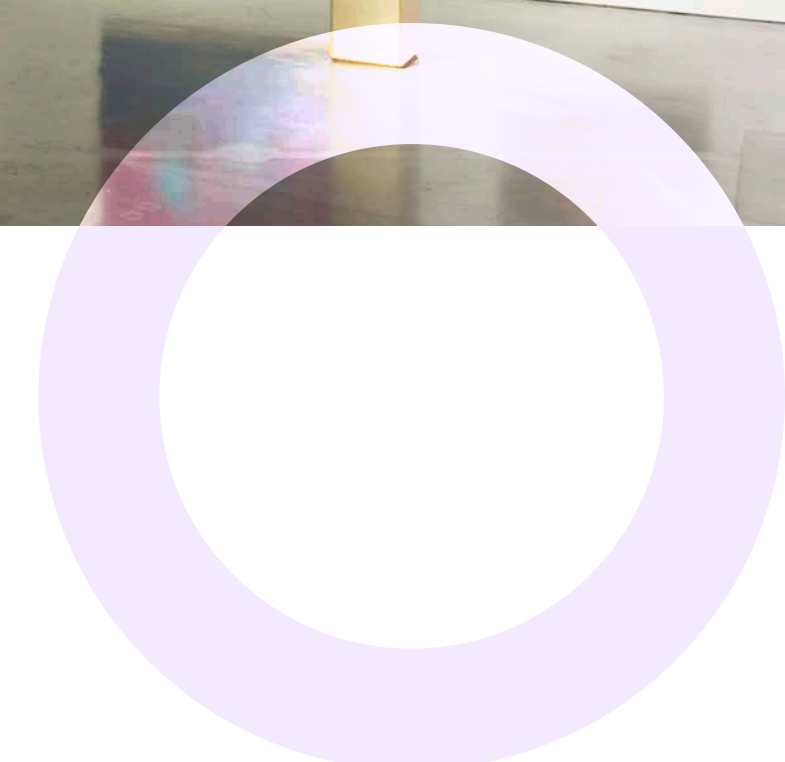
To contact any member of the board or team about a project, drop us an email info@creativeunited.org.uk





“Thank you for being there
to encourage people to
spend in the art world in
an easily accessible but
sensible way.”

OWN ART CUSTOMER



Own Art

Making Contemporary Art Accessible to All

Own Art is a national initiative that makes buying contemporary art and craft more affordable, by providing interest-free finance for the purchase of original work.

With the support of our funding partners Arts Council England, Creative Scotland and the Arts Council of Northern Ireland, Own Art aims to reduce the financial barriers and perceptions of elitism that commonly exist within the art market, by making it easier and more accessible for people to purchase and enjoy original art and craft.

Own Art works with a network of over 300 member galleries from across England, Scotland and Northern Ireland, including commercial and not-for-profit galleries, museums, art fairs and artist-led organisations. Through Own Art, these member galleries are able to offer interest-free finance to their customers both online and in-store, helping customers to purchase the art and craft they love.

Alongside subsidised credit facilities, our member galleries receive free marketing support and a range of other benefits offered by partner organisations that can help them to develop, grow and diversify their customer base.

Since 2004, the scheme has enabled nearly 70,000 customers to get access to the art they love, supporting over £60 million of sales of contemporary art and craft.

2020-21 has proved a challenging year for many Own Art galleries. Restrictions on social interaction and non-essential retail had significant impact on our members' ability to trade which resulted in a 30% decrease in the number of customers.

Despite this, many galleries found new and exciting ways to reach their audiences using technology and digital media. We also reacted quickly to this by ensuring that galleries had access to the technology

and resources needed to offer Own Art to customers even if they couldn't come to the gallery in person.

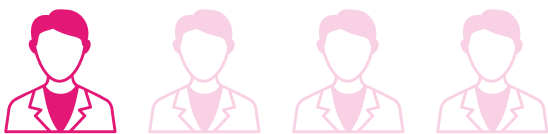
Own Art is delivered by Creative United in partnership with Hitachi Capital Consumer Finance.

For more information please visit ownart.org.uk

Own Art at a Glance

1 in 4

earn less than £25k a year



Who Uses Own Art?

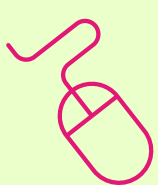
22%

are first time buyers



91%

had to close premises but were able to operate digitally



60% of galleries were able to sell more works of a higher value to their customers in the last year

Our Galleries

Galleries reached customers with:

Virtual tours

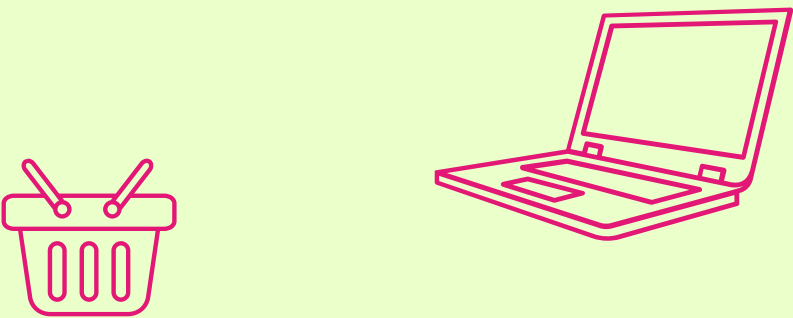
Online talks

Social media

Zoom viewings

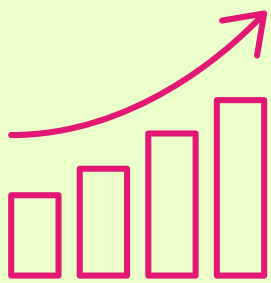
Online shops

Free delivery



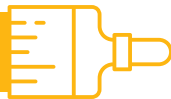
85%

of galleries experienced sales over and above their normal turnover as a result of using the Own Art scheme



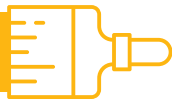
22%

are under the age of 35



86%

were able to make a purchase thanks to Own Art



93%

plan to buy more contemporary art as a result of Own Art



99%

would recommend Own Art to others



£3,798,290

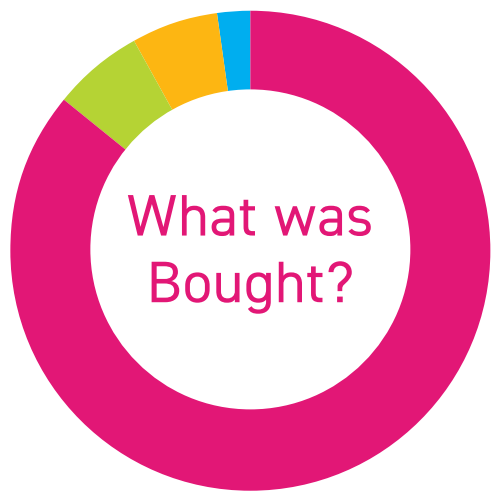
Value of loans

4,007

Loans

£948

Average Loan Value



What was Bought?

86%

Fine Art

6%

Craft

6%

Other (such as woodwork/metalwork)

2%

Photography

Own Art at a Glance

36

more galleries joined the
scheme in 2020-21

“It was such a pleasure to be able to support the gallery and artist right at the start of the pandemic, and to own a piece of original art which has brought me, and continues to bring me, great joy. I would not have been able to afford such a piece outright so was very pleased to find out about Own Art.”

OWN ART CUSTOMER

“A brilliant and democratising scheme.”

OWN ART CUSTOMER

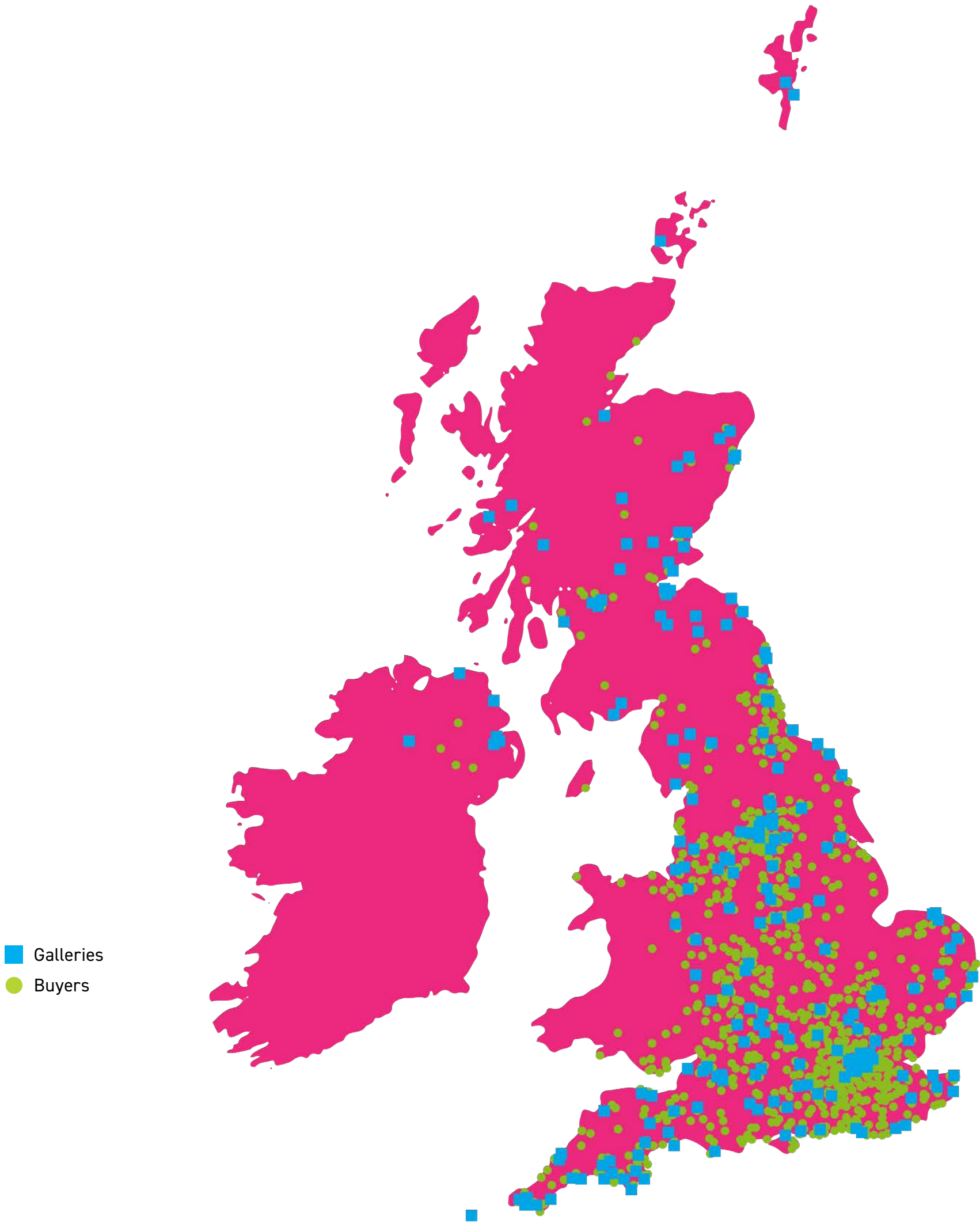
“Own Art enabled me to buy a print that I sit with everyday at my desk at home. I will definitely use the scheme again in the future. A great scheme that gives purchasing power to many people that may have previously thought purchasing original art was out of reach. Thank you!”

OWN ART CUSTOMER



© Steve Moulin

LOCATIONS OF GALLERIES AND BUYERS WE SUPPORTED IN THE YEAR 2020/21



Delivered in partnership with






© Kate Gibson

“I think it is a brilliant scheme that makes ownership of high value instruments affordable and accessible to all.”

TAKE IT AWAY CUSTOMER

Take it away

Giving Music the Backing it Needs

Whether you are a professional musician or just starting out, making music can be tough financially.

The cost of instruments and private lessons mean some people never discover the joy of learning and playing music.

Take it away is a national initiative supported by Arts Council England and Arts Council of Northern Ireland designed to make it more affordable for people to get involved in making music. The scheme offers interest-free finance for the purchase of musical instruments, equipment, software, accessories and tuition and has a particular focus on encouraging music making amongst children and young adults.

Whether you are a parent wanting to support your child's first musical steps, or an aspiring producer looking for their next bit of tech, Take it away helps to ensure that musicianship is a key skill for life that everyone has the opportunity to develop regardless of socio-economic background.

The scheme currently operates in 130 retailers across England and Northern Ireland. Since the scheme launched in 2007 it has helped 95,000 people purchase £70 million worth of musical instruments and equipment.

As with the Own Art scheme, Take it away retailers faced challenging trading periods during the last year resulting in sales in the scheme falling by 40% compared to sales in the previous year.

We are delighted to continue working with our longstanding partners Omni Capital Consumer Finance and the Music Industries Association in finding new and exciting ways to helping more young musicians get playing through the Take it away scheme and providing support to our member retailers.

Take it away is delivered by Creative United in partnership with Omni Capital Retail Finance.

The scheme is supported by Arts Council England and the Arts Council of Northern Ireland.

For more information please visit takeitaway.org.uk



© Jonathan Lappin

Take it away at a Glance

TAKE IT AWAY

1 in 4

earn less than £25k a year



Who Uses
Take it away?

82%

of purchases were made for a
person under the age of 18



£1,310,671

Value of loans

776

Loans

£1,689

Average Loan Value



100%

of customers would use
the scheme again



85%

would not have been able to
afford the instrument they
purchased without Take it away

131

Musical instrument retailers



78%

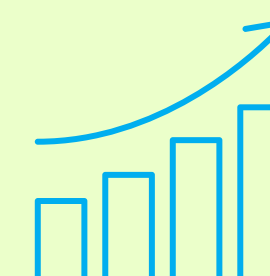
agree or strongly agree that Take it
away is important to their business



Our Music
Retailers

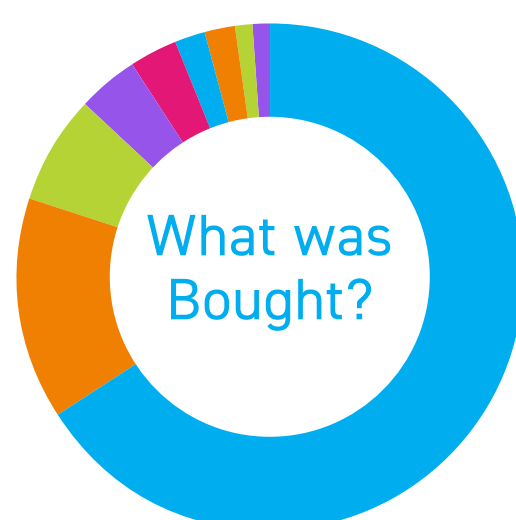
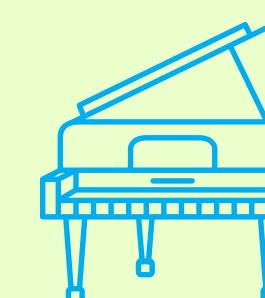
87%

experienced incremental sales
by using the scheme



**“A good scheme
to make learning an
instrument affordable.”**

TAKE IT AWAY CUSTOMER



66% Piano

14% Woodwind

7% Other

4% Drums

3% Keyboard

2% Brass

2% Guitar

1% Other Percussion

1% Strings (Bowed)

Take it away at a Glance

“During these difficult times the ability to finance a musical instrument using the Take it away Scheme has been extremely helpful. Without this scheme we would have struggled to purchase the piano with one payment. This has also given my children the opportunity to learn to play the piano during the lockdown. Thank you for your service.”

TAKE IT AWAY CUSTOMER

“I think it is a brilliant scheme that makes ownership of high value instruments affordable and accessible to all.”

TAKE IT AWAY CUSTOMER

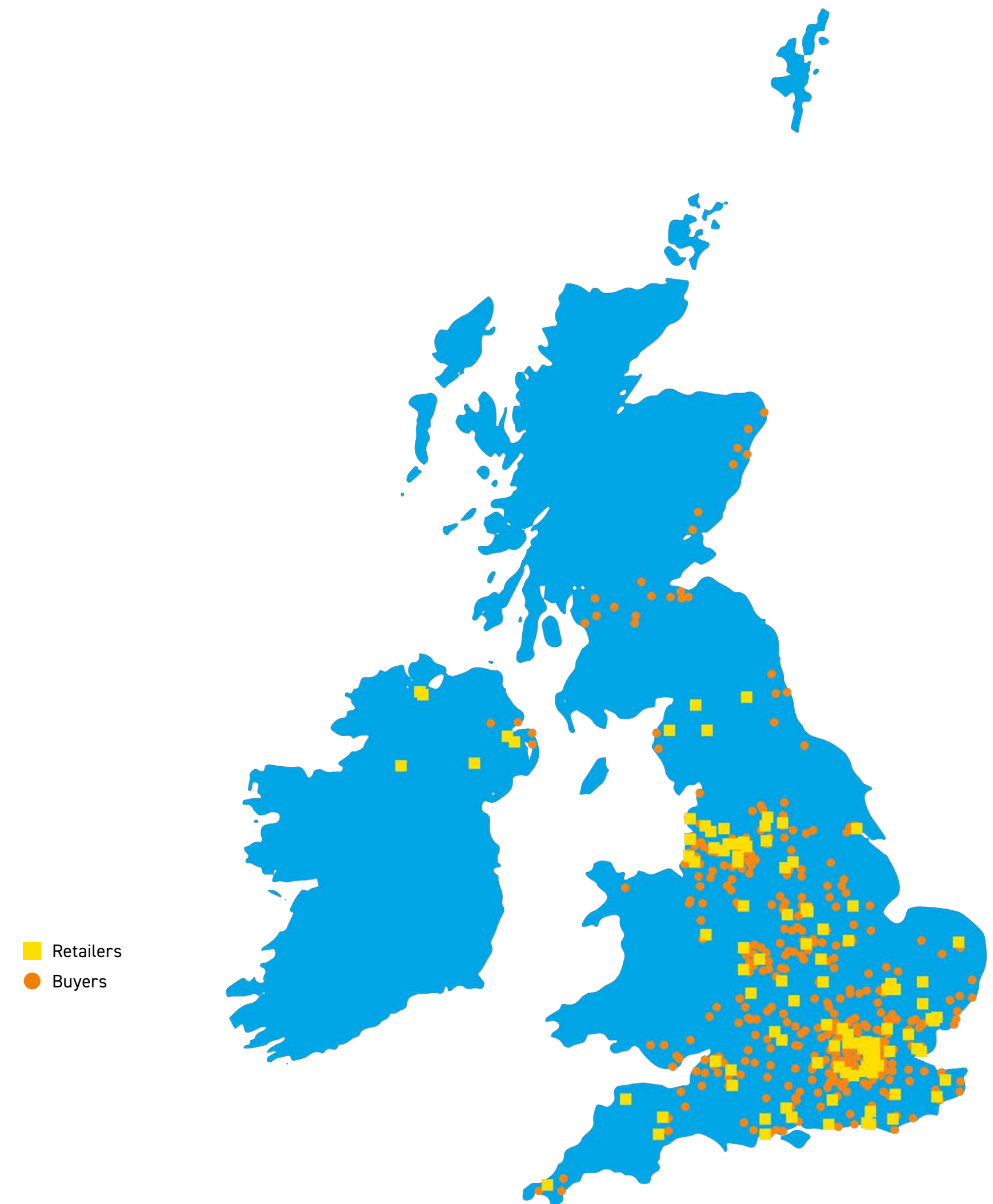
“Take it away has continued to be a big help for many of my customers who are looking to buy instruments. It has helped me grow my business too.”

RICHARD LAWSON PIANOS



© Paula Smith

LOCATIONS OF RETAILERS AND BUYERS WE SUPPORTED IN THE YEAR 2020-21



Delivered In partnership with



Supported using public funding by
**ARTS COUNCIL
ENGLAND**





Reshape Music co-researcher Jess Fisher

The Take it away Consortium

2020-21 marked the third year of activity for the Take it away Consortium, a group of organisations brought together by Creative United in 2018 to improve access and inclusion in music making.

The objectives of the Consortium are wide ranging, taking into consideration the barriers to participation that currently exist for disabled people from the design of musical instruments themselves to the retail environments in which they are sold. The Consortium also considers the lack of provision for people with special educational needs and/or physical impairments to be supported in pursuing careers in the music industry as performers, educators or technicians.

In October 2020, we were delighted to support the publication of Youth Music's Reshape Music report. Written by Sarah Mawby and a group of Co-Researchers, the report takes as its starting point the 'Make Some Noise' survey data collected by the Take it away Consortium in 2018/19, which

sought to build a picture of the barriers to participation and learning in music experienced by disabled people in the UK.

Over a period of 5 months from September 2018 to January 2019 we worked hard to gather the perspectives of disabled musicians, the parents of disabled children, music teachers and other professionals working in the music education sector as well as staff employed by retailers of musical instruments. This was the first national survey of its kind, and an important first step for the Consortium.

The survey findings, originally released in May 2019 as a statistical analysis only, were effective in establishing a baseline against which we could measure the impact of our work going forwards, as well as evidencing the gaps and shortcomings of existing provision.

18 months on, the Reshape Music report has brought the data alive through the involvement of a research team with

lived experience of disability who have interrogated, questioned, reflected and responded to the findings, allowing us to take our understanding of the issues well beyond the baseline.

Importantly, the report gives us some clear recommendations for how we can start taking practical steps to improve the experience of disabled people when it comes to access and inclusion in music. Alongside our Consortium partners, we are looking forward to translating these recommendations into action plans for the year ahead, working closely with young people and others from the disabled community who can help us achieve our goals.

We are very grateful to Youth Music for their support in commissioning the Reshape Music report as a member of the Take it away Consortium, and to all our partners for their ongoing commitment to achieving positive change in the music industry.





Supported using public funding by
**ARTS COUNCIL
ENGLAND**

The Accessible Instruments Challenge

Music is a universal language – or at least it should be. But what if having a physical disability makes it difficult – or impossible – for someone to learn and play a musical instrument?

This is one of the questions that Creative United has been actively exploring with our Take it away Consortium partners since spring 2018 with the aim of reducing barriers to participation in music, helping to establish more effective pathways for disabled people to develop and pursue careers in the music industry.

As part of this initiative, we were delighted to receive a grant from Arts Council England in 2020 for the development and delivery of a 'hackathon' style event that would allow us to focus intensively on some of the practical and theoretical challenges of making music more accessible to disabled people.

This collaborative project was devised by Creative United in partnership with Hobs 3D, Plexal, The OHMI Trust and UCL Innovation & Enterprise. Bringing together expertise in digital innovation and design technology, musical instrument making and lived experience of disability, our

eight teams aimed to build on existing work and take further steps forward in making adaptive musical instruments more affordable, making music education in schools more inclusive and uncovering new solutions that haven't been tried before.

For three months over the summer of 2020, eight teams worked remotely to address a wide range of questions relating to specific challenges for musicians that, for example, may only have the use of one hand, have a visual impairment or be unable to meet in person with other musicians. Our 'Virtual Band' challenge team, led by Hobs 3D, explored how VR technology might enable the future of musical collaborations, and how the authentic experience of playing together as a group could be simulated in the virtual world. Originally conceived as a theoretical challenge, this latter scenario became all too real during 2020 for both disabled and non-disabled musicians alike, giving us an opportunity to consider more fully the potential for technology to be the enabler of inclusive creative practice and experience.

Back in the real world, building on the pioneering work of The OHMI Trust, a number of Team Challenges focused on

the needs of people with limb differences, where a one-handed instrument, or device to enable the instrument to be played in the conventional way, might be required. We were completely bowled over by the progress made by the Violin Bow Holder, One-handed Clarinet, One-handed Recorder, Trombone Stand and One-handed Bagpipe Chanter teams in such a short space of time, and by the ongoing commitment and generosity of everyone involved to see the product development process through to the next stage.

At the culmination of the project, an online showcase event was staged at which the Teams and other contributors came together to share their ideas, solutions and responses to the challenges.

We are hugely grateful to all our contributors, funding partners and collaborators for going on the journey with us and making this project such a success.

[Find out more about who was involved and the outcome of the project at www.accessibleinstruments.com](http://www.accessibleinstruments.com)



Forge Fashion

Continuing our work supporting individual creators, makers, entrepreneurs, micro enterprise and freelancers in the capital which began with the Forge programme in 2019, we again partnered with Waltham Forest borough council for Forge Fashion. This short but impactful programme ran from July to December 2020.

Joining forces with The Fashion District, and (as with Forge) The Hive Collective, Forge Fashion provided training workshops, one-to-one support and networking events to help 30 fashion and textile entrepreneurs, designers and small businesses find and embed sustainable business practices and models, and create plans to thrive post-Covid-19.

“Speaking with [my advisor] helped me to realise how much I have already achieved and how much experience I have. I now feel much more confident to launch my business and expect it to go well, and I’m not doubting myself as much as I did before Forge Fashion.”

FORGE FASHION PARTICIPANT

Delivered in partnership with



© HATCH Projects

Business Support

Creative United’s ability to be responsive and agile in our support for the sector, and our world class business support expertise, was particularly called upon this year to help creative, cultural and heritage enterprises – from struggling freelancers to established museums – meet the challenges of Covid-19 lockdowns.

As well as our programmes detailed below, between July and December 2020, at the height of the social distancing restrictions, we were able to support a number of London’s crucial artist and music studios with timely one-to-one advice on income generation and business planning, thanks to a collaboration with the Creative Land Trust who were distributing emergency funds from the Mayor of London.

Around the same time we were asked to provide business advice and training webinars to the participants of Farnham Maltings’ Caravan Training programme for performer makers, producers and directors.

With our national network of creative and cultural business advisors, with whom we are proud to work alongside, we are able to provide tailored and empowering business support to help organisations and individuals across the arts, creative industries and heritage sectors.



© Baitaari Design

100%

feel confident in the steps to take for their business to grow



83%

understand how to take their product or service to market



87% can create a strong, dynamic business plan





Image courtesy of Handmade Parade

**“Prosper North
has brought us new
awareness and skills...
I think it exceeded
our expectations”**

NORTON PRIORY MUSEUM AND GARDENS, CHESHIRE



Image courtesy of West Yorkshire Print Workshop

Prosper North

Prosper North

2020-2021 saw Creative United complete the delivery of its largescale business support and investment readiness programme for cultural heritage organisations in the North of England - Prosper North. Backed by the National Lottery Heritage Fund, and with partners Key Fund, Bates Wells and Social Investment Business, the programme exceeded targets in terms of the number of organisations enrolled on the programme (89) and the total number of hours of specialist business advice provided (667).

Our aims were to improve organisational resilience, amplify social impacts and develop an investment pipeline for Key Fund's Northern Cultural Regeneration Fund. A diversity of organisations were welcomed onto the programme, including festivals, venues, museums and heritage sites. Together with Prosper North's partners and team of expert business advisors and trainers, via a mix of one-to-

one advice, workshops, webinars and peer networking meetups, we enabled business plans to be created, sustainable enterprise models to be embedded and social investment to be secured.

We are proud to have spearheaded this programme, and in a challenging year of Covid-19 lockdowns which saw many cultural organisations reach the brink of closure, bring all our participants through to start rebuilding and recovering post-pandemic.

We were able to respond to the rapidly changing circumstances of social distancing restrictions by pivoting all programme delivery online. Additional e-learning videos and webinars were devised to meet the new needs of our cohorts. The move to online delivery freed up resources to enable more one-to-one support.

Delivered in partnership with



87%

improved their business
and finance planning



£335,000

secured in social investment
deals so far



45%

have made preparations
for social investment



100%

would recommend Prosper
North to others





© Juliana Velasquez



Image courtesy of Bromley House Library



© Tammy Mackey



Rebuilding Heritage

In response to the Covid-19 crisis, and in order to provide vital help to heritage organisations facing unprecedented business challenges, in November 2020 we began delivering support as part of the Rebuilding Heritage programme, funded by the National Lottery Heritage Fund. Led by The Heritage Alliance, Creative United

is providing one-to-one business support and training workshops, working closely with partners The Media Trust, Clore Leadership and The Chartered Institute of Fundraising.

This programme is due to complete in October 2021.

Delivered in partnership with



Heritage Compass

In April 2020 Creative United began a partnership with Cause4 and the Arts Marketing Association to deliver one-to-one business advice and training workshops as part of a new national programme for heritage organisations. Funded by the National Lottery Heritage Fund, and led by Cause4, Heritage Compass aims to increase

organisational resilience and encourage sustainable enterprise to help safeguard heritage and deliver social impact.

This programme is due to complete in Summer 2022.

Delivered in partnership with



Re:Create 2021

In December 2020, in the midst of Covid-19 social distancing restrictions, and when its effects were being keenly felt by creative freelancers and small businesses, we partnered with Wandsworth borough council in London to launch Re:Create 2021. This programme aimed to help creative businesses recover from the lockdowns of Covid-19, create sustainable business plans, improve key business skills and develop a peer network in the borough.

A cohort of 50 artists, makers, designers and creative entrepreneurs were welcomed onto the programme in March 2021 to begin receiving one-to-one business advice and attend Skills and Networking events. Because of the continuing Covid-19 pandemic all programme activities were delivered online.

The outcomes of the programme can be found at creativeunited.org.uk/recreate2021

Delivered in partnership with



A Word From Our Chairman

This year has been one of both challenges and successes.

The climate within which we have been operating has been significantly impacted by Covid-19 across many of the sectors we operate in. This had an impact on many of our retail partners in the Take it away and Own Art schemes.

This impact was of course largely due to the closure of High Street retail during the lockdown and this meant that those retailers with strong online offers were able to get by relatively comfortably while those without this asset less so. I am very pleased to say that demand has returned to near normal levels now following the end of lockdown.

Significant strides have been made with our Inclusive Access to Music Making (IAMM) programme.

We successfully ran a pilot in the Nottinghamshire area which tested the viability of our approach to enable disabled children to have equivalent opportunities to play music as children without disabilities in Whole Class Ensemble Teaching.

Our ambitions for this programme are very significant and will take a lead role in our strategy going forward.

Business Support has continued to deliver training and other types of support to over 200 small businesses, freelancers, artists and organisations over this period and so has played an important role in skilling up Creative Entrepreneurs.

Going forward we are excited by the dynamic way we are delivering on the inclusivity agenda in our programmes and look forward to a more stable economic and social environment in which our talented and diverse staff team and Board can continue to make a transformational impact on our sector.

David Gilbert
Chairman



Accounts

FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021 FOR CREATIVE SECTOR SERVICES C.I.C. TRADING AS CREATIVE UNITED

Directors

D S Gilbert
N D Henry
R Shah
M-A Stack
K Hall
A R Collins
S N Bull
A Giri

Registered Office

10 Queen Street Place
London
EC4R 1BE

Registered Number

08280539 (England and Wales)

Accountants

Alexandra Anthony Limited
47 Church Street
Great Baddow
Chelmsford
Essex
CM2 7JA

BALANCE SHEET 31 MARCH 2021

	Notes	£	31.3.21	£	31.3.20	£
FIXED ASSETS						
Tangible assets	4			7,513		5,232
CURRENT ASSETS						
Debtors	5	54,352			53,076	
Cash at bank and in hand		<u>974,902</u>			<u>374,993</u>	
CREDITORS						
Amounts falling due within one year	6	<u>220,529</u>			<u>56,544</u>	
NET CURRENT ASSETS				<u>808,725</u>		<u>371,525</u>
TOTAL ASSETS LESS CURRENT LIABILITIES				<u>816,238</u>		<u>376,757</u>
PROVISIONS FOR LIABILITIES				-		<u>30,000</u>
RESERVES						
Income and expenditure account		<u>816,238</u>			<u>346,757</u>	
				<u>816,238</u>		<u>346,757</u>
				<u>816,238</u>		<u>376,757</u>

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021. The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for:

(a) Ensuring that the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006 and

(b) Preparing financial statements which give a true and fair view of the state

of affairs of the company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The financial statements have been prepared and delivered in accordance with the provisions applicable to companies

subject to the small companies regime. In accordance with Section 444 of the Companies Act 2006, the Income Statement has not been delivered. The financial statements were approved by the Board of Directors and authorised for issue on 7th October 2021 and were signed on its behalf by:

D Gilbert - Director

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. STATUTORY INFORMATION

Creative Sector Services C.I.C. is a private company, limited by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Company Information page.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

These financial statements have been prepared in accordance with Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" including the provisions of Section 1A "Small Entities" and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Turnover

Turnover is measured at the fair value of the consideration received or receivable, excluding discounts, rebates, value added tax and other sales taxes.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.
Plant and machinery etc - 33% on cost and 25% on cost

Taxation

Taxation for the year comprises current and deferred tax. Tax is recognised in the Income Statement, except to the extent that it relates to items recognised in other comprehensive income or directly in equity.

Current or deferred taxation assets and liabilities are not discounted.

Current tax is recognised at the amount of tax payable using the tax rates and laws that have been enacted or substantively enacted by the balance sheet date.

Deferred tax

Deferred tax is recognised in respect of all timing differences that have originated but not reversed at the balance sheet date.

Timing differences arise from the inclusion of income and expenses in tax assessments in periods different from those in which they are recognised in financial statements. Deferred tax is measured using tax rates and laws that have been enacted or substantively enacted by the year end and that are expected to apply to the reversal of the timing difference.

Unrelieved tax losses and other deferred tax assets are recognised only to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits.

Pension costs and other post-retirement benefits

The company operates a defined contribution pension scheme. Contributions payable to the company's pension scheme are charged to profit or loss in the period to which they relate.

3. EMPLOYEES AND DIRECTORS

The average number of employees during the year was 13 (2020 - 13).

4. TANGIBLE FIXED ASSETS

	Plant and machinery etc £
COST	
At 1 April 2020	34,026
Additions	7,325
At 31 March 2021	<u>41,351</u>
DEPRECIATION	
At 1 April 2020	28,794
Charge for year	5,044
At 31 March 2021	<u>33,838</u>
NET BOOK VALUE	
At 31 March 2021	7,513
At 31 March 2020	<u>5,232</u>

5. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.21 £	31.3.20 £
Trade debtors	18,388	9,912
Other debtors	35,964	43,164
	<u>54,352</u>	<u>53,076</u>

6. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.21 £	31.3.20 £
Trade creditors	30,275	18,221
Taxation & social security	137,183	29,646
Other creditor	53,071	8,677
	<u>220,529</u>	<u>56,544</u>



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